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august | september
11

the balde

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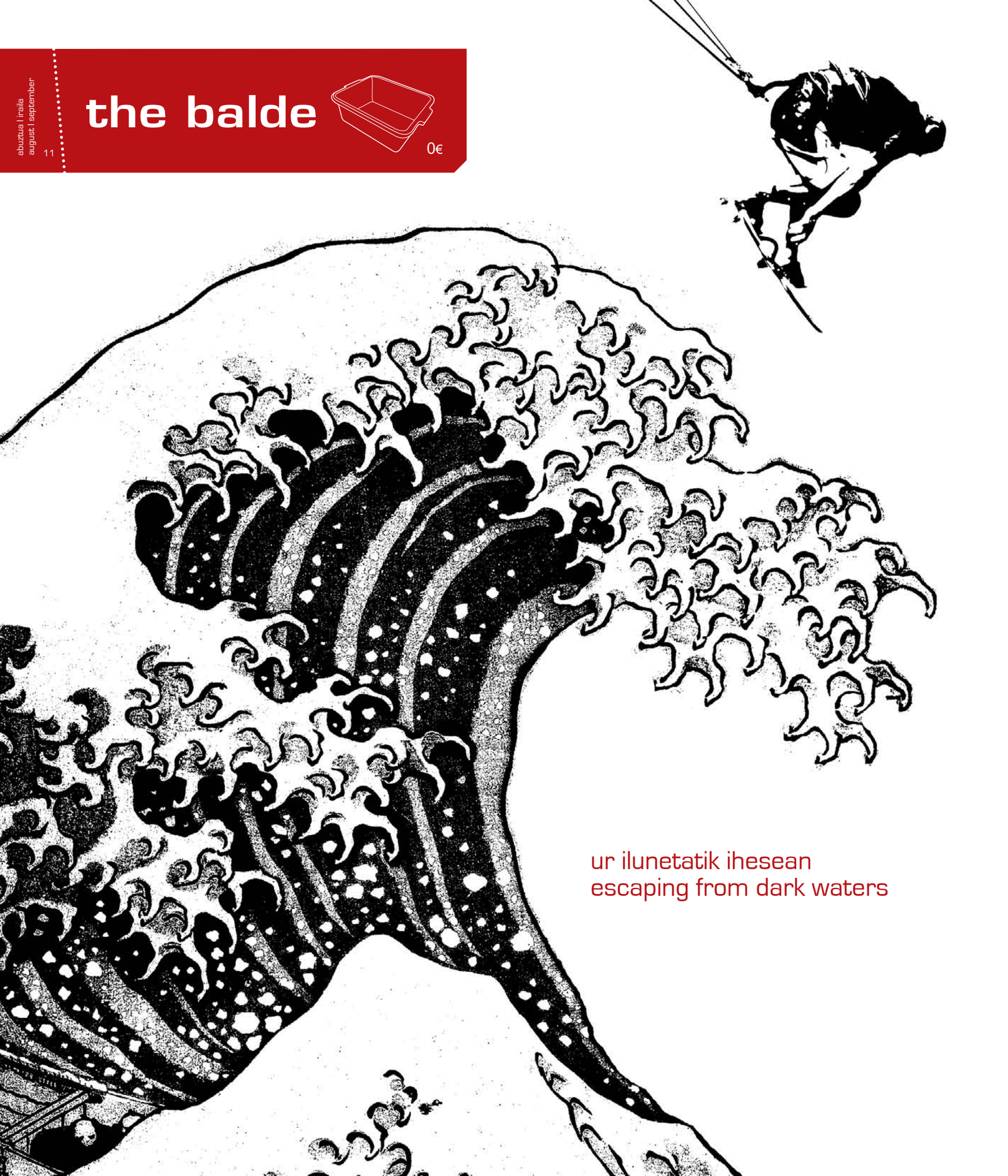

ur ilunetatik ihesean
escaping from dark waters

lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:
imaginative, provocative and interesting works? send them to:
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irudia / image: uxeta labrit

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the balde

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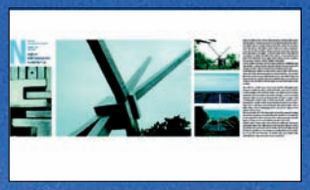


Pixies is back
Boston hiriko taldea 93 urtean banandu zen bost disko argitaratu ondoren, eta azken hamabost urteotan izan den talderik eraginkorretako bat izan da. Black Francis, David Lovering, Kim Deal eta Joey Santiago kontzertu batzuk ematen aritu dira udan zehar eta disko bat ateratzeko asmotan dabiltza.

10 URTE IRAGAN DIRA PIXIES BANANDU ZIRENETIK

THE PIXIES ARE BACK
This 5 piece band from Boston broke up in 93 having spawned five LPs and they have easily been one of the most influential bands of the last fifteen years. Black Francis, David Lovering, Kim Deal and Joey Santiago have got back together to give a few concerts throughout the summer and there's talk of a new album to be released.

MUTURREKO TRUKOAK MUTURREKOAK ORDAIN... RIDE OR DIE

AGROSKATE
1988. urtean Skateblack lagunak elkartu, patinetearen munduak zuen kutsu urbanikolatik ihes egin eta naturarekin batu ziren. Horrela sortu zen Agroskate-a. Ordu ezkeroztik, urtero bildu dira Gernikan agroskaterrak. Ez dira tribu bat ezta lau gurpiletako zaldunak ere. Indio eta bakeroak jan zituzten kanibalak baizik!
www.agroskate-europe.com

AGROSKATE
In 1988, some Skateblack friends got together in order to get away from the urban part of the whole skate world and to become one with nature. That's how Agroskate came into existence. The agroskaters have met up in Gernika every year since then. They are not another tribe, nor are they four-wheeled knights either. They're cannibals who gobbled down cowboys and Indians instead!

POST IT ART

ARTISTIC NOTES
All the time you spend bored out of your nut in the office is clearly reflect in all the little illustrations scrawled onto yellow post-its. Didn't you know that wasting time is also an art? Artists that have used those wee yellow post-its to draw on have put their work on display on the net. Well, what are you waiting for…you too can be an artist.

OHAR ARTISTIKOAK
Bulegoan asper aspertuta ematen dituzun une horiek post-it etan marraztutako zirriborroetan islatzen dira. Denbora galtzea ere artea dela ez al zenekien? Sarean, post-it orriak euskarri gisa erabili dituzten artistek euren lanak erakusgai jarri dituzte. Animatu zaitez zu ere...artista!
www.littleyellowgallery.com

ZAKILAK EZ DITUZTEN GIZONAK ETA GAIZKI ESAKA EZ DABILTZAN GANGSTERRAK

the balde X FESTA

the balde X FESTA
Hamargarrena ospatu genuen… Eta kasu…ez dugu beste hamar zenbaki itxarongo hurrengoa antolatzeko.

DVD
Dvdak, filmaz aparte extra ugari izaten dituzte; egun daukaten salneurria justifikatzeko edo. Zuzendariek, formatuaren malgutasuna profitatuz, beraien film kuttunetan sakrifikatutako eszenak berreskuratzen dituzte. Kaka ugari aurkitu daiteke, baina sorpresak beti dira erakargarriak ez?
Orain ordea, epaitegietan daude zuzendariak, haien DVD-tatik enpresa batzuk eszenak kendu eta moldatzen ari direlako. Zakilak, pistolak, aluak eta biolentzia ezabatzen ari dira.
Zuzendariak, beraien lanaren ikuspuntua aldatzen dutela argudiatzen dute eta moldatzaileak, beraiek saltzen dituzten aparailuetan filmak, modu askotara, arrunta barne, ikusi daitezkeela erantzuten dute.

miztura

11.ALEAREN FESTA KRESAL USAINAZ DATOR

eremuak

THE BALDE X FEST
We celebrated number ten…but don't think we'll wait for another ten issues before we run amok again!

TECHNOLOGY
In an attempt to justify their scandalous prices, DVDs come with loads of extras apart from the film. The directors, making full use of the flexibility of the support from, recover the axed scenes from their most loved films. You'll come across loads of shite, but, don't you just love a surprise? Well, now the directors are finding themselves in court because some companies are removing and editing some of these scenes on the DVDs. Dicks, guns, fannies and violence are all disappearing. The directors are claiming that its changing their work, whereas the companies responsible for the modifications claim that films can be watched in many ways, including the original version, on the machines they make

fanxinoteka

FRESKO, FRESKO HI!

ENTZUN! 32

KALEAN DUN JADA!

SKALARIAK
BRIXTON CATS & THE REGGAEBOYS
JANE'S ADDICTION
METALLICA
EL COLUMPIO ASESINO
ANALISIA: TRIKITIXAREN EGOERA
HARDCOREARI BURUZKO GOGOETA
ZENBAIT
UNFINISHED SYMPHATHY
AMPARANOIA
IBON ERRAZKIN
MORPHINE
SANT PAU 44
LEGEN BELTZA
KEPA JUNKERA
ENTRE RIOS
UNDERHILL RECORDS...

DISKOAK: JACKIE MITTO, RADIOHEAD, TRICKY, DR. CALYPSO, TINDERSTICKS, ARAB STRAP, SPIRITUALIZED...

KONTZERTU KRONIKAK: MIZTURA, IRON MAIDEN, POISON IDEA, ROLLING STONES, BAR JAIALDIA, PRIMAVERA SOUND...

gure artean! euskaraz

Bizkaiko Foru Aldundia
Kultura Saila

Diputación Foral de Bizkaia
Departamento de Kultura

ideia eta argazkiak / idea and photography: www.benedictedesrus.com. modeloak / models: mattheo y lisa

Calle d'en robador

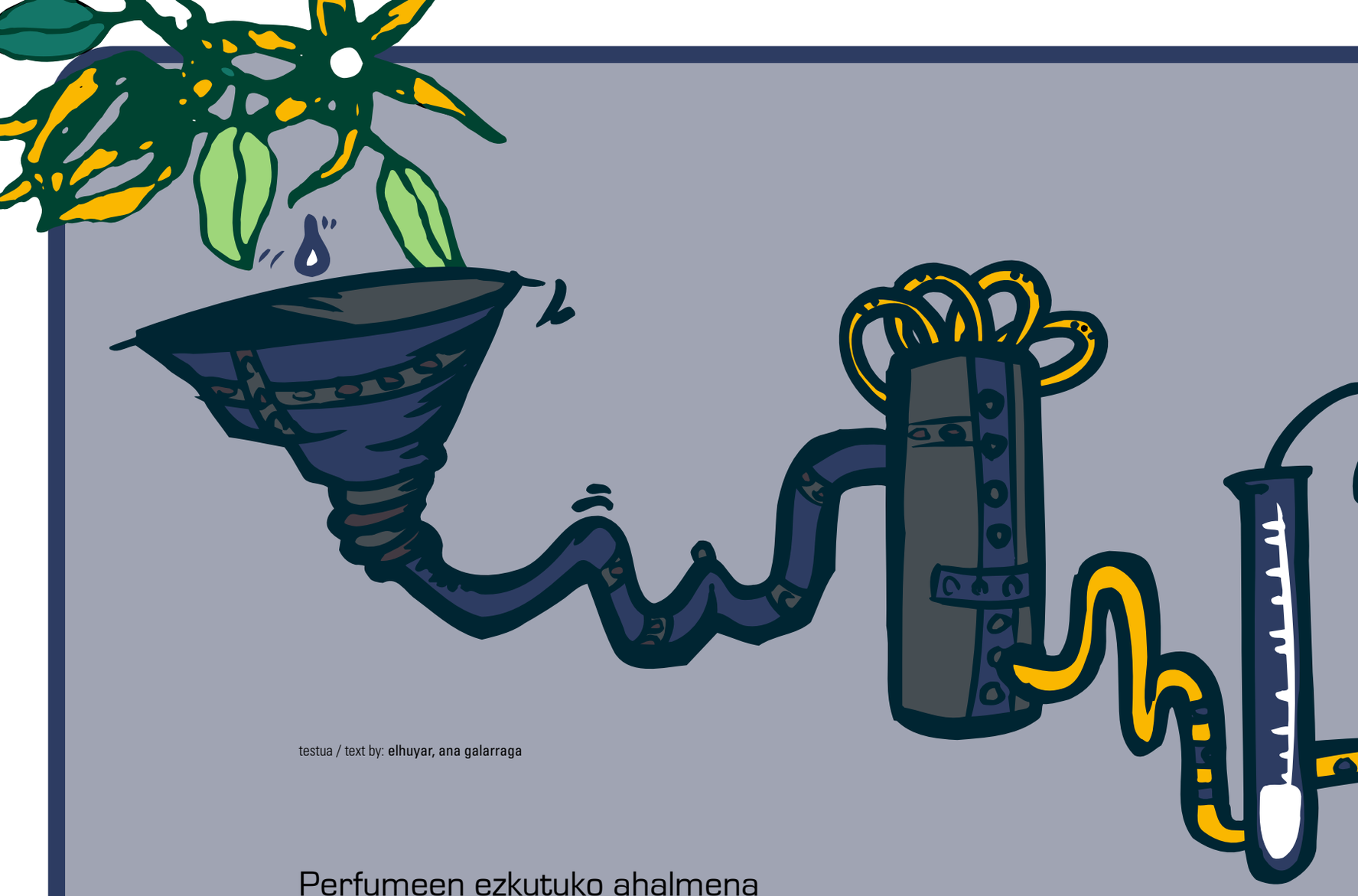
C

ZJL. Zabor Jantzi Lapurrak. "Zaborrari jaten ematen dionak zaborrari emandakoa lapurtzen amaituko du". Hori esan zuen gure irudimenean soilik bizi den Sigyriyah poeta mistikoak. Beste hau ere bota zuen: "begiratu behi sakratuak...kaleko zaborraz elikatu eta zabor hori esne bihurtzen dute". Asmatutako gure guru-ari kasu egin eta jendeak zaborrari emandako jantziak lapurtzen ditugu guk. Zaborretako Wynona Ryder-ak gara. Baso urbanoetako Robin Hood-en moduan, pobreenek ere nahi ez dutena lapurtzen dugu gure probetxurako. Birziklatzaileak! oihukatzen dute moderno askok. Modan dagoen hitza da. Birziklatzea. Guk lapurtu egiten dugu ordea. Birziklaketan ez bezala, lapurretan badagoelako abenturarik. Handiak egiten garenean behi bihurtu eta zaborra esne bihurtuko dugu. Bitartean zabor jantzi lapurrak izaten jarraituko dugu...

kamiseta / t-shirt: rocio durand

GFT. Garbage Fashion Thieves. "Those of you add to the waste shall end up stealing what he has given." That's what the mystic poet Sigyriyah, only to be found in our imagination, said. He also came up with the following: "look at the sacred cows…they eat the rubbish that litters the streets and turn it into milk". We pay heed to our invented guru and we steal the clothes that people throw out as junk. We are the Wynona Ryders of rubbish. Like Robin Hood in urban jungles, we steal the garbage that even the poorest don't want and then use it ourselves. "Recycling!" shout out a lot of modern trendy gobshites. The word is definitely hip this weather. We prefer to rob and steal instead. There's adventure to be had in theft, none in recycling. When we grow up, we'll turn into cows and make milk out of rubbish. Until then we'll continue to be garbage clothes thieves.

