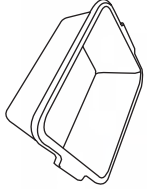


# the balde



73

abendua | urtarrila  
december | january



familia eta beste piztia batzuk  
we are family

# 73



## the balde

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**instant**

Jesus Diaz musikariak bere konposizioak sarean zintzilikatu eta artista ezberdinak gonbidatu ditu bere musikarekin ikus-entzunezko lanak egin ditzaten. Proiektua irekia da eta edonork proposatu dezake elkarlana. Ez dago inolako muga edo kondiziorik. Edozein jarduera artistiko edo sormen motak balio du. Animatu!

**instant**

Musician Jesus Diaz has uploaded his work onto the Internet and invited various different artists to accompany it with audio-visual creations. It's an open project and anybody can suggest cooperating. There are no limits or conditions. Any type of artistic or creative work is valid. Take the opportunity!

[ins-tant.com/](http://ins-tant.com/)



**zebra efektua**

Harkaitz Cano eta Iñaki G. Holgado euskal komikigintzan klasiko bihurtu direla esan genezake. Lehenak komiki gidoi mordoa egin du honez gero, bigarrenak urteak daramatza estilo propioaz marrazten. *Piztia otzanak* (2008) ostean, New Orleansen girotuta koloretako istorio zuri-beltza dakarkigute. Zorionekoak gu!

**zebra effect**

Harkaitz Cano and Iñaki G. Holgado are becoming classic authors in the world of Basque comics. The former has written loads of scripts for comics; the latter's been drawing in his own personal style for some years now. After *Piztia otzanak* (2008) they've brought us a colourful story in black and white and set in New Orleans. We're in luck!



**belenistak**

Kultureta eta diseinu zale zaren hori. Diseinuzko panpin edo toy-ak direlakoak maite badituzu Bilboko eguberrietako jaiotzak txoratuko zaituzte. Bilboko belenista elkarteak antolatzen duen jaiotza erakusketa liluragarria da. Zinema dekoratu kutsua dute eta izugarri lantzen dute argiztapena eta detaileak. Bilboko jaiotzetan gabarra eta guzti ikusi izan dugu. Ez galdu jaiotza ikusgarri hauek ikusteko aukera.

**crib makers**

Calling culture and design fans. If you like well-designed dolls and toys then you'll love the Bilbao Christmas cribs. The Bilbao crib makers' association has organized a wonderful exhibition. The decoration looks slightly cinematographic and the lighting and details are excellent. You can even see Bilbao Athletic's ceremonial barge there. Don't miss the chance to see this great exhibition.

[asobelenistajustoypastor.org/](http://asobelenistajustoypastor.org/)

TOYS!  
TOYS!  
TOYS!

# EUSKARRAK

# 365

# EGUN



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Ayuntamiento de San Sebastián  
Euskara Zerbitzua



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



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[donostiakultura.com](http://donostiakultura.com)



Donostia  
Ayuntamiento de San Sebastián

### **zinegoak**

Bilbon ospatzen den gaylesbotrans zinemaldiaren edizio berria urtarrilaren 20tik 26ra ospatuko da. Urtero lez, beste jaialdietan nekez ikusiko dituzun gisa eta molde ezberdineko pelikulak ikusteko aukera.

### **zinegoak**

The gaylesbotrans cinema festival is going to be held in Bilbao once more from the 20th to the 26th of January. Like every year, you can see different types of film which it won't be easy to see elsewhere.

[zinegoak.com](http://zinegoak.com)



### **lurrazpiko fest**

Otsailaren 8an ospatuko da Donostian Lurrazpiko fest jaialdiaren bigarren edizioa. Ayo Silverreko jendeari esker, azken 2 urteotan makina bat talde interesgarriren zuzenekoetara joateko aukera izan dugu. Lurrazpiko festak segida emango dio zaldun maskaradunaren jardunari. Besteak beste, Punsetes, Fasenuova, The Garden, Bananas,... joko dute.

### **lurrazpiko fest**

The second Lurrazpiko festival is going to be held in Donostia on the 8th of February. Thanks to the people at Ayo Silver, we've been able to see loads of interesting groups live over the last two years. Lurrazpiko festival comes right after the disguised masked horsemen. Amongst others Punsetes, Fasenuova, The Garden and Bananas are going to play.

[ayosilver.com](http://ayosilver.com)



### **palimpsesto kanibala**

Enrique Chagoyaren lanetan, komikia, marrazki bizidunak, erlijioa, herri kulturatik ateratako pertsonaiak eta berak sortutako pertsonaiak deskubrituko ditugu. Denak nahasita eta eraldatuta. Latinoamerikako marrazkilarien tradizioa jarraituaz, elementu guzti hauen nahasketa baliatuz, artistak, gizarte kritika eta satira egiten du. Urtarrilaren 12ra arte Artium-en.

### **palimpsesto cannibal**

You can find comics, cartoons, religion, characters from popular culture and his own characters in Enrique Chagoya's work. All mixed together and transformed. Following the Latin American drawing tradition, he makes use of all of those things together: he's an artist, a social critic and satirist all at the same time. At Artium until the 12th of January.

[artium.org](http://artium.org)



POP  
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## A ZE PAREA



### **koka kola eta barea**

Ray eta Nick. Nick eta Ray. Ez Dok Amairuko argazkia egin zutenean despertadoreak ez zuen jo eta ez ziren azaldu. Ramon Agirre eta Inaxio Tolosak antzerki herrikoiairen alde egiten ari direna gure herri honetako antzerkigintzaren argazkian lekua du ezbairik gabe. Musika eta antzezpena oso modu naturalean uztartzen dute. Musikal handien kutsua poltsiko neurrian.

### **koka kola eta barea**

Ray and Nick. Nick and Ray. The alarm-clock did not rang when they took Ez Dok Amairu's photo and that's why they are not there . Ramon Agirre and Inaxio Tolosa's popular play definitely has a place in the photo album of this country's theatre. They combine music and theatre in a very natural way. Something like a pocket-size full-scale musical.



### **artista berrien lehiaketa**

Aldaketekin dator artista berrien lehiaketa. Eta zinez sinisten dugu onerako izango dela. Aurreko erakusketa formula, inertzia soilaz egiten zuen aurrea. Hemendik aurrera, ekoizpen saila delakoan hiru proiektu aukeratu dira datozen 12 hilabetetan gauzatzeko. Bigarren saila erakusketa izango da. Honetarako gehienez 7 artista aukeratu dira eta beren lana erakutsiko da Koldo Mitxelena kulturuneko erakustokian. Aurtengoak ikusgai azaroaren 28tik otsailaren 22ra.

### **new artists' competition**

Competition between artists springs up when there are changes. And we really believe it's for the best. Until now exhibitions have been organized using just inertia. From now onwards, the production phase will be three projects to be carried out over the next twelve months. The second phase is the exhibition. At least seven artists will be selected and their work will be exhibited at Koldo Mitxelena. This year's works can be seen from November 28th to February 22nd.

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



### **fuet aldizkaria**

Gastronomiari eskainitako gauza gehiegi dago. Aldizkariak eta argitalpenak barne. Horregatik eskertzen da mundu horretan ezberdina den zerbait topatzea. *Fuet*-ek alderdi kultureta eta modernitotik ekiten dio gaiari. Eta zer esatea nahi duzue, sekulako aldizkaria osatu dutela esan behar dugu. Biurtekaria da eta sarean eros dezakezue.

### **fuet magazine**

There are too many things about gastronomy. Including magazines and other publications. So it's good to find something a bit different. The people at *Fuet* take an illustrated, modern look at the subject. And there's no denying they've made a blinding magazine. It is biannual and you can buy it on the Internet.

[fuetmagazine.com](http://fuetmagazine.com)



kulturunea

# ERAKUSKETA

2013ko azaroaren 28tik - 2014ko otsailaren 22ra

# EXPOSICIÓN

Del 28 de noviembre 2013 al 22 de febrero de 2014

# ARTISTA BERRIEN PROGRAMA de ARTISTAS NOVELES

Julen Agirre Egibar

Oier Iruretagoiena

Sahatsa Jauregi

Antonio Macarro

Daniel Mera

Mikel Otxoteko

Ainze Sarasola



Gipuzkoako Foru Aldundia



# eragin.com

diseinua, internet  
eta argitarapenak

### spy

Kale artista ezagun honek ez gaitu inoiz aspertzen. Bere lanak aniztasuna eta garapena erakusten du urteak pasa ahala. Muntaia ikusgarrietatik, ekintza sotil eta iradokitzaileenetara. Bere webgunea bisitatzea beti da plazerra.

### spy

This well-known street artist never lets you get bored. His works carry on developing and getting more varied as the years go by. Spectacular assemblages; subtle, suggestive work. It's always a pleasure to visit his website.

[spy-urbanart.com](http://spy-urbanart.com)



### punto de vista jaialdia

Aurten Punto de Vista jaialdiak mintegia antolatu du Otsailaren 19tik 22ra Ignacio Agüero eta Pema Tseden zuzendarien lanak lehenengo aldiz ikusiko dira inguruotan. Horrezaz gain X proiektuaren emaitzak eta beste hainbat emanaldi.

### punto de vista festival

This year there will be a seminar with directors Ignacio Agüero and Pema Tseden's work from 19<sup>th</sup> to 22<sup>nd</sup> February at the Punto de Vista festival. The results of the X project will be made public and there will be several other performances.

[puntodevistafestival.com](http://puntodevistafestival.com)



### katu hegoduna

Yurre Ugarte eta Joseba Larratxek sarean zintzilikatu dute Katu hegoduna komikia. Izugarri gustatu zaigu formatua. Nobela grafikoa izan beharrean komiki-ipuina gisa definituko genuke. 22 orrialdetan zehar, Sutsu katua eta bere inguruko jendearen istorioaz gozatuko dugu. 4,99 euroren truke eros daiteke sarean. Txalagarriak gisa honetako berrikuntzak.

### Cat with wings

Yurre Ugarte and Joseba Larratxe have uploaded their comic about the Cat with Wings onto the Internet. We love the format. More than a graphic novel it's a comic-story. It's a great story about Sutsu the cat and the people around which last for 22 pages. You can buy it for 4.99 euros on the web. This type of innovation's to be applauded.

[koomic.com/](http://koomic.com/)



COMICATS

“animaliatik asko dugu”  
“there’s an animal in all of us”

pili aguado





Sustraiak Tolosan dituen arren, Valentzian bizi da Pili Aguado (1981). Arte Ederretan lizentziaduna, Arte Grafikoetan espezializatua, eta *La Oruga de Celia* markaren sortzaile da. Ilustrazioan komunikatzeko bide bat ikusten du, eta, testuari lagundu arren, bere kabuz komunikatzeko ahalmena ere azpimarratzen du. Marrazki bakoitzean bere zati bat dagoela dio, era batera edo bestera, bere zatitxo bat transmititzen baitu. << *Gure gizatasunean uste baino gehiago daukagu animaliatik* >> dio, eta, animaliarene eta gizakiarene uztartzearen bitartez, alegiazko munduak sortzea gustatzen zaio.

Though she has her roots in Tolosa, Pili Aguado (1981) lives in Valencia. She graduated in Fine Arts and has specialised in Graphic Arts. She is the creator of *La Oruga de Celia* and views illustration as a means of communication. She stresses that while drawings can accompany text, they also have the ability to communicate by themselves. She says that there is a little bit of herself in every illustration and that a piece of herself is transmitted to the viewer by these illustrations. << *There is more of the animal in our human condition than we think* >> she says, and she likes to create this allegorical world of hers by mixing the human and the animal.

Ilustrazioaren definizioa begiratu, eta honakoa dio batek: "Testuari men egiten dioten lamina edo grabatuekin inprimaki bat apaindu". Zuretzat ere hori al da ilustrazioa?

Niretzat ilustrazioa zerbait kontatzeko modu bat da, bai testu batekin, bai testurik gabe badoa ere. Nahiz eta askotan testu batek lagundu, bere kabuz ere komunikatzeko ahalmen handia dauka. Ilustrazioak zerbait kontatzeko gaitasuna dauka. Gaur egun arlo askotan ikus daiteke, publizitatean, diseinuan, ehungintzan... Ilustrazioa ikusteko eta kontsumitzeko era berriak sortzen ari dira.

Zure sentimenduak ulertzen laguntzen dizu?

Marraztean, nire zati bat dago beti marrazki bakoitzean; era batera edo bestera, zu zarenaren zati bat transmititzen duzu; bai zure estiloa, zure trazoa...

Helburu horrekin ilustratzen duzu, ala besteen sentimenduetan eragitea ere bada zure helburuetako bat?

Edozein irudik erreakzio bat eragiten du ikusten duen pertsonarengan. Niretzat garrantzitsuena ez da jende guztiari gustatzea, izan ere, marrazki batek pertsona bakoitzari gauza ezberdinak transmititu ahal dizkio, eta hori ez dago margolariaren esku.

