



otsaila / martxoa
february / march

02

the balde



0€

desioaren ehundurak

textures of desire

02



the balde

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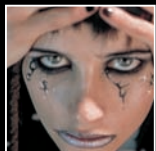




the balde's parties

eskerrak / thanks to:

Atxó fun-fun taberna (durango), mimie la sardine (baiona), nicollette (iruñea), cairo stereoclub (gasteiz), etxekalte (donostia), dj makala, dj cubo, javi P3Z, bad sound system, dj zigor, dj tim o'nellin, jero garciafreska...



Aurreko aleko moda erreportajearen makilaje lana **Marco Estilistas**-ena zen, nahiz eta aipatu ez.

In the fashion report for the last issue we forgot to mention that the make-up was done by **Marco Estilistas**.



iMac BERRIA

Applekoen iMac berriak hilabete batzuk daramatza merkatuan eta badirudi Steve Jobsen—apple izeneko ikuiluaren oilar erruleen oiloa—urrezko arrautza badabilela. Aurreko esperimendu "cubikoa" akats amaigabeengatik merkatutik kendu behar izan zutela ez dugu ahaztu behar.

Oraingoa, diseinua esfera erdi batean oinarritzen da eta barruko iPotxek beldurra ematen dute: Cdak eta DVDak graba ditzazke; lanerako zein jolasteko txartela grafiko paregabea dauka eta nahi adina memoria.

Soineko polit guztiek konplementuak behar dituzte eta pret-a-porter honek LCD pantaila dauka gorputzari artikulatuta eta "stereo dolby surround" "belarritako" pare bat.

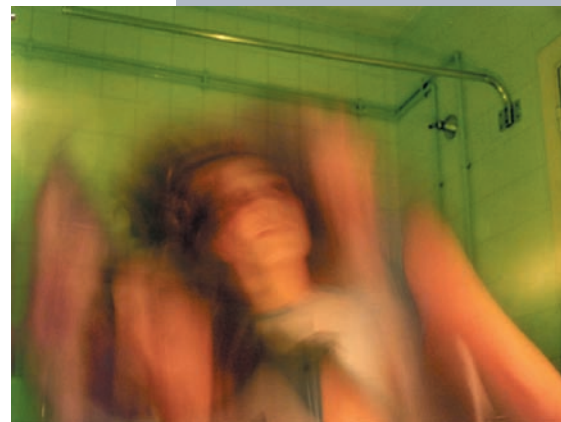
THE NEW iMac

Apple's new Mac has been on the market for a couple of months and it seems that Steve Jobsen's apple's egg laying hen symbol might just have laid the proverbial golden egg. That said, we shouldn't forget that they had to withdraw their previous "cubic" experiment from the market due to its endless cock-ups.

The design this time round is semi-spherical, and the little dwarves that pop up on the inside are give you the spooks: it can record Cds and DVDs; it's got an unbeatable graphics card, both for everyday work and for games, and it's got all the memory you could ever need.

Beautiful sounds need all the supplementary equipment they can get and this prêt-a-porter has an articulated-body LCD screen and a pair of stereo Dolby surround "ears".

PROMOTE DEBATE ON NEW EXPERIMENTAL MUSIC AND LOOK-LISTEN LANGUAGE



FLASH FILM FESTIVAL

Bartzelonan ospatuko den Flash Film Festival hiru egunetan zehar hainbat hitzordu izanen ditu teknologia digitalaren bidez sorkuntza lanaren ildotik. OFFF festival hau web orrialdeak, musika experimental eta ikusentzuzko hizkuntza berriak jorrazteko sortu zen. Proposamenak on-line nahiz off-line aurkezten ahal dira Pompeu Fabra Unibertsitatean edo orrialdean.

FLASH FILM FESTIVAL

The three day long Flash Film Festival to held in Barcelona will offer all kinds of talks and information on digital technology used as a creative tool. The OFFF web page was set up to promote debate on new experimental music and look-listen language. You can find all kinds of proposals both on and offline. Just go to Pompeu Fabra University or www.offf.org.



FREEDOM AND MANEUVERABILITY THEY COULD POSSIBLY WANT

"GUERREROS" FILMAREN MUSIKA EGITEKO NAJWAJEAN EGITASMOA

HERE'S NAJWAJEAN AGAIN

Najwa Nimri and Jean Carlos have gotten together once again four years after they first worked alongside each other on the "No blood" album, released in 1998. They have finally gotten round to doing what they originally wanted to; the original soundtrack of the Daniel Calparsoro film "Guerreros". Most of the tracks on the album are instrumentals and are centred on the sounds of war. Najwa wrote the songs and Carlos Jean did the programming.

NAJWAJEAN BERRIRO ERE

Najwa Nimri eta Carlos Jean berriro elkartu dira. 1998an "No blood" diska elkarrekin egin ondoren, oraingoan Daniel Calparsororen "Guerreros" filmaren musika egiteko Najwajejan egitasmoa berreskuratu dute. Cd berri honetako abesti gehienak instrumentalak dira eta gerraren soinuetan oinarritu da Najwa abestiak konposatzeko. Carlos Jeanek bere aldetik, programazio lanetan aritu da.

SNOWSKATE

Inoiz pentsatu al duzu skatea elurran sartzea? Burtonek ere bai. Marka honetako fabrikatik atera den asmakizun berri hau bi taula ditu. Gaietan skateko taula bat dauka eta behean elurratik irristatzen den beste taula estuago bat. Bi modelo desberdinetan merkaturatu duten taula honek ez dauka ez bota ez fijaziorik, rider-ari askatasun gehiago emateko asmoz.

SNOWSKATE

Have you ever thought of skating on snow? Well, so have Burton. This company has come up with a new gismo made of two boards. Your typical skateboard top rests on a slimmer one below that zips along the snow. The board is available in two different models and has no boots or clips which enables the rider all the freedom and maneuverability they could possibly want.



ARRAKASTATSUA IZATEKO AUKERA GUTXI

COLLATERAL DAMAGE

Iaz estreinatzekoa zen Arnold Schwarzeneggeren azken filma jada pantailaratzeko ordua heldu omen zaio. Filma berri honetan Gody Brewekeek bere familia galtzen du Los Angelesen bonba bat lehertu ostean. Ikerketa ofizialak ezer gutxi lortzen du eta protagonista Colombiako ohianean sartuko da The Wolf errebeldearen atzetik... Warner Bros. Picturesen azken plan hau arrakastatsua izateko aukera gutxi ditu.

COLLATERAL DAMAGE

Arnold Schwarzenegger's latest film, which was supposed to hit the big screen last year, has finally been released. In the film, Gody Breweke loses his family to a bomb explosion in Los Angeles. The official investigation comes up empty-handed, so our star heads off to the Colombian jungle in search of the rebel The Wolf...it doesn't seem that the latest idea from Warner Bros. Pictures stands much chance of success.



ERAKUSTARETOAN

PER BARCLAY

otsailaren 21etik apirilaren 20ra

KMK; Noruegako Bergen Museoa eta Tourseko CCC
(Centre de Création Contemporaine)aren arteko koprodukzioa



GANBARAN

KANTUKETAN, ERAKUSKETA SOINUDUNA

martxoaren 2rarte

Ekoizlea: Euskal Kultur Erakundea

Sustatzailea: KMK

Laguntzaileak: Kutxa eta EITB

PAPERETAN BLAI

martxoaren 13tik apirilaren 20ra

Artista: Quiquis Alamo

Kolaboratzailea: Paperki



JARDUNALDIAK. ARETO NAGUSIAN

GIZARTE ESKLUSIOA ETA KULTURA ANIZTASUNA

otsailak 15, martxoak 22, apirilak 12

Antolatzaileak: KMK eta SOS Arrazakeria

Laguntzailea: Mugak

KULTURA SOZIOLOGIAREN MINTEGIA

otsailak 20, martxoak 20, apirilak 24

Antolatzailea: Bergarako UNED

Laguntzailea: KMK

GIZARTEA, KULTURA, TEKNIKA ETA ZIENTZIARI BURUZKO VI JARDUNALDIAK. Zientziaren Mugak

martxoaren 13tik 15era

Antolatzaileak: KMK eta Miguel Sánchez-Mazas Katedra (EHU)

انا من هناك. ولي ذكريات. و

arabierazko hiru poeta three poets in arabian

testua / by: kirmen uribe
argazkiak / shots: juan hermoso (impresiones)



AZIZA UMAR JAKWARI

Azken belaunaldietan sinboloa erabat baztertu dute idazleek eta nor bere esateko era bilatzen ahalegindu. Errealitateari lotu zaito zeharo poesia. Ahots berrien artean asko eta asko emakumezkoenak dira.

AZIZA UMAR JAKWARI

Recent generations have completely cast aside symbolism and each writer has tried to find their own way of expressing themselves. Poetry has become closely attached to reality. Amongst the new voices to be heard many belong to women.

DIFERENTZIA

Esaten didate...
Zergatik idazten duzu?
Zorohaizeak hartu al zaitu?
Denborapasa da?
Norekin? Noren kontra?
Norentzat daramazu lurrin garesti hori?
Zergatik egiten duzu oinez horren harro?
Jo ezazu zure oinekin bizitzaren partitura,
esaten didate...
Zergatik zara hain egoskor,
zergatik hartu hainbeste lan?
Zertarako hainbeste ahalegin?
Esaten didate...

Legeak hautsi ditudala
eta konstituzioa,
entzun txarrekoa naizela,
bide okerretik noala.

Esaten didate
nik piztu dudala sua,
Luzifer madarikatuaren adiskidea naizela,
nire gorputz biluzia erakusten dudala
esaten didate...

(Atabalaren aitorenak, 1998)

DIFFERENCE

They ask me...
Why do you write?
Have you been enslaved by the winds of madness?
Is it a way to pass the time?
With whom? Against whom?
To whom do you carry such expensive scent?
Why do you walk so proudly?
Play your life's melody with your feet,
They ask me...
Why are you so headstrong,
why so much work?
What is all this effort for?
They say to me...

I have broken the laws
and the constitution
I am hard of hearing,
I follow the wrong path.

They say to me
I have set the fire aflame,
I am in league with the damnable Lucifer,
I show my nakedness
They say to me...

(The Confessions of Atabala, 1998)



لِدَّتْ كَمَا يُولَدُ النَّاسُ. لِي وَالِدَةٌ

NIZAR KABBANI

“Bertso librea” eman zion izena Nazik al-Malaika poeta irakiarrek arabieraz idatzitako poesia goitik behera aldatu zuen mugimenduari. 40ko hamarkadan sortu zen tradizioarekin erabat eten gabe gaiak eta moduak eraberritzeko ahalegin hori. Aitzindari horietako bat dugu Nizar Kabbani siriarra. Botere politikoaren aurka ezezik gizonetako emakumezkoen gainean duen boterea ere salatu zuen Kabbani. Ez alferrik. Wisal izeneko arrebak hamabost urterekin bota zuen bere burua maite zuenarekin ezin zuelako ezkondu.



URAZPITIK IGORRITAKO GUTUNA

Nire maitale bazina lagunduko zenidan zugandik aldentzen.
Nire sendagile bazina lagunduko zenidan zure gaitz hau osatzen.
Jakin izan banu amodioa hain dela arriskutsua ez zintudan maitatuko.
Jakin izan banu itsasoa hain dela sakona ez nintzen itsasoratuko.
Nire bukaera jakin izan banu ez nintzen hasi ere egingo.
Zutaz maitemindu nintzen eta zuk erakutsi didazu ez maitemintzen.
Erakutsi didazu zure maitasuna errofik ateratzen.
Erakutsi didazu nola hiltzen den malkoa begi ninietan.
Erakutsi didazu nola hiltzen den amodioa
nola egiten duen desioak bere buruaz beste.
Oi, mundua poema bat gisa irudikarazi zenidan hori,
bularrean zauria erein eta gero moztu egin zenuen hori,
inoiz maitatu izan banauzu heldu eskutik,
maiteminez ero bainago, gorputz eta arima.
Zure begietako olatu urdinek dzanga egitera gonbidatzen naute,
baina hasiberria naiz amodio kontuetan eta ez dut txaluparik.
Urazpian hartzen dut arnas, ito egiten naiz, ito.
Oi, orain eta iragan, mundua mundu denetik,
entzuten al duzue urazpitik ateratzen den nire ahots hau?
Adoretzu banintz neure burua aterako nuen abismo honetatik,
baina ez dakit igerian.

Simpletasuna erdietsi nahi izan du beti Nizar Kabbani, eta gurari horrek buruhauste ikaragarriak eman dizkio. Amodioaren liburua bildumari buruz honako hauxe esan zuen: «Inoiz ez dut hainbeste lan egin liburu bat idazten. Zirriborroak idazten hamaika orrialde apurtu ditut, bota egin ditut nik nahi bezalako indarra ez zuten makina bat poema. Bi bertso-lerro besterik ez zuen poema batek, esate baterako, bi hilabeteko lana eman dit».

BILUZ ZAITEZ

Biluz zaitetz,
mendeetan zehar
ez da egon lurrean miraririk.
Biluz zaitetz,
mututu egin naiz
eta zure gorputzak hizkuntza guztiak dakizki.

(Amodioaren liburua, 1970)

Londresen hil zen 1999an.

MAHMUD DARWIX

Darwix is, without a trace of doubt, one of most renowned poets in Arabian today. Copies of his books sell by the thousands and thousands attend his recitals. Palestinian by birth, his aim has always been to ensure the survival of Palestinian literature and to avoid its disappearance in the midst of his homeland's political conflict. He was forced abroad at the age of six and his family settled in The Lebanon. He hasn't returned home since. He hates history written in chilling letters of blood and loves nature, modest people and the homecoming.

I AM FROM THERE

I am from there. And I have memories.
I too was born just like everybody else.
I have a mother, and a house with many windows.
I have brothers and sisters, friends
and a prison with a cold window.
I have waves kidnapped by seagulls, favourite spots, forest herbs,
at the edge of the word moon, the food of birds and an immortal olive tree.
I have passed through that land before that sword skewered the body,
that sword that made a table of the body.
I am from there. When I return I give the sky to my mother
if she cries over it,
and I too, shed tears
that the cloud may know me when it regresses.
I have learnt all the words of blood from the halls of justice just so as to break the rules.
The language I have learnt it all and I have taken apart all the symbols
just to learn one word; homeland...

(Less Roses, 1986)

انا من هناك. ولي ذكريات. و

NIZAR KABBANI



"Free verse" is the name that the Iranian poet Nazik al-Malaika gave to the movement that turned poetry written in Arabian on its head in the forties. The movement constantly tried to renew themes and styles.

The Syrian Nizar Kabbani was one of its founding members. Not only did he denounce those who held political power, he also slammed men's power over women. He had reason to. His sister Wisal took her own life at the age of fifteen because she couldn't marry the person she loved.



MAHMUD DARWIX

Darwix da, zalantzarik gabe, gaur egungo arabierazko poeten artean ezagunena. Milaka liburu saltzen ditu eta milaka dira haren erreziataletara joaten diren entzuleak. Palestinarra izaki, hango literatura bizirik iraunaraztea izan da beti bere asmoa, egoera politikoak ito ez dezan. Sei urterekin herbestera behar izan zuen Libanora eta geroztik ez da jaioterrira itzuli. Gorroto du odolezko letra larriz idatzitako Historia eta maitatu natura, gizaki xumea, itzulera.

NI HANGOXEA NAIZ

Ni hangoxea naiz. Eta oroitzen ditut.

Jende arrunta bezala jaio nintzen neu ere.

Badut ama, eta etxea leiho askorekin.

Baditut anai-arrebak, lagunak

eta kartzela leiho hotz batekin.

Baditut kaioek bahitutako olatua, paisajerik gogokoena, basobelarra,

ilargia hitzaren mugetan, txorien jana eta olibondo hilezkorra.

Lurretik igaro naiz ezpata hura gorputz hartatik igaro baino lehen,

gorputza mahai bihurtu zuen ezpata hura.

Ni hangoxea naiz. Bueltan ematen diot zerua amari

harengatik negar egiten badu,

eta neuk ere negar egiten dut

hodeiak ezagut nazan itzuliko denean.

Ikasi ditut, araua apurtzearen, odolaren auzitegiko hitz guztiak.

Ikasi dut hizkuntza guztia eta desegin egin ditut zeinuak gero,

hitz bakar bat osatzeko: sorterria...

(Larrosa gutxiago, 1986)

A LETTER FROM BENEATH THE WATER

If you were my lover would you help me flee from you.

If you were my doctor would you cure my sickness of you.

If I had known love was so dangerous I would not have loved you.

If I had known the seas were so deep I would not have set sail.

If I had known how I were to end I wouldn't not have even started.

I fell in love with you and you have taught not to love.

You have shown me how to untangle myself from the roots of your love.

You have shown me how the teardrop dies in the eyes of a child.

You have shown me how love dies,

how love kills itself.

Oh, you showed me the world as a poem,

you stitched the wound in the breast and then cut it off,

if you have ever loved me take my hand.

I am driven mad by love, body and soul.

The blue waves of your eyes ask me to sip,

but I am new to the game of love and a boat I do not have.

I breathe under water, I drown, drown.

Oh, present and past, since the world was thus,

can you hear my voice as it breaks free from the water?

If I were brave I would raise my head above this abyss,

alas, I know not how to swim.



Nizar Kabbani always advocated simplicity, and this caused him immense problems. «I have never worked so hard on the writing of a book. I ripped up dozens of pages of scribbles, I threw away countless poems because they lacked the strength I desired. It took me two months to write a poem that contained two verses of two lines» was what he had to say on the collection of poems called "The Book of Love".

UNDRESS YOURSELF

Undress yourself,

down through the centuries

there have been no miracles on earth.

Undress yourself,

I have been struck dumb

and your body speaks every tongue.

(The Book of Love, 1970)

He died in London in 1999.

The chemical brothers

kimika gehiegi?
too many chemicals?

testua / by: asier leoz

Azken urteotako itzulera sonatuena "It began in Afrika" esaldiak ekarri digu. Kantu bakarra, erritmo guztien jatorriari buruz. Ed Simons eta Tom Rowlands-ena berriz Manchester hiriko "Naked under leather" klubean dago kokatu beharra.