C



testua / text by: **elhuyar, ana galarraga**

Perfumeen ezkutuko ahalmena

The hidden power of perfume

1954an, elkarrizketa batean, kazetari batek Marilyn Monroek lo egiteko zer janzten zuen jakin nahi izan zuen. Marilynek, ahots goxo eta apalarekin, hauxe erantzun zion: "N° 5-ren tantatxo batzuk besterik ez".

Ordutik, Chanelen N° 5 perfume salduenetako bat da; gainera, perfume hori publizitatearen, modaren eta perfumeen arteko loturaren adibide garbienetakoa da. Baina kontuan hartu behar da Chanelen apustua benetan arriskutsua izan zela. Hasteko, ylang-ylang lore exotikoarekin, laranja-lorearekin eta Grasseko jasminarekin batera, osagai sintetiko bat sartu zuen, 2-metilundekanal izenekoa. Bestetik, perfumearen izenak ez zuen garai hartakoekin zerikusirik: maitasunari, pasioari eta naturari erreferentzia egin beharrean, zenbaki soil bat aukeratu zuen. Eta etiketa sinple batekin, beirazko ontzi karratu batean aurkeztu zuen. Horrekin guztiarekin, perfumeen mundua irauli egin zuen.

Zer dute, bada, perfumeek hainbesteko eragina izateko gizakiongan? Izan ere, perfumeen indarra ez dago publizitatean edo ontziaren diseinuan bakarrik; garrantzi handiena usainak du. Eta ikus-entzunezkoak hain garrantzitsuak diren gizarte honetan, usaimena nahiko baztertuta dago. Baina zientzialariek egiaztatu dute usaimenak beste zentzumenek ez dituzten ahalmenak dituela.

In an interview in 1954, a journalist asked Marilyn Monroe what she wore to bed. Marilyn smiled and sweetly whispered the following answer: "Chanel Nº 5".Ever since then Chanel's Nº 5 perfume has been amongst the bestsellers and in addition to its sales figures, it has been one of the stand out examples of the ties between publicity, fashion and perfume. That's all well and fine now, but back when it was first released on the market it was a major risk. First of all, as well as the natural ingredients like the exotic Ylang-Ylang flower, the Orange flower and Grass Jasmine, they also added a synthetic ingredient belonging to the Aldehydics family. Then there was the fact that the name of the perfume made no reference to the favoured topics of the times: love, passion and nature. Instead, they chose a simple number. The design was pure simplicity as well: a square glass bottle. It caused a revolution in the world of perfumes. How do perfumes have the hold on us they have? The power of perfume is not only down to publicity and the deign of the bottle; the scent is the most important. And even though our sense of smell is rather marginalized in this audio-visual society of ours, scientists have verified that our sense of smell can do things that none of our other senses can.

Esaterako, oroitzapenak azaleratzeko askoz ere gaitasun handiagoa du usaimenak beste zentzumenek baino. Neurologoek frogatu dute usaimen-nerbioak eta emozioak kontrolatzen dituen garunaren egitura, amigdala, lotuta daudela, eta baita oroimenarekin zerikusia duen hipokanpoa ere. Horregatik da hain zirraragarria usaimenaren alderdi emozionala: usain batzuk era neutroan eta objektiboan hartzen dira, baina beste batzuek iraganean gertatutakoa eta orduko emozioak berritzeko gaitasuna dute. Are gehiago; usaimenaren bidez berreskuratutako emozioak gertakizunak baino indar handiagoz gogoratzen dira.

Bestetik, usaimenarekin lotuta, feromonak ageri dira. Feromonak izerdiarekin batera kanporatzen diren usainik gabeko substantziak dira, eta, nonbait, jasotzen dituenaren jokabidea eta aldartea aldarazteko gai dira. Ikertzaileek aspaldi identifikatu zituzten horrelako substantziak intsektuetan eta hainbat ugaztunetan, aldiz, ez zegoen argi gizakietan ere ba ote zeuden. Azken urteotan, ordea, hainbat ikerketak frogatu dute gizakiek ere ekoizten dituztela, eta badutela eragina. Adibidez, jakina da elkarrekin bizi diren emakumeen obulazioa bateratu egiten dela denborarekin (ikasleen pisuak hori egiaztatzeko toki egokia dira). Bada, dirudienez, sinkronizazio hori feromonen eraginez gertatzen da.

Eta feromonek beste sexukoak erakartzeko gaitasuna ere ba omen dute. Uste horretan oinarrituta, hainbat perfume feromonadun daude merkatuan. Horien eragina zientifikoki frogatuta dagoen ala ez beste kontu bat da. Dena dela, ukaezina da ia betidanik erabili direla perfumeak helburu horrekin, beste sexukoak erakartzeko, alegia. Bai, zuk ere horregatik botatzen dituzu lurrin-tantatxo horiek dutxatu ondoren, aitor ezazu.

For example, our sense of smell is much more potent when it comes to jigging our memories. Neurologists have demonstrated that the part of the brain that controls emotions, the Limbic System, is directly connected to the smell-nerves. These nerves are also linked to the Hippocampus, the part of the brain that looks after memory. That's what's so incredible about the emotional side of smell: some smells are received in a neutral and objective manner, whereas some others have the power to conjure up past events and emotions. Moreover, the memory of the emotions recalled by smell is much stronger than the memory of the events themselves.

Then there's the appearance on scene of human pheromones, also closely tied to our sense of smell. Pheromones are odourless substances excreted in our sweat that are seemingly capable of changing our emotional states and moods. Researchers long ago identified the existence of the these substances in insects and some mammals, but it wasn't very clear if they existed in humans. However, research and investigation over the last few years has proved that humans also produce pheromones and that they do cause a little bit of mayhem every once in a while. An example of this is that girls who live together will eventually ovulate at the same time (student flats are the perfect place to confirm this). It seems that this synchronisation is caused by pheromones. It also seems that pheromones can attract members of the opposite sex. There are quite a few perfumes containing pheromones on the market based on this belief. Whether this effect has been scientifically proved is another ball game altogether. That said, there can be no doubting that perfume has always been used towards this end, to attract others. Go on, own up, when you splash on those few drops after you've showered, I bet you're thinking the same thing!

THE

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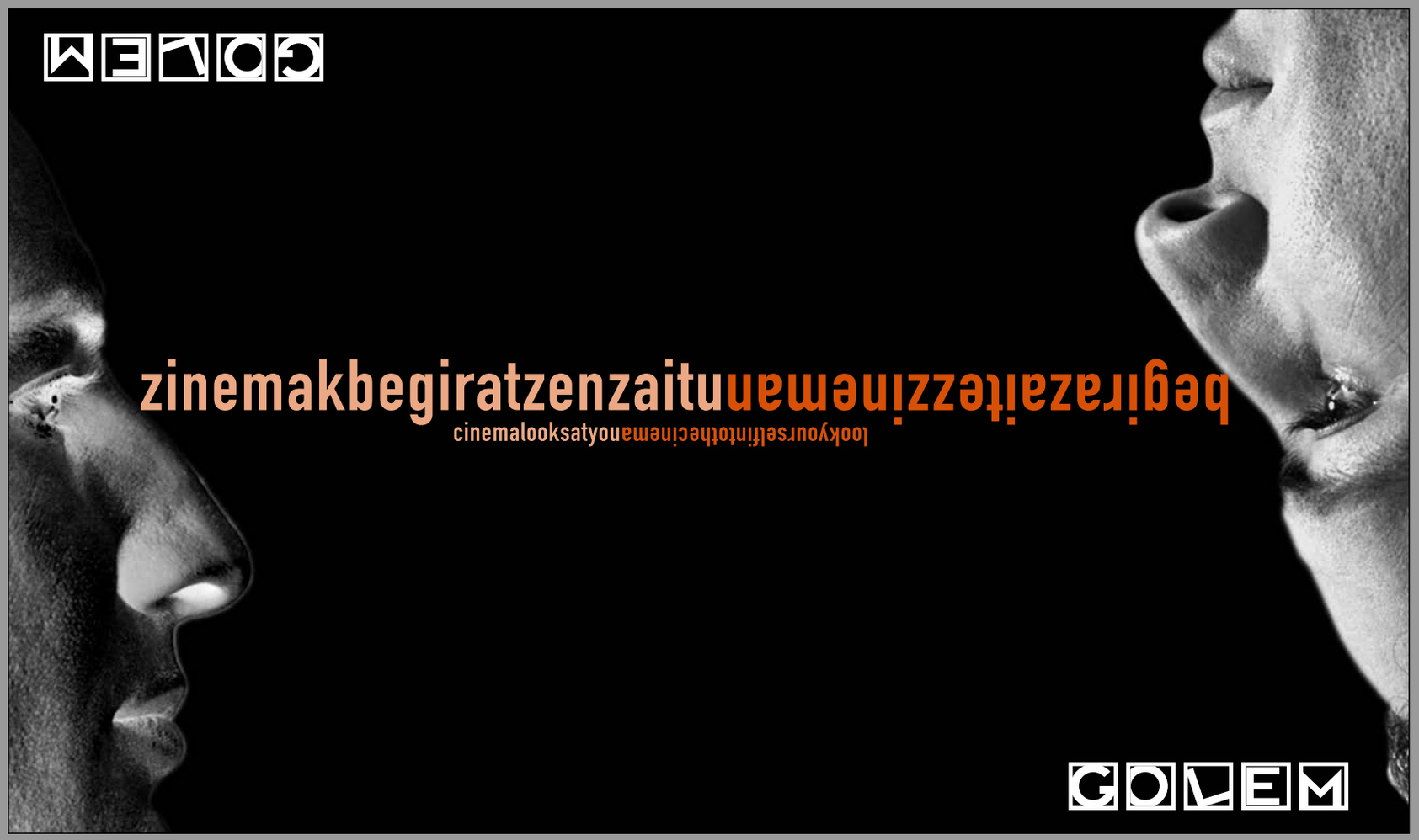


Batek ez daki zergatik irakurtzen duen. Ez daki zergatik atsegin duen denbora-pasarako uste den zeregin hori. Zergatik ematen dituen orduak paperezko munduetan. Baina irudipena du, paperezko mundu horiek badutela zerikusirik errealitatea deitzen diogun egunerokotasun bihurri honekin.

Batek atsegin du Jon Alonso, fikzioaren eta errealitatearen arteko soka tenkatu eta gero, gainean ibiltzen dakielako. Nobela berean, pertsonak (izen ezagunak) eta pertsonaiak (pertsona ezezagunak) nahasten asmatzen duelako.

Batek hartzen du Hodei Berdeak, eta narraitzaileek 60. hamarkadako Iruñean zehar eramaten dute. Ezagutzen ez zituen giroak ikusten hasten da. Garai hartan, CIAko agente baten bizitza nolakoa izan zitekeen irudika dezake, edo OPUSeko batena. Irudika dezake nolakoa zen abertzaleen borroka, eta baita abertzaleen artekoa ere.

Batek irakurtzen du Hodei Berdeak, eta inoiz egon ez den leku batetik itzuliko balitz bezala sentitzen da. Eta bere buruaz gehiago dakiela. Beste batek, beste zerbait aurki dezake liburu honetan.

xabier gantzarain

One doesn't know why one reads. One doesn't know why one likes this so-called pastime, why one spends hours wrapped up in this world of paper. Imaginative as they are, these pulped wood planets are certainly connected to this reckless daily life we call reality.

One likes Jon Alonso, because he knows how to shuffle across the tightrope he tenses between fiction and reality. Because he knows how to mix real-life people (well-known names) and characters (unknown make-believe people).

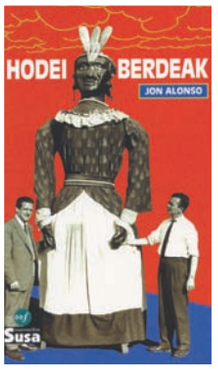
One picks up Hodei Berdeak (Green Clouds), and is brought around the Iruñea (Pamplona) of the 1960s by the narrators in the story. An ambience one doesn't know is revealed before one's eyes. One can imagine what life was like for a CIA agent or a member of OPUS DEI at that time. One can picture the nationalist struggle and the inner feuding between nationalists, too.

One reads Hodei Berdeak and feels as if one is returning to a place they have never been before. One discovers more about oneself.