Orduan, zuretzat ala besteentzat ilustratzen duzu?

Niretzat marrazten dut. Egia esan, ez dut besteei gustatuko zaien ala ez pentsatzen. Gero, nire marrazkiak norbaitengan efekturik eragiten badu, asko eskertzen dut eta poztu egiten nau.

Gizakiak eta animaliak uztartzen dituzu hainbatetan, baita nahasi ere. Uste baino gehiago daukazu animaliatik gure gizatasunean? Denok daukagu uste duguna baino gauza gehiago animalietatik. Beste errealitate batzuk, alegiazko pertsonaiak eta munduak marraztea gustatzen zait.

Eta forma asko forma bat sortzeko. Elementu asko. Zer dela eta?

Marrazki bakoitzak bere garapena du; batzuk sinpleagoak dira, eta beste batzuk konplexuagoak, sormen prozesuan zehar izaten diren beharren arabera.

Kolorea ere sartzen duzu batzuetan, baina esan daiteke zure lanak ez direla koloretsuak. Mundua aldiz, koloretsua ikusten duzu?

Egia esan, ez dut kolore askorik erabiltzen, ez dut horretan erreparatzen. Ez dut uste koloredun marrazki bat alaiagoa izan behar denik; hainbat gauza transmiti daitezke koloreekin nahiz kolorerik gabe. Nire uestez, egiten ditudan ilustrazioak ez dira alaiak, nostalgikoak baizik. Mundua daukadan egunaren arabera ikusten dut.





We took a look at the definition of 'illustration' and this one reads as following: "*visual matter used to explain or clarify a text.*" Is that what illustration is for you?

For me illustration is a way to communicate, with or without a text. While it often accompanies a text, on its own illustration is also a powerful communicator. It has the ability to tell a story. It can be found in many different fields nowadays, in publicity, design, textile manufacturing... there are new ways of viewing and consuming illustration.

**Does it help you understand your own feelings?**

When I draw, there is always a little bit of me in each illustration, one way or another you are always transmitting a little of who you are, be it through your style, your pencil stroke...

**Do you draw with that in mind or do you also draw with the aim of moving other people in some way?**

Every illustration draws some reaction from the person viewing. I don't believe that the most important thing is that people like my illustrations. Indeed, each individual illustration can transmit different things to different people, and that reaction is not in the artist's hands.

**So, do you draw for yourself or for others?**

I draw for myself. To be honest, I don't think about whether people will like the work or not. If, later on, my drawings have an emotional effect on anybody, well, I am very grateful for that, it really makes me happy.

**You regularly use both humans and animals, you sometimes even mix them. Do you believe that there is more of the animal in humans than we think?**

There is more of the animal in all of us than we really believe. I like to draw a different reality and different characters in an allegorical world.

**And so many shapes to create a single shape. So many elements. Why is that?**

Each drawing has its own process of development. Some are simpler and some are more complex depending on what happens during the creative process.

**You sometimes use colour, yet your work is not colourful. Do you, on the other hand, see the world as a colourful place?**

You're right in that I don't use much colour, I don't really look at that element. I don't think a colourful drawing is automatically more cheerful than one that is not. You can transmit many things by using colour and by not using it. I don't think my illustrations are very cheerful, they are more nostalgic. How I see the world depends on my day.



#### GKO

Tolosako GKO Concept Store-ren helburuetako bat herriko eta inguruetako sortzaileei gune eta erakusleihu bat eskaintzea da. Kizkitzak eta Garikoitzek beren proiektuarekin abiatu duten bidea berebiziko garrantzia duela iruditzen zaigu. Sortzaile berriek espazioak eta beren lanak erakusteko guneak behar dituztelako. *The baldeko* orrialdeak bezala, sortzaile kontsagratuei ez ezik, etorkizuneko ere lehen aukera eskaintzea da GKOen asmoa.

#### GKO

One of the aims of the GKO Concept Store in Tolosa is to offer a work and exhibition space for creative people in the town and the surrounding area. Kizkitza and Garikoitz started with this project and we believe it is an essential endeavour because new creators need a space to work and exhibit what they are doing. As happens in pages of *the balde*, the idea is to showcase both established artists as well as new future talents.

Euskal gizartearentzan urte esanguratsua izan zen 1977. Testuinguru horretara bidaiatuta osatu du Bide Ertzean taldeak disko berria. Hirukote moduan, eta estudioan zuzenean grabatuz, soinu gordinagoa bilatu dute beren ohiko pop dotorea osatzeko. Suso Saiz arduratu da ekoizpen lanaz, eta, kantu akustiko eta biluziekin batera, distortsioaren eskutik datozen "Bilatuko zaitut" bezalako abesti bikainak osatu dituzte.

1977 was a significant year for The Basque Country and Bide Ertzean have used this as a focal point for their new album. Whilst remaining true to their elegant pop roots they recorded this live as a three piece in search of a rougher edge to their sound. Suso Saiz produced and the songs go from stripped down acoustic numbers to more distorted tunes. "Bilatuko zaitut" is one of the gems that make up the record.

Delorean taldearen lan berrian abesten entzun dugu Cameron Mesirowen ahotsa. Glasser proiektu musikalaren atzean *Interiors* estudioko bigarren diskoa aurkezten digu orain. Rem Koolhausen *Delirious New York* liburuan oinarritua dago lan berria, eta Van Rivers ekoizlearekin elkarlanean osatu du. Arkitektura elektronikoz betetako kantuak dira "Shape", "Landscape" eta "Keam Theme", eta pop argitsua erakusten dute.

We had previously heard Cameron Mesirow's voice on Delorean's latest album. Mesirow's Glasser have just released their second album, "Interiors". It's based on Rem Koolhaas's *Delirious New York* and has been made with producer Van Rivers. Electronically architected songs are what you get with the likes of "Shape", "Landscape" and "Keam Theme" showcasing some nice shiny pop.

Kutsu apokaliptikoa du Lee Ranaldoren disko berriak. The Dust taldearen laguntza izan du beste behingoz, eta gitarren soinuek eta zaraten arteko nahasmenarekin lortu dute ideia hori. "The Rising Tide" da erakuslerik garbiena; Sonic Youthen "Sugar Kane" gogorarazten digun kantu horrek. Diskoak eskaintzen digun noise dosi indartsu hau abesti luzeei esker gauzatu dute: "Black out"ek hamabi minutu irauten ditu.

Lee Ronaldo's new album has a touch of the apocalyptic to it. With band The Dust backing him once again, the mixture of guitars and noise is what takes this record to the edge. "The Rising Tide" is the clearest example of this as it conjures up Sonic Youth's "Sugar Kane". These great dollops of powerful noise are enabled by the length of the songs. "Black out", for example, clocks in at a serious 12 minutes.



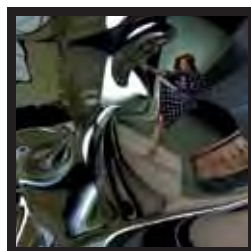
**Bide Ertzean**  
77  
Gaztelupeko Hotsak



**Maya Jane Coles**  
Comfort  
I/Am/Me Records 2013

Deep House doinuak pop erritmoekin nahasteari esker, eta, batez ere, kantuak grabatzeko izan dituen ahots kolaboraziokin, elektronikaren eszenan urteko diskoa argitaratu du Maya Jane Coles ekoizle gazteak. Tonu misteriosua erakusten duten "Burning bright", "Come home" eta "Easier to hide" bezalako alboan, dantzalekua betetzera datorren "Everything" aurkituko duzu.

Young producer Maya Jane Coles has just released the best electronica record of the year. This is thanks to the mixture of deep house melodies and pop rhythms and especially to the vocalists who have collaborated on the album. From the mysterious "Burning bright", "Come home" and "Easier to hide" to the dance floor-filling "Everything", it's got it all.



**Glasser**  
Interiors  
True Panther



**Lisa & The Lips**  
Lisa & The Lips

Lisa Kekaulak eszenatokia betetzeko duen indarra The Bellrays taldean ezagutu genuen. Kontzertu ahaztezinak eskaini zituzten garai batean. Punk doinuak alboratuz, eta Rockaren eta Soullaren arteko nahasketan oinarrituta, Bellrays, Diamond Dogs eta True Loves taldeetako kideekin osatutako proiektu berriarekin dator orain. "Mary XMas", "You Might Say" eta "Stop the DJ" arimaz betetako kantuak dira.

We first saw Lisa Kekaula's huge stage presence in the band The Bellrays. They gave some really unforgettable concerts in their time. She's back and this time she has moved away from punk to embrace rock and soul. She's accompanied by members of The Bellrays, Diamond Dogs and True Loves. "Mary XMas", "You Might Say" and "Stop the DJ" are all very soulful tunes.




**Lee Ranaldo and The Dust**  
Last night on earth  
Matador 2013



**Being Berber**  
Anthem  
Autoekoizpena

Talde hasiberria da Being Berber. Atlas mendikatera egindako bidaia baten ondorioz sortu zuten taldea, eta han izan zuten gidatik hartu zuten izena. *Anthem* lehen EPan, pop melodia bikainez betetako kantuak eskaintzen dizkigute. Death Cab For Cutie eta 80eko hamarkadako pop elektronikoen taldeen eragin zuzena erakusten dute. Kosta egingo zaizu "Deshiolo" abestia gaitetik kentzea.

Being Berber are a new band who were formed on holiday in the Atlas mountains. They got their name from a guidebook they had for the trip. Their debut EP "Anthem" is a very classy pop record and the influence of Death Cab For Cutie and other 80s electronica pop bands is clear for all to hear. You won't be able to get the catchy "Deshiolo" out of your head.



## belako erritmoa ez dadila gelditu so the rhythm doesn't stop.

1993an banandu zen lehen aldiz Pixies taldea. *Euria*, Belako taldearen lehen diskoak garai horretako eragina du. Talde osatzen duten musikariak gainera 91, 92, 93 eta 94 urteetan jaiotakoak dira. Bai, ni ere konturatu naiz oso zaharra naizela. Azkeneko urtean ez da beste izenik Euskal Herriko musika eszenan. Taula gainean erakusten duten freskotasunaren erakusle da Josu gitarra jole eta abeslariarekin izandako telefono elkarrizketa.

**Denbora laburrean musikako etapa ugari bizi izan dituzue.**

Gaztea maketa lehiaketa irabazi ostean kontzertu ugari eskaintzen hasi ginen. Cris eta biok Belgikara Erasmus egitera joan ginen eta etenaldi bat izan genuen. Itzuli ginenean berriz ere topera hasi ginen zuzenekoak eskaintzen. Denbora honetan autokritika egiten ikasi dugu. Hasierako kontzertuetan berdin zigun abestiak nola ateratzen zitzaizkigun, punkiakoak ginen alde horretatik. Orain ordea arduratsukoak gara soinuarekin eta abar...

**Hilabete batzuk pasa dira diskoa argitaratu zenutenetik.**

Ez da urtebete igaro baina gauza asko gertatu dira denbora honetan. Kantu batzuk maketako freskotasuna galdu dutela iruditzen zait. Kalitatez txarragoak ziren baina egin genituen garaiko freskotasuna zuten. Diskoan grabatzean agian ez daukate maketako nortasuna. Nik abesti bakoitza sortu genuen egoera eta bizi genuen garaia gogoratzen dut eta hori maketan hobeto islatu genuen.

**Zuen ikuslegoa zuek baino helduagoa dela konturatuko zineten dagoeneko.**

Gure musikari lehen erreparatu zion jendeak 30 urte inguru dauzka. 20 urte inguru zituztenean Pixies edo 90eko taldeak entzuten zituztelako gertatu dela uste dut. Niri gustatzen zait 30-40 urteko jendea ikustea gure emanaldietan. Gazteak dira oraindik eta gu baino helduagoak izanda jakintsuagoak ere badira. Uste dut positiboa dela.

**Crystal Fighters-ekin eta Shout Out Louds-ekin bira egin duzue estatuan zehar.** Crystal Fighters aspalditik ezagutzen genituen. Garai batean gure talde gogokoena izan zen. Jazzaldian eta Bilboko Kafe Antzokian ikusi genituen zuzenean. Gu oraindik horren "musikeroak" ez ginen garaian, talde hau, ezagutzen genituen ohiko taldeak baino harago zihoala deskubritu genuen. Garai horretan ez zuten diskorik, lehen single-ak baizik. Orain famatu egin direla pertsonalki ezagutzeko aukera izan dugu eta oso jende jatorra dela konturatu gara. Asko galdetzen ziguten euskal kulturari buruz eta Canal + katearen saio baterako elkarrekin kantu bat grabatu genuen. Birako kontzertuetako azkenengo abestia ere elkarrekin kantatzen genuen ohol-tza gainean denok batera. Teknikoki ere asko ikasi dugula esan beharra daukat, horrelako bira baten atzean dagoena ezagutzeko aukera izan dugu.