Behin eta berriro entzun ondoren, ez dirudi lan berriak aurreko hiru diskoetan egindako bidea defendatu dezakeenik. Lehendabiziko aldiz, definitu gabeko zati antzuak daude Simons/Rowlands bikoaren emaitza berri batetan. "Surrender" diskoan tarteka antzeman zitezkeen ideia falta berbera, baina kasu hartan potentzial handiko abestiek estalia ("Let forever be" edo "Out of control") eta oraingoan babesik gabe eta agerian. Zipi eta Zape ordea, pozik daude egindako lanarekin. «Disko berria ondo bukatuta dago. Sortzaileak gai izan behar du bere lana bukatutzat emateko. Bestela, bizitza osoa pasa dezakezu zati bokalak edo bateriarenak berregiten. Obra amaituta noiz dagoen jakitea prozesu osoko gauzarik inportanteena da». Esan ohi da hemendik urte batzuetara bakarrik musika elektronikoa egongo dela. Simons eta Rowlands ez datoz honekin bat: «Topiko bat baino ez da. Kontua da ideia indartsu bat islatzea besterik gabe notak erortzen utzi ordez». "Come with us" izeneko lan berriak ezagutzera eman duen lehen abestiak, "It began in Afrika" (perkusio tribalak elektroaren indarrarekin nahastuta), aurkezpen kantu baten lana betetzen du problemarik gabe, nahiz eta aski ezaguna den patroitik egina dagoen. "Star guitar" izeneko bigarren singleak, rave edo egunsentiko jaialdien giroari eusten dio, kontzertuetan erabili ohi duten proiektzio azeleratuez jantzitako bideo lan ikusgarri batekin. Honek ukatzerik ez dagoena dakar gogora: Musika elektronikoa euren eskutik jauzi dela kluban iluntasunetik futbol zelaietako jaialdi jendetsuetaraino. Ingelesek ordea argi daukate beraiek ez dutela ezer asmatu. «Hainbeste aktibitate dago mundu honetan, batzuk besteentzat eragin bihurtuz eta abar... oso gutxi da guk egin duguna dance musikaren mugimendu honek eman duen guztiaren aldean jartzen badugu. Elementu txikiak sartu ditugu eta elementu hauek forma eman diete beste batzuen diskoek, baina tren gehiago daude martxan. Pozik sentitzen gara norbaitek esaterakoan: -Zuen disko bat entzun dut eta musika ulertzeko era aldatu egin dit-, baina ez dut pioneroak garenik uste, zenbait tokitan irakurri dudak bezala. Zergatik? Ba hau ez delako bilaketa bat».

Udaberrian The Chemical Brothers-en zuzeneko muntai berria ezagutzeko aukera izango dugu, azken hiru urteotan egiten duten lehena. Aukeraturako hiriak Madril (apirilaren 6an) eta Bartzelona (apirilaren 7an) izan dira.

The title "It began in Africa" has heralded one of the most sonorous returns in the last few years. A song on the origins of all rhythms. In order to find the origins of Ed Simons and Tom Rowlands, however, you have to head for the club "Naked under leather" in Manchester.

Having listened to the new record again and again, the conclusion I've come to is that it just doesn't live up to what they did on their three previous outings. For the first time we find undefined sterile sections on a new release by the duo Simons/Rowlands. We caught glimpses of the same lack of fresh ideas on "Surrender" but they were smothered over by some potentially great songs like "Let forever be" or "Out of control". This time round unfortunately, there is nothing to hide behind. Laurel and Hardy, on the other hand, are happy with the end result. «Work on the new record has finished well. An artist has to be able to say when their work is complete, finished. If not, you could spend the rest of your life going over the vocals again or redoing the drums. Knowing when you have actually finished is the most important part in the process of creating something». It has often been said that in the not too distant future all but electronic music will have disappeared. Simons and Rowlands disagree: «That's nothing but a cliché. The thing is to capture an idea rather than just bunch together a load of notes».

The introductory single to the album, "Come with us", "It began in Afrika"(tribal percussion mixed with the strength of electro) does its job nicely, although having said that, it just follows previously established patterns. The second single "Star guitar" is more of a rave or daybreak festival type of tune. The spectacular video for the song showcases the accelerated projections they often use in concerts. That brings something undeniable to mind: they are responsible for electronic music making the jump from barely lit clubs to macro football stadium concerts. This English duo refute that they've invented anything. «There's so much going on in this world, some people become influences on others and so on... what we've done is so little if we compare it to all that has been done in dance music. We have introduced small elements and others have used them to shape their records but there are other trains on the roll. We feel happy when somebody comes up to us and says -I've listened to your record and it's changed the way I understand music-, but I don't regard us as pioneers, which we have been quoted as saying in several places. Why? Well, because this isn't a search or anything».

The Chemical Brothers will be bringing their new live show to these shores shortly. Their first live appearances in three years. They play in Madrid on April the sixth and Barcelona on the seventh.



testua / by: i.b.m.



arteak jositako karpa

Gau eta egun ugari igaro da erromatarrek zirkuko piztietara kristauak botatzen zituztenetik. Pirueta ugari eman ditu ordutik zirkuak bai eta zirkuan jaio, hazi, bizi eta zendu izan direnek.

Orduko zirkoak ez zuten karparik, egungoak ezta ere. Aldiz, zirkua irudikatu behar denean karpa gorri-txuria agertzen da irudiaren erdian, gurdiz inguratutik, piztien kaiolaz inguruturik eta gurasoek lagundutako umez beterik.

Erromatarren garaiko zirkoko langileek ez zuten lentejularik euren jantzitan, are gutxiago lehoien ahora zuzen zuzen joandakoenetan. Baina garai batez, ikusgarritasuna lortzeko akaso nagusitu ziren, baita ere karpa gorri-txuri pean. Egun gero eta distira gutxiago dute jantziek, baina argi berezia jaurtitzen du oro har ikuskizunak.

a big top stitched with art

Many moons have passed since the days when Christians were thrown to the lions at Roman circuses. The circus and those who were born, raised and who've lived and died in it have all somersaulted a long way since then.

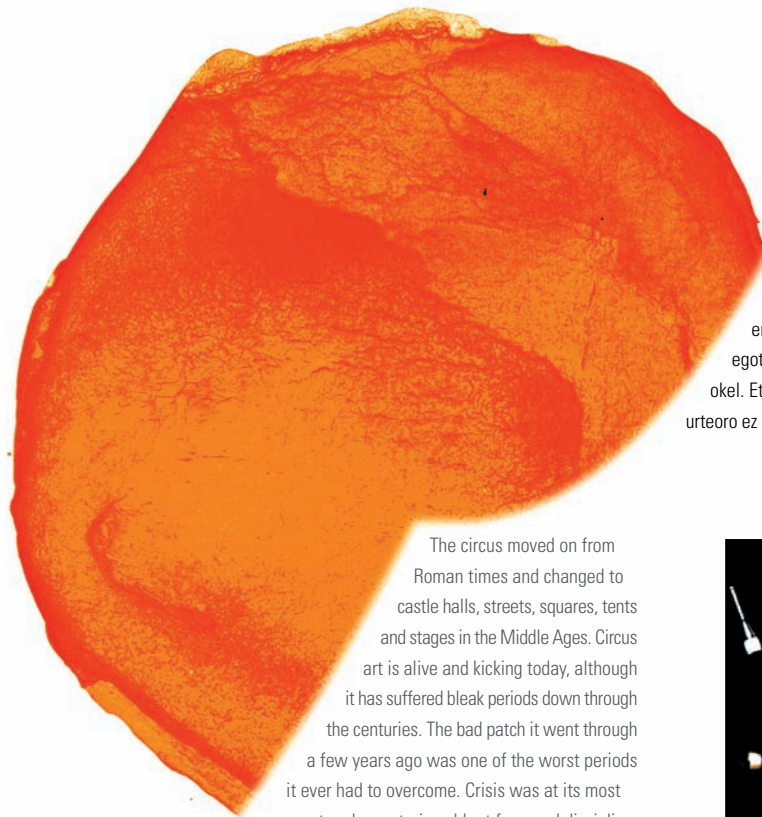
Circuses in those days didn't have big top tents and neither do they today. Red and white striped tents all the same, are the chosen symbol when it comes to picturing a circus. Red and white tents surrounded by gaily-coloured wagons, caged animals and brimming over with children brought along by their parents.

Workers at the Roman circus didn't wear sequins and it goes without saying that neither did those who were gobbled down by the lions. But in the search for glamour they did become a must for a while: sequins and red and white striped tents. Nowadays costumes are a lot less shiny but lighting still has a special place in the show.





Zirku erromatarretatik, Ertaroko gazteluetako aretoetara, kale eta plazetara, karpa barrura edota eskenatoki gainera. Zikuaren artea bizibizirik darrai egun, nahiz eta mendetan zehar argilun ugari zeharkatu dituen. Bereziki iluna izan da duela urte gutxi batzuk igarotako bolada. Zirkuan krisiaren mamuak egin zuen agerraldi nagusia, eta harian, kili-kolo jarri zuen mendetako tradizioa duen arte disziplina. Izar asko argirik gabe gelditu zen, trapezista, bihurrikari errusiarrek edota txinatarrak kasu; pizti ugari, kaiolan egotearen poderioz abere bilakatu zen, edota zenbaitzu okel. Eta ume askoren ametsak bertan bera gelditu ziren urteoro ez bezala karpa ikusi ez zuenean udako goiz gori hartan.



The circus moved on from Roman times and changed to castle halls, streets, squares, tents and stages in the Middle Ages. Circus art is alive and kicking today, although it has suffered bleak periods down through the centuries. The bad patch it went through a few years ago was one of the worst periods it ever had to overcome. Crisis was at its most rampant and a centuries old art form and discipline found itself up against the ropes. A lot of circus stars like the Russian and Chinese trapeze artists disappeared and many of the wild animals became tame shadows of their former selves. Some ended up as mere canned meat. Many a child's dream was shattered when they didn't see the red and white tent going up on a summer's morning, just like they always had done.



What trick or
spectacle hadn't
already found its
place in the Guinness
Book of Records? The
Human Cannonball, The
Bearded Lady or any other marvel
of an act couldn't claim people's
attention. TV offered an endless list of
programs of the same kind of thing and you
didn't even have to get up from your armchair to see
it. The magic had been lost. Was it too late?

The Circus then took a double flip-risk and (drum roll in the
background...) easily passed the test. People are talking about
the new style of circus these days. Actually, they should be talking about
the rebirth of the circus, and not be bandying about the word "new". The spectacle
has moved on and has become more of an art form. Gone are the many different rings;
nowadays there's only one (the stage) where a numerous group of people put together a
straight through story that is far from being on the ropes and where the skills on show cannot
be savoured in any of the so-called spectacles offered on TV. The viewer is treated to a delicacy:

art, carefully chosen aesthetics and quality. The circus has dug deep into itself to come up
with the best it has to offer, and it continues to do so. It has dropped any unworthy acts, worked
on a strong base, recognised the value of certain things and applauded the merits of its entertainers.

The circus world is a hard place to survive in, but it's also a thankful one; for these days it's getting
harder and harder to provoke a smile, admiration or expectation in a child or an adult. That could just
be the magic of a circus...



Guines errekorran
zer ez zen ikusi
ordurako? Jada ez zuen
inoren arreta deituko emakume
bizardun batek, gizon balak edo
hamaika marabila egin zezakeen inork.
Telebistako makina bat programek aukera beretsuak eskaintzen
zituzten, eserlekutik mugitu gabe. Magia galdua zegoen,
beranduegi ote?

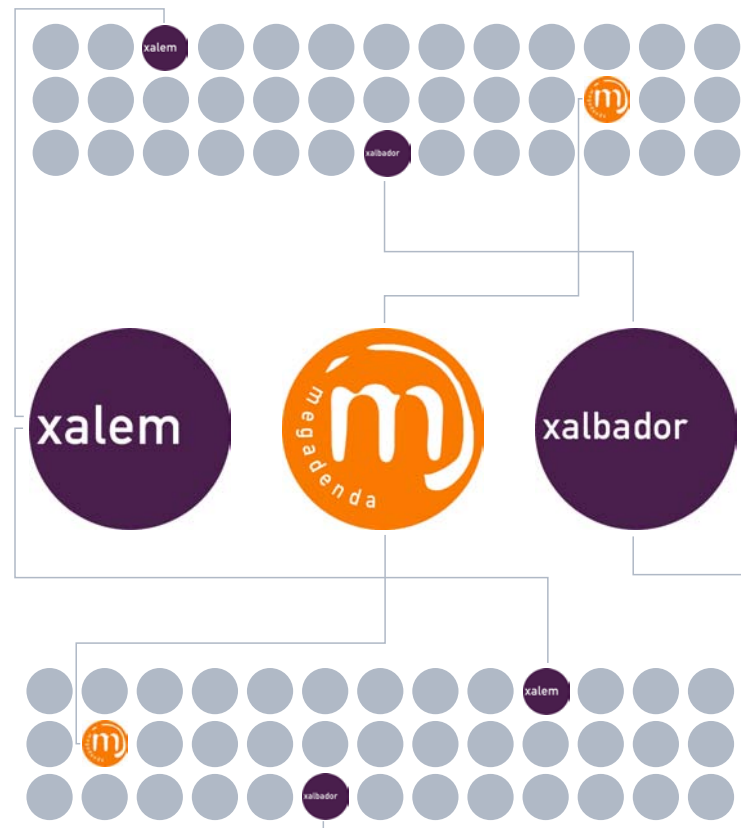
Arrisku-salto bikoitza eman zuen zirkuak orduan eta tatatatxan! Froga
gainditu du, aixe gainera. Zirku berriaz hitzegi da azken bolada honetan,
baina zirku berria baino, zirku biziberritua esan liteke dela. Ikuskizunak espaloia
igo eta artea ukitu du; pista anitzak atzean gelditu dira, egun guztia pista
bakarrean (eskenatokian) burutzen da; agente ugari aurrera eramandako osotasuna
duen istorioa ez dago inondik inora harian eta horren harira erakusten diren abileziek
ez dute, jakina, zapora bera telebistako beste sasi-ikuskizunetan. Delikatosen baten aurrean
dago ikuslea: artea, estetika zaindua, kalitatea. Bere baitan arakatu du zirkuak eta horretan
dihardu, hobereana berreskuratuz, traketsena alde batera utziz, oinarri finkoen itxurak landuz, gauzei
duten balioa emanez, zirku-gileen merituari txalo eginez. Gogorra da nola ez zirkuaren mundua, baina, jakina
den bezala, eskeronekoa ere bada, egun gero eta gehiago, gero eta zailagoa baita inorengan, ume zein heldu
batengan, irria, mirespena, ilusioa eragitea. Akaso hori dugu zirkuaren magia...

Aho bete doinu

Euskal musikagintzaren iragana, oraina
eta geroari buruzko elkarrizketak



eragin.com



KROKODILOA
OHE AZPIAN



MARIASUN LANDA

A. M. LABAIEN
SARIA

Tipo arrunta da ipuin honetako protagonista. Arrunta du etxea, arrunta lanbidea, arrunta izena bera ere: J.J.

Ohitura arruntak ditu egunero berritzen dituenak beti berdin beti berdin edo antzera. Baina halako batean, gaur, ohetik jaiki, eta batere arrunta ez den zerbait gertatu zaio: krokodilo bat ikusi du bere ohe arruntaren azpian. Egoera surrealista horretatik abiatuta, eta umore ukitu finez, gertaera korapilatuz doa autorea, amaiera biribil batera iristen den arte.

Gaur egungo gizakiaren bakardadearen alegia mamitsua egin digu oraingoan Mariasun Landak.

ALBER RAMIA



US3 abizenik gabeko musika

US3 music without a surname

testua / by: asier leoz

Bost urte eman ditu Geoff Wilkinson eta Mel Simpson kide dituen lan taldeak emaitza berririk argitaratu gabe. Coltrane, Gillespie, Parker eta gainontzeko jazz munduko maisuei begira egin zuten "Broadway & the 52" izeneko lan hura ezagutzera eman zutenetik pasa direnak hain zuzen. Egunotan "An ordinary day in an unusual place" kaleratu dute. Lehen bost minutuetan, hiruko ingelesaren inguruan gorde zitezkeen aurreritziei lur ematen die.

US3 jazz eta rap musikak ondoen korapilatu zituzena izan zen. Guru-ren "Jazzmatazz" bildumak baino lehenago eta proiektio komertzial handiagorekin. Abesti bat izan zen giltza: "Cantaloop (Flip fantasia)". Herbie Hancock-en musika oinarritzat hartuta (berea zen "Cantalope Island") jamaikar koloreko errexitatu motela tartekatzea oso bide egokia gertatu zitzaion. "Hand of the torch", US3-ren lehen diskoa, jazz eta hip hop-aren lainopeko bidegurutze horretan zegoen kokatuta. "Cantaloop (Flip Fantasia)" eta "Tukka Yoot's riddim" bezalako abestiek etxeko labela eman zion US3 taldeari. Hortik aurrerakoak egitura beretsuak izango ziren, baita Steven Spielberg-en eskutik The Flintstones delakoen bizipenetan sartu zutenean euren Be Bop/Funk ukitua ("I showed a caveman how to rock"). Bigarren lana izan zen "Broadway & 52th" izenekoan ordurarte sakondu gabe zituzten erritmo ilunetan apurka barneratu baziren ere, benetako aldaketa orain etorri da.

Egun arrunta ez usteko toki batetan

«Zorionekoa ezer espero ez duena, berak ez baitu kalerik jasoko». Disko baten barneko orrietan esaldi hori topatzeak harridura sor dezake. Lan oso ondo entzun ondoren ordea, zentzua dauka. US3ek lan desberdina egin du. Desberdina eta bikaina. Izan ere US3-ren lan berri honetan, ez duzu beraien usteko eskema horri lotutako kantu askorik aurkituko. Haietako bat "An ordinary day in an unusual place" ezagutzera eman dezan aukeratu dutena, "You can't hold me down", baina hemen ere ohizko saxoaren esaldi eranskorraz aparte, ustez behintzat talde honi arrotza zitzaion asian-beat eragina azaleratzen du US3-k sitar doinuak bere musikan uztartuaz. Antza denez Talvin Sign, Indian Ropeman edo Asian Dub Foundation-en lanak Blue Note zigiluko jazz klasikoen eskuko CD poltsa berberan eraman dituzte azkenaldian.