Others might discover something totally different in this book.

hodei berdeak

argazkia / shot: **zaldi eroa**



egilea / author:
jon alonso
argitaldaria / published by:
susa narratiba

jon benito

Liburuaren azterketa sakona egin gabe, pertsonaien atakak deitu nau. Pertsonaien kondenak. Bere garaiko seme dira; Miguel Beroizek egunerokora moldatu ditu bere nahiak. Beste egoera batzuk ezagutu ditu, beste garai batzuk. Ezagututako horiekin kontsekuentea da. Zerbait badaki beteko ez diren utopiez, eguneroko ametsez, gerraren horroreez, izandakoa mantentzearen beharraz.

Mikelena hurrengo belaunaldia da. Beste kontestu batean mugituko da. Gerra ezagutu ez zuen belaunaldia da berea. "-Nik ez dut iraganaren mamua izan nahi!" oihukatzen du. Eta arrazoi du, apika. Bakoitza bere garaiaren seme da. Egunerokora moldatu behar da, helburuak errealitatera egokitu behar dira. Erraz esaten da gero, historiaren distantziatik, epel jokatu zela, gutxi egin zutela, koldar jokatu zutela aurreko belaunaldiek. Besterik da momentuaren kondena, ongi zekien Pirandellik. Bizitzeko korapilo asko lotu behar dira. Korapilo horien islada da nobela hau. Garai baten eta interes batzuen kronika egiten baitigu idazleak, 60 eta 70eko Iruñean. Garai ilun eta grisa izan zen, hori ezin da ukatu. Hodei berdeak, itxaropenaren sinbolo dira. Gero hobetuko zen, gero aldatuko zen ilusio baten sinbolo. Ez dakit asmatu dugun.

Without going too deeply into the book, what grabbed my attention was the dire straits the characters seem to find themselves in at times. They're children of their epoch; Miguel Beroiz has moulded his desires to his everyday life. He's known other times and situations and he's loyal and consequent to what he has learnt and known. He also knows a thing or two about unattainable utopias, everyday dreams, the horrors of war and about the need to hold on to what one is.

Mikel belongs to the next generation. He lives in a completely different scenario altogether. His generation has never known war. "I don't want to be a ghost from the past" he shouts. And he's right, maybe. Both Miguel and Mikel belong to their respective generations. You've got to get on with everyday life. You have to be realistic in your aims and objectives.

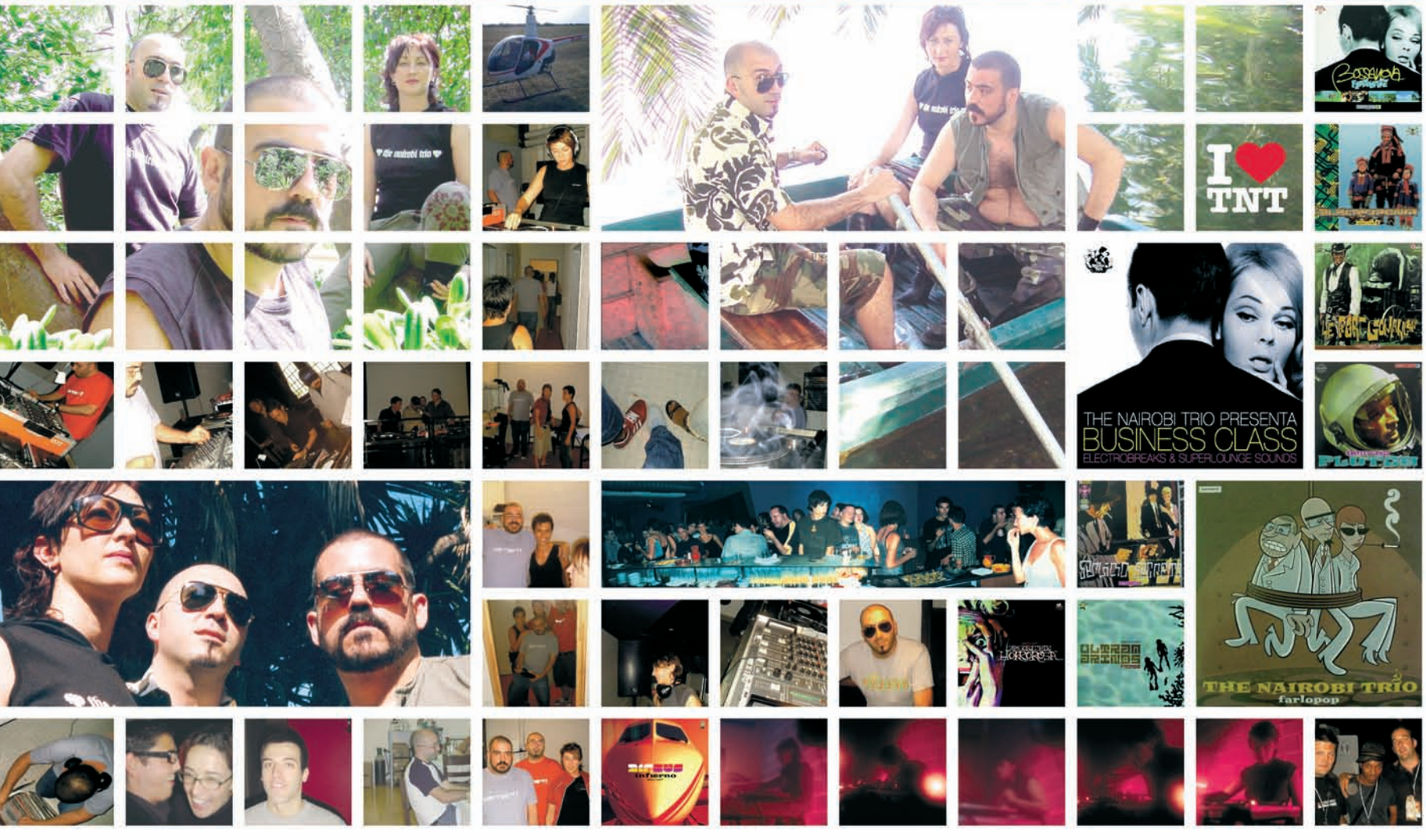
It's easy to come out and say, from the distance afforded by time and history, that the previous generations were too hesitant, that they hadn't done enough or that they had acted in a cowardly fashion. Pirandelli knew only too well that there was a time and a place for condemnation. There are just so many loose ends to be tied up in life. This novel is about those loose ends. The writer offers us a chronicle of the times and interests of the Iruñea of the 60s and 70s. Dark, grey times for sure. The green clouds are a symbol of hope. Later things got better and the symbol was changed for something else. I'm not too sure that we got it right.

The Nairobi Trio, The freakiest group of people from the Costa Brava in Catalonia. Having released 8 10-inch colour vinyl records to date, they have just released their first CD. They've compiled some of the darkest and naffest electronica on the peninsula from the end of the last century. Impossible nicknames for low fidelity adventures. Impossible to catalogue, understand or put up with. Everything is valid. They tell you one thing and then the contrary. One moment radical and the next middle of the road; they chop and change from one sound to another with absolutely no complexes whatsoever. They vinyl records are collectors items and their sessions playful catharsis. They respect nothing and nobody. Txarly Brown (aka Camping Gaz), Rude Taylor (ex-Teen Marcianas) and Eva Braun (ex-Florida 135) have all the experience, means and arguments they need to sink any battleship. You'll always find them at all the best fests and in all the dirtiest holes. It takes merit to write articles like the nosolomierda Bye Bye Jay Jay Key Key one. So, you have been warned; don't get lost and don't lose it. Business Class salutes in a dignified manner. For the new TNT record label. Ariska records from Cologne, Germany. That's what it says on the cover anyway. The first maxi-single "Farlopop" is already in the shops. If you think this article is a bit too much, wait till you hear the record. If you think you can describe music in words, we do feel sorry for you.

collector anthems

The Nairobi Trio, Kataluniako Costa Brava-ko kolektiborik freak-ena. Koloretako 10 hatzetako zortzi biniloren ostean, euren lehendabiziko disko konpaktua kaleratu dute. Penintsulan egin den mende amaierako elektronika ilun eta ergelenen bilduma egin dute. Fidelitate baxuko abenturentzako izenorde ezinezkoak. Katalogatu, ulertu eta jasateko ezinezkoa. Guztiak balio du. Gauza bat edo kontrakoa esaten dizute. Erradikalak eta ertzekoak, konplexurik gabe daramate soinua alde batetik bestera. Euren biniloak bildumazaleen piezak dira eta euren sesioak katarsi ludikoak. Ez dute inor eta ezer errespetatzen. Txarly Brown (aka Camping Gaz), Rude Taylor (ex- Teen Marcianas) Eva Braun (ex Florida 135) edozein gudarostea urperatzeko baliabideak, esperientzia eta diskurtsoa dute. Festa hoberenetan eta zulo zikinenetan present. Bye bye Jay Jay Key Key –nosolomierda- moduko artikulua idazteak badu meritua. Badakizu beraz, ez ezazu galdu eta ez zaitez galdu. Business Class duhintasunez dio agur. Zigilu berria TNT-rentzat. Colonia-ko (Alemania) Ariska records. Azalak hori dio behintzat. Lehendabiziko maxi-a, "Farlopop", honezkero dendetan da. Testu hau bihurriegia iruditzen bazaizu itxoin diskoa entzutera. Musika hitzez azaldu daitekeela uste baduzu, zugatik sentitzen dut.

THE NAIROBI TRIO VERSUS



Bartzelonara bueltan. The Pinker Tones. Lounge espien istorio bat kataluniar erara. Furia (Bondage-n partaide) eta Manso, 70. hamarkadako atal poliziako batetan murgiltzen dira Michael Caine protagonista dutelarik. Misterioa, break-ak eta pastazko betaurrekoak. Bi maxi-ren ostean, "One of them" eta "Mais Porquois" eta Ursula 1000 eta Konishi (pizzicato 5)-ren nahasketak dituen "Pinker Disco Nection" 10 atzetako diskoaren ostean, pegatina eta pin-ak dakartzan disko konpaktu berezia iritsi da. Diseinu zaindua. TNT-koen herrixka berekoak direla nabaritzen da. Baina euren diskoak ez dira azalengatik soilik saltzen. Estilo asko eta estilismo gutxiko musikari elektronikoak dira. AOE germaniarra (Adult Orientated Electronica) erosteko ohitura dutenei zuzenduriko ekoizpena, baina giriei gustatuko litzaieken poppy "torremolinero" kutsuaz. Egun, gure baldeetan topa dezakezun gauza esportagarri bakarrenetakoa. Kasu bietan, ohore matrikula aurkezpenean, bikain soinuan eta oso ongi ideiei dagokionez. Egunen baten disko guztiak modu honetan egingo dira.

Back to Barcelona. The Pinker Tones. A lounge spy story a la Catalonia. Furia (a member of Bondage) and Manso, lose themselves in a police series type episode with Michael Caine as the star. Mystery, breaks and plastic spectacles. After two maxi singles and the Ursula 1000 and Konishi (pizzicato 5) mixed 10 inch disc "Pinker Disco Nection" that contained "One of them" and "Mais Porquois", they've just released a special new CD along with freebie badges and stickers. Nice carefully done design. You can tell they're from the same small town as those from TNT, but their records don't only sell because of the sleeves. This lot are musicians big on style and little on preconceived designs. The record is aimed at people who would normally buy German AOE (Adult Orientated Electronica), but it's also got a touch of that poppy "torremolinero" style that the foreigners like. It's one of the very few exportable products we are able to find on our shelves nowadays. In both cases top of the class honours for presentation, excellent marks for the sounds and not much less for the ideas. One day all records will be made like this.

bildumazale ereserkia

THE PINKER TONES

munstroak eta heroiak
monsters and heroes
the league of the extraordinary gentlemen

testua / by: **odlok**

Britaniar inperioan beti izan da zaila heroi eta munstroen artean ezberdintzea…

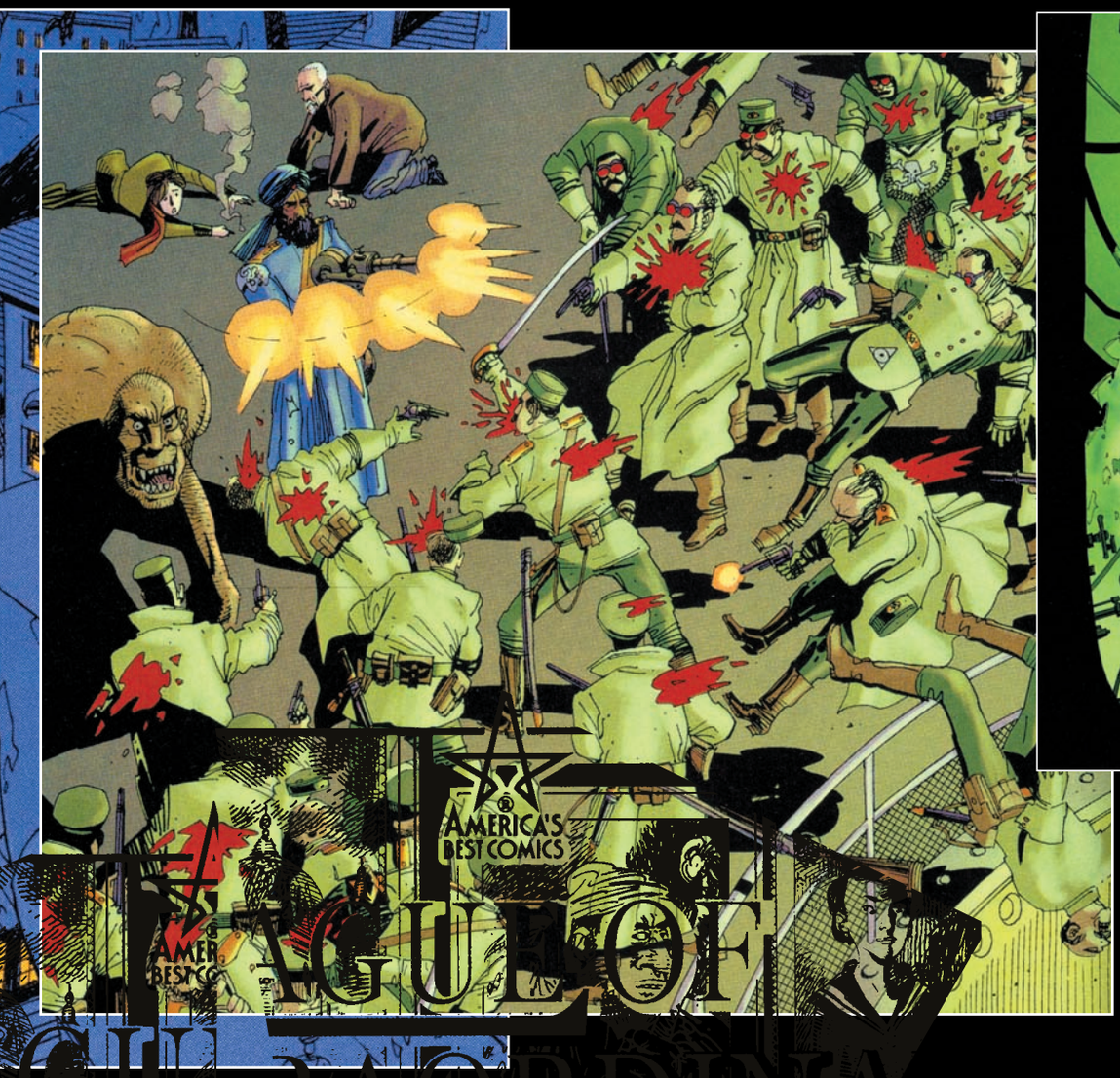
(Campion Bond kapitaina, 1908)