Shout Out Louds-ekin ez dugu horren harreman estua izan baina haiekin ere oso ondo ibili gara. Musika ezberdina egiten dute, elektronika betiko instrumentuekin: analogikoak etab. Soinu potentea zuten eta ikuskizun aparta eskaini zuten. Bira hauek Madrid etaartzelona bezalako hiriburuetan jotzeko aukera eskaini digute. Gainera orain bertara itzultzeko deitu gaituzte eta oso pozik gaude.

The Pixies split up for the first time in 1993. *Euria*, Belako's first record, is influenced by that period. What's more, the musicians in the group were born in '91, '92, '93 and '94. Yep, me too, I've also realised how old I am! There's been no other name in the Basque music scene over the last year. Their freshness on stage comes over in the telephone conversation we had with their singer and guitarist, Josu.

**You've gone through a lot of musical phases in a short period.**

After winning a young groups' demo competition you started to give a lot of concerts. Cris and I went to Belgium on Erasmus grants and the group took a break. When we came back, we started playing as many concerts as possible. We've learnt how to be self-critical. In our first concerts we didn't care where we got our songs from, we were punkier like that. But now we take greater care with our sound and so on...

**It's been a few months now since you brought the record out.**

A year hasn't gone by, but a lot of things have happened in that time. I think some of the songs have lost the freshness they had on the demo. The quality wasn't as good, but they had the freshness that we had at that time. Maybe they don't have the character on the record that they had on the demo. I remember the situation and the period we were in when we recorded each song, and that comes out better on the demo.

**You must have already realised that you're younger than the people who listen to you.**

The people who first took notice of our music are around 30. They were around 20 when the Pixies were around or during the 90's. I like seeing people between 30 and 40 at our concerts. They're still young, but as they're a bit older they also know more than us. I think it's positive.

**You've gone on tour with Crystal Fighters and Shout Out Louds in Spain.**

We met Crystal Fighters a long time ago. At one time they were our favourite group. We saw them live at Jazzaldia and at Bilbao Kafe Antzokia. At that time we weren't so "musical", and we discovered that group went further than normal groups. They didn't have a full record at the time, just their first singles. Now they're famous and we've had the chance to meet them: nice people. They asked us a lot about Basque culture and we recorded a song with them for a programme on Canal +. And we also used to sing the last song of each concert together up on the stage. I have to admit that we've also learnt a lot technically, that's an opportunity you get when you go on a tour like that. We don't have such a close relationship with Shout Out Loud, but we get on well with them, too. They make a different type of music, electronica with traditional instruments, analogical. They had a strong sound and gave great shows. They gave us the chance to play in places like Madrid and Barcelona. And they've just called us to go back again, so we're very happy.

Diskoko kantuak oso ezberdinak dira haien artean. *Vandalism* da nire gustukoena, intentsuena agian.

Lore eta biok egin genuen lokalean. Berak atera zuen riff batetik osatu genuen. Hasieran Sonic Youthen ildotik egin genuen baina oso modu sinplean. Gerora aldatu egin genuen eta konponketak egin ostean orain ezberdin jotzen dugu, kañeroago. Diskoan nahiko popero gelditu da, erritmo kutxa batekin hasten dugu. Hala ere zuzenean indarra sartzen diogu: gitarraren intentsitatea etab.

*Haunted house* oso festazalea da.

Zuzenean gehien gozaten dugun abestia da. Huts egite gehien egiten duguna ere bada ez dugulako jotzen, disfrutatu egiten dugulako. Berdin zaigu nola ateratzen den hemen gozamina bilatzen baitugu. Garai "grunge" bat izan genuenean L'Monon grabatutako youtube batean oraindik amaitu gabe jotzen ateratzen gara. Oraindik egitura gabe genuen eta bideo horretan abestiaren erditik aurrera jarraitzeko modurik ez genuela ikusi daiteke. Horrela jotzen dugu askotan: amaitu gabeko abestiak zuzenean joaz inprobisazioari atek irekia eta nora joango diren jakin gabe.

Baxuaren eta gitarraren arteko konbinazioak indar asko du abestiak egiten ditugunean. Gitarra bakarra dugu eta teknikoki ere ez gara bereziki trebeak. Horregatik abestiak egitean ez dut gitarran bakarrik pentsatzen instrumentu guztien konbinazioan baizik. *Haunted House* zuzeneko abestia dela uste dut.

Zuen single ezagunena ordea *Southern sea (beautiful world)* da.

Radio3n jarri zuten lehen aldiz eta gerora ere kantu honi esker ezagutu gaitu jendeak. Egitura aldetik daukagun abesti sinpleena da. Lehen garaiko abestia da oraindik etxean entseatzeko genueneko. Crisek ezin izan zuen egun horretan etorri eta Lorek lehen aldiz hartu zuen baxua, garai horretan Lorek jotzen zuen teklatura eta Crisek baxua. Ibon ere, gure lehen bateria jolea, bertan zegoen. Tontakeri batekin hasi ginen eta horrela egin genuen. Hurrengo egunean Cris etorri zen eta gustatu zitzaionez frogatzen hasi ginen. Logelako paretan Can taldearen *Vitamin C* abestiaren letra zegoen paper batean eta hori abesten hasi ginen. Hortik atera genuen melodia. Lehen kontzertuetan ere letra hori erabili genuen. Gerora, Pablo lehengusuak (ingeles filologia ikasi zuen) moldaketak egin zizkigun eta gure hitzak jarri genizkion. Pablok letra ugarirekin lagundu digu.



There are very different types of songs on the record. *Vandalism* is my favourite, the most intense one.

Lore and I wrote that in our premises. We completed a riff that she'd come up with. At first we followed Sonic Youth's steps, but in a simpler way. The we changed and now, after doing the arrangements, we play in a harder way. The record sounds quite pop; we started off with a drum box. Even so, we get quite intense when we play live, the guitar and so on.

*Haunted house* is great for parties.

It's our favourite song live. It's the one we most miss if we don't play it live because it's the one we most enjoy. It doesn't matter how it comes out: we're looking to enjoy ourselves. There's a youtube recorded at L'Mono where we play it and the song was not finished yet. At that moment we didn't have a structure for it, and you can tell that we didn't know where to go in the second part of the song. We often do that: play a song which isn't finished live and let improvisation open the doors for us not knowing where we're heading.

The combination between the guitar and the bass counts for a lot when we're writing songs. We only have one guitar and we're not that proficient technically. That why when I write songs I don't think about just the guitar, I think about how all the instruments are going to come together. *Haunted House* is a live song, I think.

Harritu nauena zuzenean egiten duzuen Nina Simoneren *Sinnerman* abestiaren bertsioa da.

Orain arte egin ditugun bertsioetatik gehien gustatzen zaidana da. Egin dugun moldaketa oso ondo gelditu dela uste dut. Beste rollo bat da eta hori bilatzen dugu: gure soinura ekartzea beste doinu bat duten abestiak. Bertsioak berdin jotzea denbora galtzea izaten da askotan. Berbena talde batek egitea ondo dago baina guk sormena landu nahi dugunez beste joera bat bilatzen dugu: abestiei buelta bat ematea. Batzuek abestia ondatu dugula pentsatuko dute. Baina hor badakizu: penaltia ez du huts egingo jaurtitzen ez duenak.

**Epe laburrean kontzertuak eskaintzen jarraituko duzuela pentsatzen dut.** Diskoa aurkezten jarraituko dugu. Jendea deika dugu eta tiroi hau aprobetxatu behar dugu. Cristal Fightersek adibidez lehen diskoa bizpahiru urtetako bira aurkeztu zuen. Antzerako zerbaitegitea ahaleginduko gara. Hala ere datorren urtean 3 edo 4 abestiko EP bat kaleratuko dugu. Jada zuzenean jotzen ditugun abestiak dira. Esan beharra dut horietako batek gainera joera elektronikoa duela. Horretaz gain beste eguneko abesti berri horiek proiektu berezi baten aurkezteko ideia izan genuen: kantu bakoitza aste batean aurkeztuko dugu bideo batekin. Bideo horiek lotura izango dute eta guztiek elkarrekin film labur bat osatuko dute. Ideia hau beste eguneko otu zitzaigun. Printzipioz ez genuen aurreratu nahi baina Durangoko Plateruena jendaurrean hizketaldi bat izan genuen eta berotu egin ginen eta bertan aipatu genuenez egin beharko dugu.



**You best-known song is *Southern sea (beautiful world)*.**

Radio3 played it for the first time and, since then, people have got to know us. In terms of structure, it's the simplest song we've got. It's the song from the first period that we still rehearse most at home. Cris couldn't come at that day and Lore picked up the bass for the first time: at that time Lore played the keyboards and Cris played the bass. Ibon, our first drummer, was there too. It started off as a joke, and look where we are now. Cris came along the next day and, as she liked it, we carried on experimenting with it. Because the lyrics to Can's *Vitamin C* were on the bedroom wall, we started off by singing that. That's where we got the melody from. We also used that lyric in our first concert. Later on our cousin Pablo (who studied English at university) did the arrangements and then we wrote our words for it. Pablo's helped us with a lot of the lyrics.

**It was amazed by your version of Nina Simone's *Sinnerman* in concert.**

It's my favourite of all the versions we've done so far. I think the arrangement we've done works really well. It's another type of feeling, and that's what we were looking for: bringing songs with other sounds to our sound. Playing versions just the same as the original is often a waste of time. Playing them at town festivities is great but, as we want to work on creativity, we go a different way and try to turn songs around. Some people will think we've ruined the song. But there you go: you don't miss the penalty if you don't take the shot.

**I gather you're going to carry on giving concerts for the moment.**

We're going to carry on playing the record live. People are calling us and we have to cease the opportunity. Cristal Fighters, for example, spent two or three years playing their first record. We're going to try to do something like that. Even so, next year we're going to bring out a 3 or 4 song EP. They're songs we already play live. I have to say that one of them's quite electronica. In addition to that, we've had an idea for presenting those new songs in special project: we'll present one song each week in a separate video. There'll be a link between each video and together they'll make up a short film. We had that idea just the other day. We didn't want to tell people about it, but we took part in a conference at Durango Plateruena and it came out in the heat of the moment.



**Ikaragarri  
gustatzen  
zait the way  
you talk  
to me  
maitia!**



**Iruñeko  
Hizkuntza  
Eskola  
Ofiziala**

- |             |              |             |
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~~SAMI PECKINPAH WAS BASQUE~~

~~BASQUE~~

sam peckinpah euskalduna zen by ismael iglesias



Ismael Iglesias (Durango 1974) artistaren lanean abangoardiarako joera garbia dago. Espazio, forma eta kolore bilaketa amaigabea da berea. Muturreko abstrakzio horren bilaketan, batez ere liluratzeko gaituena, Ismaelek egiten duen pintura tradizional teknikaren erabilera da. Guztia dago eskuz pintatuta. Lerroak, kolore degradatuak, perspektibak,... Bereziki bitxia da lan askotan nola barneratzen dituen, lan horiek sortzen dituzten soberakinak: erabilitako zintak, jauzitako pintura tantak, zikindutako ura eta abar. Metapintura hutsa. Ismael Iglesias, Sam Peckinpah-ren jarraitzaile sutsua da. Hori jakinik the baldeko 3 orrialde zuri eskaini genizkion zuzendariaren inguruan zerbait egin zezan. Gure zorionerako, begi aurrean duzun moduan itzuli zizkigun.





The vanguard tendency in artist Ismael Iglesias's work (Durango 1974) is clear. He looks for spaces, shapes and colours endlessly. In that search for extreme abstraction, what is most amazing is Ismael's use of traditional painting techniques. Everything's hand-painted. Lines, blurred colours, perspectives... They way he uses bits left over from other works is a very special feature: ribbons, drops of paint, dirty water and so on. It's metapainting. Ismael Iglesias is a massive fan of Sam Peckinpah. So we asked him to take three pages of the balde to do something about that director. We're happy to say that you have the results in front of you.

[issuu.com/ismaiglesias](http://issuu.com/ismaiglesias)  
[ismaeliglesias.com](http://ismaeliglesias.com)



## koipea erretzen burning oil



“Koipea erretzea” motorzaleen esamolde bat da, makina “zitzu bizian ibili” edo, bestela ere, edozein kontutan “gogor ekin” adierazteko. Ez naiz motorrean ibili, baina koipea erre, ondo erre dut gau honetan Txopper elkartearen, errepideko fauna basatiarekin.

“Otso Gris esaten didate”, bota dit batek, eta zalantzan utzi nau, ezizena ez ote dion berak jarri bere buruari. Harro kontaktzen dit auto bat suntsitu egin zuela behin kamioiarekin, errepide erdian, gidariak “barrabilak ukitu” zizkiolako. “Milioi erdi pezetako isuna jarri zidaten”; domina paparrerako.