Protagonista nagusia Alison Crockett. Bere ahots indartsuak jantzi ditu lan berriko abesti gehienak. "Let my dreams come true" esate baterako. James Bond etxeko filme berria Habanan kokatuta balego honek izan beharko luke, ezbairik gabe, bertako soinu banda, Shirley Bassey mojito artean. "Sugar sugar (She she wah wah)", "Pay attention" eta "Get out" jungle zitala besteak beste, Alison Crockett-en eztarria dute lagun. US3-ren ekarpen berriko emaitzarik onenak direlarik. Baina bestelakorik ere badago, lehen aipatutako indiar ukitua Swati Naketar-en kolaborazioari esker areagotua ("India"), blues soil bat oinutsik ("Shady people") eta US3-ren betiko jazz/hip hop abesti horietako bat ("Why?") zeinen musikaren inguruan gabiltzan erabat ahaztu ez dezagun.

US 3's new disc, "An Ordinary Day in an Unusual Place", has just reached local record stores, about five years after they became known for their "Broadway & the 52", a doffing of the cap towards giants of the world of Jazz like Coltrane, Gillespie, Parker and all the rest. Any preconceived opinions you might have had on this English trio go straight out the door before you've heard the first five minutes.

US3 have been the best band to fuse Jazz and Rap. "Cantaloop (Flip Fantasia)", which appeared before the "Jazzmatazz" compilation and had much better commercial projection, was the key to everything. They really hit the bull's-eye by mixing Herbie Hancock music and slow Jamaican style speech. Their first record, "Hand of the Torch", was a concoction of Jazz and Hip Hop. songs like "Cantaloop (Flip flop)" and "Tukka Yoot's Riddim" became hallmarks of US3's quality. The stuff they did after that followed the same scheme of things. This can be clearly seen on "I showed a caveman how to rock"; the Be Bop / Funky-ish track they recorded for Spielberg's The Flintstones. Even though the Wilkinson/Simpson pairing flirted with some darker rhythms on their second record, the real change has come about on this, their latest release.

An ordinary day in an unusual place

«Happy shall be he who expects nothing, for he shall not suffer». Finding a phrase like that on an inner sleeve might seem surprising, but once you've heard the record you'll see it makes sense. US3 have come up with something different. Different and brilliant. You won't find many songs of the type you've become used to hearing from the band on this record. "You can't hold me down" is the single they've chosen to promote the release of "An ordinary day in an unusual place", and though you may find the customary brass section, what was hitherto un-associated with the band, Asian-beat, makes its presence felt with the use of sitar. It seems they've got their hands on Blue Note's classic jazz releases of work by Talvin Sign and Indian Ropeman. Alison Crockett signs in with the vocals. Her powerful throat can be heard on most of the songs on the record. If the new Bond film was set in Habana, "Let my dreams come true" would be a must for the soundtrack: Shirley Bassey and mojitos. She also sings on the powerful excellent jungle tracks "Sugar sugar (She she wah wah)", "Pay attention" and "Get out". But there's more on show: the Indian touch we mentioned earlier is developed on in "India" with the help of Swati Naketar, barefoot blues on "Shady people" and the jazz/hip hop we've always known US 3 for on "Why" just in case we forget whose record this actually is. All of this, however, is just a mere guideline to try and describe what is one of the best releases out at the moment. It's as good as the records released by Up Bustle & Out or Red Snapper last year. Now that's saying something!





rizos de medusa [2000]. mabi revuelta

desioa. ez desioa
desire. no desire

testua / by: blanca oría



burbujas [2000]. mabi revuelta



Sekulako tapaki bat bezala ehundaka ostruka luma bainuontzi baten hustubidetik sortzen dira. Mohair txuriz egindako bi bola itzel esperma tantak bailira sabaiatik zintzilik daude. Oinaren itxura duten larruzko bi zapatilla inuzente mehatxuka ari dira bere hatzaparrekin. Mabi Revueltaren unibertsoa ederra eta ikaragarria da, inuzentea eta morbozalea, epela eta izoztua, besarkatu nahiko genukeena eta arbiatu edo soilik beldurra ematen diguna.

Bere koloreak haragiarenak dira, gorputzarenak; bere ehundura artilea, larrua eta lumak bezain epela da, metala bezain hotza edo latexa bezain kezagarria. Bere azken lanek, zeramikan eginak, materialaren hoztasunetik ihes egin nahi du kanpokaldeko itxura aldatuz. Horrela, bere piezak koloreztatzen ditu objektu organikoak bailiran eta arrosak eta txuriak haragiaren ehundurara hurbiltzen dira, bere azpikaldean ezkututzen den harria baino askoz ere epelago. Bere proposamen artistikoei "La torre herida por el Rayo" egitasmoan parte hartu zuten –Bilboko Guggenheim museora hainbat gazteen sorkuntza lanak eramane zituena– eta ondoren Madrilan ikusi ahal izan zen. Horretan guztietan aldakor eta dotoreak diren ostruka lumek bainuontzi baten hoztasuna estali zuten eta lana kardatuak itxuraz daukan epeltasunez erakarri zuten.

"Leda Vuela" egitasmoan bere planteamenduei irudia eta mugimendua eman zien. Proiektua hainbat emakume sortzaileen lana bateratu zuten, bakoitzak bideo bat aurkeztu zuelarik. Mabi Revueltaren irudimena "Clockwaltz" en forma hartu zuten, non kamara izotz pista batean irriskata zegoen patinatzailean jartzen zen; berriro ere arriskua eta mehatxua nahasia ahuskorrekin, etereoarekin. Dantza kutxilla afilatuetan deslitzatzen. Orain, Mabi Revueltaren azkeneko lanak ikusi ahal dira bilboko Vanguardia Galerian.

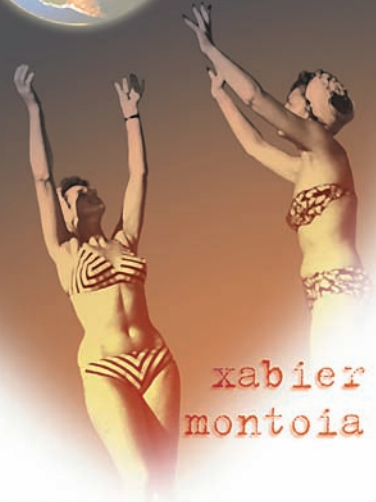
Hundreds of ostrich feathers that look like a huge blanket grow out of a plug hole in a bath. Two white balls of mohair that look like drops of sperm hang from a sheet. Two innocent looking leather shoes in the shape of feet look threatening with their long toenails. Mabi Revuelta's world is beautiful and amazingly surprising, innocent and morbidly attractive and warm yet frozen. We'd love to throw our arms around it or maybe just despise it. Or perhaps we're afraid of it.

Her colours are fleshy tones, those of the body: Her textures are as warm as wool, leather, and feathers. They're as cold as metal and as worrying as latex. Her latest creations in ceramics shy away from the coldness of the materials used by changing their outward appearance. She achieves this by colouring her work as if they were organic matter, and the whites and pinks she uses create a meaty type texture that is much less harsher than the stony underneath. She took part in "La torre herida por el rayo" - the foundation that brought so many young artists' work to Guggenheim Bilbao - and later her work went on show in Madrid. The always soft and changeable ostrich flowers smothered the coldness of a bath and gave the carded piece a sense of warmth.

She brought imagery and movement to her approach in her work in "Leda Vuela" . The project brought together the work of different female artists. All those involved presented a video. Mabi Revuelta's image took the form of a "Clockwaltz" in which she placed a camera on an skater as they skated around an ice-rink. One again we were confronted by a delicate and ethereal mixture of risk and threat. A slippery dance on the edge of a knife. Mabi Revuelta's most recent work can be seen at the Vanguardia Gallery in Bilbao.



b a i n a
b i h o t z a k
d i o



xabier
montoia

elkar

XABIER
217
MONTOLIA



"Ahaztu aitzakiak, ezabatu zuen aurpegietatik haur lilura hori. Hau da nire aitormena. Ni, Lars Von Trier, zine pantailetako masturbatzaile bat besterik ez naiz". L.V.T.

Ospitale batetako larrialdi zerbitzuetan apostuan dabilta. Aurpegia ezkutaturik daraman gidari batek, ospitaleko anbulantzia hartu eta errepidera ateratzen da. Kontrako norabidean. Bigilantzia kamaren bidez jakingo dute apostulariek zortea euren alde izan den ala ez. Riget (The Kingdom) 1994. filmeko azpitrametako bat da. Eta ziurrenik lehendabiziko "Dogma" saiakera. Daniar telebistarako egin zituen Riget eta Riget 2 filmek, Kopenhagen-ko erietxe batetan izandako gertakari arraroak islatuko ditu. Eta lan hauekin hasi zen hizkuntza zinematografiko berri baten bilaketa ere.

Ez dago The Balde dogma-ren inguruan eztabaida irekitzeko adina orririk. Hala ere, iritziak iritzi, ukaezina da, azken hamarkadetan zinea astindu duen proposamena izan dela dogma. Industria eta entretenimendu ikuspegia inposatu zaizkigun garaietan, zinea berpizteko saiakera bat, iraultza txiki hau eskertzekoa izan da. Efektu digital eta irudien garbitasunaren garaiean, ikusentzutezko formatuetara hurbiltzeko beste aukera bat eskaini digu zuzendari danimarkarrak.

Eta haren begiradaz gozatzeko, Nosferatuk, Euskadiko Filmategiaren laguntzaz, LVT-en filmografia osoa ekarri digu. Danimarkako zine eskolan egindako lehendabiziko saiakeretatik hasi eta gaur egungo zine aldizkarietako azalak betetzen dituzten lanak izango ditugu aukeran. Guztira 4 labur eta 9 luzemetrai. Urtarrilaren amaieratik martxoaren akaberaino, asteazkenero, Donostiako antzoki zahar –kuttunean–, izango da begiak nekatu eta garuna masturbatzeko aitzakia zinematografikorik.

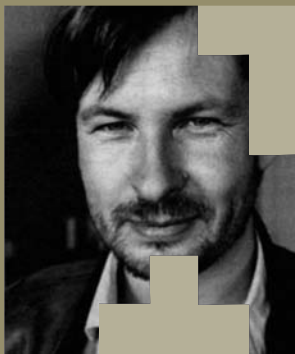
testua / by: koldo almandoz

lars von trier

Some workers are placing bets at emergencies in a hospital. A masked driver grabs an ambulance and drives out onto a road. On the wrong side. The gamblers watch the outcome of the bet on a security video. This is a sequence from Riget (The Kingdom), 1994. Probably the first attempt at "Dogma". Von Trier made Riget and Riget 2 for Danish television. It tells of the strange goings on in a hospital in Copenhagen. It was the beginning of a new form of cinema.

There aren't enough pages in The Balde to cover all that's been said about Dogma. It's undeniable nevertheless, that Dogma has been the most important thing to happen to cinema in the last decade. At a time when the cinema industry has ruled out anything other than mere entertainment, Dogma has to be thanked for trying to revive film-making. In the age of digital effects and clarity, this Danish director has given us the chance to enjoy the basic look-listen formula.

Nosferatu, along with The Basque Film Library, now offer the opportunity to see all of Von Trier's work. From his first efforts at The Danish Collage of Film to the films that grace the covers of movie magazines today. All told, 4 short films and 9 full length ones. They can be seen at the Antzoki Zahar in Donostia every Wednesday from the end of January to the end of March. A big screen excuse to tire out your eyes and get in a little cerebral masturbation.



"Forget the excuses, wipe that childish grin off your face. I have a confession to make: I, Lars Von Trier, am nothing but a masturbator on the cinema screen."

L.V.T.

4 HERO: CREATING PATTERNS

Mercury/Talkin' Loud/So Dens 2001 ©

Ekarpen berri honekin, zerua ukitu du Marc Mac eta Dego kide dituen talde ingelesak. Bertako drum & bass eremuan DJ eta ekoizle lanetan egindako iharduera luzea da. Gilles Peterson-en Talkin Loud zigiluan argitaratutako hainbat maxisingle eta diskori, aurretik Reinforced labelan ateratako lan sorta gaineratu beharra dago, egun luxuzko ekoizpen gizonak bihurtu izana ondo arrazoitzen dutenak. Disko berrian soul, etorkizuneko jazz, drum'n'bass eta broken beats zartadak topatuko dituzu. Horretaz gain, ahotsak, emakumezkoak gehienak eta bereiziki Ursula Racker-ena, zoragarria, giro espezial eta bakarra lortzen duena. Ohizko kolaborazioetaz gain, "Time" abestia esate baterako, Jill Scott-en ahotsa dago txertatuta "Another day" izeneko kantu ederrean, soul elektronikoaren emaitza onenetarikoa, ulertzeko errazak diren testuekin. Lady Alma ere lan honetan dago, "Hold it down" izenekoan, lehen entzunalditik dantzara bultzatzen zaituena. Diskoa amaitzeko, Minnie Ripperton-en "Les fleur" klasikoaren irakurketa berria, soul sinfonikoaren babesan egindako ariketa aberatsa, hariak (biolak, biolinak) bateriak, perkusioak, metalak eta abar erabiliak. Ezbairik gabe, hau nekatzen ez duen diskoa da, behin eta berriro entzuten baduzu ere. Izan ere, bertan sartzen zaren aldiro ukitu eta elementu berriak aurkituko dizkiozu. "Creating patterns" diskoak azalera dakar gaur egungo elektronikan mailako kaxkarreko emaitza asko izanik ere, badagoela oraindik toki beretik abiatuta benetako altxor musikakalag egiten dituen sortzailerik.

This English group formed by Marc Mac and Dego have really outdone themselves this time with their latest record. They have been mainstays on the British drum & bass scene as DJs and producers for a long time now. First off, they released quite a bit of material on the Reinforced label which was followed by several maxi-singles and albums with Gilles Peterson's Talkin' Loud record company. They are now considered as a bit of a luxury item when it comes to producers. This new release is laced with soul, jazz of the future, drum & bass and thumping broken beats. The singing, mostly female, and above all, the amazing Ursula Racker, give a really special feel to this record and makes it one of a kind. Apart from the usual guest appearances (look no further than the song "Time"), you'll find Jill Scott on the beautiful "Another day", electronic soul of the highest quality, and easily understood lyrics. Lady Alma also puts in a showing on "Hold it Down". This one will really get you moving. They finish off the record with a version of Minnie Ripperton's classic, "Les Fleur". This track is fine example of symphonic soul in which they use a string and brass section, drums, percussion etc. This is one record you're not going to get tired listening to; you'll hear something new or different every time you listen to it. "Creating Patterns" goes to show that, despite the many very dodgy electronic music releases doing the rounds today, there are some very talented musicians making records that are true gems.



DE LA SOUL

"/A0I:BIONIX"

Tommy Boy / El Diablo 2001 ©

Hip hop musikak egun dauzkan jarraitzaile askok ez dute New York-eko hiruko honen lehendabiziko "3 feet high and rising" lanak suposatu zuenaren berri zehatzik izango. Egia esan, 80ko hamarkadaren amaiera hartan zegoen musika herrikoia egiturak bertan behera bota zituen disko horrek, Estatu Batuetan ezezik mundu osoan ere. Lekutan dago lehen disko hura. Lanean eman dituzten urteetan 6 disko argitaratu dituzte estilo oso baten behin betiko maisuak bilakatuak. Emaitza berri honetan, taldeko hiru kideak, apur bat gizenduta eta look berrian ("House Party" filmeko protagonistaren orrazkera haiek), egungo joera berrietara gerturatu dira formak eraldatuz, Hip hop / R'n'B nahasketa lantzen "Baby Phat", "Held Down" eta "Am I Worth you?" bezalako konposaketan eskutik. Gonbidatuak zerrendan Devin The Dude, E. Yummy Bingham, Cee-Lo eta Glenn Lewis dituzte besteak beste, baina beraien moduei eutsi diete freskotasun handiko abestiak ekarriaz. Konpaktoa intro batek zabaltzen du eta jarraian kantuak elkarlotuta daude, DJ sesio bat jasoko bailitzan. Telefono ahotsak eta kaletik hartutakoak han-hemenka, irratiazen diala dantzan... hasi eta amaieraraino oso arina da disko honen entzunaldia. Merezki du bide batez taldeak duen web gunea bisitatzea:

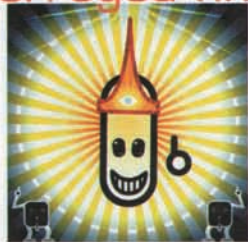
<http://www.delasoulonline.com>. Many fans of Hip Hop today won't know just how important this New York trio's first album "3 feet high and rising" really was. Released at the end of the 80's, it turned popular music on its head both in the USA and worldwide. A long time has passed since then. The six albums they've released in that time have made them the definitive masters of a certain style of music. They're a little bit fatter round the middle, they've changed their image (remember the hairstyles from the film "House Party") and they experimented with some of the new sounds to be found out there nowadays. They chop and mix Hip Hop and R'n'B on tracks like "Baby Phat", "Held Down" and "Am I Worth You?". Dave The Dude, E. Yummy Bingham, Cee-Lo and Glen Lewis are some of the guests appearing on the record, but the band still does it their own way with some really fresh sounding songs. The CD starts off with an introduction and the following songs are all linked together as if it were a DJ session. You'll hear voices on the phone, street sounds, a radio dial...the record makes really easy listening from the start straight through to the end. The band's website is also well worth a visit: <http://www.delasoulonline.com>.



testua / by: makala

AUDIO

erregea ni?