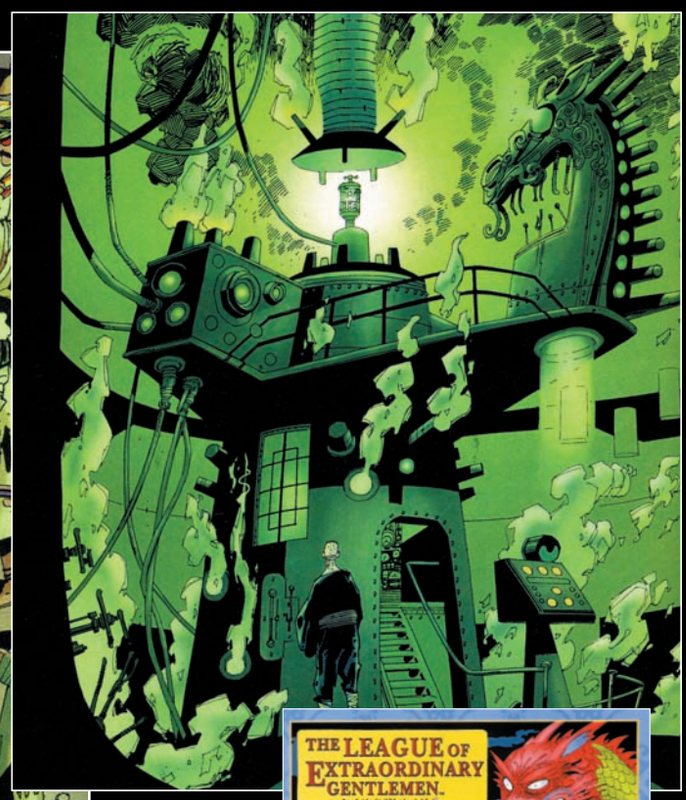
Heroi.iz.jainko eta gizaki baten semea; izaki bikaina, edota bere ekintzengatik ospetsua.

Munstro.iz. Izadiaren legeez at eraturiko izaki biziduna; izaki erabat itsusia edo erabat ankerra

Munstroak eta heroiak. Heroiak eta munstroak. Heroiaren nortasunean, heroiaren definizio beran bada munstrositate kutsu bat, normaltasunetik at dagoen bikaintasun bat. Munstro gisa ezagutzen ditugun izaki orotan ere bada heroi bat, izadiaren legeez at eraturiko oro delako, definizioz jainkotiarra. Eta halakoxeak dira Alan Moore gidoilaria eta Kevin O´Neill marrazkilarien eskutik sortutako komikiko pertsonaiak. Heroiak eta munstroak. Abenturetako nobela klasikoetatik hartzen ditu erreferentziak ¨The League of Extraordinary Gentleman¨-ek. Jules Verne, H.G.Wells, H.R. Haggard edo Conan Doyle dira munstro-heroi hauen atzean somatu ditzakegun izenak. Opio zalea den ehiztaria, konbentuetan neska gazteak bortxatzen dituen gizon ikustezina, Jekyll eta Hyde-en eskizofrenia gorpuzten duen gizon ahula, itsasoetako pirata turbante duna, iragan pekatariko emakume-banpiresa liraina....

Gisa hontako munstroak dira gure heroiak. Eta London hiria suntsitu nahi duten Moriarty eta Fu Manchuren iturrietatik edan duten beste heroi-gaizkile batzuen aurka borrokatzen dute. Komikian behintzat hala da. Hollywood-ek, beste behin paperetik zeluloidera eraman ditu heroi munstroak. Komertzialtasunaren bila, komikian existitzen ez diren estatubatuar jatorriko pertsonai bi sartu dituzte. Gainera, zuzentasun politikoak (faxismo puritanoa ez esatearren) gure munstro-heroien iragan eta bizioak lausotu ditu. Filma ikusiko duzuenon artean gehiengoak ez diola sekula erreparatuko komikiari...zuentzat okerrago. Gu honezkero borroka galduetara ohituak gaude.. eta azkenean gutxiengo baten parte izateak ere bere xarma duela ikasi dugu. Gozatu filmarekin, baina jakin ezazue komikia eskuratuko bazenute gozamen hori osoagoa izan zitekeela, askeagoa... Komikietan oraindik, munstro eta heroi izan gaitezkeelako…





In the British Empire it's always been difficult to distinguish between monsters and heroes…

(Captain Campion Bond, 1908)

hero noun [C] child of gods and mortals; a person who is admired for having done something very brave or having achieved something great

monster noun [C] a creature formed against the laws of nature; entirely ugly and repulsive

Monsters and heroes. Heroes and monsters. In the personal make up of a hero, in the very definition of the word, there's always a smidgeon of monster to be found, an excellence that exists outside normality. There's also a bit of the hero to be found in all monsters because it goes against the laws of nature, godlike by definition. That is exactly how we would describe the characters created by script writer Alan Moore and illustrator Kevin O'Neill. Heroes and monsters. "The League of Extraordinary Gentlemen" draws upon the classics of adventure literature. You can glimpse the likes of Jules Verne, H.G. Wells, H.R. Haggard and Conan Doyle sneaking around behind these hero-monsters. The opium addict hunter, the invisible man who rapes young girls in convents, the weak man who embodies Dr. Jekyll and Hyde schizophrenia, the turban-wearing sea pirate, the elegant lady vampire from past sins…

These type of monsters are our heroes. And they fight against other heroes – evildoers of the ilk of Moriarty and Fu Manchu who want to destroy the city of London. At least that's how it goes in the comic. Once again Hollywood has taken paper hero-monsters and shoved them up onto the big screen. In their search for saleability they have included two American characters that don't exist in the comic. As well as that, they have muddied up the lives of our hero-monsters in the name of political correctness (puritanical fascism in other words). Most of you who see the film will never see the comic…all the worse for you. We are more than used to lost battles by this stage…and in the end we've come to realise that belonging to a minority group its own special kind of charm. Enjoy the film, but just remember that if you read the comic, your enjoyment would be more complete, more liberated…because unlike cinema, in comics we can still be hero-monsters.

JO

NORA JO

agenda@thebalde.net

DO

WHAT TO DO

DONOSTIAKO NAIZOARTEKO 51.ZINEMALDIA

(Irailak 18-27) Donostia

Sep 18 – 27 Donostia

Urteroko sail ofiziala eta Zabaltegiz gain, aurtengo edizioak, Magreb eta Hegoamerikatik datorren zinea erakutsiko digu. Zinegile klasikoei eskainitako zikloan Preston Sturges izan da aukeratua eta egile garaikideen artean the balde honetan azaltzen den Michael Winterbottom.

As well as the usual Official and Zabaltegi Sections, this year's film festival takes a look at the cinema coming out of the North Africa and South America. Preston Sturges is the star of the Classic Retrospective and the Contemporary Retrospective pays homage to Michael Winterbottom, the very same man who appears elsewhere in this issue of The Balde.

www.sansebastianfestival.ya.com/2003

SURFILM JAIALDIA

(Irailak11-13) Donostiako Aquarium

Sep 11 – 13, The Aquarium, Donostia

Olatuak, hondartza eta kresala azalean sentitzeaz gain gure erretinetan ere tatuatu daitezke. Surfa eta zeluloidea uztartuko dira Donostiako 1. Surfilm jaialdian. Surfa pantaila handian ikusteko aukera ezin hobea.

You don't have to go along to the seaside to appreciate waves, the beach and the tangy sea brine: you can see it all at the cinema. The 1st Donostia Surfilm Fest is what we're on about buckaroos. A great chance to see surfing on the big screen.

WOODY ALLEN & NEW ORLEANS JAZZ BAND

(irailak 5) Kursaal. Donostia

Sep 5 Kursaal

Donostiako Hamabostaldiak gonbidatu berezia ekarriko du aurtengo edizioan. Oscarrak jasotzera joatea baino klarinetea jotzea maite duen zinegilea eta bere jazz banda.

The Donostia Jazz Fortnight has a very special guest for you in this year's edition: the man who prefers to play his clarinet rather than go to the Oscar Awards Ceremony.

www.woodyallen.com

MODORRRA

(irailak 24-28) Erribera merkatua. Bilbo

Sep 24 – 28 Riverside Market, Bilbo

Diseinatzaile gazteek, euren diseinuak kalera ateratzeko asmoak azaltzen dituzte beti. Egunerokotasunean nola txertatzen diren erakusteko grina izaten dute. Hitzetatik akziora pasa dira. Erribera merkatuan izango da zita. Makailau eta kamiseta frexxxkueee.

Young designers are always gumming to be able to show off their latest wares on the streets. They want to show just how much they fit into everyday life. Well, they've taken the step from words to action. They'll be hanging out down at the Erribera Market in Bilbo. Fresh cod and t-shirts!!!

www.modorrra.org

BARCELONA FASHION WEEK

(Irailak 8-13) Barcelona

Sep 8 – 13, Barcelona

Gaudi Pasarela, FAD eta Circuit ekimenak bateratuak datozkogu aurten. Moda diseinatzaileak, merkatua, artea, musika... oraindik tendentzia kontzeptuaren definizioaren bila bazabiltza galdu ezin duzun zita.

Gaudi Pasarela, FAD and Circuit all join together this year. Fashion designers, a market, art, music…if you're still looking for a definition of the concept of tendencies, you'd better not miss this one.

www.moda-barcelona.com

IGGY POP & STOOGES AZKENA ROCK JAIALDIAN

(Irailak12-13) Gasteiz

Sep 12 – 13 Gasteiz

Iggy Pop eta Stooges-ak bateginik lehendabiziko aldiz Euskal Herrian. Azkena jaialdiaren barne gertatuko da hori, eta Europan emango dituzten bi kontzertuetako bat izango da. Beraz Iggy zaleak eta dinosaurio revival-ak gustoko dituzuenontzat aukera ezinhobea iguana berriro ikusteko.

Iggy Pop and The Stooges together for the first time in The Basque Country. They'll be appearing at the Azkena Rock Festival and will one of two planned shows in Europe. What more could all you Iggy fans and revival freaks ask for?

www.azkenarockfestival.com

MUNDUKO BILLABONG SURF TXAPELKETA

(urriaren 12-24) Mundaka

Oct 12 – 24 Mundaka

Munduko ezkerrik ezagunenetarikoa munduko surf txapelketako testigu. Politikariek ez bezala surf-eroek ez dute Prestige ahaztu. Marea beltza osasunean pairatzen dutelako, baina galipotarekin edo gabe, Urdaibaiko bokalea olatu ehiztariz beteko da.

One of the most famous left waves plays host to the world championship tour. Unlike the politicians, the surfers haven't forgotten about the Prestige. Their health suffers the consequences of the spill with or without that gooey black shit. Watch as the mouth of Urdaibai fills with wave seekers.

ARTFUTURA

(urriak 9-12) Artium Gasteiz

Oct 9 – 12, Artium, Gasteiz

Arte eta teknologia berriak uztartzen dituen erreferentzia jaialdia. Artista elektronikoak, zinegile digitalak eta unibertso sintetikoetako nabigatzaileak elkartuko dira aurtengo edizioan. Bideo konferentzien bidez, Bartzelonan gertatzen denaren berri izango dugu Gasteizen.

This festival is a must for all those interested in art and new technologies. Electronic artists, digital filmmakers and navigators of the synthetic universe will all be getting together at this year's edition. You'll be able to see what's going on in Barcelona via a special video conference link up.

www.artfutura.org

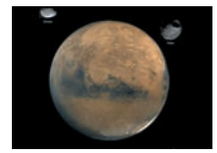
ZALDI LASTERKETAK

(Abuztuan zehar irailak 7ra arte) Lasarteko Hipodromoan.

August till Sep 7, Lasarte Racetrack

Ez duzu Ascot-en moduko sonbreirurik ikusiko eta Marx anaiak ez dira bertan izango baina zaletu eta egun pasa joandako familia eta koadrila ugari topatuko duzu Lasarteko Hipodromoan. Zaldi bat aukeratu, apostu egin eta diru apurra galdu. Arratsaldea pasatzeko modu originala denik behintzat ez duzu ukatuko.