Bai, *Quadrophenia* etortzen da gogora nahi gabe. Batez ere, antiklimax hori, protagonistak deskubritzen duenean Mod gazteen printzea (Sting) hotel bateko maleta-mutila besterik ez dela astegunetan: “Bellboy, bellboy!”.

Baina ez. Scooterzale haiek ez bezala, Harley jende honek ez du bizitza bikoitzik: Alaitz elkarrizketa berean mintzo da bere fruta negozioaz zein bere azken motorraz (dagoeneko seigarrena). “Neska horrek koipe asko erretzen du”, esan dit gero bizardun batek.

Koipea erretzen ez duenean, inguruko herririk batego alkatea ere bada Xabi. *Game of Thrones* telesailako pertsonaien hurrengo mugimendu estrategiko posibleen inguruan duen teoria konplexua kontaktzen dit. Ez dut guztiz ulertu, aspaldi ez dudalako argi nor den nor saioan.

Kit Kat txokolatinaren asmatzaileen alaba Sarah ere hemen dago. Dioenez, Nestlek familiaren negozioa erosi zuenetik, Ingalaterra utzi eta handik hona dabil, motorista alderria.

Eta adinarekin dotoreago moteroak: ximurrek edo bizar luze urdinduek itxura legendarioa ematen diete. Gau ilunaren kontra, koipe errearen kea eta argiarekin, pizti mitologiko bihurtzen zaizkit. Egia da, edan egin nuen. Baina mozkortu izana... ez dut gogoratzen.

“Burning oil” is an expression commonly used by bikers to mean the bike is “racing along” or is otherwise used in any situation to say “let it rip”. I haven’t ridden a bike, but tonight I have really burnt the midnight oil with these road hogs at the Chopper motorcycle clubhouse.

“They call me Grey Wolf” one of them says to me, and he leaves me wondering whether he hadn’t chosen his nickname for himself. He proudly tells me that he once flattened a car in the middle of the road with a truck because the driver had “pissed me off”. “They fined me half a million pesetas”. He wore it like a medal.

Yep, *Quadrophenia* comes to mind unbidden. Especially that anti-climax, when the main character finds out that the Prince of the Young Mods, Sting, works as a porter at a hotel during the week: “Bellboy, bellboy!”.

But no, unlike those scooter mods, these Harley guys do not lead a double life: in the same interview Alaitz speaks about her fruit business and her last bike (her sixth). “That girl really burns oil” says a bearded biker.

When he’s not out burning oil, Xabi is the mayor of a small nearby village. He tells me his complex theory regarding the next possible strategic moves by the characters in the TV series *Game of Thrones*. I don’t really get what he’s saying because I lost track of who was who in the show a long time ago.

Sarah, daughter of the man who invented the chocolate bar the Kit Kat, is also here. According to her, ever since Nestle bought the family business she left England and has been wandering here and there. A rambling biker.

And these biker guys get more elegant the older they get: the wrinkles or the long greying beards make them look more legendary. Against the darkness of the night, the smoke of burning oil and the lights in the bar, they have turned into mythological creatures before my eyes. It’s true I’ve had a few drinks. But getting drunk... I don’t remember that.

## aldizkariko neskak

Etxeke liburutegian garbiketa egin behar izan dut. Apaletan tetrisa egiten trebezia nabarmena garatu dut. Egun apenas geratzen da tokirik. Paperak jan egin behar nau. Aspaldi bisitatu gabeko apal batean duela 20 urteko makina bat eskalada aldizkari azaldu dira, ikastolatik bizikleta hartu eta ile luzea zinta batekin jaso eta leotardo urdin elektrikoak jantzita boulder egitera joaten nintzen garaietakoak.

Eskuartean hartu dudan lehen aldizkarian irakurri dut Lynn Hillek Yosemite parkean dagoen *El Capitan* paretako *The Nose* bidea estilo librean egin duela. 20 urte bete berri dira. Lehendabiziko pertsona izan zen bide hura estilo librean egiten. Aurretik inongo gizasemerik egin ez zuena lortu zuen, non eta Detroiten jaiotako emakume honek. Urtebete beranduago, 24 ordu baino gutxiagoan bete zituen muturreko zailtasuna duten bide bereko 880 metroak. Hamar urte pasa behar izan ziren Scott Burke eskalatzaileak *The Nose* modu librean eskalatzeari lortu zuen arte. Horrek ematen du Hillek garaitu zuen desafioaren neurria.

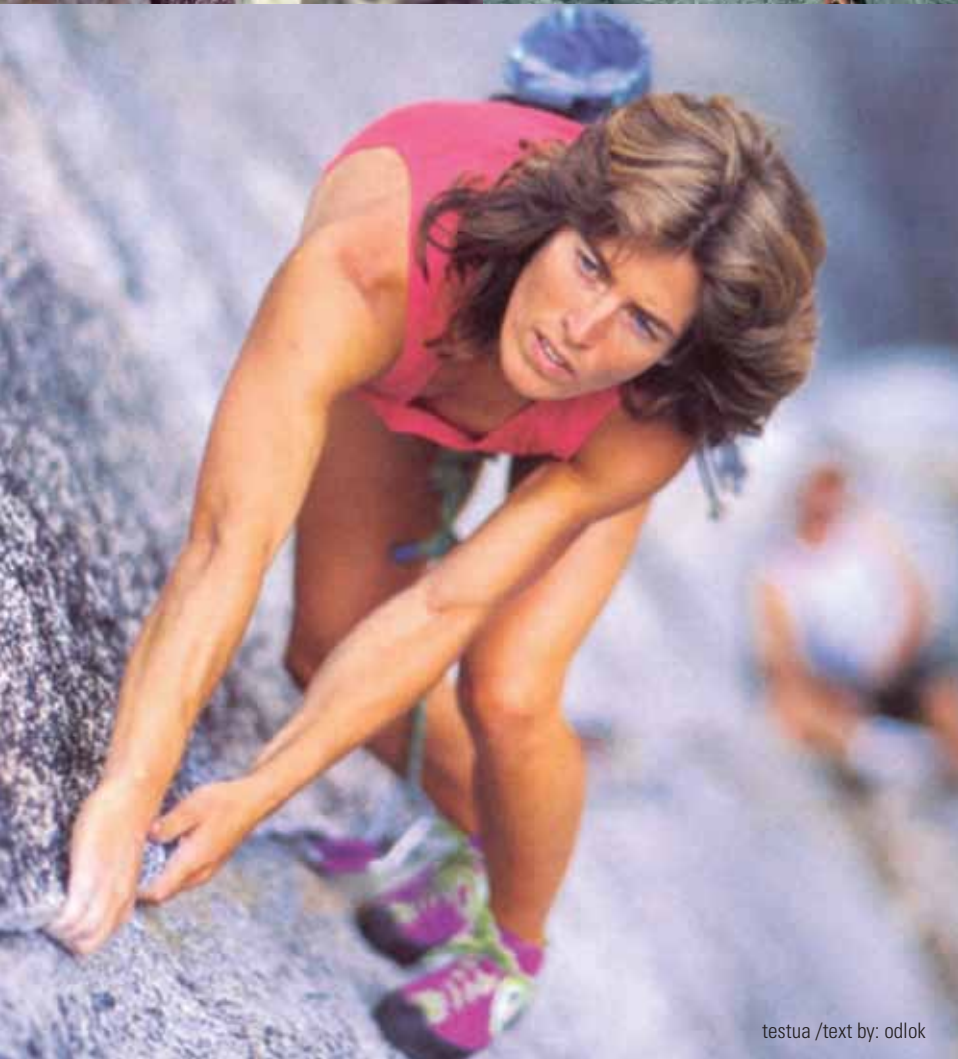
Garai hartan, *El Capitaneko* bideak ia buruz nekizkien. Georges Meyerrek 1979an argitaratu zuen *Yosemite Climber* liburuaren ale bat eskuratu ahal izan nuen eta liburu mitiko hartako argazkiak behin eta berriro begiratzen nituen. Bideetako krokisak ikertzen nituen, paretan erraldi haieran nire balizko eskalada prestatzen nuen,... Nik uste, liburu hari esker, bertan eskalatzeko izan naizela sinistua nagoela. Ametsak oroitzapen bihurtu ditudala.

Beraz uler dezakezue Lynn Hill bezalako emakume adorea ez maitatzea zaila zela ni bezalako flipatu batentzat. Baina Hillek bazuen konpetentzia nire eskalatzaile bihotzean: Catherine Destivelle. Berobero jartzen ninduen Oranen jaiotako eskalatzaile hark. Aktorea frantsesek izaten duten magnetismo bera zuen. Zaila da paretan zintzilik izaki fotogenikoagorik topatzea. Harkaitzak eta erotismoak bat egiten zuten Destivelleren argazki haieran. Bere magnesio poltsan errenkarnatzea zen nire desiorik lizunena.

Eta gainera Destivelle ere makina bat zen. Hillek *Nose* bidea modu librean ireki baino urtebete lehenago, Destivelle, Eigerreko ipar paretan eskalatzeko lehendabiziko emakumea bihurtu zen. 17 ordutan egin zuen. 17 ordutan!!! Kirol eskaladan txapelketa ugari irabazteaz gain, Alpeetako bide mitikoak eskalatu ( Bonatti, Dru, Matterhorn,... ) eta Himalaian, Antartidan eta munduko bazter askotan bakarkako bideak eskalatu zituen 90. hamarkadan. Eta zailtasunak zailtasun, beti lirain eta eder azaltzen zen argazkietan. Lyn Hill eta Catherine Destivelle. Charlieren Aingeruekin gertatzen zitzaidan bezalaxe, ezinezkoa zen batekin soilik geratzea.

Ezin izan ditut eskalada aldizkariak bota. Maite ditut argazkietan azaltzen diren jantzi koloretsu eta eroak. Eskalada bideetan ilara egin behar ez ziren garaiak, bideetako krokisak paperean eramaten genituen igoaldiak, telefono mugikorrik gabeko asteburuak, Santa Barbara, Etxauri, Riglos, Midi D'Ossau, Alpeak, eta geografia bertikal ugarietan bizitakoak etorri zaizkit burura. Garai hartako heroiak. 1992an auto istripuan hil zen Wolfgang Gullich, historiako kirol eskalatzaile onena; Frantziar askatzen zituen 8c mailako bideei, ejertito frantsesak galdutako bataillen izena ematen zizkien Ben Moon izeneko ingeles maitagarria; Patxi Arozena gurean eskalada beste maila batetara eramane zuen gizonea. Eta jakina, Lyn Hill eta Catherine Destivelle. Zenbatetan ez dudan haiekin eskalatzeko nuela amestu...beno eta beste zerbait ere bai.





testua /text by: odlok



## magazine girls

I've had to clean out my home library. I've got really good at playing Tetris on the shelves. And there's hardly any space left. The paper's about to eat me up. Some climbing magazines from 20 years ago have turned up on a shelf I hadn't visited for some time. Loads of them. They're from the days when I used to cycle away from school, tie my long hair up with a ribbon, put on an electric-blue catsuit and struggle over boulders.

In the first magazine I've picked up there's Lynn Hill in Yosemite Park, on the *The Capitan* wall, doing *The Nose* free-style. It was just twenty years ago. She was the first person to do that route free-style. This woman from Detroit managed to do what nobody had done before. A year later, she covered that extremely difficult route's 880 metres in less than 24 hours. Another ten years were to go by before Scott Burke managed to do *The Nose* free-style. Which makes it seem as if Hill had set the measure for the challenge.

At that time, I knew *The Capitan's* routes almost by memory. I was able to get hold of the *Yosemite Climber* book, published by Georges Meyer in 1979, and I used to look at that mythical book's photos time and again. I studied the diagrams of the routes, got ready my theoretical climbs on that giant wall... Thanks to that book, I actually got to think that I had climbed there. I turned my dreams into memories.

So you can understand that it was really difficult for a nutter like me not to love a woman like Lynn Hill. But Hill had a competitor for my heart: Catherine Destivelle. That climber, born in Oran, made me shiver all over. She had the same magnetism which French actresses usually have. It's not easy to find people who are photogenic when they're hanging from a wall. The rocks and eroticism come together in those photos of Destivelle. Being reincarnated in her magnesium bag was my licentious desire.

What's more, Destivelle was incredible at what she did. A year before Hill did the *Nose* free-style, Destivelle was the first woman to climb the Eiger wall. She did it in 17 hours. 17 hours!!! As well as winning many climbing championships, she climbed the mythical routes in the Alps (Bonatti, Dru, Matterhorn,...) the Himalayas, the Antarctic and many other parts of the world solo during the 90's. And, in spite of all the difficulties, they always looked slim and beautiful in the photos.