Aspaldikoa izan arren, duela gutxi argitaratu da hemendik Scott McCloud-en "reinventing comics" ("la revolución de los cómics" gaztelera-zko bertsioan), autore balioanitz honen bigarren entsaio-liburu-komikia, non komikien munduaren inguruan ikerketa eta hausnarketa anitz egiten ditu. Horien artean komikiek interneten jartzean galdu eta irabazten dutenari

buruz eta nola komikiek medio berri honi ekiteko beraien sustraietara bueltatu behar duten, paperaren mugekin hautsiz; orain arte inor gutxik ekin baitio benetan komikiak interneteratzea "komiki hutsak" bezala eta ez "lehendik paperean argitaratutako komikiak" bezala. Horietako bat oraingo honetan daukagun hau: when I am a king. (www.demian5.com)

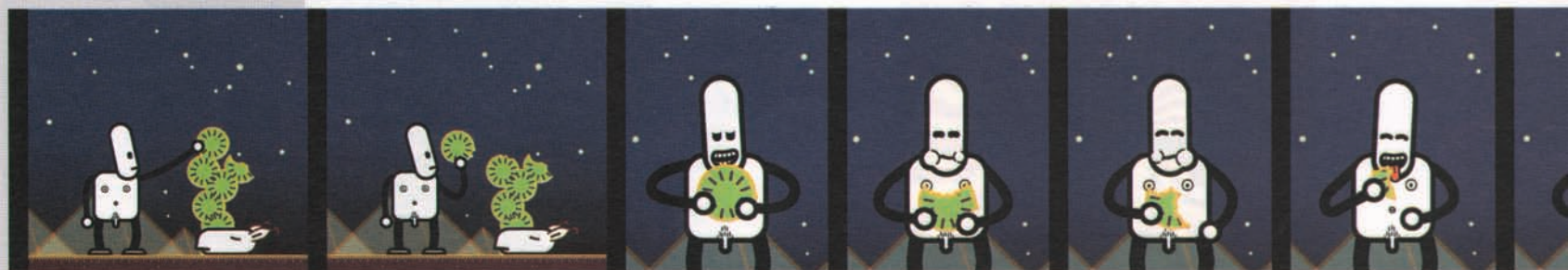
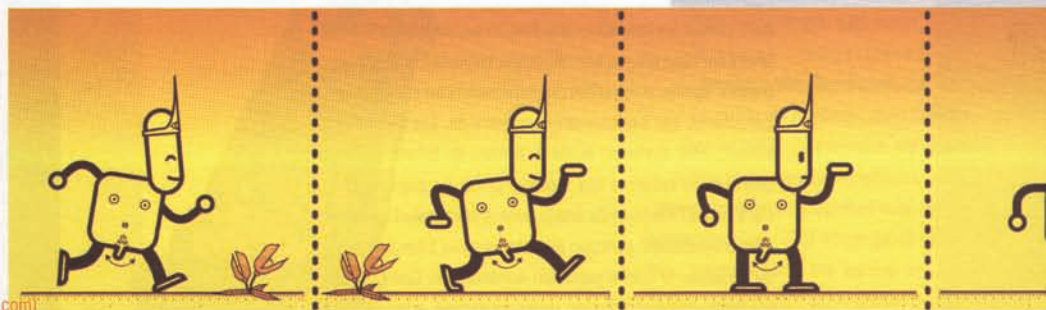


am I a

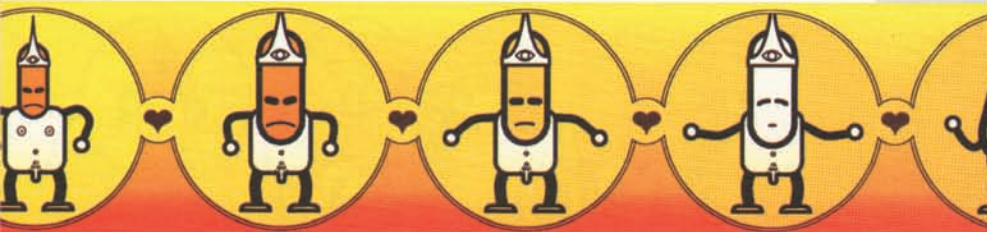


king?

Even though Scott McCloud's "reinventing comics" was published way back, the Spanish version has only recently been edited here under the title "la revolución de los cómics". In this, the second essay-book-comic by this multi-use writer, he researches and reflects on the world of comics. One of the things he writes about is what comics have to lose or gain by going on the internet and how comics, in their approach to using the net, have to return to their roots and overcome the limitations of paper. So far nobody has really worked on integral "internet comics". What's been done is the placing on the net of comics previously edited in comic book form. Well, we've come across one example of the former: I am a king. (www.demian5.com)

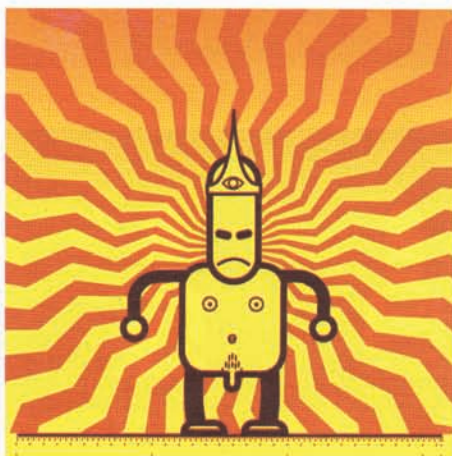


Scott McCloudek bere liburuan aipatzen dituen gauza askori erantzuna emanez, Demianek tira itxura duen komikia elaberria bilakatzen du, goizetik hasita pertsonaien egun oso bat eskeintzen digu, goizean goizetik eguna pasata gaua etorri eta hurrengo goizerarte. Koloreek eguneko anean kokatzen gaituelarik egunsentetik ilunabarra arte, gau misteriotsuan sartzeko. Istoriolan sakontzearekin bat pantailan dugun lehioa eta honek duen scrolla gero eta trebeago erabiltzen ditu, scroll bertikal eta horizontalarekin zein framekin jolasean. Eta honen erdian, nahiz eta esatean kontraesana eman, animazioa komikian integratua.



Ez dago hitzik, pertsonaiek asko hitzegiten duten arren. Hori beharrean, Demianek hizkuntz unibertsal bat eman die: ikonoak. Pertsonai oro ikonoen bidez solasten da bere elkarrizketetan. Eta komiki arrunt batean akzioa zehatzago definitzearen narratzaile batek kontatuko ligukeen, animazioak kontatzen digu, animazioa bera biñeta bakoitzaren barruan beste elementu narratibo bat bezala funtzionatzen duelarik.

Paperean ezinezkoak liratekeen biñeta luzeetan zehar eramaten gaitu pertsonaia ezberdinen ametsen barna, bakoitzak neurriko amets bat duen antzera neurriko biñeta bat dauka, azken finean paperez eginiko orriak HTMLz egindakoetatik bereizten dituen gauzatariko bat espazioaren mugapena da. Eta Demianek, kontatu nahi zuenaren arabera, finkatu du biñeta eta orri bakoitzaren zabalera eta altuera; orriak ez zuen hertzik. Eta frameak? Horrenbeste istorio aurrera eramateko Demianek istorio paraleloak garatzen ditu eta pantaila bitan banatzen du horietako bi istorio pantailan mantentzeko. Goiko erdian eta beheko erdian agertzen zaizkigun akzioak erlazionatzen denborari beste esanahi bat ematen dio eta une berean baina leku ezberdinetan gertatzen ari diren bi gauza batera agertzen zaizkigu begi aurrean.



Demian comes up with answers to many of the questions asked in McCloud's book in this strip designed comic that turns into a novel type story along the way; we see a day in the life of several different characters from the early morning and right through the day to the coming of night straight to the next morning. Comics let us know what time of day it is. Sunrise to sunset and then the mysterious night that follows. As we get deeper into the story we find a window with a scroll on our computer screens. The deeper we get the more agilely the window plays with both the scroll in vertical and horizontal forms as well as with frames. In the middle of all this we come across what at first, sounds like a contradiction: animation integrated in a comic.

Although the characters speak a lot, there are no words. In order to do so Demian has used a universal language: icons. Everybody in the story uses icons in their conversations. In normal comics a narrator would be used to give more specific explanations. Animation does that job here. Animation works just like any other narrative element in each of the different vignettes.

The different characters take us through their dreams throughout long vignettes that would be impossible in normal comic books. The length of the vignette depends solely on the size of the characters dreams. At the end of the day, one of the differences between paper pages and HTML ones is space limitation. The story Demian wanted to tell dictates the width and height of each part of the tale. The pages have to set size. What about the frames? In order to tell a story of this size Demian develops parallel stories and makes the screen in two. This gives another sense to the meaning of time as he reminds the stories going on in the upper and lower halves of the screen. Different events take place at the same time in different places.

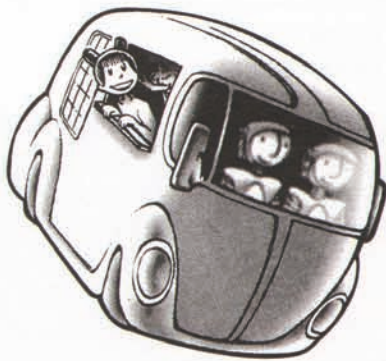




Istorio xamurra eta porno nola onirikoa eta haurrentzakoa. Drogak eta paranoia, umeen jolasak eta ametsgaiztoak, zoophilia edota norabide bakarreko maitasuna, umorea eta natura. Eseri gustora eta gozatu... pantailaren aurrean, bai, eta scrollari jo azkenengo irudirarte. Guzti hau egilearen eskutik; argialetxerik nik ez dut inundik ikusi.



Tender, porno, dreamy and for children. Drugs and paranoia, kids' games and nightmares; zoophilia and/or love on a solitary road, humour and nature. Sit back in front of the screen comfortably and enjoy...roll that scroll till you've reached the very last image. All of this from the author: I didn't see an editorial mentioned anywhere.



Akikoren

bigarren alea dugu kalean, komiki aukeraketan oso fin dabilen La Factoria de Ideas argialetxearen eskutik. La Factoriaren komiki askok bezala underground kutsua dakar, eta lehenengo alean nolabait egilearen hastapenen aurrean ginenaren sentzazioa genuen arren bigarren honetan estiloa definitu eta etorri litekeenaren aurrerapen atsegina bezala agertzen zaigu, Estatu Batuetan izan duen arrakasta ikusita hala izango dela espero dezakegarik. The editorial La Factoria de Ideas, masters at choosing great comics, have just released the second part of **Akiko**. As can be found in many comics published by La Factoria, there's a touch of underground to Akiko. The sensation of an author finding himself that we came across in the first issue gives way this time round to a definition of style and, if the success it has had in the States is anything to go by, a very bright looking future.



Après l'Incal.

Bueltan etorri zaizkigu Moebius eta Jodorowsky 80ko hamarkadan hasi zuten historio izugarriaren jarraipenarekin. Beste buelta bat, literarioki eta estetikoki; Jhon Defoollek berriro galdu du oroimena eta agertuko zaiona ez da makala, Moebiussek berriz, oraingo honetan ordenagailuari eutsi dio koloreendako (jada 2002 urtean gaude ta ez 80ko hamarkadan!) eta berriro ere erakutsi digu tresna ez dela garrantzitsuen, tresna erabiltzen duena baizik. Ikusi ikusten da frantses honek bazekiela aerografo analogikoa erabiltzen digitala erabili baino lehen. Ikusiko dugu hauxe nola jarraitzen duen, baina hasi ongi hasi da. L' Incal osoa irakurri ostean baietz gogoekin geratu lehenengo kapitulotxo honekin. **Après l'Incal**. Moebius and Jodorowsky have returned with the follow up to the wonderful story they started in the 80's. Here we go again, literarily and aesthetically. John Defool has gone and lost his memory again and the events that follow are nothing to be sneezed at. Moebius has used the computer for colours (it's 2002, not the 80's) and has once again demonstrated that it's the user and not the tool that's important. It's easy to see that this Frenchman knew how to use analogical aerographs before crossing over to the digital format. We don't know how the story will end up but it's got off to a good start. Bet this first part will leave you begging for more.

iñaki font: aktorea uhertzean an actor on the seashore



Donostiako Sagues auzoa. Bosterdiak. Ondartzara joan gara pasio bat ematera. Hitz egiterakoan, solaskidearengana hurbildu eta begietara begiratzen du. Argazki kamararen objektiboari ez dio jaramonik egiten. Harekin hitzegindakoak ez nituen ez grabatu, ezta idatzi ere. Beraz, ondorengoak, ondartzan izandako solasalditik oroitzen ditudan fotogramak besterik ez dira.

Hastapenak.

Ikasketak utzi eta antzokian zamalari lanak egiten hasi nintzen. Ondoren, bi urte eman nituen soinu teknikari gisa Ttanttakarekin, "Florida Pensil" antzezlanean. Obra osoa ezagutzen nuen. Markak, elkarrizketak, mugimenduak eta nik ere hori egin nahi nuela erabaki nuen. Modu naturalean. Lagun batek bere Madrilero etxea eskeini zidan. Hara joan nintzen, ikasten hasi nintzen, kastinetara joan eta telesail batzuetan parte hartu nuen eta Chavarrik "Besos para todos" pelikularako hotsegin ninduen.

Aktorea.

Aktore izatea lanbide bat da. Eta niri, luzarorako lana izatea gustatuko litzaidake. Ni lanbide honetan hasiberri bat naiz. Limitazio ugari ditut. Joder! 22 urte ditut, ezinezkoa da aktore ona izatea! Baina gustatzen zait, eta lanaz gozatzeaz gain, lanbidea ikasten gozatzen dut. Eskolan nekez hartzen nuen liburu bat eta orain bederatzirdu egon naiteke testu bati bueltak ematen...

Pertsonaia.

Guztiok gara egoera desberdinetan pertsona desberdinak. Pertsonaia bati izaera eta gorputza emateko, nire izaera desberdin horietan bilatzen dut inspirazioa, edo metodoa. Bilaketa hori da egin beharreko lana. Pertsonaiaren konfliktuak aztertzen saiatzen naiz. Ekonomikoak, sentimentalak... Baina aktore bakoitzak bere bidea du. Nik, egiten ditudan pertsonaietan, ahalik eta ondratuen izaten saiatzen naiz.

Egoa.

Nik pertsona normalizat dut nire burua. Gainera ni ez naiz pertsona famatua. Argazkiak eta horrelako gauzeekin ez naiz eroso sentitzen. Baina ez dut enrollatuarena egiteagatik esaten. Promozioa egin behar denean, paperean sartu eta egiten dut. Ambizioa badut. Nire ambizioa, honetan luzaroan lan egitea da eta horrek asetuko luke nire egoa.

Madrid.

Motortan ibiltzen naiz. Toki guztietara iristeko modurik aproposena da.

Lana.

Pelikula bat amaitu eta beste proiektu batetan hastea da satisfakziorik handiena. Dirua baino gehiago. Eta ez da dirua ez zaidanik gustatzen, baina diruagatik ez da inor aktore sartzeko. Beste zerbait egiten duzu. Nire zaletasun berea duen jendearekin proiektuak egin eta denbora pasatzea da lanbide honek ematen didan saririk handiena.

Lagunak.

Hemen, Sagueseko "muro"-an makina bat ordu pasa ditut lagunekin. Betiko lagunak maite ditut, baina berriak egitea ere gustatzen zait. Mundu guztiari bezalaxe, ez? Joango al gara pote bat hartzera?

Sagues in Donostia. Five-thirty in the afternoon. Off we go for a stroll along the beach. When he speaks, he moves in closer to his listener and looks them in the eye. He pays no attention to the camera lens. I neither recorded nor jotted down any of what he said to me. The following are out-takes of what I remember him saying.



testua / by: koldo almandoz
argazkiak / shots: koldo almandoz

It's a job, a job I'd like to have for a long time. I'm a complete beginner at this. I'm still quite limited. Jesus! I'm only 22. It's impossible to be a good actor at this age!. Having said that, I like it and, apart from actually liking the work, I get off on learning a trade. I'd hardly touch a book at school but now, I can spend up to nine hours going over and over a script.

Character.

We're different people at different times depending on the situation. I delve into my own different personalities when I want to give body and soul to a character. I look for method and inspiration there. That's the work I have to do. I try to catch a glimpse of the character's conflicts. Economical, sentimental...each actor has their own way of doing things. I try to be as honest as I can with each and every one of the characters I play.

Ego.

I consider myself to be a normal person. I mean, I'm not famous or anything. I don't really feel comfortable with people taking photos or any of that kind of stuff. And I'm not saying that just to be "Mr. Sound-head". When promotion work needs to be done I just get on with it. I'm ambitious. My ambition is to work as an actor for a long time. If I can do that, my ego will be satisfied.

Madrid.

I drive a bike. It's the best way to get around.

Work.

The greatest satisfaction I get out of this is finishing a film and starting work on another project. More so than the money. That's not because I don't like money but, nobody gets into acting for the money. You'd do something else. The biggest reward I get from this line of work is that I spend time with and work on projects with people who are into the same buzz as me.

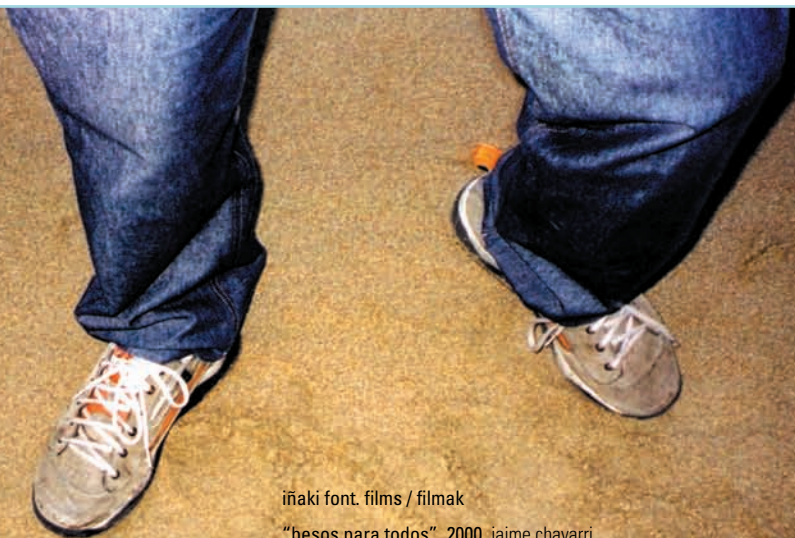
Friends.

I've spent countless hours with my friends in "Muro" here in Sagues. I love the friends I've always known, but I also like making new ones. Just like everybody else don't you think? Come on, are you up for a beer?

Beginnings.

I gave up studying and started humping stuff around in a theatre. After that, I was a sound technician with Ttanta for two years. They were doing "Florida Pensil" at the time. I knew the play inside out; the signs, the dialogues, the movements...and I decided then that I wanted to do something like that. You know, something in a natural kind of a way. A friend of mine offered me the use of a flat in Madrid and off I went. I started studying, went along to a couple of castings, got parts in a few T.V. series and Chavarri called me up for his film "Besos para todos".

Actor.