You won't see any Ascot type headgear and the Marx brothers won't be putting in an appearance, but you'll find plenty of fans, families and groups of friends along for the craic at the Lasarte Racetrack. Go along, choose a horse, have a bit of a flutter and…lose a few bob! You're bound to enjoy yourself.



PLANETA GORRIA GERTU

(Abuztua 28) 00.00 tan. Mundu osoan

(Aug 28) 24:00, All over the world

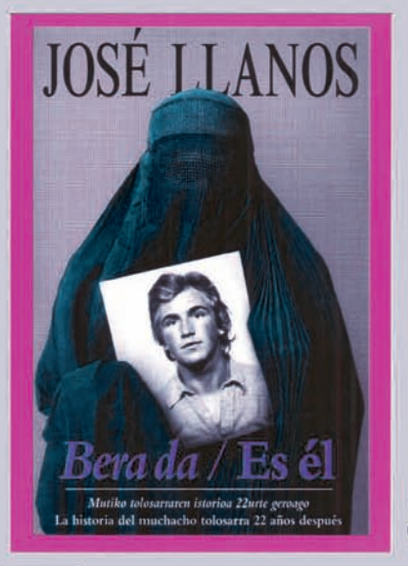
Abuztuaren 28an, gaueko hamabietan, Marte lurretik inoiz baino gertuago izanen da. Zeru garbi bat eta teleskopio batekin planeta gorria ikusteko aukera izango dugu. Argibide gehiago Iruineako planetarioko Esperamenelcielo net-albistegian.

The planet Mars will be nearer our world than ever at midnight on the 28th of August. A clear sky and a telescope are all you'll need to be able to see the Red Planet. You can find out all you need at the Esperemenelcielo netnews page hosted by the observatory in Iruñea.

www.pamplonetario.org

KM 10 Kulturunea

KOLDO MITXELENA Kulturunea
Urdaneta, 9
20006 Donostia-San Sebastián
Tf 943 482 756
www.gipuzkoa.net/kultura/



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

NOMADAK ETA BIBLIOFILOAK

Evru, On Kawara, Martin Kippenberger
Andrés Nagel, Ed Ruscha,
Allen Ruppersberg, David Tremlett,
Lawrence Weiner, Itinerant Texts

uztailaren 23tik irailaren 13ra
ganbara

uztailaren 10etik urriaren 4ra
erakustaretoa

Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa

Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa
Kultura, Euskara, Gazteria eta Kirol Departamentua
Departamento de Cultura, Euskara, Juventud y Deportes

gm! gaztemaniak!

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

www.gaztemaniak.net/musikagida

musika gida

Oporto

argazkia / shot: **uxeta labrit**

bada lorategi ezkutu bat interneten

testua / by: txo!?

the secret garden of utabobabor

there is a hidden garden on the internet

Lorategi sekretuak bere oreka hauskorra galdu du eta egoera gero eta desesperatuagoa da. Zong-oo gure erregina gure etorkizunaz larrituta dabil. Hori bai, oraindik bada gure lorategia suntsiketatik salbatzeko aukerarik. Lagundu gaitzazu mesedez eta gure bihotzetan gordeko zaitugu betirako.

Horrelaxe hasten da The Secret Garden of Mutabor, Yenz ezizenez sinatzen duen diseinatzaile germaniarrak sortutako web-jokoa. Bertan hainbat nahaste argitu beharko ditugu eskenatoki ezberdinetan miatuaz. Youmiko neskatoa izanen da gure gida abentura honetan eta hasiera hasieratik jokoaren planteamendua oinarri, bete beharreko eginkizunak zein gauzak bilatzeko erabili beharreko teknika argi azalduta agertuko zaigu. Joko honek webguneak sortzeko Flash programak eskaintzen dituen erraztasun ezberdinak primeran profitatzen ditu, haien artean trataera grafikoa eta flashek onartzen duen ilustrazioen gaineko zooma. Baino lasai tutik ulertu ez baduzu bertan guztia argi eta garbi geratzen delako. Guztia lorategi sekretua suntsitzen duen gaizkia nola akatu ezik, hori zuk bilatu beharko duzu.

1998. urtean sortua da joko hau, eta hainbat sari jaso zituen orduan. Gaur egun, jokoa gazte mantentzen da webgune-en bizi motza kontutan izanda, bere momentuan nahiko aurrerakoia izan zelako eta edukiak teknikaren gainetik dibertigarria suertatzen jarraitzen duelako. Horrexegatik hartaz oroitu eta gure orriotan aipatzeko parada ez dugu galdu nahi izan.

Zoazte eta gozatu, ordubete edo baietz eman jokoan, eta dibertitu ere. Hori bai, the balderen alderdi angloa ulertzeko zailtasun handiak baldin badituzu webgune honetan ez dituzu gutxiago izanen:

www.yenz.com/menue/garden/intro.html

The Secret Garden has lost it's fragile balance and the situation is getting more and more desperate. Our Queen Zong-oo is worrying very much about our future. Even though it is still possible to save our garden from destruction. Please help us now and we will keep you in our hearts forever.

That's how the web-game The Secret Garden of Mutabor, created by a German designer who goes under the moniker of Yenz, starts off. In the game you have to unravel different mysteries in different scenarios. A little girl called Youmiko is your guide throughout this adventure and she will show you what the game is about, what you have to do and how to get the tools you need to carry your tasks out. And all very clearly and concisely, too. This game makes really good of use of the various advantages offered by the web page design programme Flash, such as the graphic characteristics and the zoom effects. Don't worry if you haven't understood any of the above because it's all as plain as the nose on your face at the web page. Well, everything except how to see off the evil force and baddies bent on destroying the garden. You'll have to find out how to do that all on your little ownsome.

This game was created in 1998 and won quite a few prizes when it first appeared. It is still happening – especially when you consider the short life-span of most web pages – because it was ahead of its time when it first appeared and because the actual game itself, without getting into the technical aspects of the whole thing, is really enjoyable. And as far as we're concerned, that's more than enough reason for us to give it a mention in these here pages.

So, get yer butts along there, get stuck into the game and enjoy yourselves. One more thing; if you find the English part of the balde a wee bit hard, you won't get much relief at this web page.

www.yenz.com/menue/garden/intro.html

itsaso guztien gainetik, hodei guztien azpitik

kite surfer: **arturo gutierrez**
kometa: **cabrinha**
tabla: **no work team**

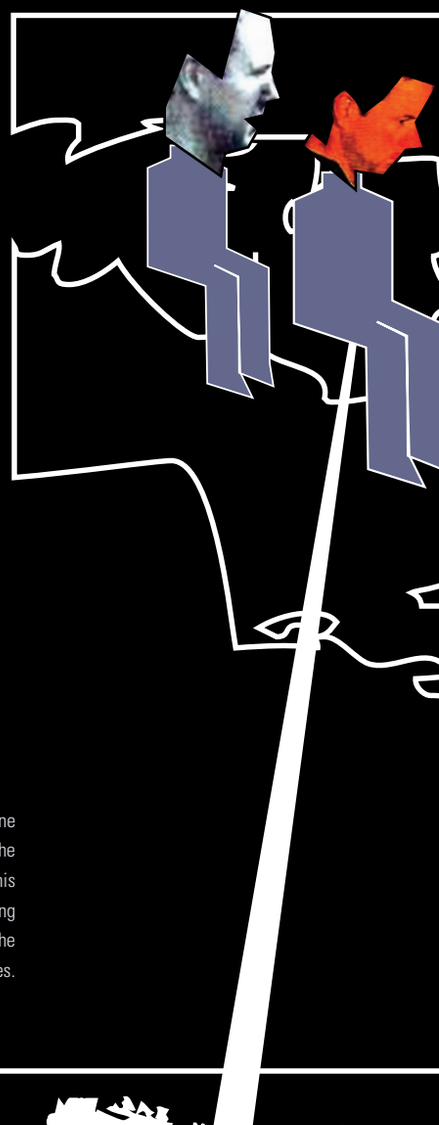
SONS OF THE DESERT

The Claim *filman aktore multzo berezia genuen. Denak berdina kobratzearekin ados egon ziren. Giro ederra izan genuen. Ez zen ego borrokarik egon. Ez dago esnatu eta filmatu beharreko gunean jasangaitza zaizun inoren aurpegia ikusi beharra baino gauza okerragorik...*

We had a special bunch of actors in the film ***The Claim****. They all agreed to get paid the same. There was a great atmosphere between us all. There were no ego fights. There's nothing worse than waking up on location and having to face someone you can't stand the sight of first thing in the morning…*

winterbottom winterbottom-i begira

Donostiako 51. Zinemaldiak saila eskainiko dio zuzendari britaniarrari. Definitzen zaila da Winterbottom-en zinema. Eklektikoa. Anitza. Era guztietako istorioak kontatzen ditu. Aurrekontu oso ezberdineko ekoizpenetan parte hartu du. Revolution films sortu zuenean zinea egiteko modu autonomo bat sortu zuen. Publizitatea, dokumentalak eta fikzioa landu ditu bere iraultza zinematografikoa gauzatu ahal izateko. Zinemak beharrezkoa duen ikuspuntu komertziala kontutan izanik, film interesgarriak uztartzeko modua topatu duela esan genezake. Donostiako zinemaldian bere filmografia osoa ezagutzeko aukera izango dugu, horregatik, ohiko iritzi eta azterketetaz paso egin eta han eta hemen irakurri dizkiogun elkarrizketetan entresaka egin eta Winterbotton, bere zineari begira jarri dugu.



testua /by: koldo almandoz

winterbottom on winterbottom

This year's 51st Donostia-San Sebastian International Film Festival features a section on British director Michael Winterbottom. It's not easy to define the type of cinema Winterbottom makes. Eclectic. Prolific. He tells all kinds of stories and he's also made cinema on all kinds of budgets. When he set up Revolution Films, he created an independent method of film-making. He's worked on publicity, fiction and documentaries in order to bring his own film-making revolution about. If we take the commercial viewpoint so necessary to cinema into consideration, he's come up with a really interesting angle on making films. All his films will be screened, so we've decided to skip all the usual reviews and critiques that will undoubtedly abound as the festival draws nearer, and instead we've dipped into interviews Winterbottom has given here and there and assembled the blow selection of quotes. Winterbottom on Winterbottom.

Ez zait jendea euren alderdi ekonomikotik soilik erakustea gustatzen. Ez dut soilik langileen inguruko filmik egin nahi. Jendeak bakardadeari ihes egiteko ere egiten du borroka. Loturak sortzeko beharra dugu, norbait maitatu behar dugu, amorantea, gurasoak, seme-alabak, edonor. Eta sentimendu hori bera da guztiontzat. Niri, filmak, halako osagaiekin egitea gustatzen zait .

I don't like only showing people from their class side. I don't want to just make films about the working class. People also try and fight off loneliness. We need to form ties, we need to love somebody, a lover, parents, children, anybody. And that feeling is the same for everybody. I like to make films with those of ingredients

In this world *filmatu genuenean protagonistekin bidaia egin genuen. Irekiak geunden edozein gertakarira. Bidai batetan gertatzen diren ezustekoei aurre egiteko prest egotea beharrezkoa da. Bidai bat jende bilduma baten modukoa da. Filma bilduma horren islada da. Bilduma horretan lagundu gintuen jendea eta trabak jarri zizkigunak topa ditzakegu.*

When we made the film ***In this world****, we went off on a trip with the cast. We were open to anything. You have got to be ready to take on any difficulties that may arise while travelling. A journey is like a collection of people and the film is a reflection of that collection. In the collection you can find the people who helped us and those who put obstacles in our way.*

Istorio bat aukeratzen duzu interesa pizten dizulako. Gero, istorioan lanean hasten zarenean bere emozio propioak sortu behar dizkizu. ***Butterfly Kiss*** *pelikula iluna da pertsonaiak ilunak direlako eta* ***24 hour party people*** *argiz betetako filma da istorioak islatzen duen garaian todokristok deputamadre pasatzen zuelako. Egia da hala ere, berez baikor bezala saltzen dizkidaten filmak, normalki ez didatela zorion sentsaziorik uzten...*

You pick a story because it grabs your interest. Later on, when you start working on the story, it should be capable of stirring up it's own new emotions in you. ***Butterfly Kiss*** *is a dark film because the characters are dark and* ***24 hour party people*** *is full of light because everybody had a ball at the time the film centres on and this comes across in the film. All the same, the films that are given to me as optimistic don't normally make me feel very happy…*

Film txikietan lan egitea esker onekoa da. Guk ***Wonderland****-en lan egin genuen moduan lan egiterik balego, baina ekoizpen normal baten diru eta banaketarekin, hori primerakoa litzateke. Arazoa, pelikula txiki bat egin eta bi kritikori gustatzen ez bazaie, zure bizitzako urte bat horretan eman eta 10 pertsonek soilik ikusiko dutela da...*

It's nice to work on small films. If you could work on films like the way we did on ***Wonderland*** *– but with a normal budget and distribution, well, that would be great. The problem is that if you make a small film and two critics don't like it, you'll have spent a year of your life on a film for ten people to go along and watch...*

Beti daukat hurrengo proiektu bat buruan. Hurrengoak ***Code 46*** *du izena, maitasun istorio bat da eta zorte apur batekin epe ertainean filmatuko dut Samantha Morton eta Tim Robbins-ekin Shangai, Hong Kong, Dubai eta Londonen. Urtarrilean hasi nahi genuke baina oraindik ez dugu finantziazioa guztiz lotu.*

I've always got a next project in my head. The next one will be called ***Code 46*** *and it's a love story. With a bit of luck I'll get it done quite quickly with Samantha Morton and Tim Robbins in Shanghai, Hong Kong, Dubai and London. We want to start in January but we haven't tied up all the financial ends just yet.*

Testua: etxeberria kooperativa

l a b i t

Labitaciones laborategi proiektu gisa sortu zen Artelekun, gutxienez bi urteko epe batean etxebizitzaren arazoaren inguruan lan egin ahal izateko. **Etxeberria kooperatiba**k koordinatuta, deialdi publiko baten bidez artista, antropologo, diseinatzaile, arkitekto eta jarduera ezberdinetako beste hainbat pertsona proiektuaren inguruan batzea lortu zen. Hiru hilabeteetako analisi lan baten ostean, gure ingurune gertueneko diagnosia ez da batere pozgarria. Eskaintzen zaizkigun etxebizitzen homogeneizazioa bultzatzen duten inertziak existitzen dira. Laborategiak azaldu nahi duena, etxe proiektu baten aurrean egon daitezkeen planteamendu eta/edo prozesuen aniztasuna da. Etxea komunitate sortzaile gisa ulertzen dugu, kokatzen den lurraldetik ebatsi ezina, baina eskala hau aldarrikatzen da (eskala txikia eta ez monumentala) lurralde edo hiriaren eremu publikoa ERREformatuko duen dinamika berritzaile eta beharrezkoen sortzaile gisa.