Lynn Hill and Catherine Destivelle. Just like in *Charlie's Angels*, it was impossible to choose just one of them.

I can't throw those climbing magazines out. I love the crazy, colourful clothes and photos from those years. A time when you didn't have to queue up to climb a route, you took paper diagrams of the routes up with you, there were no mobile phones at weekends. Santa Barbara, Etxauri, Riglos, Midi D'Ossau, the Alps, and many vertical geographical experiences I've had come to mind. The heroes of the period. Wolfgang Gullich, the best climber in history, died in a car crash in 1992; when he opened up 8c routes in France, lovable Englishman Ben Moon used to give them names of battles which the French army had lost; Patxi Arozena took climbing to a new level in our country. And, of course, Lynn Hill and Catherine Destivelle. I've so often climbed with them in my dreams... and something more than that too!

## zerkalo



Bekatua da gorputzik gabeko arima izatea,  
jantzirik gabeko gorputzaren modukoa da,  
eginkizun eta proiekturik gabekoa,  
asmorik gabekoa, lerrorik gabekoa.  
Koderik gabeko enigma hutsak.  
Nor itzuliko litzateke  
inork dantzatu ez duen tokian  
dantza egin eta gero.

*Arseny Tartovsky poeta eta Andreyren aita*

A soul without a body is sinful,  
like a body without clothes,  
there is no design, no action  
no plan and no prose.  
An enigma with no codes  
who would come back  
after dancing  
where nobody danced before.

*Arseny Tartovsky poet and father of Andrey*







jantziak / clothes by: [similia similibus](http://similiasimilibuscostume.com)  
[similiasimilibuscostume.com](http://similiasimilibuscostume.com)

argazkiak / photos by: [renata laszczak](https://www.flickr.com/photos/etanowski/)  
[flickr.com/photos/etanowski/](https://www.flickr.com/photos/etanowski/)

orrazkera eta makilajea / hairdressing and make up by: [L&Jljmaquillaje.com](http://L&Jljmaquillaje.com)



## kritikoekin kritikaz hizketan

## talking critic with critics

Asko hitz egiten da kultura arloko kritikoaren inguruan. Beren botereaz eta eraginaz. Beren prestakuntzaz. Beren arduraz. Baina apenas hausnartzen dugu kritika lan hori egiteko baliabide eta diru ordain eskasaz. Edo gurea bezalako errealitate murriztuan sortzailea, ekoizlea, komunikabidea eta kritikoaren artean izaten den harreman estu eta kutsatuaz. Edo kritikoak bere lanarekin egiten duen sormen lanaz. Edo eta komunikabideek bideratzen duten kultura modeloaz. Edo... Edo horietako batzuen inguruan kultura arlo ezberdinen inguruan idazten duten bost adituei galdera hauek egin dizkiegu:

*There's been a lot of talk about arts culture criticism. About its power and influence. About their knowledge. About the responsibility involved. But we hardly even think about the scarce resources and payment offered to the critics. Or about the close relationships between creators, producers, the media and critics in this limited reality of ours. Or whether critics' work, too, is creative. Or about the model for the culture which the media set. Or... about some of these questions which we have asked five experts from the cultural world:*

# 1 /

Zein izan behar du egungo kultura kritikariaren eta komunikabideetako kultura orrialdeen lana?

*What should today's culture critics and media culture pages provide us with?*

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# 2 /

Hainbeste ekoizpen dagoen garaian, kritikoak zein puntura arte dago lotuta produktu berriari beti? Saturazio garaioan kritikoaren helburua galbahe izatea bihurtu da?

*In times when so much is produced, to what extent are critics always bound to new products? In these times of saturation, has the critics' role become that of filtering things out?*

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# 3 /

Blogak, sare sozialak, nahi duen orok du orain bere iritzia eta kritika kaleratzeko tresna. Nola eragin dio sareak kritika lanari?

*Blogs, social networks... anyone who wants to can now give his/her opinion and has the media to publish it on. How has the web affected critics' work?*

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# 4 /

Euskal Herrian, orokorrean "gure" ekoizpen kulturalarekin egiten den kritika edulkoratuak zein puntura arte egiten dio mesede kultur sorkuntzari?

*In the Basque Country, in general, to what extent is the "sweetened" criticism which is done helpful to culture creativity?*

ikus-entzunezko irakaslea eta zinema kritikaria.  
*audiovisual professor and cinema critic.*

1 /

Jakingo banu... (irribarrea). "Astintzea" aditz eta jarrera moduan, beharbada. Bide berrien berri ematea, azalean ikusten ez denaren bila joatea, galderak planteatzea gizarteari benetako elkarrekintza bat sortarazteko eta kultura deitzen dugun hori bizirik mantentzeko. Bizirik esaten dudanean, zera esan nahi dut, zinema, literatura eta bestelako arteek gure bizitzetan benetako parte, bihurtzea. Zentzu horretan, kulturaren mediatizazio instituzionala oso kaltegarria ikusten dut, kulturaren erahilketarako bidea delako susmoa baitut.

*If only I knew! (laughter) Perhaps they should shake things up. Tell us about new things happening, look for things which aren't visible on the surface, ask society questions to create a real dialogue and keep what we call the arts alive. When I say "alive", I mean making cinema, literature and the others arts things that really make us stop in our steps. In that sense, the institutional media's control of the arts is harmful, I think, and could even be killing the arts off.*

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2 /

Horrela da, saturazioa da bizi duguna. Dagokidan kasuan batzuetan horrela ikusten dut neure burua, galbahe bat bezala. Orduan, horren aurrean hartzen dudana erabakia da lasai hartzea, nire aukerak egitea, batzuetan senari jarraituz (noski, inprobisazioa urte askotako lanaren emaitza da), eta egiten diren obren katalogo pertsonala egiten ahalegintzen naiz. Baina hori oso bide pertsonala da, ez dakit orokortu daitekeen.

*That's true, we're saturated. In some cases that's how I see myself, a sieve. At those moments I decide to take things calmly, my my choices, sometimes instinctively (obviously, improvisation is the result of many years of work), and I try to put together my own personal catalogue of work coming out. But that's a very personal option, I don't know if that's useful in general.*

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3 /

Zarata asko dago, "soinu aberrantea" sarritan. Zarata asko egiten dugu gizakiok sare sozialen bidez; ni lehena. Eta, batzuetan, faltan sumatzen dut isiltasuna. Ondo dago eta beharrezkoa da iritzi eta kriteriodun ikusle-entzule-irakurleak egotea, baina beste aldean profesionalak daude, kaskarragoak edo interesgarriagoak, baina ogibidea hori dute, eta ni bakoitzaren ogibidea errespetatzearen alde izango naiz beti.

*There is a lot of noise, and it's often an aberration. We create a lot of commotion on the social networks, for example: I'm terrible on them. And sometimes I miss a bit of silence. It's good and necessary to have spectators, listeners and readers with opinions and criteria, but then there are the professionals, some of whom are mediocre and some of whom are more interesting, but it's their job, and I always respect people's work.*

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4 /

Ez dio mesederik egiten. Kontrakoa esango nuke. Hain justu ere, astintzearen ideia horren kontra doa "edulkoratzeak". Baina gure herria txikia da, denok elkar ezagutzen dugu, airea "kutxatuta" dago, eta, batzuetan, arnasa hartzea kostata egiten da. Deiak eta e-mailak laster heltzen dira, zuzen edo zeharka. Horrek ez dio onik egiten kritika askatasunari, ez dio gure kulturari ausarta izaten lagatzen. Batzuetan porrota beharrezkoa da gauzak irauli ahal izateko, mugimendua sortzeko, baina hori ulertu arte bide luzea egin behar dugu oraindik.

*It's no help at all. Quite the opposite, I'd say. In fact, the idea of shaking things up is quite the opposite of sweetening them. But our country's a small country and we all know each other here, the atmosphere's "affected" and sometimes it's hard to breathe. You get calls and e-mails very quickly, either directly or indirectly. That isn't good for independent criticism, it doesn't let us be daring in our criticisms. Sometimes failures are necessary in order to turn things around, to create movement, but we still have a long way to go before we understand that.*

kazetaria eta musika kritikaria.  
*journalist and music critic.*

**1 /** Kulturako orrialdeek sormenaren erakusle izan behar dute, eta jarduera kulturalak ahalik eta modu erakargarrienean erakutsi behar dituzte. Kritikoek, beren irizpideak erabiliz, lan horiek ebaluatu edo aztertu (kritikatu) egin behar dituzte.

*Arts pages should show us creativity and cultural work in the most attractive way possible. Critics should use their criteria to evaluate or examine (criticise) that work.*

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**2 /** Kritikoak beti egon dira produktu berriei lotuta. Nik uste dut hori normala dela. Momentuan ekoizten dena ebaluatzen ari zara momentu hori bizi duzulako. Horrek horrela behar du. Hala ere ezinbestekoa da beste garai batzuetako lanak ere kontuan hartzea. Joera didaktikoa dago horretan, eta oso aberasgarria da gauzak nondik datozen edo zer eragin duten erakustea. Bizi dugun saturazioa jasangaizta da. Uste dut gaur egun garai bateko klasiko asko oharkabean igaroko lirakeela. Horregatik kritikoak gai izan behar du etorkizunean gogoratuko diren erreferentziak detektatzeko.

*Critics have always been connected with new products. I think that's only to be expected. You evaluate what is produced now because it's the moment you're living in. And it has to be like that. However, work from other periods also has to be taken into account. That is connected with a didactic tendency, and it is very enriching to show where things have come from. It's hard to put up with the times of saturation we live in. I think that, if they were published today, many classics would just go unnoticed. That's why critics have to be able to detect references which will be remembered in the future.*

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**3 /** Alde batetik, feedbackak kritikari ematen dion abantaila gaineratu diote: jendeak bere iritzia partekatu dezake. Gero, ondo dago plataforma horiei esker jendeak bere iritzia emateko aukera izatea. Baina egia da askotan ezerezean gelditzen diren kontuak direla. Zarata gehiegi sortzen da batzuetan, eta errealitatea distorsionatu egiten da.

*On the one hand, feedback is an advantage for critics: people can share their opinions. And it's good that those platforms give people the chance to express their opinions. But it is true that sometimes what's published amounts to very little. Sometimes it's all too noisy and reality gets distorted.*

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**4 /** Nik uste dut ez diola mesederik egiten, baina, aldi berean, horren beharra daukala. Hala ere badira erreferentzia batzuk beste batzuk baino gehiago defendatu behar direnak, eta uste dut bide horretatik lan egin behar dugula. Musikaren kasuan, talde batzuek beste batzuek baino gauza interesgarriagoak egiten dituzte. Ba, horiek defendatu behar direla uste dut. Euskal Herriaren kultura sare bat dago. Sare txikiiegia. Norbaiten lana ez zaizula gustatu esan, eta herri honetako "intelektualek" salto egiten dute. Jakina, haiek idatzi dituzte disko horren hitzak, edo musikariaren lagunak dira, eta horrela erakutsi nahi dute beren kideatasuna. Hori bai, gero, guztiok esaten dugu ez dagoela kritika erreal bat. Hemen ez dugu autokritikarako joerarik, eta, horren ondorioz, ez dira kritika txarrak onartzen. Managerrek, diskoetxeek, aretoek, taldeek, komunikabideek... inork ez. Horregatik bizi dugu aipatzen duzun kritika edukoratu hori. Nik ez dut idazten interesgarriak iruditzen ez zaizkidan erreferentziei buruz; hori da aukeratu dudana, taldeei edo diskoei egurra ematen hasi baino.

*I don't think it does but, at the same time, we do need it. However, there are some references which must be defended more than others, and I think that's where we need to concentrate our efforts. In music, for instance, some groups do more interesting things than others. So I think that's what we should defend. There is a network in the Basque Country. Too small by the way. If you say you don't like somebody's work, our country's "intellectuals" jump at you. Of course, they've written lyrics for the records, or they're friends of the musicians, and want to show their friendship in that way. And then we all say there's no such thing as a real criticism... We don't tend to be self-critical here, and that's why negative criticisms are so badly received. Managers, record companies, concert halls, groups, the media... Nobody takes it well. And that's why we get those sweetened criticisms. I don't write about things I don't think are interesting: that's my choice and what I do rather than lay into groups and records.*

irakaslea, idazlea eta literatur kritikaria.  
*professor, writer and literature critic.*

1 /

Ez dut uste gehiegi aldatu denik bere egungo rola, beste aurreko garai batzuekin konparatuta: lan batzuk nabarmentzea, eta bihia eta ahotza banatzea, funtsean. Hori bai, agian egungo oparotasunak (hala lanena nola kritikariena) are gehiago behartzen du ahots propio eta berezi bat bilatzera, berezitasun bat, irakurle jakin batzuentzat erreferentzia zurrta bihurtuko lukeena alegia. Horretarako, koherentzia minimo bati eutsi beharko lioke kritikariak edo komunikabideak: ildo bati.