ĩnaki font. films / filmak

"besos para todos". 2000. jaime chavarri

"guerreros". 2002. daniel calparsoro

"valentín". 2002. juan luis iborra

"la soledad era esto". sergio renan



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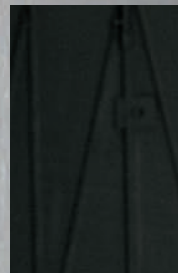
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estilismoa eta ileapainketa / styling and hair: javier laspalas
makilajea eta ileapainketa laguntzailea / make up and hair assistant: paz laspalas
estilismo laguntzailea / styling assistant: eunate vivanco
modeloak / model: luisa
modeloak eskainiak / outfits provided by: m.v. laspalas
zapatak / shoes: modo
agradecimientos / thanks to: idoia montero, césar, iwer

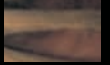






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RAVERS

daytime night owls
eguneko gautxoriak

Gaueko ordu txikiak horren txiki ez diren unean hasten dira. Banpiroen kuxak eguzkiaren argiaz babesteko ixten direnean, orduan irekitzen da mundu berri bat: rave-ak. **Gautxori gehienekek euren kabiaren bila abiatzen direnean badira egunez ere gautxori direnak: raver-ak.**

Jai bizitzeko era desberdin bat? Aisialdi gozatzeko modu kolektibo berria? Dantzalekuen arau zorrotzetatik kanpoko bizipena? Natura, musika, dantza eta droga nahasten duen koktel askatzailea? Edo koktel arriskutsua? Hedonismo hutsa? Milaka dira irakurketa posibleak, rave bat antolatzeako erak hamaika diren bezalaxe.

Aurrekariak Britainia Handian 70ko hamarkadaren bukaeran bilatzen ahal badira ere, egun ezagutzen ditugun rave-ak 1987ko uda (amodioaren uda) dute aitzindari. Punk mugimenduak gidatutako sistemaren kontrako gorrotoa indarra galtzen zuen bitartean izaera espiritualagoa zuen mugimendu kontrakultural berria plazaratzen hasia zen. Musika elektronikoa, munduaren ikuspegi espiritualak, euren aisia sistemaren individualismotik kanpo antolatzeako nahia, kolektibitatean bizi eta bizitza gozatu nahi zuten gazte haiek sortu zituzten rave-ak.

Jai autogestionatuak dira rave-ak. Taberna zirkuitoak, jai ofizialak, dantzalekuak eta "ruta" desberdinetatik kanpo kokatzen dira. Mendian, naturarekin kontaktuan egiten diren jaiak direlako ideia zabaldua den arren, gurean (eguraldiaren kausaz akaso) bestelako aterpek ere izan ohi dira rave ospetsuen gordeleku. Autobide baten tunela, mendian galdutako baserria, militarrek aspaldian utzitako kaxerna, erortzearen dagoen ermita... rave bat antolatzeako edozein leku aproposa izaten ahal da, aurreko gauan izandako beste jai baten after-jarraipen gisa edo berezko jai bezala.

fiesta alegalak

Dantzaleku askok euren jaietarako rave izendapena gero eta gehiago erabiltzen duten arren, rave-ak, izaera alegala duten jaiak dira. Hori dela kausa, eta normalki duten iraupen luzea eta sortzen duten zarata dela eta bizitokietatik urrun antolatzen dira. Tokiko bizilagunak zirikatatu ez eta poliziaren belarrietatik urrun kokatzea ere pisuzko arrazoiak dira rave-ak mendi puntan edo errepide baten amaieran antolatzeako. Ohikoa da polizia rave-etara jotzea jai oztopatu edota debekatzeko asmoz, baina egia da ere askotan aho bete hortz geratzen direla, topatutakoaren aurrean ez baitakite zer egin. Badira gau osoko rave-ak, eta baita bi edo hiru egun irauten dutenak ere.

Autogestioaren espirituak mugitzen ditu raver-ak euren jai amaigabeak antolatzerara. Rave batzuetan soinu ekipoen alokairua edo dj-en lana ordaintzeko rave-ei diru sinbolikoa eskatzen zaien arren, gehienetan doaneko sarrera dute. Badira edariak zerbitzatzeko barra duten rave-ak eta badira ere festara joan aurretik hurbileko gasolindegietako lata-makinak hustu behar izaten duten rave-ak ere.

Musika elektronikoa da nagusi rave-etan. Disko-jartzailea festako "shaman" bilakatzen da bere nahasketak raver-en gorputzak astintzen dituenean. Dj-a da musika desberdinak aukeratu, nahastu eta manipulatzearen ardura zaila duena. Erritmo bortitzak, sinkopatuak, techno musikaren estilo desberdinak dira disko-jartzaileek rave-etatik barreatzen dituztenak. House, progressive eta acid estiloak dantzaleku eta club desberdinen jaun eta jabe bilakatu diren heinean rave-etan erritmo gogorragoak nagusitu dira. Rave-etako dj-ak trance, hardcore eta gabba bezalako eztanda zatatsuen bideak jorratzen dituzte, gure inguruan behintzat.

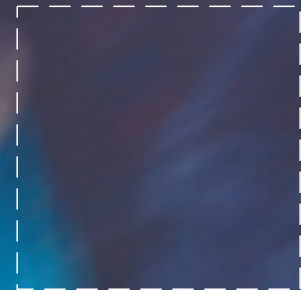
Musika aditzeko eta dantzarako aukera dira, zalantzarik gabe, rave-ak eskaintzen duten gauzarik garrantzitsuena. Baina musikaz gain, bada raver-en artean musika, dantza eta festaz gozatzeko era berezia. Izaera eta jarrera positiboa dute raver-ek, kolektibitatea balore bilakatzen dute, besteekiko eta inguruarekiko errespetuaz bandera egin eta norbera den moduan agertzeko eta unean bizi nahi duen eran bizitzeko askatasuna aldarrikatzen dute. Inongo atezain "intelektualari" zure janzkeraren inguruko azalpenik eman gabe sar zaitezke rave-an, eta marra bat egin edo pilula zati bat ahoratzeko komunitateko gordelekua ez duzu behar izango. Hori da ere raver askok rave-en onuren artean goraiatzen dutena, egin nahi duzuna bistan egiten ahal duzu, itxurakeriarik gabe, bai dantzatzeko eta harremanetan sartzeko garaian eta baita drogak hartzeko garaian ere.

zeremonia shamanikoa

Badira raver-en artean, rave-ei zentzu espiritual sakon bat bilatzen diotenak ere. Erritmo biziak, koreografiarik gabeko dantza konbultsiboak eta droga desberdinen kontsumoak tranze egoera batera eramaten ahal zaitu. Dantza kolektibo ero horretan parte hartzeak badu zentzu espiritualak, tribala, gizakiaren izaera arkaikoenarekiko lotura bat, gure izaera kolektiboaren aitzinako ezaugarriekiko konexio bat, alegia. Rave-ak, oinarrian, ez daude hainbat herri zaharretako zeremonia shamanikoetatik hain urrun. India edota Siberiako eskimal herrietako hainbat zeremonietan ere musika errepetitiboak, kadentzia musikalen errepikapen sutsuak egoera emozional eta psikologiko berezietarako atek irekitzen dituzte

non bidai psikikoak eta tranze egoerak bidaiaria denbora eta espaziotik at kokatzen duten. Herri zahar hauetan indar handiz errotutako sinismen erlijioso edo espiritualak droga psikoaktiboekin ordezkatzeko da ohikoena rave-etan.

Beste raver askok ere, honetaz gain, sistemaren kontrako jarrera bat ikusten dute rave-etan. Rave-ak azken finean merkantilismotik eta telebistak zuzendutako aisia ulertzeko modutik aparteko askatasun denbora-espazioa suposatzen baitute. Honen aurrean ere, badira rave-etan alienazio kolektibo eta anulazio pertsonala ikusten dutenak. Gauza guztiekin bezala pertsona adina iritzi. Eta gauza gehienekin bezala, jokabide zentzuzkoena proposatzera gatoz. Zoaz, proba ezazu eta... zuk zeuk.



testua / by: mevoy dj
argazkiak / shots: jero & unai

DANTZA KOLEKTIBO ERO HORRETAN PARTE HARTZEAK BADU ZENTZU ESPIRITUALA, TRIBALA.

They start when the small hours of the morning just aren't that small any more. When vampires close coffins shut to ward off the first rays of the morning sun, they begin: raves. When most night owls fly off to their nests, there are those who continue on into the day: ravers.

Another way of partying? A new communal way of enjoying your free time? Life beyond the strict rules of dancehalls? A liberating cocktail of nature, music, dance and drugs? Or perhaps a dangerous one? Pure hedonism? There are thousands of possible interpretations. As many as the different possible ways of organising a rave.

Even though rave origins can be traced back to Great Britain at the end of the Seventies, the first real raves kicked off in the summer of 1987 (the summer of love). As the hate against the system channeled by Punk began to fizzle out, a new and more spiritual contra-culture movement started to make its presence felt on the streets. Electronic music and young people with a more spiritual outlook on the world who shy away from the system's individualism when it comes to organizing their free time. Raves were created by young people who were into a more communal way of enjoying life.

Raves are bashes organized by the very people who go. They are not to be found on your typical round of bars, dancehalls, official fests or on any of the different "Routes". The impression given is that raves are held in remote hilly areas in "touch" with nature. This, however, is not the case here because of the weather. Ravers seek out other locations; tunnels under motorways, old houses lost in the mountains, abandoned military barracks, hermitages on the point of collapse... any old place is good enough to get a rave going to carry on the party from the night before. Or to start a new one...

not covered by the law

Even though more and more dancehalls and discothèques are starting to call their bashes raves, raves are actually festivals not covered by the law. This, along with the fact they are quite long and very noisy, is why they are set up well away from inhabited areas. Raves are organised at the end of a road somewhere or at the top of a mountain so as not to piss the neighbours off or attract the unwanted attention of the police. It's quite usual for the police to turn up and try and cause hassle or even pull the plug on the rave. It's also true that as often as not they don't have a clue what to do when they get there. There are night-long raves and others that can last up to two or three days.

It is the spirit of organising things for themselves that pushes ravers to set up their never-ending parties. At some raves the party-goers are asked to make a small symbolic donation to pay for the d-js' work and the cost of renting out sound equipment, but generally there is no cover charge. Some raves set up bars, and in others those attending hit the local off-license or empty surrounding vending machines of beer.

Electronic music is boss at raves. The disc-jockey becomes the house "Shaman" as dancers convulse in time to the music's rhythmic pounding. The choosing, mixing and manipulation of different sounds is not an easy job. Violent rhythms, syncopation and different styles of techno music are favourites at raves. Whereas House, Progressive and Acid have become top-dogs in different clubs and discos, stronger, harder

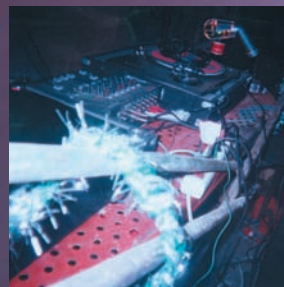
rhythms have replaced them at raves. In this neck of the woods, rave d-js prefer the likes of trance, hardcore and gabba.

The enjoyment of music and dance are the most important elements of a rave. Having said that, ravers have a special way of getting kicks out of music and dance. They seek group enjoyment; their have a positive outlook on things. They share mutual respect and respect of their surroundings. They proclaim the right to be as they so desire and the freedom to live each moment as they choose to. You don't have to justify the clothes you wear to any "intellectual" doorman and you don't need to hide in any toilet to drop a pill or take a few lines. Being openly able to do whatever you want to without having to hide is one of the most frequently praised aspects of a rave. There is no hypocrisy when it comes to dancing, personal relationships or taking drugs.

a shamanistic ceremony

There are some ravers who look for a deep spiritual meaning to raves. The consumption of different drugs, thundering rhythms and freestyle convulsive dancing can send you into a trance. Taking part in group dance has a tribal, spiritual meaning to it. A link back in time to our communal roots in other words. The idea behind raves is not that far removed from the shamanistic ceremonies celebrated by ancient peoples. The shamanistic ceremonies held by peoples of India and Eskimos in Siberia also use repetitive music. This fiery repetition of musical cadenza opens the doors to a special emotional and psychological state. These physic trips and trances allow the "tripper" to remove themselves from present space and time. Ravers use drugs in place of the deeply rooted religious or spiritual beliefs held by those ancient peoples.

As well as that, many other ravers see raves as being a stance against the system. They regard raves as an island of free-time/space that completely breaks with commerce and T.V.'s idea of how free time should be spent. On the other hand, there are those who regard raves as collective alienation and the abandonment of individuality. As you can see and as happens in all walks of life, there are as many opinions as people when it comes to raves. And just as we would with almost everything else, we shall make the most sensible proposal: go along, try it out and... you decide.





arropa dendak
clothes shops



disko eta liburu dendak
music & book shops



aretoak
concert halls



ileapaindegiak
hairdressers



surf dendak
surf shops



tabernak
bars



tattoo piercing
dendak / shops

non aurkitu the balderen kutixiak • where to find the balde's delicacies



TEX-MEX

hasiberrientzako
for beginners



Tex Mex-a, Texas eta Mexikoko mugan sortu zen nahasketa izan zen. Etorkin mexikarrak, euren ohiturei finkatutako tex-mex-a fusio gastronomia izateaz gain, jateko modu bat ere bada.

Amerikako Estatu Batuetara lanera joandako etorkin mexikarrek sortutako sukaldaritzza da tex mex-a.

Janaria izaten da, mundu osoko etorkinek herrimina borrokatzeko erabiltzen duen liseri estrategia.

Garaiko lan baldintza gogorrek medio eta bazkaltzeko denbora gehiegirik ez zutenez, eskuekin azkar jateko irtenbidea izan zen tex-mex sukaldaritzza. Hitz gutxitan, sandwich-aren bertsio mexikarra.

Oinarria, munduko gastronomia ia guztietan bezalaxe ogia da. Arto ogia kasu honetan. Honekin bat, beste hainbat osagaien konbinazioarekin plater ezberdinak lortzen dira. Guacamolea, Jalapeño piper saltsa, txapulinak (matxinsalto frijituak), quesadillak, burritoak, tamaleak, haragi fajitak eta abarrek osatzen dute, hemorroideetarako oso mesedegarria ez den sukaldaritzza hau.

Ez dugu ez tokirik ezta gogorik ere errezetak ematen hasteko, baina tex-mex jateke berezi baten berri emango dizuegu. Baduzue, Mulholland Drive errepidea bisitatzeaz gain aingeruen hirira joateko beste aitzakirik.

el cholo

1927an Los Angeles hirian El Cholo jateke ireki zen. Langile mexikarrak izan ziren lehendabiziko bezeroak, baina apurka, exotismo bila zebiltzan gazte kaliforniarren artean modan jarri zen. Ez dago "chela"-k edateko lagunduko duen jaki hobeagorik. Berehala, eta mexikar "kalifornio" belaunaldiaren agerpenarekin bat, jateke tex-mex-ak ugaltzen hasi ziren. El Cholo jatekera joateko aukera izan ezker gazta "pupusak" eta "fajitas la bandera" eskatzea gomendatzen dizuegu.

¡Y que viva Mexico cabrones!

Tex-Mex was born in the border area between Texas and Mexico. Mexican immigrants in the States holding onto their own customs... Tex-Mex is both a fusion of gastronomies and a way of eating. Basically, Tex-Mex food was created by Mexicans who crossed the border in search of work.

Food has always helped immigrants all over the world to stomach the blow of having to leave their homeland. Due to the really hard working conditions at the time and to the fact that they had very little time for lunch, hand eaten Tex-Mex became the solution. In other words: the Mexican Sandwich.

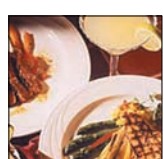
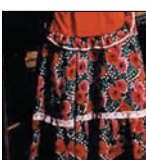
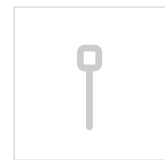
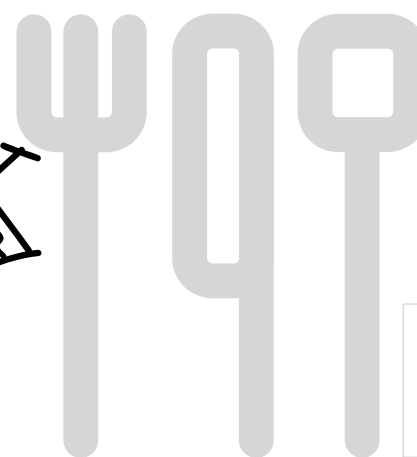
The basic ingredient, as in gastronomies all over the world, is bread. Corn bread in this case.

By mixing different ingredients together and adding them to the bread, we get all different kinds of dishes. Guacamole, Jalapeno pepper sauce, fried grasshoppers, quesadillas, tamales, burritos, fried meat and all the rest make up this style of cooking that is definitely not very healthy for haemorrhoids. We've neither the space nor the inkling to start dishing out recipes here. We will, however, tell you about a special Tex - Mex restaurant. Here's another excuse for you to give Mulholland Road and the City of Angels a visit.

el cholo

The restaurant El Cholo opened in Los Angeles in 1927. Mexican workers made up the clientele at first, but, little by little, it became a favourite eating spot amongst young Californians looking for something a little more exotic. You won't find any better food to accompany "chela". Tex-Mex restaurants began to spring up everywhere along with the appearance of the first "Mexican-Californian" generation. If you get a chance to go along we recommend you order their Cheese Pupusas and fajitas a la Bandera.

¡Y que viva Mexico cabrones!



«komertzial txar guzti hauei ez diegulako ostiarik emango»

123 graffiti klana. Frantsesa eta hiphoperoa. Brasil, bronx edo tokian tokiko pareta-zirriborrolariak lagun dituztela. Hip hop musika eta proklamak webgune guztian. Scien, Klor, Skam, Dean, Sper, Reso eta Meric. Estiloa, mezua omen da. Estiloa: esistentzialismoaren aurrean hartu beharreko joera. Bizitzak jantzi behar duen soinekoa.



Webgunearen musikari ez diot letrarik jarriko.
123koek diote:

«123 klana graffiti talde bat da funtsean.
Batasuna da gure indarra eta estiloa gure arma.
Guztiendako sare zabal batetan sinisten dugulako.
Komertzial txar guzti hauei ez diegulako ostiarik emango.
Kabroiak! erabakitzeo aukera guk hartu dugulako.
Propaganda bisualean sinisten dugulako.
Ez daukagu ezer frogatzeko, erakusteko zerbait baizik».