Lurralde hauetan faktore geografiko ezberdinak egon daitezke, estruktura sozial berriak, larrialdi egoerak (banakakoak edo kolektiboak) edo iragankorrak, eta hauek jarrera irmoekin batu ezkero, etxebizitzan pentsatzerako orduan beste bide batzuk ireki ditzakete. Auto-eraikuntza bezalako tresnak existitzen dira, jabetzea (eta ez erosketa), edo erabiliak ez diren espazioen berrerabilpena. Aurrekontu eskasia ere ezagutu nahi ditugun egoera eta ertzeko jarreren iturri izaten da.

Analisi lana eta diagnosiaren ostean, irailerako (15 hasi eta hilabete bereko 26 ra arte) tailerra programatu dugu orain arte izandako ideiak praktikan jartzeko, Anne Lacaton arkitekto paristarra eta Santiago Cirugeda arkitekto sevillarrarekin. Haien laguntzarekin proiektu azkarrak aurrera ateratzeko asmoa dugu hirian bertan edo gertuko ingurunetan...

Programa:

Tailerra: 20003 irailaren 15etik 26ra

Hitzaldiak: (entzuleagoari irekiak Artelekun 19:00h)

Irailak 18 september..... Anne Lacaton

Irailak 25 september.... Santiago Cirugeda

The **Labitaciones** laboratory project was set up as a minimum two-year project in Arteleku to look into the problems surrounding housing. It was organised by the **Etxeberria Cooperative**, who having made a public appeal, managed to bring together artists, anthropologists, designers, architects and people from many other different walks of life to work on the idea. After three months of analysis, the diagnosis of what we have closest to home is a very gloomy one indeed. There exist certain inertias behind the homogenisation the housing being offered to us.

What laboratory aims to make clear is there are many ways of going about and settling on a project to construct a house. Housing must be understood as a creator of communities that cannot be removed from the surroundings where it stands. But the idea of this scale (a small one, not monumental) demands public land planning that will be dynamically innovative and motivated by what is really necessary.

There may be many different geographical factors in this land of ours, new social structures, emergency situations (both individual and collective) or other more long-lasting factors and if we join them to other difficult attitudes, they might be other ways of tackling the subject of housing. There are tools that help in doing the building yourself, ownership (not purchasing), and the use of abandoned buildings. Meagre budgets are also a source of fulfilling what we're looking for.

Once the work of analysing and diagnosis is over, there are workshops programmed (from Sep 15 - 26) to work on the ideas that have come up. This workshops will be held by Parisian architect Anne Lacaton and the architect Santiago Cirugeda from Seville. With their help we hope to start developing some quick projects for the city or its surroundings…

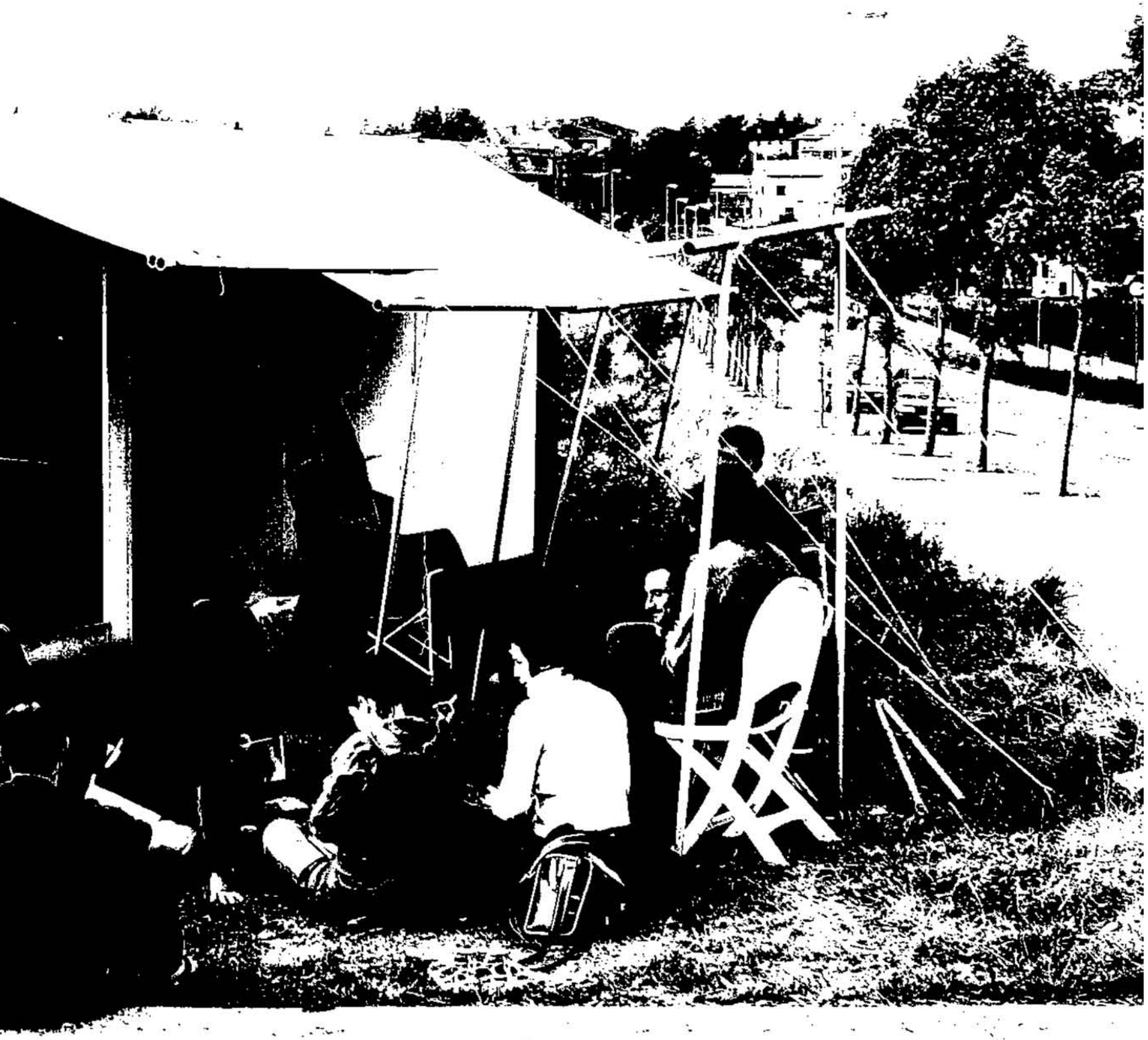
Workshop: Sep 15 - 26, 2003

Talks: (open to the public) 19:00, Arteleku

Sep 18… Anne Lacaton

Sep 25… Santiago Cirugeda

acciones



testua / by:
ibon aranberri-ibon salaberria

argazkiak / shots:
asier larraza

natxo odriozolaren **n-sistema:**

Injineru erromantikoa da Natxo Odriozola. Bizitza erdia darama industriarako egitura espazial erraldoiak eraikitzen. Bulegoetako giroaz aspertuta bere kabuz ikertzeari ekin zion behinola. Ez du oraindik Robinsonen sena galdu. Natura du inspirazio iturri, zuhaitzek enbor eta adarren arteko lotura guneetan osatzen dituzten jokuetan oinarritu da bere azken asmakuntzarako. Horrela sortu du N-Sistema berritzailea, materiale eta elementu aski ezberdinen arteko lotura funtzioa egin dezakeen "kaxa-magikoa". N-Sistemaren korapilo trinkoen bitartez egitura bat era amaigabean haz daiteke puntu batetik bestera. Gainera oso errez munta eta desmunta daiteke. Honekin eraikuntzarako sistema malgu eta erabilera anitzekoa sortu nahi du. Oinarrietara itzuli, gauregungo materialeek eskaintzen dizkiguten aukerak baliatuz.

N-Sistema garatzen isilean hamar urte eman eta gero prototipotik ur handietarako jauzia eman du Natxok. Saiakera bat benetako eskala eta baldintzetan. Horrela jaso du kupula ireki bat Igeldoko labarretan. Naturaren behaketarako eta denborapasarako babeslekua.

Modernitateak gizarte aldaketa zuen helburu. Iraultza soziala eta izpiritu zientifikoa batera zioazen orduan. Antzeko baikortasuna dakarkigu burura Natxoren azken lanak. Baina xumeagoak dira ametsak. Haurtzaroan, basoko zuhaitzetan egin ohi diren "lehen eraikinen" antza soma dakioke. Elementu ezberdinak elkarri lotuta lortzen da zuhaitzeko txabola. Ideia edo irudi honen sofistikazio antzera ikus daiteke N-sistemazko kupula. Bere inguru hurbila aldatzea besterik ez oraingoz.

Natxo Odriozola is a romantic engineer who has spent half his life building gigantic spatial structures for industrial uses. Bored out of his mind with office work it seems, he started to do a little investigating. He still hasn't lost that Robinson touch. Nature is his font of inspiration and his latest piece of work is based on the wonderful intertwining of groves of trees, trunks and branches. That's how he came up with his innovative "N-System": a "magic box" that can bridge together and join all types of materials and elements. A structure can grow unceasingly from one point to another by using the sturdy knot method of the N-System. What's more, it's really easy to set up and take apart. Natxo basically wants to create a flexible multiuse system for building things. Back to basics, but also making use of the materials on offer to us today.

Natxo has gone public with his first prototype after having spent ten years quietly plugging away and developing his idea. Now, his first prototype has been built to full scale and in real-life surroundings. The N-System is what he has used to elevate an opened barrel on the cliffs of Igeldo. Somewhere you can observe nature from and while away some time.

Modernity wanted to change society. Social revolution and scientific spirit worked hand in hand back then. Natxo's latest creation reminds us of the same type of optimism as in those days. But dreams are made of humbler stuff. The structure recalls those first tentative attempts at building by young children in woods and bushy areas. By joining different elements together, he's come up with a sort of tree house. The N-System cupola can be pictured as this sophisticated idea or image. All you have to do is go along and see it.

Uda
betiko balitz

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Mendiguren
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29
MENDIGUREN

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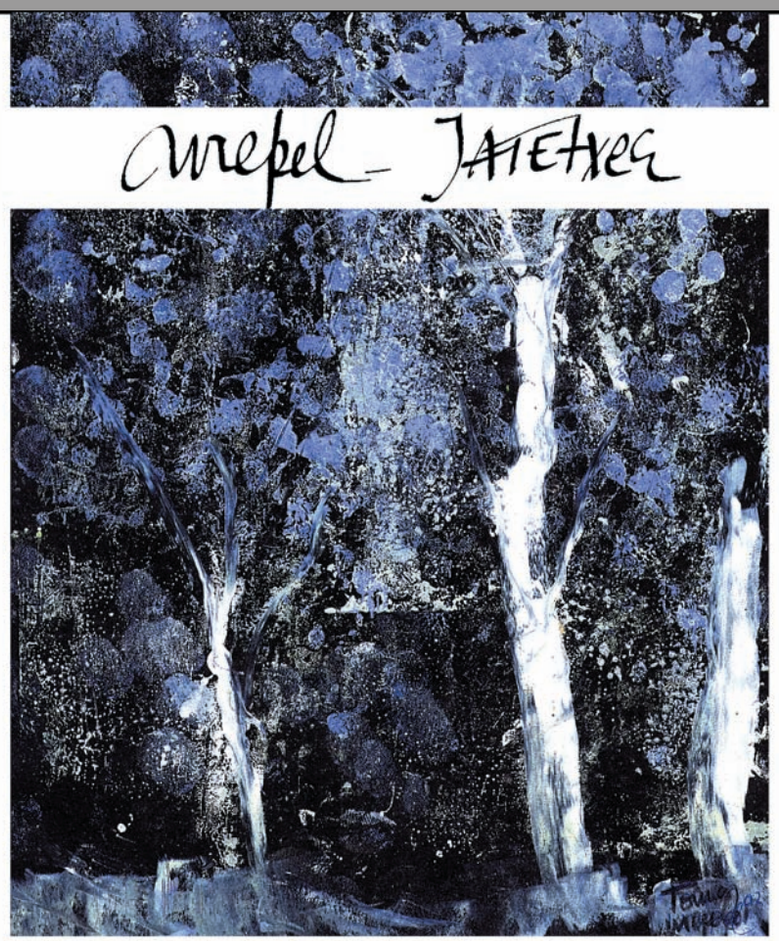
ireki eta...

open it up and...