*I don't think its role has changed much in comparison with other times: making some works better known, separating the grain from the chaff. Although the abundance of things nowadays (both of work and of critics) makes it more and more important to develop your own voice, distinguishing features, and become a point of reference for some readers. To do that, critics and media have to be coherent, they have to follow a line.*

2 /

Kritikari ez akademikoa, egunkarietan aritzen dena, merkatu kapitalismoaren garapenaren fruitu da neurri handi batean. Testuinguru horretan, berritasunen produkzioa etengabea da, eta, zorionez edo zoritxarrez, kritikariak beritasun horiei aurre egin beharko die etengabe. Dударik gabe, atzera begiratzeko edo "antzinagoko" lanak berreskuratuzeko saioak oso dira eskertzekoak (A. Galarragaren Argiakoak bezala), baina, susmoa dut, salbuespenak izango dira beti.

*Non-academic critics, people who write in newspapers, are the result of the capitalist market, to a large extent. In that context, there is a never-ending production of novelties, and, happily and unhappily, critics have to face those novelties all the time. There's no doubt that looking back and bringing back some works from the past is much to be appreciated (as A. Galarraga does in Argia), but I think that will probably always be an exception.*

3 /

Alde batetik, eta ondorio positibo gisa, kritika fosilizatuaren oinarriak pitzatu dituela esango nuke: oharzen bazara blog bateko kritika "amateurrak" ez duela zertan okerragoa izan, nik zer dakit, J. Rojo batek bere El Correo pulpitutik astero botatzen duena baino, erregea biluzik geratzen da, eta hori, berez, ona da. Beste kontu bat da iritzien horizontaltasun osoa ez dela ere pagotxa, hierarkizazio ezak arazoak sor ditzakeelako, aukera egiteko orduan; egileak berak egindako kritika "anonimoen" arazoaz ez hitz egitearren, boladan dagoena Amazon bezalako lekuetan. Kontu horiek ez dira oraindik iritsi nahikoa indarrez euskal literaturaren eremura, baina iritsiko dira, lehenago edo beranduago.

*On the one hand, and in a positive way, fossilized bases for criticism have been reawakened: you realise that some amateur critics aren't at all bad and people like J. Rojo, from his weekly pulpit in El Correo, start to look like the emperor in his new clothes, and that's good. On the other hand, the complete horizontal offering of opinions isn't so great either and the lack of hierarchy creates problems when it comes to making choices: for instance, sometimes the artists themselves write about their own work, in places like Amazon. That hasn't really reached Basque literature yet, but it will do, sooner or later.*

4 /

Irudipena daukat ez diotela batere mesederik egiten. Agian garai batean, gurea kultura are minorizatuagoa eta zapalduagoa zen garaian, beharrezkoagoa zen nolabaiteko protekzionismo handiago bat, ez nago seguru. Baina, egun, kalterako dela esatera ausartuko nintzateke. Dena ezin da horren ona izan. Irakurleak horrenbeste badaki, eta ondorioa kritikarekiko mesfidantza baino ezin da izan.

*I don't think it's at all helpful. Perhaps at one time, when our arts were even less known than now and oppressed, some sort of protectionism was necessary, I'm not sure. But nowadays I'd even say it's harmful. Not everything can be all that good. Readers know as much as that and the result can be that they don't trust the critics any more.*

antzerki kritikaria.  
*theatre critic.*

1 /

Kritikariak kontraste moduko bat eman behar dio ikusleari. Ikusitakoa nolabait deseraiki eta berriro eraiki, obrari dagokion testuingurua emanez, muntaketaren elementuak aztertuz, eta horren guztiaren gaineko balorazioa eginez. Prozesu horretan, ikusleak etekin handiagoa ateratzen dio ikuskizunari eta bere burua aberasten du, ez kritikariaren balizko jakituriagatik, baizik eta emanaldiari buruz egin duen gogoeta egituratuagatik.

*Critics have to offer spectators a contrast. They have to deconstruct and rebuild what has been seen by giving works the context they need, examining how they've been put together, and then evaluating it all together. In that process, the spectator gets more from what he/she has seen and becomes enriched not by the critic's possible wisdom but rather by the structure of the reflection about what has been seen.*

---

2 /

Alde batetik bai, galbahe lana egiten dugu, eta hori du alde irakurle trebatuak. Izan ere, emanaldirik gehienetara joateak lan handia eskatzen baitu: programazioak aztertu, distantziak eta ordutegiak kalkulatu, jaialdien interesa neurtu, aretoen egokitasuna kontuan hartu, aurretiazko kontaktuak egin, informazioa bildu... Askotan, ordea, estreinaldian egiten duzu kritika, baina pieza hurrengo urtera arte ez da hasiko zirkuituetatik mugitzen.

*On the one hand, yes, and that requires careful reading. When you just go to a show once, you have to do a lot of work on that occasion: study the programme, calculate distances and timetables, see just how interesting it really is, take into account how appropriate or otherwise the place is, make contacts beforehand, get hold of information... But sometimes you write a criticism of the opening night and it's not actually going to reach the circuit until the following year.*

---

3 /

Aurreko erantzunarekin lotuta, sareak aukera ematen dio irakurleari aspaldiko lanei buruzko kritikak irakurtzeko, eta kritikariari asko errazten dio argibide osagarrien bilaketa. Egia da datuok denen eskura daudela, baina berari dagokio hautatzea eta egituratzea. Ni, ordea, ez naiz oso blog zalea, horrek ahalegin handia eskatzen duelako: bloga elikatu, egunero zaindu... Gainera, uste dut paperak balio erantsia duela, beste era batean irakurtzen dela eta jendearen baitan sakonago geratzen dela.

*In connection with my previous answer, it gives readers the chance to read criticisms from the past, and it also makes it easier for critics to get hold of information. It's true that that information is available to everyone, but the critic has to choose it and then put it into a structure. But I'm not a big blog fan, because it takes a lot of work: feeding the blog, taking daily care of it... I also think that there's an added value to paper, you read things in a different way and take them in better too.*

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4 /

Zaila izaten da gaixo dagoenari zer duen esatea, eta badirudi euskarazko antzerkia beti dabilela ahul; baina egia da ez diogula mesede handirik egiten gaitzak ez diagnostikatzean eta sendagaiak ez gomendatzean. Azken urteotan, hainbat sorkuntza zoragarri sortu dira euskaraz eta euskaratik, eta horrek asko erraztu ditu gauzak: orain baditugu lan eredugarri batzuk, eta errazagoa da epelkeriak eta errazkeriak alboratzea.

*It's hard to tell someone he/she's not done something very well, and it seems Basque theatre's never in very good health; but it's true that not diagnosing the illness or recommending medicine doesn't do anyone any favours. In recent years there have been marvellous works created in Basque and from Basque, and that makes things easier: there are now some works which can be held up as examples, and it's easier not to be judgemental or facile.*

arte kritikaria eta hezitzailea.  
*art critic and educator.*

1 /

Komunikabide "mainstream"-ez ari bagara, nire ustez, kultura-ikuskizun binomioak hartzen du gehienetan protagonismoa, eta kritikarien "objektu" bilakatzen da, orokorrean. Halere, kontuan hartu beharko genuke badirela beste komunikabide espezializatu batzuk, haien kritikaren bane kultura edo arte adierazpen alternatiboak ere kontuan hartzen dituztenak. Dena dela, nire iritziz, komunikabideetako kultura orrialdeen lana era askotako arte motak eta ikuspegiak plazaratzea da, gero publikoak bere interesekoa dena aukera dezan.

*When it comes to mainstream media, the combination of culture and visuals usually seems to come to the front and, in general, it becomes the critics' "object". However, we shouldn't overlook various other specialised media which examine culture with a critical eye and/or cover alternative artistic expression. Be that as it may, my view is that pages about culture in the media should cover many different types of art and, that way, the readers can choose what they are interested in.*

2 /

Ez dut uste kritikoak produktu berriari lotuta egon behar duenik beti; batzuetan, asko ezagutzen ez diren iraganeko kultur adierazpenak berreskuratzeko eta eguneratzeko boterea dauka, eta hori garrantzitsua iruditzen zait. Egia da gaur egun kultura arloan eskaintza zabala dagoela eta kritikariak badaukala galbahe izateko indar hori, baina ez bakarrik berak, baita kultura antolatu, ekoizti eta legitimatzen duten beste bitartekariak ere. Adibidez, arte-erakunde handiek, arte-merkatuak, eta baita artistak ere, besteak beste. Bitartekari horiek kulturaren legitimazio prozesuan parte hartzen dute, eta publikoaren aukeraketa alde aurretik mugatzen eta murrizten dutela esan genezake.

*I don't think there should always be criticisms about new products; sometimes little-known cultural manifestations from the past are brought to light again and they become as vital as anything contemporary, and that's important. It is true that there is a wide offer in today's cultural world, and criticisms do act as sieves, also for intermediaries who organize, produce and legitimise cultural manifestations. For instance, large art exhibitions, art markets and artists too, amongst others. Those intermediaries take part in the legitimisation of culture, and, to an extent, limit and reduce the offer before the public get to see it.*

3 /

Nik uste dut horek positiboki eragin diola kritika lanari. Internet garaia baino lehen, kritikariak komunikabide ofizialetara jo behar izaten zuen bere iritzia emateko, eta, gehienetan, horiek filtro zorrotzak ezartzen dituzte beren kritikariak aukeratzeko orduan. Orain, edonork sor dezake bere iritzia zabaltzeko plataforma, eta horrek aniztasuna eskaintzen du. Ez dago kritikari ezaguna izan beharrik zure ahotsa entzunarazteko.

*I believe that has had a positive influence on critics' work. Before the Internet age, critics had to go to official media in order to give their opinions and, in most cases, the media imposed narrow filters when they chose which critics to publish. Nowadays, anybody can create a platform to broadcast his/her opinion, and that leads to a plurality of opinions. You don't have to be a well-known critic to get your voice heard.*

4 /

Kritika edulkoratuak ez dio inoiz mesede egiten kultur sorkuntzari, eta, tamalez, komunikabide "mainstream"etan horrelakoak aurkitzen ditugu askotan. Baina Euskal Herrian kritika sakon eta espezializatu bat egiten dela esango nuke, gaur egun gutxiagotan aurkitzen badugu ere; testu aberatsak irakur daitezke egunkarietan eta egunkarien eranskin batzuetan. Horrek bultzada bat beharko luke nire ustez.

*Over-indulgent criticisms never help artistic creativity and, unfortunately, that is what we all too often find in mainstream media. I'd say that there is in-depth, specialised criticism in the Basque Country, although you don't come across it too often nowadays; but there are interesting, well-written texts in some newspapers and supplements. I think that's to be encouraged.*

down in the treme





Bada telesail bat non badirudien ez dela ezer gertatzen. Ez dago akziorik, ez dago melodramarik, ez dago emozio merkerik. Telesail horretan, fikzio narratiboaren trikimailu guztiez paso egin, eta, besterik gabe, bizitza erakusten digute. Bere gorabeherekin eta bere barealdiekin. Telesail honek, bizitzak bezalaxe, ez dizkio ikusleari erraztasunik ematen.

David Simon, *The Wire* telesailko sortzailearen lana da *Treme*. Kalitatea eta zuhurtziaren bermea. Lehen Baltimoren egin bezala, orain New Orleans-en, gizarte-estamentu eta gizarte-klase orori sartzan dio bere bisturia, eta, anatomia-klase bat balitz bezala, hiriaren giharrak, hezurak, gaixotasunak, orbanak eta arima erakusten dizkigu.

*Treme* telesailan, aurretik eskuratutako gida eta mapak dituen turista baten moduan barneratzen bazara, ez duzu gehiegi iraungo. Sartu-irtena egingo duzu. Baina aurreiritzirik gabe, patxadaz eta suntsitutako kaleetan barna igande pausoz paseatzen baduzu, pertsonaiek, paisaiak eta musikak harrapatuta geratuko zara. New Orleanseko uda sargoritsuan izerdi egin, sukaldeetatik ateratzen den lurrin gozo eta sarkorra usaindu, aspaldian lorezainik ezagutu ez duten parkeetan itzala bilatu, musikari trebe bezain txiroak entzunez garagardoak edan... Atal bat bestearen atzetik, behin eta berriro, *Tremera* hurbilduko zara.

*Tremen* protagonista bat egotekotan, Katrina osteko New Orleans hiria da. Besteak, hezur haragizkoak, aktore sekundarioak dira, baina hain zuzen ere aktore sekundario koral horrek ematen dio indarra ezer eta dena kontaktzen duen telesail honi. Sekundarioak protagonista bihurtzen direneko istorioa kontaktzen du *Tremek*. eta David Simonen hautu hori ez da kasualitatea. Telesailetan azaltzen ez diren telesaila baita *Treme*.