Kaletik webgunera ekartzen dizkigute beraien graffitiak. Batzuk metamorfosia jasango dute digitalizazioan. Kapulua ireki eta nabigatzera aterako dira munduan zehar.

Webgunean WARpapers-ak eta deskFORCE-ak ikusiko dituzu edo Bruce Lee-ren abiadarekin eta Rocky Balboaren bortizkerierekin kolpatu. "Alde ilunaren" webgunea omen da. Vaderrek atsegingo ote luke. Badauka beraz beharrezko "demode" dosia. Guztion iturrietatik edaten dute hauek ere.

Kaleko graffitiak diseinu grafikoarekin nahastu dituzte. Sakrilejioarekin, erabatekotasunaren eta estilismoaren arteko oreka lortu dute. Oreka hau puskatzea ez da zaila izango ordea. Bitartean gozatu eta haiek bezala agurtuko naiz:

Zuri begira gaude!
Jantzak kaka hau!!!



123 graffiti clan. French and hiphopera. Friends of exterior wall decorators in Brazil, The Bronx and Tokyo. A web page full of Hip Hop music and proclamations to the four winds. Scien, Klor, Skam, Dean, Sper, reso and Meric. Style is the message, seemingly. The Style: the stance taken when faced with existentialism. A suit made to measure for Life.

I'm not gonna put words to the music on the website.
123 have this to say about themselves:

«123 is basically a graffiti crew.
Unity is our strength, style is our weapon.
Because we believe in one wide web for all.
Because we don't give a fuck about all those bullshit commercials.
Because we've taken the power to decide for ourselves.
Because we believe in visual propaganda.
We have nothing to prove, just something to show».

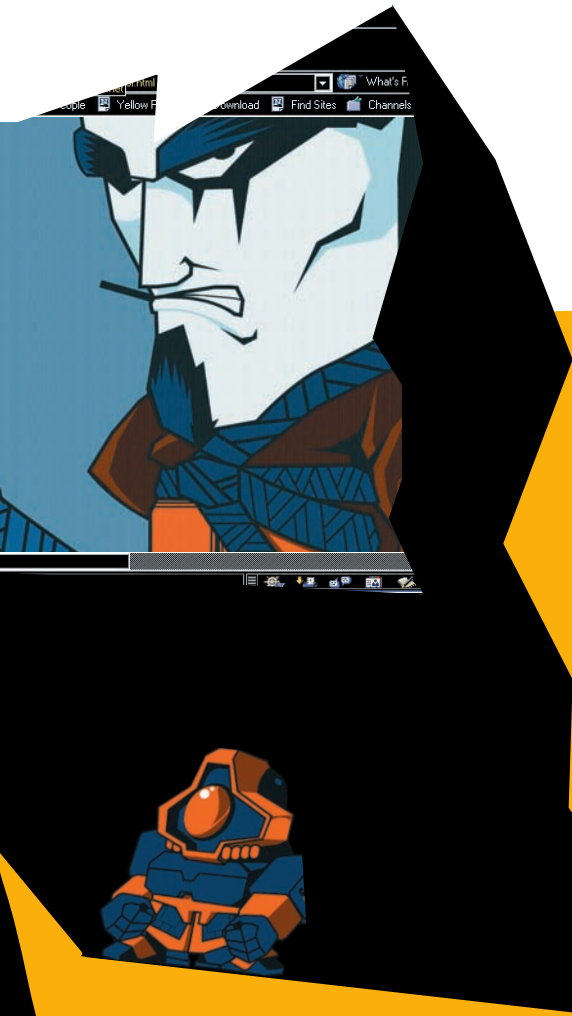
They've stuck their street graffiti on the web. Some of it undergoes a metamorphosis when it's digitalized. Just open up larva and they'll fly off around the world.

You'll come across their WARpapers and deskFORCE or run smack bang into the speed of Bruce Lee and the violence of Rocky Balbo. The world wide web's "dark site of the force". Vader would really get some kicks outta this one. It's got it's necessary dose of "demode". This lot drink from many a cup.

They've mixed graffiti with graphic design. They've managed to get the balance between radicalism and styling right, sacrilegiously. All the same, It won't be too difficult to make shit of that balance. Enjoy while you can. I'll say goodbye as they would wish:

We're watching you!
Smoke that shit, asshole!

«because we don't give a fuck about
all those bullshit commercials»



zooma

Flash azpierzagilea nola instalatu azaltzen genuen aurreko batean. Askoren desordenagailuak ordea fabrikatik ekartzen du orain. Oraingoan ordea plugging honen abantailak erabiltzen erakutsiko dizuegu; izan ere marrazkiak eta logotipoak dantzan jartzeaz gain, azpierzagile honek hainbat aukera ematen dizkigu nabigatzaileei. Zooma: eskubiko botoia sakatuz (betikoentzat) edo ctrl+click (sagardozaleentzat) egiten badugu menu bat agertaraziko dugu. Menu honetan flash filmean zooma egin eta handitutakoan mugitu gaitzke. Askotan izkutuko gauzak agertuko zaizkigu. Bideojokoen "gateways" edo atzeko-ateak; diseinadore edo programatzaileen (ez dadila inor haserretu) arrasto pertsonalak alegia.

We recently explained how to install the driver needed for the Flash player. Most dumb pc's have it factory installed anyway. This time round we'll show the advantages of using of plugging. As well as the chance of having drawings and logotypes hopping all over your monitor screen, this player will open up a whole new range of possibilities for all you surfers.

Zoom: just click on the right button (normal pieces of junk) or ctrl+click (for those of us with flashy pieces of Mac junk), and a menu will magically appear before your very eyes. Zoom in on the flash film and you'll be able to move around in the maximised version. You'll come across all kinds of stuff you haven't seen before: video game gateways or back doors; designers and programmers(I hope nobody gets miffed at this)personal trademarks in other words.

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

Aspaldiko flash webgunea. Irabaz daitekeen guztia irabazi du. Joko interaktibo bat da honakoa, Flash-ren zooma erabiltzeko ariketa gisa. Aiatu webaren jatorrira eta jarraitu Yenz guruaren bidea.

A flash website that's been around for a long time. They've won everything that can be won. Ladies and Gentlemen, would you please welcome an interactive game. This is an exercise in the use of flash zoom. Head to their homepage and just follow Yenz the guru.



www.vectorlounge.com/04.amsterdam/jam/wireframe.html

Flash dugularik hizpide, webgune honek eragilearen beste aurpegia agertzen digu. Matematika hutsa lagunak! Zer baitetarako balio omen zutela gogora ekartzen. Hemen dugu froga azkenean.

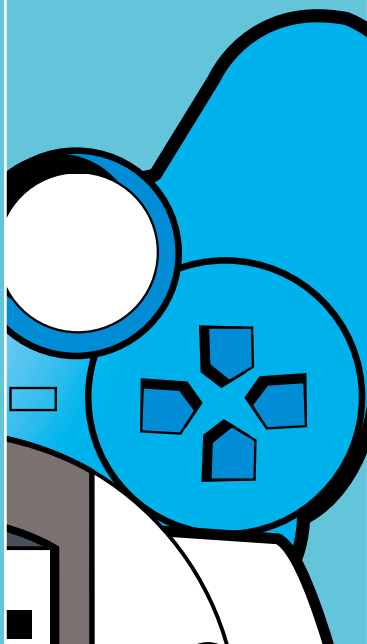
Flash is what this is all about. It gives you the opportunity to see another side of the driver. Pure maths my friends! See how they were supposed to be good for something. Here is the proof at last.





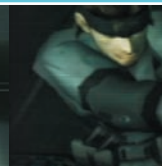
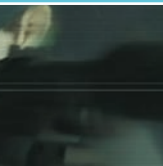
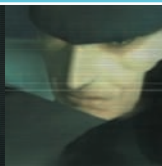
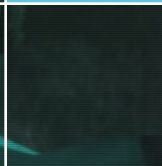
son of liberty, metal gear solid 2

[ps2, x-box]



Bi soldadu kartzela zikin batetan Fox Haund-eko kide bat jipoitzen ari dira.
 A soldadua- Kabroia hitzegin zak! TAPA!
 B Soldadua- Nork bidali zaitu? TUMPA!
 Atxilotua Kojima! Hideo Kojima!
 A Soldadua- Zein ostias da hori?
 B Soldadua- Mmmm... Ez al da Konami-rentzat kriston jokoak egiten dituen alproja horrek?
 Atxilotua- Utz nazazue edota Solid Snake ni askatzekotan bidaliko dute...
 A Soldadua- TAPA! Ixil adi! TUMPA-KRAK!
 B Soldadua- Gogorregi jo diozula dirudi... bai, astakirtena akatu egin duzu!!!
 A Soldadua- Hobe! Honela Metal Gear 2-ra jokatzeko denbora gehiago izango dugu.

Two soldiers are beating the shit out of a member of Fox Hound in a dirty prison cell.
 Soldier A - Talk you miserable dog! SMACK!
 Soldier B - Who sent you? WHALLOP!
 Prisoner - Kojima! Hideo Kojima!
 Soldier A - Who the fuck is that?
 Soldier B - Mmmm...Isn't he that arsehole who designs shit-hot games for Konami?
 Prisoner - You'd better let me go or they'll send Solid Snake to sort you lot out...
 Soldier A - THUMP! Shut the hell up! SMASH-BANG!
 Soldier B - I think you've gone a little too far...You stupid piece of shit, you've gone and killed him!!!
 Soldier A - All the better! That means we get more time to play Metal Gear 2.



shemmue 2 (dreamcast, x-box, ps2)



Lan Di putasemeak nere aita akatu ondoren Hong Kongeruntz abiatu da. Bera arrapatzeko asmotan, ni neu, Ryu Azuki mendekua lortzekotan bere pausoak oneraino segi ditut. Gauzak gaizki asi dira untzitik jeitsi orduko neraman guztia lapurtu didate. Ikusi dudan jendeari galdezka asi eta arazoak gehitzen asi zaizkit. Diru berreskuratu beharrean lanean nahiz eta apustu jokoetara jo behar izan dut. Zeinen gogorra den etorkinaren bizitza! Eta hau asiera besterik ez da. Yu Suzuki-k jokoaren egileak dioenez: "Joko hau etorkizunerako jokalarientzako opari gisa sortu dugu". Shemmue-ren bigarren atal hau lehenengoa bainon askoze obeagoa da. 17 kapituloko saga hau (5 atal totalen) Xbox-en jarraipena izango du.

After murdering my father, Lan Di has set off for Hong Kong. I, Ryu Azuki, have followed his footsteps and intend to have my revenge. Things have gone wrong from the moment I got off the ship. I've had everything I had stolen from me. I started asking questions and things have gone from bad to worse. I need money, so I've started working and going to gambling joints. The life of an immigrant is no joke, and it has done nothing but begin. The brains behind the game, Yu Suzuki, has said: "We've come up with this game as a gift to players of the future". The second installment of the Shemme game is much better than the first. This 17 chapter game (5 sections in total) will continue on the Xbox.



return to castle of wolfenstein

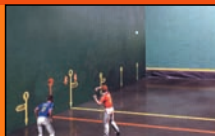
[pc, x-box]

William Blazkowicz-en diariotik aterata. Bigarren gudate mundialaren erdian botere izkutuak kontrolatzeko Hitlerren gogoa geroz eta handiagoa da. Gogoeta honekin tramankulu sakratuak aurkitzeko bere tropak munduan zehar barreiatu ditu. Wolfenstein gaztelutik gertu zaldun beltzaren aztarnak topatu dituztela ohartarazi gaituzte. Majia beltzean sinetsi ala ez hara bidali gaituzte zer gertatzen denaren berri emateko. Oraindik ez dugu ezer ikusi... Orain dela bi ordu atxilotu gaituztela eta nere kidea torturatzen ari dira ondoko artikuluan. Utzi egin behar zaituztet, nazi putaseme batek gerturatzen ari da... baliteke hemendik ateratzeko izango dudan aukera bakarra izatea... jarraipena... zure etxean.

Extract from the diary of William Blazkowicz. Halfway through WWII and the hidden powers behind Hitler grow restless as their desire for control increases. This is why they have sent out troops all over the world in search of sacred, if evil artifacts. They've informed us that they've come across signs of a black knight near Wolfenstein castle. Whether they believe in Black Magic or not, they've sent us along to investigate. We still haven't seen anything... They arrested me two hours ago and they're torturing my comrade in another article. I'll have to go now, some dirty nazi bastard is coming...this just might be the only chance I have to get out of here...to be continued...at your home.



jaialai (pc)



Euskal pilotako simulagailua izenpearekin (simulagailu bat dela esateko behar diren pilotak agian?) eta 3D azeleragailua behar duen bideojoko honetan (non?) Josetxo Lizartzaren esatariak aurkitu dugun gauza hoberena da. Euskal pilotaren inguruan egin dan jokurik oberena dela beldurrik gabe esan dezakegu, hau bakarrik dago eta. Esandakoa, Estropadak edo Mendizaleak gustoko izan bazenituen, hemen daukazu orain Jaialai.



The best thing about this game that needs a 3D accelerator and which goes under the title of Basque Handball Simulator (maybe they didn't have the balls to call it anything else!) is commentator Josetxo Lizartza. We can safely say that this is the best game ever made about Basque Handball; it's the only one! If you liked Estropadak (Rowing game) and Mendizaleak (Mountain climbing game) you like Jaialai.



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AUTORE ETA
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ELKARTE
NAGUSIA

Bat Eginik indarra ematen diogu
gure sasoiko sorketa lanari
SGAEk babestu eta sustatu egiten du sorketa lana



gazteriaren
zerbitzura



Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa
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— —

snowboarders vs. newton

emozia **emozia**

emozia

argazkiak / photos:





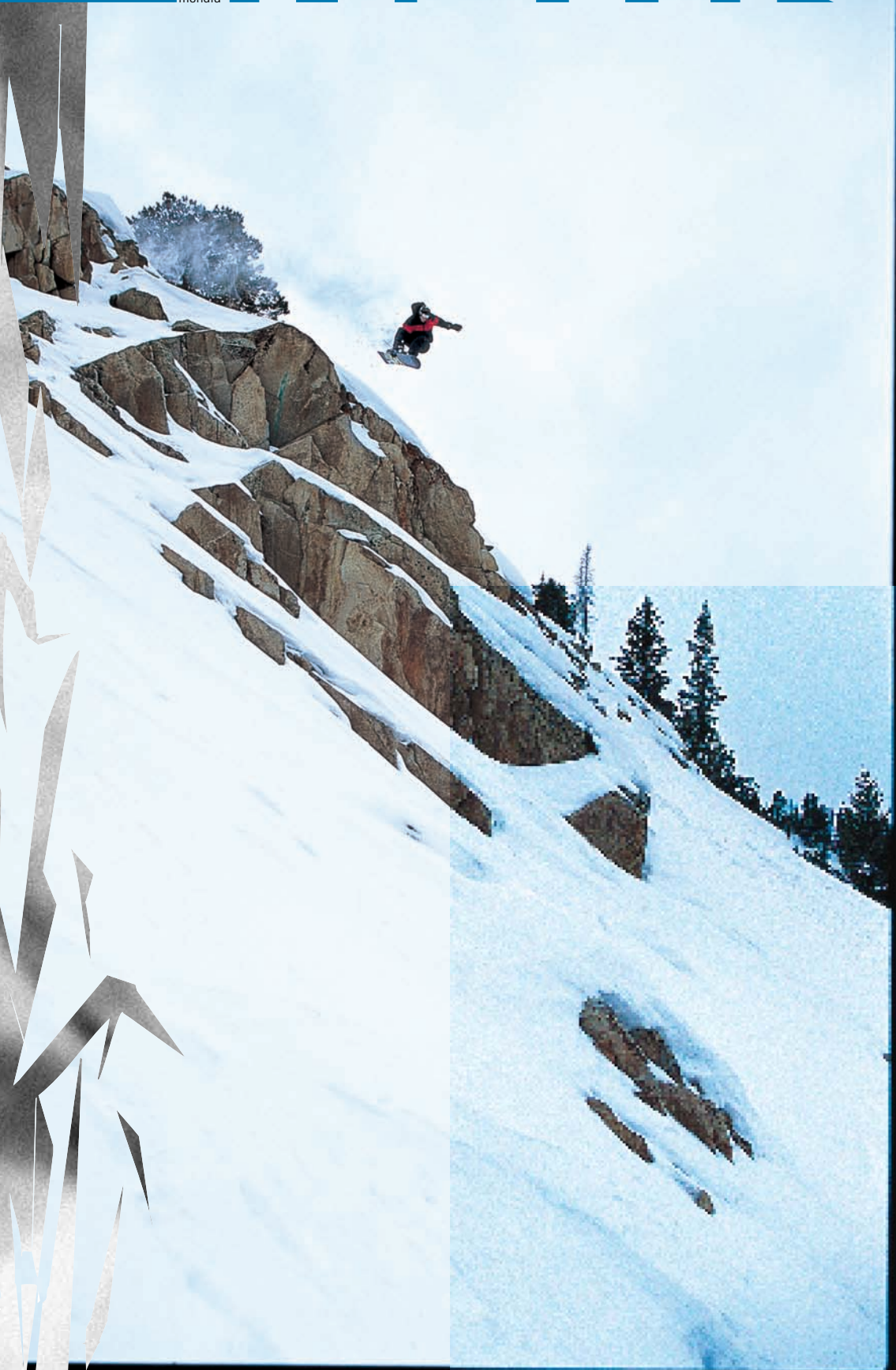
overcoming



arriskua

mountain

mendia





confidence



ELEAK WORDS

KONTAKIZUNAK

Edgar Allan Poe

Koro Nabarroren itzulpena

(Ibaizabal)

Idazle gutxi dago literaturaren historian Poek adinako interpretazio eta hipotesi sorrarazi duenik. Idazle gutxi idaztu dituzte Poek bezala belaunaldi belaunaldi irakurleak eta mitomanoak. Idazleak berak ere, pertsonak, interes bizia sorrarazi du.