ESCUELA OFICIAL DE IDIOMAS DE PAMPLONA
IRUÑEKO HIZKUNTZA ESKOLA OFIZIALA



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skunk funk

neguko izpiak

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ana sebastian,
anika schmitt

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uxue montero

ileapaindegia / hair:
marco perez

production assistance:
txepe, andoni, mikel,
anika, litri

skunk funk

STRIKEFUNK

ESTAFETA 76, IRUÑEA
LA MOREA, IRUÑEA
MAYOR 15, DONOSTIA
URBIL. USURBIL
LA SALIE 24, BAIONA
RDGZ. ARIAS 27, BILBO
LACRUZ 13, BILBO
MAX CENTER. BARAKALDO
PRADO 5, GASTEIZ
Argazkia: Luis Azanza / Monster: Dhanyelle Gozni / © Kukuxumusu
kukuxumusu.com

euskadigaztea

1000 hizki basamortutik

testua argazkiak / by: nagore telleria

Saharauiarren kanpamenduak, Aljeria. Bolondresen paradisua. Amaia ekipajerik gabe joan zen ia. Eguzki panela, atun latak, botikak, goxoki eta globoak. Hondartzarako bainujantzia bezala zeramatzan. Beterano batzuk galtzerdi berriak zituzten soinean, propio merke erositako galtzerdiak gero han uzteko. Zoologikora kakahueteak botatzera? Berak udaran Itzurungo hondartzako ur guztia edatera etortzen ziren haurrak ikusi nahi zituen habitat naturalean. Lady Di ez, Melfha jantzitako atzerritarra izan nahi

Zaim. Hogeita zazpi urte. Gurasoek errefuxiatu eremuan zeramatzaten adina. Ez zen inongoa, errefuxiatu guneak ez bait dira inor bertako izateko eginak. ACNURek emandako karpan gimnasioa zeukan. Korana hura zuen: hara joaten ziren lau atzerritarretik bat ligatzera joaten zen. Terreno irekian nagusi zen eta trepetak prestatzeko aliatua zuen gainera, Toledon beraneatzen zuen eremu txikietako ligoia, Brahim. Alfonbran eseritakoan bakarrik hasten zen hura saiakeran. Burni puska eta tabako paketeekin olerkiak egiten zituen edozein liluratzeraino. Makuluak aparkatu eta poliodun kojoa izateari uzten zion. Bazekien bere ekintza esparrua zein zen eta haimako babesa bilatzen zuen lehen bait lehen. Eta tea. Beti hiru erreskan. Bizitza bezain garratza, maitasuna bezain goxoa eta heriotza bezain leuna. Zaimek alboan behar zuen Cyrano de Bergerac. Hura ordea Toledora joana zen ospitalera pesa berriak jasotzera eta emergentzizko neurriak erabili behar izan zituen. Ranroberreko igoera eta jeitsierak, eskuz esku zebiltzan teak, haima barrura sartzen ziren izarrak, denda eta denda artean ilunpeak erregalatzen zituen angulu galduak, denak erabili zituen Amaiarekin. Ondoren arrazonamendu logikoarekin kalkulua egin zuen probabilidadearen numeroekin lasaitzeko. Munduan hainbeste bagara eta hainbeste hizkuntza, halako aukera genuen kointziditzeko. Ados. Eta ariketa bukatzeko Ala madarikatu zuen gaztelera beharrean arabiera aukeratu zuelako.

Amaiaren oporlekua dokumental bat zen. Bertan tetra brikak eta Mendebaldeko Saharako banderak jaten zituzten ahuntzak agertzen ziren. Emakumeak elkar igurtzitzen zuten, haurrak ur bila joaten madrassatik irtendakoan, basamortuko arrosak... elementu horiek erosi zituen pakete turistikoan. Etxera bidean, kamioian zihoan basamortuan toro mekanikoan bezala. Dokumentala amaitu zen.. Ez zen tokatzen eguzki panelaren instrukzioak izan zitezkeen orrialdean maitasun hitzak imaginatzen aritzea. Berak bazekien ordea, akaso haurrek ur dena edandakoan, edo Zaim nonbaitekoa zenean, baina itzuliko zela.

Estatu Batuetan Gazako palestinar bat ezagutu zuen aurreko oporraldian. Beltzez jantzitako emakumeen taldeekin bilkuretan zebilen hura bigarren intifadan. Jaso zuen azken gutunak Israelgo zigilua zuen eta komunista hitza aipatzen zuen. Ez zegoen pesak egiten hasteko tenorean. Denbora asko pasa zuen gutunak formolean. Halako batean turista marrokiar bat ezagutu zuen Bilbon. Itzultzailea. Mohamed VI ez maitatzea garestiegia zegoela zioen. Beroak, saharauiarrak oso beroak zirela ere bai. Sexulariak segituan nabarmentzen direla gainera: gorputzean ilea, paleta artean Brahimen makulua sartzeko adina leku, edo begi berdeak. Amaia pelikula zuri beltzean ikusten ari zen. Instrukzioak behar zituen.

Insha alla.

Kaixo maittia, ze moduz zaude?

Letra hauek idazten ari naiz zurekin egoteko irrikitan kuttuna. Faltan bota zaitut. Izugarri maite zaitut laztana. Zure maitasuna zati da nire bizitzan. Ikusten zaitudanean pozak malkoak lehortzen dizkit. Orban guztiak ixten zaizkit. Oraindik usaindu egiten ditut zure lurrin eztiak.

Edozer egingo nuke zure alboan egoteagatik. Gatibu nintzateke zure bihotzean. Maittia, zu gabe gozorik ez dut bizitzan. Zu gabeko egun hauek erotuta pasako ditut. Letra hauek idazten ari naiz eta ez zaitut sekula ahaztuko.

Faltan botatzen ditut elkarrekin igarotako egunak, eta zurekin egoteko izango ditudan egunen esperoan nago. Atzo hiruetan aldegin zenuenean malkotan gelditu nintzen. Zure maite bakarra izan nahi dut nire bizitza amaitu arte. Bihotzeko leku goratuan gordeko zaitut. Sekula ez dakizula ezer txarrik gerta

acnur-ek emandako karpan gimnasioa zeukan. Korana hura zuen: hara joaten ziren lau atzerritarretik batekin behintzat ligatzea

1000 words fron the desert

Sahara People's campsites, Algeria. Volunteer paradise. Amaia went with almost nothing. A solar panel, tins of tuna, medicines, sweets and balloons. She was wearing something like a bathing suit. Some of the veterans were wearing new stockings that they had bought cheaply in order to leave behind. Like throwing peanuts to the monkeys at the zoo? She just wanted to see the kids that in summer came to drink all the water at Itzurun beach, in their own natural habitat. She was no Lady Di, she just wanted to be a foreigner dressed up in Melfha.

Zaim. 28 years old. The same years his parents had been in the refugee camp. He's from nowhere, because refugee camps aren't made for people to come from. He has a gymnasium in a tent given to him by ACNUR. His Koran was the following: he tried to cop off with one out of every four foreigners who went there. He was king in the open spaces and he had an cohort as well, Brahim, who was like the lady-killer of the small summer spaces to be found in Toledo. He only started trying when he sat down on a carpet. The poems he wrote down on cigarette packets and bits of iron would sweep anybody off their feet. Once he had put aside his crutches and sat down, he didn't have polio anymore. He knew where his operative turf was and he sought his Haima as quickly as possible. And tea. Always three little fires. As bitter as life itself, as sweet as love and as soft as death. Zaim needed Cyrano de Bergerac by his side, really. But he had gone to Toledo to collect the new weights and he had to use emergency measures. Land Rovers up and down, teas passing from hand to hand and the stars disappearing into the Haima. He strode between tents as the darkness gave away lost angels, and he tried his utmost with Amaia. He paused then, and logically reasoned with a few calculations of probability to calm himself down. If there are so many of us in the world and so many languages, there was a chance of us meeting. Fair enough. To finish off his sums he cursed Ala for giving him Arabic instead of Spanish.

Amaia's holiday spot was a documentary. There were goats who ate tetra-brik packs and flags of the Western Sahara. The women caressed each other, the children went in search of water on coming out of the Madrassa, desert roses…she bought all those elements in a package holiday.

On the way home, in the lorry that crossed the desert like a mechanical bull. The documentary was over. No more imagining that the instructions for the sun panel were filled with words of love. But she knew that one day, when the kids had gulped down all the water or when Zaim was from somewhere, she would return.

She had met a Palestinian from Gaza in the USA on her previous holidays. She was one of the women dressed in black that were involved in the second Intifada. The last letter she had received bore an Israeli stamp and it mentioned the word communist. She wasn't exactly over the moon.

The letter spent a long time in formold. She then met a Moroccan tourist in Bilbo. A translator. It was too much to pay to not love Mohamed VI, she said. Hot, the Sahara People were very heated as well. You could see straight off that they liked sex: body hair, enough space between their legs to fit a crutch like Brahim's, or the green eyes. Amaia was watching the film in black and white. She needed instructions. Insha alla

He has a gymnasium in a tent given to him by ACNUR. His Coran was the following: he tried to cop off with one out of every four foreigners who went there.

Hello my love, how are you keeping?

As I write this letter, my sweet thing, I am overcome with the desire to be with you. I miss you terribly. I love you so much. Your love is a part of me. Every time I see you, tears of joy roll down my cheeks. All my wounds are healed. Your honeyed scent still surrounds me.

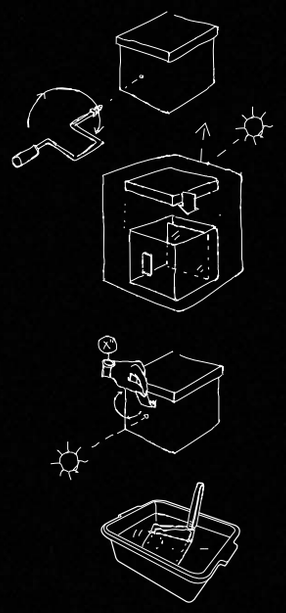
I would do anything to be by your side. I would lock myself away in your heart. My love, without you, all that is sweet disappears from my life. I will surely go mad in these days without you near. As I sit and write this letter I know I will never ever forget you.

I miss the days we spent together and I beg that the days till we meet again fly by as quickly as possible. When you left three times yesterday, I cried my eyes out. I want to be your only love until the day I die.

You never do know when ill luck will strike.

argazkiak / by: **eñaut agirre**

camera obscura



testua / by: **ainger**

Jeff Buckley

"I´m sick of the world...

Geroa beti izan da apetatsua rockeroekin, mito handien zerrenda bitxi xamarra egikarituz, HIFI-an hilezkortasuna topatu duten erdi jainkoak, publiko mitofagoaren eskakizunei erantzuna emanez, baita Hard Rock Cafe-aren guruei ere. Rock-a biografia txarrez beterik dago, are okerragoetaz. Askoz ere hezigarria edo eta legendatan murgiltzea, zoritxarreko serie B-eko mitoak bizi duten istorioetan baino, fan klub ofizialik ez duten arren. Tim-ek bere betebeharra ondo burutu zuen. Topiko guztiak bete zituen, sustantzia legal eta ilegalak agortu zituen, minigona istiluekin gozatu zuen, ederra eta bihurria, porrot egin zuen bihotz gogorreko diskoetxeen aurka borrokan. Bere adinkideak bezala, zeruako ateak jo zituen, baina ospea eta aintza lortzeko irrikitan zeuden tximadunez josita zegoen hura ere. *Gods & Monsters*. Orduan zergatik ez zuen deabruarekin inolako pakturik egin? Agian hau ere lanpetuegia zegoen. Eskerrak 60ko hamarkadako erdialdera budismoa eta hinduismoa modan jarri zirela, sineskera horietan babestu bait ziren arima hondatuak, sitar-en erritmo menpean. Destino petralak Tim-ek arrakasta gabe utziko zuen Tim, jenio masal baten antzera, halabehar bidegabekoa, nahiz eta bere koka besteena bezain ona izan. *Dream Brother*. Akatsgabeko egoera batetara heldu nahi izan ezkero, Tim-ek takada existentzial bat eman beharko zuela konturatu zen kontixu. Horrela beste modulu berri eta aproposagoa lortuko zuen, bere ekintza bukatutzat emateko eta bere burua medeatu ahal izateko. Hogei urterekin Scotty Guibert sortu zuen, alokatutako uteroa abandonatu, eta umeak zortzi urte bete arte itxaron zuen. *Goodbye And Hello*. 1975 urtean behin-betiko transmigrazioa bete hamabi harien soinuarekin lilurak jota, amaren begien aurrean trantzean sartu zen. Backstage-tik ahots batek "Jeff!" esan zuen, eta hantxe bertan, izen berriarekin, anplifikaturiko kemen guztia bereganatu zuen. Bi hilabete geroago Tim-ek heroina esnifatu zuen, azkenekoz. Jeff bere azkeneko berraragipen nabaria izan zen. *The last goodbye*. Nahi adina instrumentu jotzen zekien (aurreko bizitzetatik harturiko ezaguerak), Buckleytarren ahots indartsua mantendu zuen, musika ameslaria konposatzeko erraztasun berbera, baita itxura ederra ere. *Grace*. 28 urterekin Jeff argialdia lortu zuen bere disko bakarraren bitartez, argi dago grazia-egoeran zegoen artista batek moldatu zuela, aingeruen ahotsekin abestua, barneko jarrera hunkigarria azaltzen, folk gutxiagorekin eta adore unibertsalagoarekin. *Eternal Life*. Bidaia bukatzea besterik ez zitzaion falta, ibaibidea jarraitu itsasoratu arte. Tim-ek den dena prest utzi zuen, euren kantuekin lamiei beranduago itzultzeko agindua emanez. *Song To The Siren*. Ah ze nolako ganorabakoa, zuhurgabea, Ganges izango balitz bezala arropak soinean zeramatzala bere burua Missisippi ibaira botatzea, plantarik egin gabe, gutxienez zapatak kendu zitzakeen... *on the floating, shipless oceans...*

BLESS YOU FOR US TWO. LOVE, JEFF

PEYOTE RADIO THE

Destiny has always been a bit capricious with rock stars and has compiled quite a curious list of giant myths. These demi-gods found deadliness in HIFI and at the same time quenched both the public's and the Hard Rock Café's gurus' myth-making thirst. Rock is full of doom-filled biographies, all that and worse. It's much more educational and enjoyable to delve into the bad-luck rock legend stories than to look at the mythical stories displayed in B-Movies, even if they don't have any official fan clubs. Tim did everything he had to do. He complied with all the obligations; he did all the legal and illegal substances, got himself entangled in many a mini-skirt, he was beautiful and wild and he lost his battle against the hard-hearted record companies. Like the rest of his generation, he knocked on heaven's door, but that too was full of longhairs looking for fame and glory. Gods & Monsters. Why didn't he pact with the devil so? Maybe Ol' Nick was just too busy at the time.