Telesaileko protagonista hiria dela esan ostean, telesail hau ikusi baino, entzun egiten dela esan behar dugu. Begiak itxita ere goza daiteke. Horren errudun nagusia telesaileko soinu-banda da. Ez dago New Orleans ulertzetik musikarik gabe. Eta, horregatik, musika eta musikariak azaltzen dira behin eta berriro *Tremen*. Batzuk beren buruarena egiten kameoetan, beste batzuk telesaileko pertsonaia gisa, *Trombone Shorty* Andrews eta Steve Earle handiak bezalaxe. Musikariak eszenatokian, musikaz hizketan, garagardoak edaten edo jatetxe batean "cajun" saltsaz bustitako ganbak jaten; besteak beste, Elvis Costello, Allen Toussaint, Dr. John, Kermit Ruffins Sammie *Big Sam* Williams, Cassandra Wilson, Troy eta hamaika musikari gehiago ikusteko eta entzuteko aukera du telesaila honen jarraitzaileak.

Telebista hilkutxa bat ez dela sinesten duen pertsona orok ikusi beharko luke *Treme*.

There is a TV series where nothing seems to happen. There is no action, no melodrama, no cheap emotion. In this TV series they shy away from narrative trickery and they simply focus on everyday normal life with all its ups and downs. This TV show, just like life itself, doesn't make it easy for the viewer.

Treme is the brainchild of David Simon, the creator of *The Wire*. A guarantee of quality and wisdom. Just as he did in Baltimore before, he digs his scalpel into the different social stratum and classes of New Orleans and he exposes the city's muscles, bones, sicknesses, scars and soul as if he were giving us an anatomy class.

If you visit Treme like a tourist with a guide book and maps, well, you're not going to last here very long. A flying visit, no more. But if you drop any prejudices, and take a leisurely walk down the devastated streets as if talking a Sunday stroll, the characters, scenery and music will captivate you. Sweat in the stifling New Orleans summer, enjoy the sweet sharp smells that drift out from the kitchens, look for shade in the long-flowerless parks, have a beer as you listen to musicians who are as poor as they are virtuoso...one episode after another, again and again, you'll come back to Treme for more.

If there is a main character in Treme, it's post hurricane Katrina New Orleans. The others, the human ones, are all secondary characters. But it is this group of secondary actors that empower this TV show that tells all and nothing. Treme tells stories of how the secondary come to the fore. This format choice by David Simon is no coincidence. Treme is the TV series for people who don't normally appear in other TV series.

Having stated that the city of New Orleans is the main character on show, we must add that the show is one you listen to, not see. It's enjoyable with your eyes closed too. That's mainly because of the soundtrack. There is no way you can understand New Orleans without music. And that's why music and musicians appear time and again on the show. Some musicians play themselves in cameo appearances; some of them play characters, like *Trombone Shorty* Andrews and the great Steve Earle. Followers of the series have been able to see and hear Elvis Costello, Allen Toussaint, Dr. John, Kermit Ruffins Sammie *Big Sam* Williams, Cassandra Wilson, Troy and many other musicians on stage, talking about music, or eating prawns in Cajun sauce in some Creole restaurant somewhere in the city.

Treme is a must-see show for anybody who doesn't believe that the TV set has become a dead box in the corner.



## amanece que no es poco

jose luís cuerda  
pepitas de calabaza

Jose Lui Cuerdak *Amanece que no es poco* (1989) filmatu zuenean, ez zuen susmatzen zer garrantzia izango zuen bere lanak ondorengo urte eta belaunaldietan. Film hura telesail izan behar zuen hasera batean, baina film izaten amaitu zuen. Eta orain, “una editorial con menos proyección que un Cinexin” leloa duen Errioxako Pepitas de Calabaza argitaletxe bereziaren eskutik, liburu bihurtu da. Filmaren gidoi osoaz gain, Jose Luis Cuedaren beraren atariko luze eta interesgarriaz eta filmaketako argazkiz hornituta dator. Harribitxi bat.

When Jose Luis Cuerda made the film *Amanece que no es poco* (1989), he never imagined how important his film would be for future generations. The original idea was to make a TV series but it ended up as a film. And now, we have a rather special Riojan publisher called Pepitas de Calabaza, whose slogan brags: “We have less projection than a cinexin” who have turned the film into a book. As well as the complete script, the book also contains a lengthy introduction by Jose Luis Cuerda himself, the film script and stills taken from the film. A gem.



## aiztoa eta arkatza

egile ugari  
irati jimenezek hautatu eta itzulia  
ilustrazioak: antton olariaga  
txalaparta

*Aiztoa eta arkatza*ren hitzaurrean, Harkaitz Canok Gorka Bereziartuari hartutako *idazkurle* neologismoa aipatzen du. Pentsa genezake literatur zale, aditu eta “kulturentzako” beste liburu horietako dela hau. Irudika genezake Durangoko azokara mendizalez mozorrotuta doan jende gehientsuak ezagutzen ez dituen erreferentziez eta izenez beteta dagoela liburua. Laura Mintegi andereak esango lukeen moduan, *bai, baina ez. Marcako* horoskopoa irakurtzen dutenek ere gozatuko dute liburu honekin, zeren eta kiniela betetzen edo sare sozialetan mezuak jaso eta bidaltzen besterik ez bada ere, nor ez da *idazkurle* gaur egun?

In his introduction to *Aiztoa eta arkatza* Harkaitz Cano mentions Gorka Bereziartua's neologism *idazkurle* (*wreeder*). You could be forgiven for thinking that this is just another book for literature and culture vultures. It's full of references and names that the mountaineering-clothes-wearing people who go to Durango won't know. Well, as Laura Mintegi would say: “Yes, but no.” Even those who read the horoscope in *Marca* will enjoy this book because, let's face it, anybody who fills in the lottery or reads and posts on social networks is a wreeder these days.



## de rerum natura 5

zaldi eroa  
elkarlanean

Zaldi Eroak *Berria*n argitaratzen dituen zintetan, gure egunerokotasunaren aurpegi absurdo, komiko eta patetikoa geratzen da agerian. Urtean behin, zinta horien bilduma eskuratzen dugunean, urtekaririk preziatuena bihurtzen zaigu. Eta, are garrantzitsuago, urtekaririk egiazoena. Umorea, ironia eta samurtasunaz gain, kazetaritza garaikidearen adibide da *De rerum natura*. Bildumari errebasoa egitea besterik ez dago urteko gertakizunen analisi zehatza jasotzeko. Horregatik ez gaitu harritzen, Wikipedian, Lukrezio filosofo erromatarren sarreran bertan, Zaldi Eroaren komiki-bildumaren aipamena azaltzeak.

In his newspaper comic strips in *Berria*, Zaldieroa shows us our absurd, comic and pathetic side. Once a year they are gathered together and become our most-prized annual. And more importantly, it is the most truthful one. As well as the humour, irony and tenderness, *De rerum natura* is an example of contemporary journalism. A quick glance back through the contents offers an accurate analysis of what has happened throughout the year. That's why it comes as no surprise to us to see Zaldieroa's annual mentioned on the Roman philosopher Lucretius's Wikipedia page.



## lunaticos

egoitz etxebeste aduriz  
ilustrazioak: manu ortega.  
elhuyar

*Elhuyar* aldizkarietako orrialdeetan ezagutu genituen “Lunaticoen klubean” biltzen ziren zientzialari eta pentsalariak. Orain, beste zientzialari batzuen konpainiaz, propio argitaratutako *Lunaticos* liburuan iritsi zaizkigu. Zientziaren historian, emakume eta gizon ugari, ia-ia ezezagunak asko, ezinbestekoak izan diren ekarpenak egin dituzte. Istorio horietako askoren atzean ezkutatzen diren bitxikeria eta argibide ugari kontatzen dizkigu lan honek, ilustrazio aproposaz lagunduta. Horiek biltzen ditu liburu interesgarri honek, zientziaren mundua entretenigarria eta batere astuna ez dela frogatuz.

We were first introduced to the scientists and philosophers who made up the “Club of Lunatics” in the pages of the *Elhuyar* magazine. Now it's back in a book format with different group of scientists. The book is called *Lunaticos*. Throughout the history of science, many virtually unknown men and women have made vital contributions to our progress. This book tells the many anecdotes to be found in these personal histories, all accompanied by some very appropriate illustrations. This interesting book proves that the world of science is far from tedious and boring.

no comment



argazia/shot: uxeta labrit • errepidean / on the road

## pallozzi stadium ateak - gates

L'Aquila probintzian dagoen Sulmona hiriko Francesco Pallozzi estadioko atea irekitzen dituzten bakoitzean, edertasunari isten dizkiote era berean. Hori pentsatu genuen atea hauek ikusi genituenean. Pallozzi Stadium-a txikia da. Gure herri handi edo hiri txikietan izaten diren kirol estadioen neurrikoa. Sulmonakoak, ordea, ez du amore eman beren zigilu pertsonala jarri nahi duten arkitektoen aurrean. Bere nortasuna eta xarma mantentzen du. Eta nortasun eta xarma horren zatirik handiena bere ateei ematen diote.

Ikerketa handirik ez genuen behar izan atea hauen historiaren berri izateko. 1930eko hamarkadan egin ziren, kirolariak aberriaren izar bihurtzen hasi ziren garaian, hain zuzen ere. Italiako erregimen faxistak aldarrikatu zuen, arteak, "edertasunaren udaberri amaigabea" behar zuela izan, eta atea hauek horren adibide paregabea direla esango genuke. Ulderico Conti eskultoreak burnia tolestuz eta zizelatuz eginiko atea eder hauek frogatzen dute edozein ideologia edo pentsamenduren gainetik dagoela "edertasunaren udaberri amaigabea".



Every time the gates of the Francesco Pallozzi Stadium in the city of Sulmona in the province of L'Aquila are opened, they close off a view of real beauty at the same time. That's what came to mind when we see these gates. The Pallozzi Stadium is a small one, similar in size to any other sports stadiums we see in our big towns and small cities here. The Sulmona stadium, however, refuses to submit to current architects who would like to leave their mark on the building. It still maintains its character and charm. And it is the gates of the stadium that are mostly responsible for this character and charm.

We didn't really need to dig deep to discover the story behind the gates. They were made in the 1930s, the period when athletes began to become national stars. The fascist Italian regime championed art and a "never-ending Spring of beauty". These gates are an incomparable example of this. Sculptor Ulderico Conti made these beautiful gates with wrought iron and a chisel and the gates prove that the "never-ending Spring of beauty" is above any given ideology or school of thought.

lou reed:

## bosteko bat

Aforismoen arabera, guztion laguna, inorena ez; politikaz pentsatzen ez duela esaten duena, eskuindarra; euskal libururik onena *Bilbao-New York-Bilbao* dela esaten duenak, gutxi irakurtzen du euskaraz; Lou Reed-en abestirik onena *Walk on the Wild Side* dela esaten duenak, gutxi ezagutzen du Lou Reed-en lana.

Eta zertarako ezagutu Lou Reed-en lana? Hona hemen bost arrazoi:

## five of the best

As aphorisms have it, somebody who's everybody's friend is nobody's real friend at all; people who say they don't think about politics are right-wing; anyone who says that *Persuasion* is the best book in English doesn't read much in English; if someone tells you Lou Reed's best song is *Walk on the Wild Side*, they don't know Lou Reed's work very well.

So why get to know Lou Reed's work? Here are five reasons:

4

**New York.** Txilinak ematen duten gitarrak; musika mota anitz. Gizarte kritika: esplotazioa, droga saltzaileak, politikari hipokritak eta erlijioa ikustarazten dizkigu. *Dirty Blvd.*-en kontakizuna eta abesbatza; *Sick of You*-ren gogaitasuna; *Dime Store Mystery*-ren edertasun atonala. << *Azken tentaldiaren amaiera*; misterio merke batean amaiera. >>

**New York.** Guitars which sound like bells; different types of music. Social criticism: he shows us exploitation, drug dealers, hypocritical politicians and religion. *Dirty Blvd.*'s story and choir; in *Sick of You* he's had enough; *Dime Store Mystery*'s atonal beauty: << *The end of the last temptation: he end of a dime store mystery* >>.

1

**White Light White Heat.** Diskoa grabatzeko bi egun eman zituzten, eta hori nabaria da: diskoa gordina da, talde batena, espontaneo ematen duena, baina, aldi berean, oso originala. Gordina, zaratatsua, esperimentalta eta ikagarri ederra. Anabasa adierazten du. *The Gift*-en ipuin beltza; *Here She Comes Now*-en lirismoa; *Sister Ray*-en, ba, dena! *Sister Ray* goiz goizean jarri, bolumena topean, eta egunaz gozatu.