Jon Mirandek ekarri zuen lehenengoz Poe euskarara. Itxura handia dute elkarrena. Baudelaireri gertatu bezala, pentsa dezakegu ikia iruditzen zitzaiola Poe Miranderi. Baudelairek behintzat hala uste zuen. Poek idatzitakoa aurretik amestu izan zuela berak. Pertsonaiak, giroak, esaldiak. Baudelaire berak eta Mallarmek egin zuten Poe famako eta geroztik sekulako eragina izan du Europako literaturan, bera iparramerikarra izanagatik. Bihotz salatarioa, Usher etxearen hondamena eta Marie Rogeten misterioa hainbat antologiatan agertu dira. Guztiak ere hainbat idazleren —artegile eta zinegileenak ez esateagatik— idatzirik gogokoena bilakatuak, guztiak ere Koro Nabarroren bilduma honetan bilduak.

SHORT STORIES

Edgar Allan Poe

Translated by Koro Nabarro

(Ibaizabal)

There have been few writers in the history of literature who have been the source of as many different interpretations and hypothesis as Edgar Allen Poe. Few have been capable, such as he has, of enthralling and obsessing so many readers from generation to generation. Poe the character has also become a centre of massive attention.

Jon Miranda was the first to translate Poe to Basque. They both actually have quite a lot in common. We wouldn't be far wrong in saying that Miranda, just Baudelaire before him, must have considered Poe as a type of twin. That's how Baudelaire saw it anyway. He claimed that he had dreamed about what Poe wrote before it was actually written. He dreamt of the characters, the settings and the phrases used by the American writer. Baudelaire and Mallarm were responsible for making Poe a writer of renown in Europe. Ever since then he has had an incredible influence, for an American, on European literature. The Tell Tale Heart, The Fall of The House of Usher and The Mystery of Marie Roget have appeared in numerous anthologies. All these stories have become firm favourites for many writers - not to mention artists or filmmakers - and all appear in this latest collection by Koro Nabarro.



AGUR, DARWIN. ETA BESTE ARKEOLOGIA BATZUK

Jon Alonso

(Pamiela)

Saiakera literarioa da Agur, Darwin eta beste arkeologia batzuk, Jon Alonsok berak aurreko Camembert helburu hartan abiarazi zuen bide beretik, edo Peru Alberdik Satorrak baino lurperago- n eutsi zion mailan. Unibertsitate giroko saiakera astun eta itogarritik aparte ari da Jon Alonso, literatura du abiapuntu eta literatura helburu. Euskaraz lan egiten duen idazle eta itzultzailearen min eta ezinak ageri dira Jon Alonsoren obra honetan, eguneroko hizpide gogoeta eginik: literaturaren

unibertsaltasuna, literatura nazionala, euskara gastronomia aitzakia, hizkuntzaren zehaztasuna, nork bere hizkuntzan idazteko arrazoia... egia- rik biribilenei galdera marka jarri ari da egilea, hainbat eta hainbat idazle- k idatzitakoak gurera ekarri, eztabaian jarri, eta, alditan, erantzun berriak abiaraziz. Arriskuak hartuz, alegia. Estimatzekoa baita.

Juan Zelaia sariaren lehen emaitza, Jon Alonsoren Agur, Darwin eta beste arkeologia batzuk Pamiela argitaletxearen asmo ederra da, saiakera guztiz interesgarria, nobelaz besteko jeneroak burua hedabideetara jaso ezinik diren honetan.

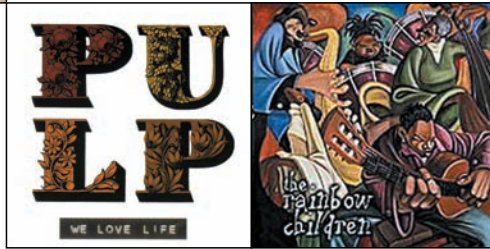
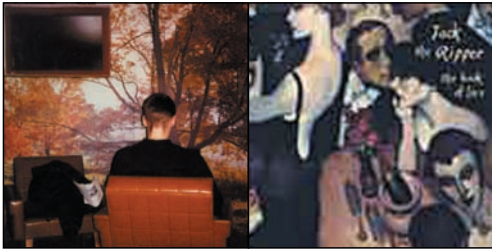
AGUR, DARWIN. ETA BESTE ARKEOLOGIA BATZUK

Jon Alonso

(Pamiela)

In his literary essay Agur, Darwin eta beste arkeologia batzuk the writer Jon Alonso continues on with the line of thought that can be found in his Camembert helburu or in Peru Alberdi's excellent Satorrak baino lurperago. Alonso steers well clear of the tediousness of University style essays; literature is where he starts out from and literature is where he's aiming to go. The pains and impotence of a writer in and translator to Basque are clearly on show in this piece of work, a reflection on everyday conversation; the universal nature of literature, national literature, Basque gastronomy as an excuse, the exactness of a language, the reasons people have for writing in their own (Basque) language...the writer questions the most rounded truths, he has given us the chance to read so many different writers, and in doing so, has caused discussion which, in turn, has set people looking for new answers. He takes risks and should be applauded for it.

Winner of the Juan Zelaia Award, Jon Alonso's Agur, Darwin eta beste arkeologia batzuk is part of a smashing collection by book publishers Pamiela. Really interesting essays at a time when everything other than novels has little or no outlet.



AUDIO



PRINCE The rainbow children

Parentesi luzearen amaiera? Badakit, zaila da Minneapolisiko printzearen lan berri bati konfidantza apur batekin begiratzea. Izan ere, "Lovesexy" egin zuenetik (1988) ez du antzeko maila zuen disko bakar bat ere atera. Gainera, azken hamarkadan zehar behin baino gehiagotan iragarri zitzaigun bere disko berri bat bat aspaldiko onena bezala, "Parade", edo "Sign O' The times" haien tamainakoa gutxienez, ondorengo kalea are latzagoa egiten zigularik. Beraz, hobe gehiegi ez berotzea, baina esango nuke oraindik ez dagoela dena galduta. Ekoizpena gordina da eta soina zitala. "The rainbow children" maisuei zuzendutako maitasun/mirespen ariketa da, bertako pasarteetan baitaude txertatuta James Brown-en dantza frenetikoak, soul abeslari handien sentimendua, edo Little Richard-en energia.

The end of a long break? I know it's difficult to listen to any new Prince release without being skeptical. Since "Lovesexy" in 1988 he hasn't released anything that comes close in to past recordings in quality. Moreover, on the release of any record of his in the last decade we have been told that it was the best thing he'd done for years, up there on a par with "Parade" or "Sign of the Times". That made the resulting deception even harder to take. This is why I still don't want to start singing his praises to the four corners of the earth, but it seems that not all is lost just yet. The production is raw and the sound is excellent. "The Rainbow Children" is an exercise in love and admiration for past masters. You can feel the frenetic dancing of the great soul singer James Brown and the rippling energy of Little Richard ooze from the record.

asier leoz



JACK THE RIPPER The book of lies

Parisko klub eta antzetzokietan beraien zuzenekoa gorpuzten aritu ondoren lehendabiziko diskoa argitaratu dute Jack The Ripper taldeko zazpi lagunek. Euren musika kokatzen hasteak, izena kontuan hartuta, izen bereko kanturaino garamatza nahi gabe ere. Dena den, Nick Cave erreferentzia balitz ere, ez litzateke bakarra. Leonard Cohen, Goran Bregovic, Luna eta The Walkabouts esate baterako ez dabilta urrun. "A prayer in tango" agian diskoko abestia, Europa zaharreko biolinaren gainean dago ke artean etzanda, Marlene Dietrich-etik Grace Jones-era egin gabe zegoen zubia bat-batean sortuaz. Beste zenbait unetan Tom Waits baten ahopeko zirrarari heltzen diote. Abesti ederrak, soinu garbia eta estetika zaindua, hori ere zaintzen duen talderik badago eta, antza denez.

Made up of eight members, the group Jack The Ripper have fleshed out their live act in Paris clubs and theatres and have finally released their first record. Their song that shares its name with the group is an automatic reference point when it comes to classifying the type of music they play. Nick Cave springs to mind, but he's not the only one; Leonard Cohen, Goran Bregovic, Luna and The Walkabouts are another few examples of the type of sound on offer here. "A Prayer in Tango" is probably the best song on the record. This song, nestled amid the smoke enveloped strains of an Old European violin, succeeds in bridging the gap between Marlene Dietrich and Grace Jones. They switch to the shiver provoking Tom Waits type voice during other songs. Beautiful songs, a clear sound and carefully chosen esthetics (it seems some bands actually do care about that kind of thing).

asier leoz



FUGAZI The argument

Bi kolpetan plazaratu dute Washingtong-nekoek bere azken lana. The Argument izeneko lan luzearen aurretik Furniture izeneko EP bat kaleratu baizuten. 2001eko urrian lan laburra eta azaroan bigarrena. Fugaziren disko berri baten aurrean jantzerakoan beti halako urduritasun bat sumatu ohi dugu barnean askok eta askok. Izan ere, jakin badakigu ez dutela erabat apurtuko espero dugunarekin, edo aurrekoan jasotakoarekin baina beti txunditu edo harrিতuko gaituen zerbait aurkituko dugu. Eta honetan, edo hauetan ere halaxe gertatzen da. Fugazi dela argi dago, baina bada ezer berria, zertan datzan esaterik ez badut ere Epic Problem, The Kill, eta OH kantuek (hirurak The Argument-en) taldea zuzenean berrikusteko gogo biziz utzi gaitu. Fugazik kalitateari dagokionez beste lan mardul bat dakarkigu. Haundiak. This Washington based band released their latest studio efforts on two separate discs at the end of last year. First to hit the racks in October was the EP called Furniture. This was followed by the album The Argument in November.

Lots of us have always felt a nervous shiver of anticipation on the release of a new record by Fugazi. Even though we know they won't come up with anything majorly different from what we expect or from what they've done before, we'll always find something that amazes us. This is exactly what happens this time round as well. Fugazi are always Fugazi but there's something new here, even if I can't put my finger on what it actually is. The likes of Epic Problem, The Kill and OH (all three to be found on The Argument) just whet the appetite in expectation of a new chance to see them live. Another quality disc from Fugazi. A great band.

jon arga



PULP We love life

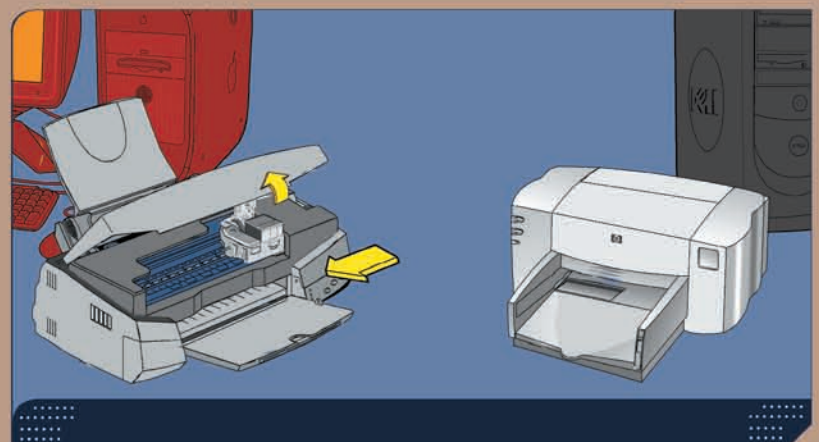
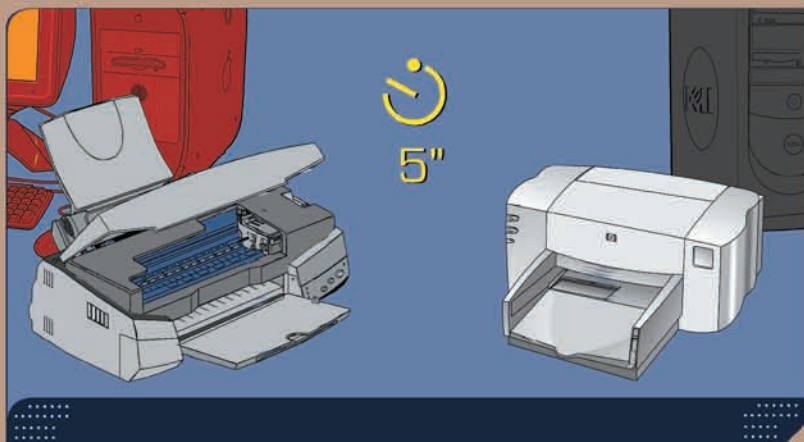
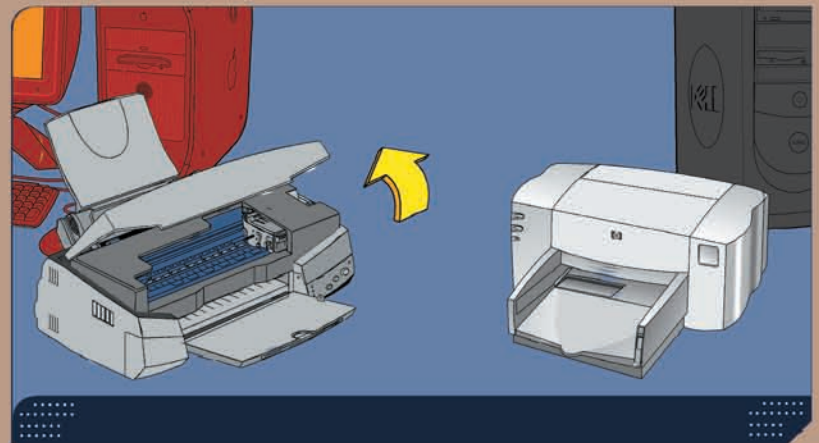
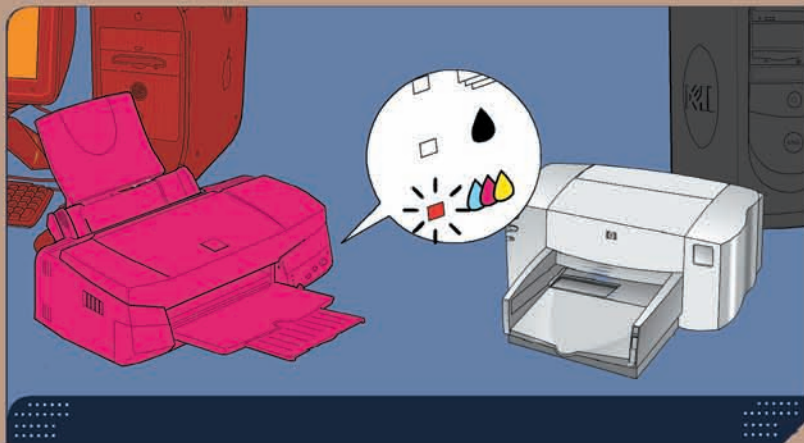
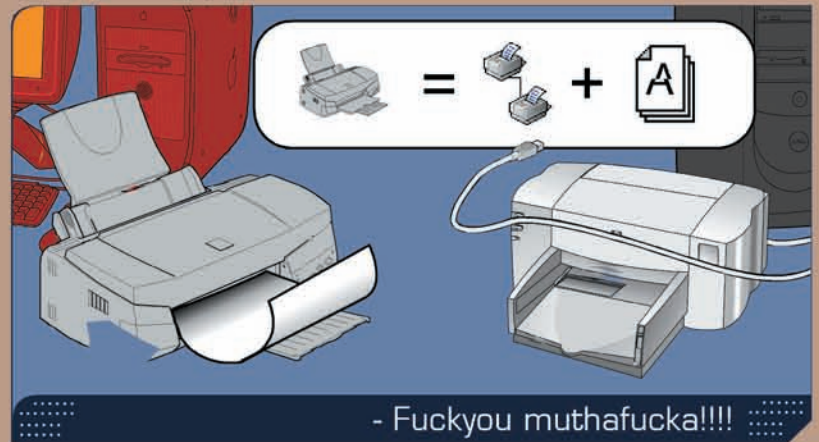
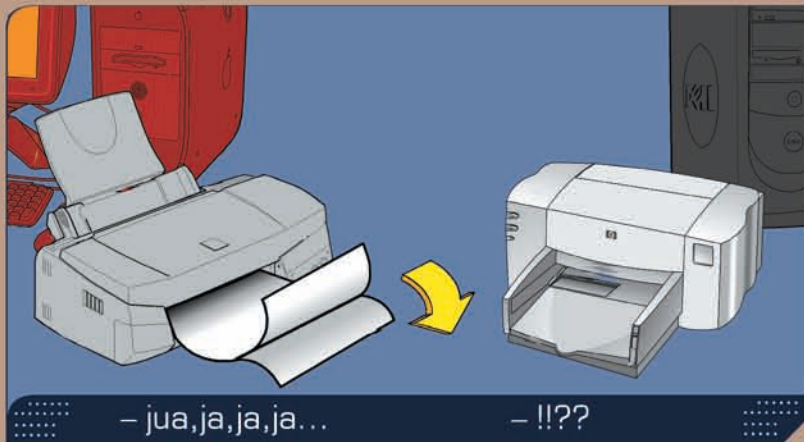
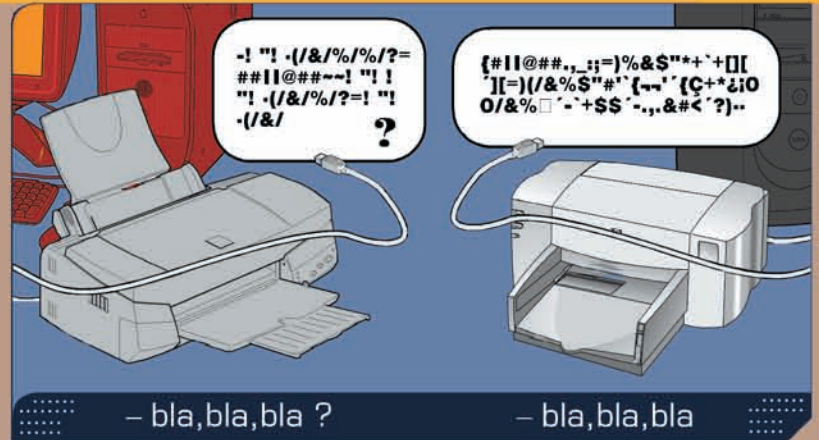
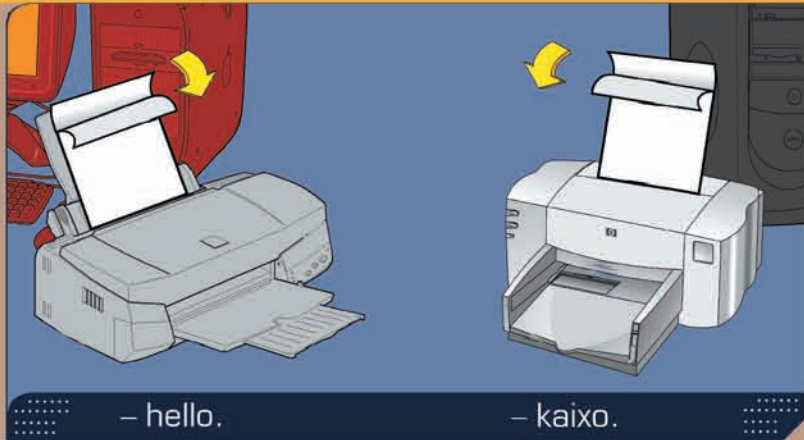
Jarvis Cockerrek "This Is Hardcore" izeneko aurreko diskoan helduriko ironia alboratzen du eta "We Love Life" honetan naturan murgiltzen da zintotasunez mintzatu asmotan nonbait. «Yeah, the trees, those useless trees produce the air that I am breathing. Yeah, the trees, those useless trees; they never said that you were leaving» (bai, arbolak, alferreko arbol horiek arnasten duten airea produzitzen dute. Bai, arbolak, alferreko arbol horiek, ez zidaten inoiz esan bazindoazenez) diote The Trees izeneko kantu zoragarrian, single bezala erabili dutena. Scott Walker hautatu dute ekoizle lanak egin ditzan eta lorturiko emaitzak ez die arrazoia kendu. We Love Life pop disko zoragarria da, iazko disko onenen balizko zerrenda batean ekidin ezin daitekeen horietakoa, norberaren arazoak ahantzazteko dohaina duten disko horietako bat baita Pulp taldearen unibertsoan sartzen zaren aldi berean.