It was just as well that Buddhism and Hinduism became the "in" creeds around the mid sixties because these devastated souls could then seek refuge in those beliefs and the rhythms of the sitar. Shameless destiny denied Tim his success, like any other unrecognised genius. Unjust luck, even though he was as sharp of mind as anyone else. *Dream Brother*. If you wanted to take the whole thing to a flawless scenario, Tim would have realised that he would have to pay over his way he would have come up with a more appropriate and better module in which he could have finished everything off and improved himself. At the age of twenty he created Scotty Guibert, abandoned the rented womb and he waited until the child was eight years old. *Goodbye And Hello*. The transmigration was finally finished in 1975 with beautifully styled staging. Tim Buckley's stage performance under those hot lights. *Hallelujah*. The young Scotty, smitten by the sound of those trance in front of his mother. Someone backstage called "Jeff!" and right there and then, with a new name, he sucked in all that amplified energy. Two months later, Tim sniffed heroin for the last time. Jeff was quite clear on his last release. *The Last Goodbye*. He could play any instrument you can think of (an ability he carried over from his previous life), he maintained the strong Buckley voice, the musical dreamer's ability to write songs so easily and the startling good looks. *Grace*. Jeff blew them all away at the age of 28 with his solo release. It's so easy to see that the record was made by somebody in a state of grace, sung with the voice of angels, a record that displayed amazing internal emotion with less folk and more universal vigour. *Eternal Life*. All he had to do was come to the end of his journey, follow the river down to the sea. Tim left absolutely everything ready and in song promised the water spirits they would return later. *Song to the Siren*. Oh what foolish negligence when he jumped, fully clothed, into the Mississippi as if it were the Ganges. He could at least have taken his shoes off… *on the floating, shipless oceans*…

BE THE BEST NO NEGATIVITY, NO [redacted], WEAKNESS, NO EQUIESENCE TO FEAR OR DISASTER, NO ERRORS OF IGNORANCE NO EVASION FROM REALITY.

Rock-a ez da hiltzen, transformatu egiten da. Buckley-ren legatua beste talde batzuen musikan bizirik irauten du, adibidez Coldplay, Tom Yorke (Radiohead), Starsailor, Bernard Butler (Suede), Travis...

biba zapatak kabrones! bcn, sönar 2003

irudiak / images: **imelda artxankos**

AUDIO

JANE'S ADDICTION
Strays

Kaliforniarrei euren aspaldiko "Nothing's Shocking" izenburua aurkan jarri zaio. 2003 ez da 88a, ezta 91 ere. Egun zaila da inor ustekabean hartzea hasi zirenean bezala. Agian "eraginkorra" ez da hitz egokia, euren proposamen iraultzailea ez bait zen ondoren sortutako bandetan islatu, baina mundu guztia txundituta gelditu zen "Nothing's Shocking" eta ondorengo "Ritual de lo Habitual" lanetan harrapatuta. Crossover olatura igotako Fishbone, Living Colour, Faith No More eta abarren erreferentzia bihurtu ziren, haiena guztiena baino aberastasun eta indar handiagoa zuen soinu baten jabe. Ondoren Perry Farrell Lollapalooza jaialdiaren antolatzaile egin zitzaigun eta Stephen Perkins eta Dave Navarro musikari moduan osatu ziren Mike Watt bihurriarekin bata eta Chili Pepper bihurtuta bigarrena. Azkena, Eric Avery, desagertuta. Urteak pasa dira, 13. Eta nolabait, lehen zuten guztia badute orain ere: erritmo aldaketa radikalak, funk pasarteak, gitarra heavy-ak eta Farrell-en aparteko ahotsa. Baina, nolabait ere, lehen zuten zerbait ez dago orain. Edo agian gu ez gara orduan ginenak. Edo mundua ez da orduan zen toki berbera.

The Jane's Addiction record titled "Nothing's Shocking" seems to turned and snapped at the very band that released it. 2003 is certainly not 88, nor 91 for all that matter. Nowadays it's much more difficult to catch people by surprise like they did back in those early days when they first came on the scene. Maybe "influential" is not the most adequate word, the truth is that their revolutionary sound was never truly reflected in the bands that followed them. That said, nobody, absolutely nobody, was left unmoved by "Nothing's Shocking" and the follow up "Ritual de lo Habitual". Bands like Fishbone, Living Colour, Faith No More, etc jumped on the Jane's Addiction crossover bandwagon, but they never managed to achieve their intensity and richness of sound. Then Perry Farrell went off to host the Lollapalooza Festival and Stephen Perkins and Dave Navarro went off to perfect their musicianship, the first one with drummer Mike Watt and the second became a Chilli Pepper. The last one, Eric Avery, disappeared. The years have gone since those heady days, 13 to be exact, and they still have all they used to: radical rhythm changes, funky bits, big heavy guitars and Farrell's incredible voice. Yep, it's all there, but there's still something missing. Maybe we're not the same kids we were or maybe the world is different to the way it was back then.

asier leoz

FAMILY
Un Soplo Al Corazon

Family-rena eltxo batzuen bizitzaren modukoa izan zen, laburra baina arrasto luzea utzitako ziztada batek apaindua. Alaska eta Nacho Canut bezalako lankide zorrotzek botatako loreak jaso baino ez zuen egiten orain hamar urte bete dituen disko polit eta sustantzia duen honek. Pop musikaren alderdi jostagarri eta neurri batean inozoan barrena egindako ariketa ederra, donostiarrek 93an ekarri zigutena. Tarte honetan asko izan dira kantu hauen formak jarraitu nahian euren bidea egiten saiatu direnak, baina gehienak naif-nahi horretan galduta ibili dira, musikaren arauetatik derrigor bete beharreko bakarra saltatuaz; entzulea ez aspertzea. Hiru minututan kontatutakoa ez dago zertan luzatzerik, eta kontatzeko gauza ez bazara nekez lortuko duzu denbora gehiago izanda ere. Akordio horri helduta, New Order, The Cure eta abar maisu izandakoan ikasitakoa berea egiten jakin zuten soilik muina duten 14 abestiotan. Family-k atera zuen disko bakarra denborak egin du hobea. Horregatik, hamar urte beranduago, "Un Soplo En El Corazon" bere horretan berrargitaratua izan da, ez bait du eranskinik behar.

The life of the group Family was a bit like that of a mosquito: short but with plenty of sting. Fellow musicians Alaska and Nacho Cano heaped praise on this great record when it was originally released ten years back. The 1993 album by the group from Donostia showed the more playful and innocent side of pop. Ever since there has been no shortage of bands who have tried to emulate the type of songs they came up with, but most of them haven't been able to achieve that naïf touch, they've broken the one rule you can't break in pop: never bore the listener. There's no need to go on for more than three minutes. If you can't say what you want in three minutes, then it's highly unlikely you'll be able to do it at all, even if you have more time. They learnt their craft from New Order, The Cure and the rest and this is easily heard in the fourteen intelligent songs that make up the album. Family's only album has only but improved with time and that's why, ten years on, "Un Soplo En El Corazon" has been released in its original form. It certainly doesn't need any extras.

asier leoz

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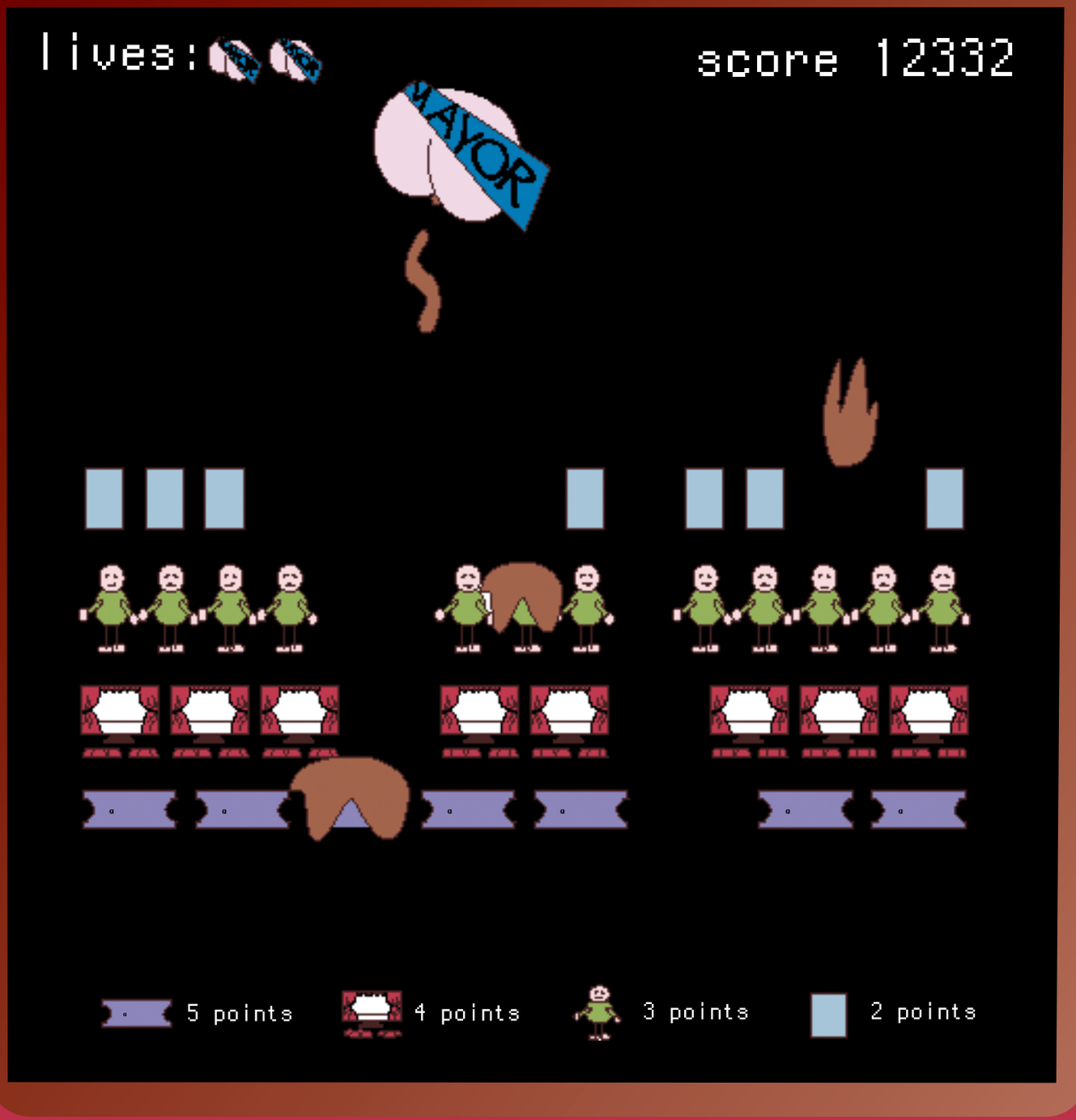
dut
bakizu zuk
baina...
unea heltzen den momentuan
lekua hurrengoari utzi behar diogu

badira izaki batzuk euren unea heltzen delarik euren buruaz beste egiteko gai ez direnak. dagokien unean hiltzeko, izaki hauek, beste organismo batzuk barneraturik dituzte, eta organismo hauek arduratzen dira unea iristerakoan izakia akabatzen
ea ba, hemen
hemendik baten bat izan beharko nuke
edo hemen
hara! hemen bat dago

kill the theatre antzerkia hil



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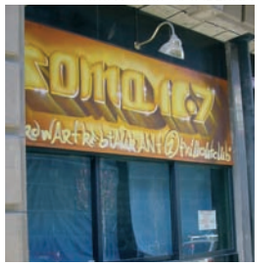

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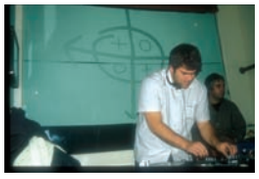

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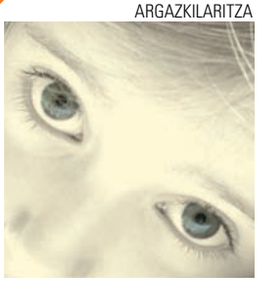

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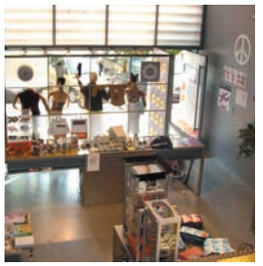

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Seiurte. pop eta rock doinuak talde berri batean ezohikoa den moduan uztartuz baina talde berri baten naturaltasunez.

R | Hedatuz

Andoaingo laukote bat ageri da hizki honen atzean, hardcoretik abiatuta ez diona muzinik egiten taldeak pop, metal eta bestelako rock eraginei

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Donostiar hauen musikak konbentzionalismoei ihes egiten die, Post aurrizkia jarri izan zaie maiz beraien musika sailkatzerakoan, post-rock, post-core... hauek alde batetara utzirik Mizturaren musika bidai batetarako txartel bat bezalakoa da

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