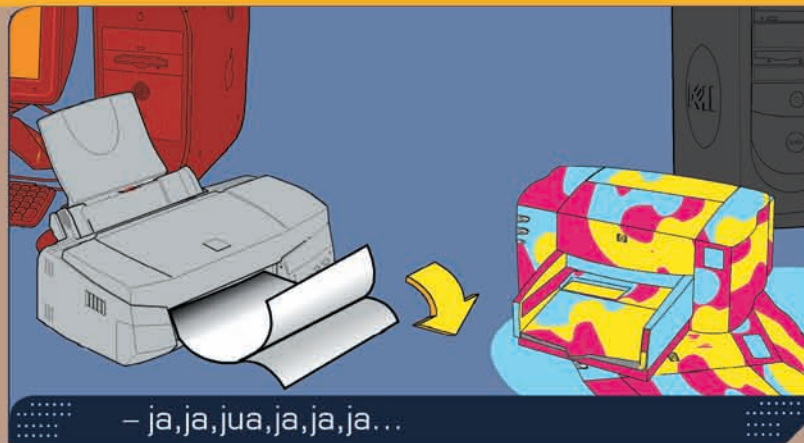
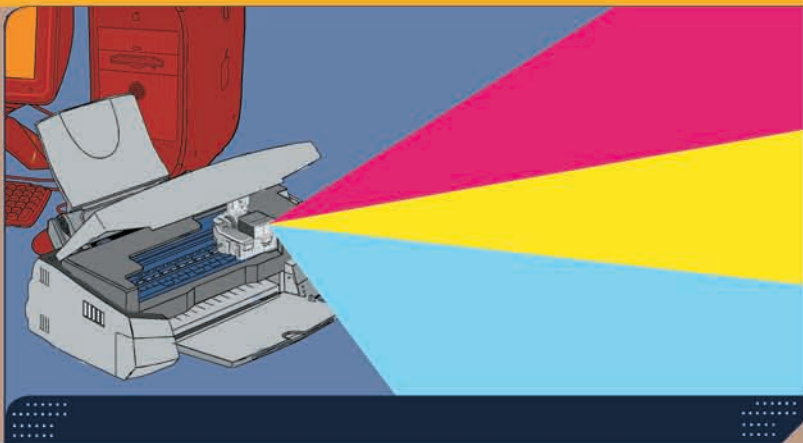
Jarvis Cocker leaves the irony used on the previous record "This Is Hardcore" aside on this new record. He seems to want to take a sincere look at nature on "We Love Life". He sings; «Yeah, the trees, those useless trees produce the air that I am breathing. Yeah, the trees, those useless trees; they never said that you were leaving» on the wonderful single "The Trees". They chose Scott Walker as producer and the final result has certainly justified that choice. "We love Life" is an amazing pop album that couldn't but be included in all those "best of..." lists that appeared at the end of last year. It's one of those records that has the gift of making you forget all your troubles as you sink and slide down into the world of Pulp.

jon arga

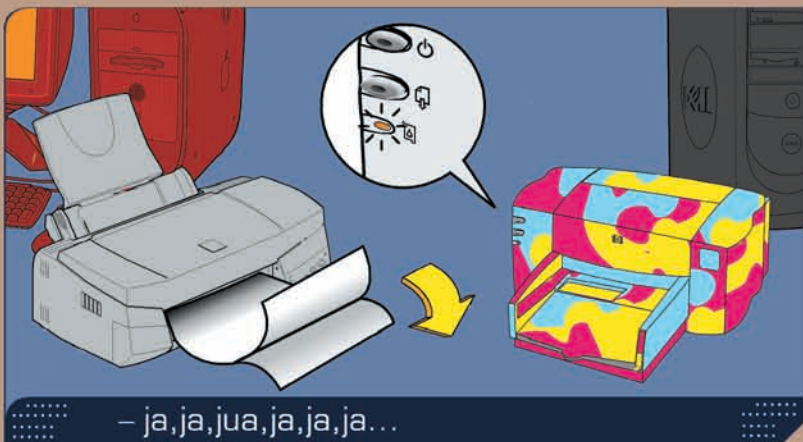
www.thebald.net







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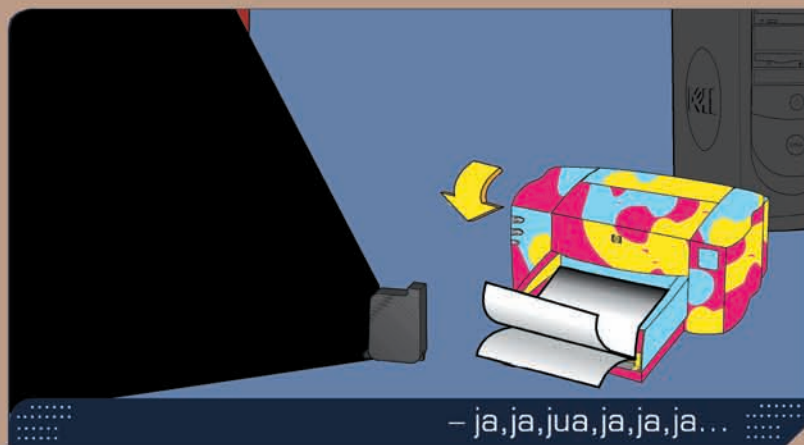
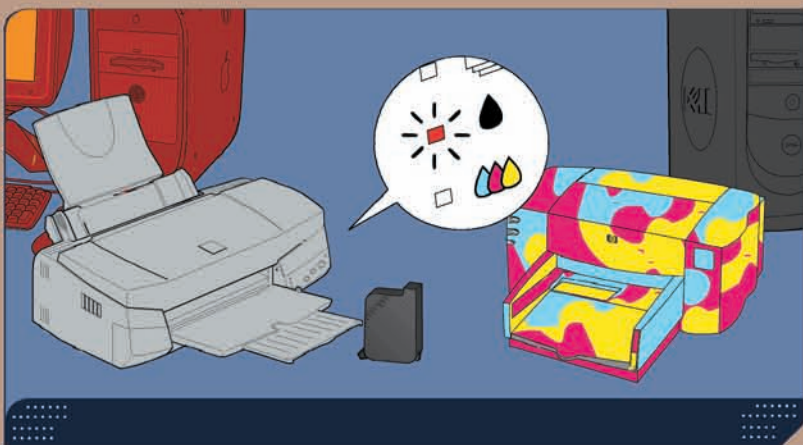
- ja, ja, jua, ja, ja, ja ...



- ...



-aug!



- ja, ja, jua, ja, ja, ja ...

MMD

mulholland drive

a film on its way to cult status
kultuzko filma bihurtzeko errepidean

Una historia verdadera (A straight story) arrakastatsua filmatu ostean, EEBB-etako ABC kateak, Mulholland Drive telesaila filmatzeko kontratatu zuen David Lynch. Mulholland Drive Los Angelesen dagoen errepide bat da. Santa Monicako mendiak gurutzatzen dituen errepide bihurria. Aingeruen hiritik ihes egin eta Hollywood-erantz abiatzen den lerro zinematografikoa. Gaeuz ordea, errepide bakartia da. Irteera eta helmugarik gabeko asfaltozko eremu misteriotsua.

Following the success of A Straight Story, the American T.V. Channel ABC signed up David Lynch to film a T.V. series. Mulholland Road. That's a road up around Los Angeles. A winding, twisting road that crosses over the Santa Monica mountains. A cinematographic line that leads from the City of Angels to Hollywood. At night, however, Mulholland is a lonesome road. A mysterious concrete trail with no exits that leads nowhere.

Atal pilotu bat grabatu zuten, eta ABC kateko exekutiboek emaitza ikusi zutenean, telesaila bertan behera uztea erabaki zuten. David Lynch-ek, ziurrenik, behatzekin tupea orraztu eta astiro, poxpoloaz, zigarro bat piztu zuen. Ondoren, bere Cadillac deskapotablean sartu eta etxera itzuliko zen. Edozein "brikomania" zale gisa garajeen altzariak egitera. Baina Lynch zerrautsez zikintzen zen bitartean, Canal pluseko Pier Edelman-ek, aukera ikusi eta istorioaren eskubideak erosi zizkion kate estatubatuarrari. Ondoren, Lynch, amaiera bat idatz zezan konbentzitu eta telesaila luzemetrai bihurtu zuten.

Mulholland Drive-n, Twin peaks-en bezalaxe, arazo bat duen emakume baten inguruko istorioa kontatzen zaigu. Emakume bat, auto istripu baten ostean, amnesia jotzen esnatzen da guztiz arrotza zaion toki batetan.

They recorded a pilot show, and as soon as executives in ABC saw the final result they decided to axe the program. As surely as not, David Lynch ran his fingers through his hair, struck a match and slowly lit up a cigarette. He then more than likely got into his Cadillac convertible and drove off home. Home to make furniture in his garage just like any self respecting DIY maniac.

Meanwhile, as Lynch was getting himself covered in sawdust, Pier Edelman from Canal Plus saw his chance and bought the rights from the American T.V. station. His next achievement was that he convinced Lynch to write an ending and, in the process, they turned the T.V. series into a film.

In Mulholland Drive, just as in Twin Peaks, the story is centered on a woman with a problem. A woman awakens after a car crash suffering



Aktoresa izan nahi duen emakume bati esker, apurka, bere iraganeko pasarteak oroitzen joango da. Baina oroitzapen horietako asko ez dira batere atseginak izango. «Mulholland Drive-n, modu abstraktoan sentitzen ditugun pasarte horiek islatu nahi izan ditut. Niri, zineak, abstrakzioarako indarra eta bidea ematen dit. Gustoko dut deskribitu ezin ditudan sententzioak izatea. Kontrolpean ez ditudan sententzioak sortzen duten harridura sentitzea. Eta badakit, ez naizela bakarra. Horregatik egiten ditut, egiten ditudan pelikulak».

David Lynch. Maite edo gorroto duzun zuzendaria. Baina beti ere Lynch. Estilo eta mundu zinematografiko baten sortzailea. Dekadentzia eta larrimin esistentzialista irudi bihurtzen duen gizona. Mulholland Drive Cannes-ko sekzio ofizialean aurkeztu zen eta Sitges eta Donostiako fantasia eta beldurrezko Zinemaldian izan da ikusgai. Zine aretoetara noiz? Nork daki. Lynch —en pelikula bat da...

from amnesia in a place that is totally strange to her. She slowly remembers bits of her past life, thanks to a woman who wants to be an actress. " I wanted to capture those chunks of life we feel in an abstract way when I made Mulholland Drive. Cinema provides me with the strength and means to be abstract. I love sensations I find impossible to describe. I love the feeling of amazement provoked by sensations I'm not able to control. And I know I'm not the only one. That's why I make the films I make".

David Lynch. The director you either love or hate. But he's always David Lynch. The creator of a cinematographic style and world. The man who captures decadence and existentialist pain on celluloid. Mulholland Drive was presented in the Official Section at Cannes and was on show at Sitges and The San Sebastian Horror and Fantasy Film Festival. When will it reach local cinema screens? Who knows. It's a film by Lynch...



FLOATIN BEAM TABLE



STEEL BLOCK TABLE



ESPRESSO TABLE

David Lynch-en altzairuak furniture designed by David Lynch



«FILMAK ETA ALTZARIAK IDEIETAN DAUDE
OINARRITURIK. ETA IDEIA BAT DUZUNEAN
HARRAPATUTA ZAUDE»

David Lynch-ek, bere filmetako altzairu esanguratsuenak bere etxeko garajearen diseinatu ditu. Cabeza Borradora "Erasehead" (1976) bere estreineko filmerako, beharrak eraginda egin zituen altzariak. Aurrerantzean ohitura honi eutsiko zion: El hombre Elefante "The elephantman" (1980), Terciopelo azul "Blue Velvet" (1986), Corazon Salvaje "Wild at heart" (1990), Twin Peaks (1992), Carretera Perdida "Lost Highway" (1996), Una historia verdadera "The straight story" (1999). Bere filmografia osoan, Hooper-en koadroetatik ateratak diruditen etxe eta lokazioetako txokoetan, gizon honek bere etxeko garajearen eginiko altzariak daude. Casanostra etxeak, Lynch-en altzari prototipoak fabrikatu eta salgai jartzen ditu. Lynch-en altzariak erosi edo ikusi nahi dituenak, Mulholland Drive errepidea hartu eta Hollywood-eko bere dendara jo dezake. Aukera hori fikzio zientzia bada, piztu ordenadorea eta sartu casanostra.com helbidean. Bere filmeko altzariak diseinatzen dituen zuzendariaren lana bertan baitago ikusgai. Asaldagarria ezta?

David Lynch has designed his films' most significant pieces of furniture in his own garage at home. He had to make the furniture for his first film, "Erasehead", out of pure necessity and decided to carry on doing so for the rest of his films; "The Elephantman" (1980), "Blue Velvet" (1986), "Wild at Heart" (1990), "Twin Peaks" (1992), "Lost Highway" (1996) and "The Straight Story" (1999). Throughout his career as a film director, this man has made all the furniture, which looks like it has been taken out of any of the homes or hang-outs that appear in paintings by Hopper, in his garage.

The company Casanostra makes and sells furniture based on Lynch's designs. All anybody who wants to see or buy any of Lynch's furniture has to do is to take Mulholland Drive and go and see their shop in Hollywood. If you think this is nothing but science fiction, just plug in your computer and visit the casanostra.com website. There you'll get to see the work of the director who designs the furniture for his films. Alarming, innit?

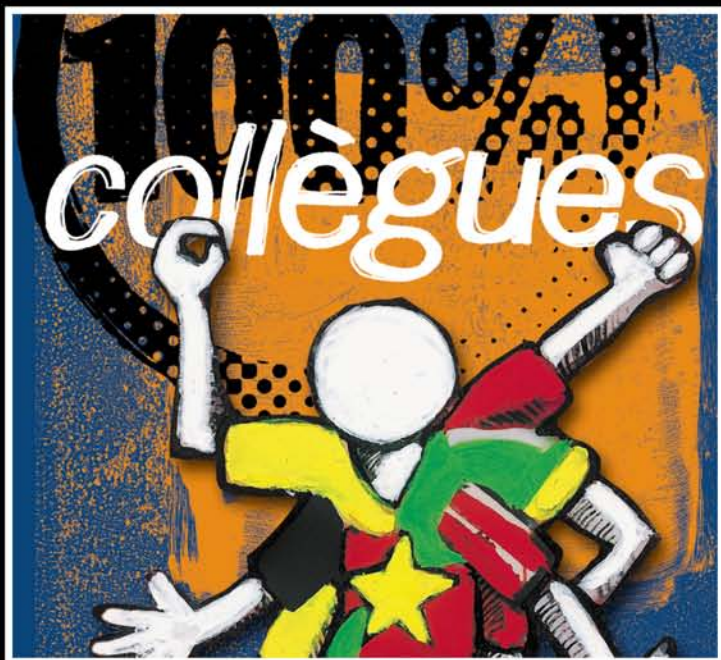
«FILMS AND FURNITURE ARE BASED ON IDEAS.
AND WHEN YOU GET AN IDEA YOU'VE CAUGHT
HOOK, LINE AND SINKER»

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AlterMetak, beste Metak.

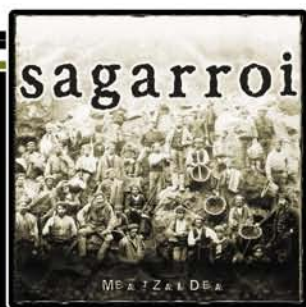
Mundu zabaleko musikak euskalerriratzeko jaiotako zigilu berriaren lehen erreferentzia Okzitaniako Tolosatik datorkigu: **100% Collègues**. Musikari ezagunek (**ZEBDA**ko Magyd, Remi, Hakim eta Mustapha, Bernardo Sandoval eta beste hainbat) osatzen dute adiskidetasunean oinarritzen den ez ohiko talde hau. Beraien lehen bi diskoak biltzen dizkizugu gure lehen argitalpen honetan.



Metak 2001



Basque Electronic Diaspora#2 M001CD



Sagarroi "Meatzaldea" M002CD/MC



Lif "Lif" M003CD



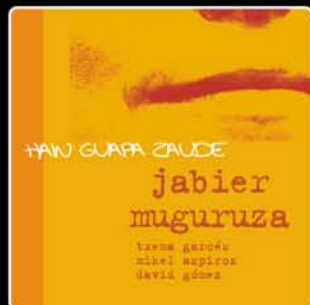
Etsaiak "Kaos" M008CD/MC



"Luzemetraia" M004VHS



Betagarri "Remix" M006CD



Jabier Muguruza "Hain Guapa Zaude" M005CD



Kuraia M007CD



Ruper Ordorika "Hurrengo Goizean" M009CD/MC