**White Light White Heat.** They spent just two days recording this record, and it shows: it's a crude record, a group record, it seems spontaneous but it's also highly original. Crude, loud, experimental and incredibly beautiful. It expresses chaos. *The Gift*'s dark short story; *Here She Comes Now*'s lyricism; *Sister Ray*'s, well, everything! Play *Sister Ray* at full volume first thing in the morning and enjoy the day.

2

**Berlin.** Pianoa, ahotsak, gitarrak eta orkestra. Nostalgia, tragedia, herri/maitale/gaztaromina... Hiri bat baino gehiago marrazten dira diskoan; hiru pertsonaia baino gehiago; egoera eta sentimendu anitz. *Lady Day* epikoa; *Caroline Says II*-en tristezia eta edertasuna; *Sad Song*: sinfoniaren amaiera. << *Nire argazkiei begiratuz, Ezkoziako Mary erreginaren itxura zuen. Oso dotorea iruditzen zitzaidan: horrek noraino oker ibil gaitzkeen erakusten du.* >>

**Berlin.** Piano, voices, guitars and an orchestra. Nostalgia, tragedy, missing your town, your lover, your youth... More than one city is painted in this record; there are more than the three main characters; many different situations and feelings. The epic *Lady Day*, *Caroline Says II*'s sadness and beauty; *Sad Song*: the end of the symphony. << *Staring at my picture book... She looks like Mary, Queen of Scots. She seemed very regal to me: just goes to show how wrong you can be.* >>

5

**Berlin.** Hogeita hamabost urte beranduago, disko osoa jo zuen berriro hainbat kontzertutan, eta Julian Schnabel-ek filmatu zuen New Yorken. Zenbait musikarrik jatorrizko diskoan ere jo zuten: Steve Hunter gitarra-jole zoragarria, esaterako. Schnabel-en irudiak eta zuzendaritza egokia baino egokiagoak dira. Bandak diskoaren bertsio fidela egiten du, oso, eta, aldi berean, kontzertua freskoa, espontaneo da. Soloak eta inprobisazioak ez dira falta; orkestra ederki aritzen da; abesbatzarena ederra da. Eta ez galdu Anthony Hegarty-ren *Candy Says*. Miraria.

**Berlin.** Thirty-five years later he played the whole record again at several concerts and Julian Schnabel filmed the New York show. Many of the original musicians played: the wonderful guitar player Steve Hunter, for instance. Schnabel's images and direction are just perfect. The band plays a very faithful version of the record but, at the same time, it's a fresh-sounding concert, spontaneous. There are solos and improvisations; the orchestra does great work; the choir is beautiful. And don't miss Anthony Hegarty's *Candy Says*. A miracle.

Bai, Lou Reed-ek hasieran aipatu dugun abesti hori idatzi zuen, baita askoz gehiago ere. Gozatu eta partekatu. Bosteko bat, eta gora Lou Reed!

Yes, Lou Reed did write that song we mentioned at the start, but much more too. Enjoy and share. Five of the best, and good for Lou Reed!



## baigorri eurigilea

Milaka argentinarrak zerura begira ipini zituen euskal jatorriko Juan Pedro Baigorri Velar argentinarrak 30. hamarkadan; hamaika hedabidetan elkarrizketatu zuten. Izan ere, bere makina polemikoak hautsak harrotu baitzuten, Argentina erdibitu: *eurizale* eta *antieurizaleak*; *lehorrak* eta *bustiak*, *baigorristak* eta *antibaigorristak*... Baina nola funtzionatzen ote zuen aparatuak? Non amaitu ote zuen makinak? Misterio handiak, galdera asko orandik batera argitu gabeak.

Ameriketako zenbait indiar tribuk euria eragiteko dantza ospetsua duten lez, euskaldunok ere badugu gure "eurigilea": Juan Pedro Baigorri Velar eusko-argentinarra ospetsu egin zen 30. hamarkadan bere "euria sortzeko" asmakuntzarekin. Iñaki Galdosek bere *Amentzerauta* blogean istorio eder hau berreskuratu eta gurera ekarri zuen orain urte bi, Argentinan Diego Hubermanen *Baigorri hacia llover* liburuxka topatu ondorik.

Guraso euskaldunak zituen ingeniaria zen Baigorri polemikoa, eta, nahikoa ospetsu egin zen antza berak asmatutako lurrazpiko urak topatzen zituen makina batekin. Hala, YPF petrolio enpresa argentinarrak sortu berria lan egiteko deitu zioten 1929an. Baina ordurako konturaturik zen Baigorri bere aparatua piztu orduko euria egiten zuela, honen emisio elektromagnetikoak zirela medio.

Hori zela eta, Mister Mac Rae *Ferrocarril Central Argentino* enpresako ingeles gerentearen laguntzaz finantziatua eskuratu zuen gure protagonistak. Baina, badaezpada, "pertsonea misteriosua" gertutik zaintzeko agindua eman zion Mac Rae bere Hugo Miatello ingeniariari. Esan eta egin: Miatello Baigorriarekin Pinto herrialdera jo eta makina "eurigileak" bere helburua erdietsi zuen: aparatua piztutakoan, haizeak norabidez aldatu, hodeiak azaldu eta hamabi orduren buruan euri txikia bota zuen. Ondoren, Santiago del Estero hirian izan zen han ere nolabaiteko arrakasta eskuratu.

Honenbestez, Buenos Airesera itzultitakoan *Jupiter moderno* eta *euria magoa* ezizena ipini zioten; arrakasta itzela izan zuen: jende oldea bere etxera hurbildu zen Baigorri agurtzeko asmoz, nazioarteko hedabide askotan irten zen berria, meteorologian adituek –besteak beste, Martín Gil doktoarek– sinesgarritasuna eman zioten aparatuari eta ingeniari estatubatuar batek ere patentea erosteko asmoa azaldu zuen. Baina gure "eurigileak", lehengo lepotik burua: ezezkoa eman zion erosleari, argentinarra izaki, <<asmakuntza nire herrialdearen onerako izatea nahiko nuke>>, argudiatuz.

### kritiken aurrean, zaparrada

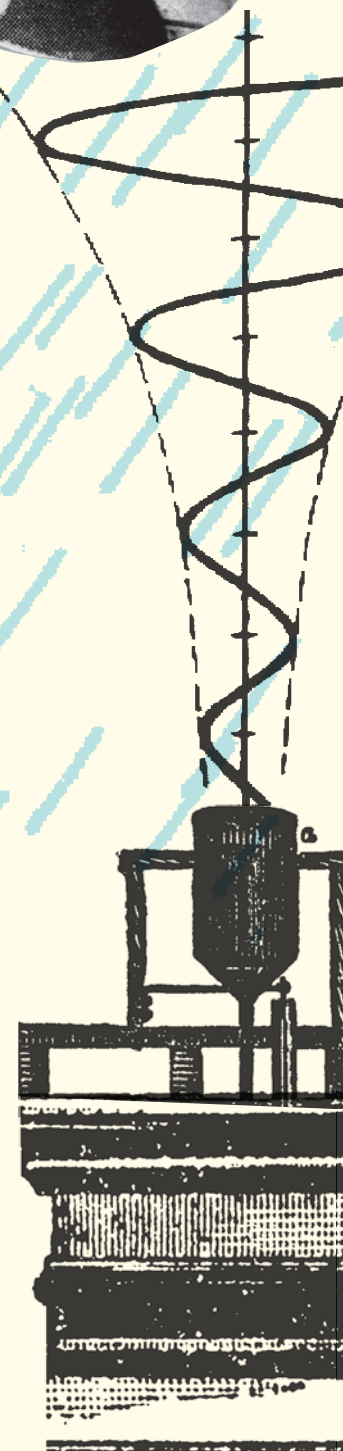
Argentina goitik behera asaldatu zuela ikusirik, herrialdeko Meteorologia Zuzendaritzatik kritika-zaparrada ederra jaso zuen Baigorrik. Baina, honi erantzunez, zera adierazi zuen garaiko prentsan: <<1939ko urtarrilaren 3rako euria oparitu duot Buenos Airesi>>. Ondorioz, hiria erdibitu egin zuen ingeniariaren erronkak: *eurizale* eta *antieurizaleak*, *lehorrak* eta *bustiak*, *baigorristak* eta *antibaigorristak*... Eta, Baigorrik, berriz ere, noski, esan eta egin: euria opari. Hala, bere ospea are gehiago hazi zen, *Crítica* eta *Noticias gráficas* argentinarrak egunkari nagusietako azaletan ere albistea azalduz.

Honekin nahikoa ez, eta Baigorri haratago joan zen: lehorte itzela jasaten ari zen Carhué hirira hurbildu, eta, han ere euria gogotik botarazi zuen. Horrenbeste, ezen Epecuén lakuak gainezka egin baitzuen. Balentriokin makina bat eskaintza komertzial jaso zuen, bere fama goraka zihoan etengabe, haur abesti ospetsu bati ere letra ipiniz:

*Que llueva, que llueva,  
Baigorri está en la cueva.  
Enciende el aparato  
y llueve a cada rato*

Baina gure eusko-argentinarrak eskaintza guztiei ezetz esan zien; politikoki ere kolorez aldatu zen Argentina, eta, Gobernu berriak aparatu bitxiaren sekretua argitzeko eskatu zion "eurigileari". Honi ere, ezezkoa berak. Gainera, makina soilik berak erabil zezakeela adierazi zuen Baigorrik behin eta berriz.

Hori gutxi balitz, asmakizun misteriosuaz gain, bere bizitzan ere galdera asko zeuden argitu gabe eta datu kontraesankorrez beterik; dena misterioa eta iluntasuna zen bere inguruan. Ondorioz, azkenean, hedabideek zokoratutik eta jendeak ahazturik, ia pobrezia erabatekoan murgildurik amaitu zuen Baigorrik, 1972an hil zen arte. Gaur egun guztiak ilun jarraitzen du: bere etxea eraitsi zuten; inork ez daki makinarekin zer jazo zen; ezta aparailuaren sekretua berarekin lurrazpira eraman zuen edo ez ere. Nolanahi den, egia edo ez, akaso Baigorrii esker hitz berri bat erantsi beharko diogu euskaldunok orain gure hiztegiari: *eurigile*





## baigorri, the rain maker

The Argentinian Juan Pedro Baigorri Velar, who had basque ancestors got thousands of his fellow Argentinians looking at the sky in the 1930's. Lots of newspapers interviewed him. In fact, his polemical "rain device" split Argentina in two: *rainfans* and *anti-rainfans*; *drys* and *wets*, *Baigorrists* and *anti-Baigorrists*... But how on earth did the device work? What became of it? It's all a mystery and many questions remain unanswered.

In the same way that some American Indian tribes are famous for their rain dances, we Basques too have our "rain device": The Basque Argentinian Juan Pedro Baigorri Velar was famous in the 1930's because of his invention for "making rain". Iñaki Galdos has retold this fine story on his Amentzerauta blog after coming across Diego Huberman's book *Baigorri hacia llover* ("*Baigorri Made it Rain*") in Argentina two years ago.

Baigorri was a polemical engineer who became quite famous because of a machine for finding water underground which he apparently invented. So they called him to work in the newly-founded Argentinian petrol company YPF in 1929. But by then Baigorri had realised that it started raining when he turned his device on thanks to its electromagnetic emissions.

Baigorri got finance for his device with the help of Mr Mac Rae, his English manager of *Ferrocarril Central Argentino*. But, just in case, Mac Rae told the engineer Hugo Miatello to look out for the "mysterious character". And so he did: Miatello went with Baigorri to the Pinto area in order to carry out his objective: when he turned the device on, the direction of the wind would change, clouds would appear and, twelve hours later, there would be light rain. From there they went on to Santiago de Estero where they also had some success.

To such an extent that when they went back to Argentina he was dubbed the "Modern Jupiter" and the "Rain Wizard". It was an enormous success: people flocked to his house to wish him well; the news was published in many international newspapers; experts in meteorology (doctor Martín Gil, amongst others) gave the device some credibility and an engineer from the States also showed interest in buying the patent. But the "rain maker" stuck to his guns: he turned the buyer down with the explanation that "as an Argentinian, he wanted the invention to stay in his country."

### he came out in strength against his critics.

Seeing that he had caused a fuss all over Argentina, the national Meteorological Service criticised Baigorri in no uncertain terms. And his answer in the press was: << On 3rd January, 1939, I will give Buenos Aires rain >>. And the city was split in half by the engineer's claim: *rainfans* and *anti-rainfans*; *drys* and *wets*, *Baigorrists* and *anti-Baigorrists*... And, of course, Baigorri kept his word once more: he brought rain. He became even more famous, appearing on the cover of the two most important Argentinian newspapers, *Crítica* and *Noticias gráficas*.

But Baigorri wasn't content with that and wanted to go further. He went to the city of Carhué, which was suffering a terrible drought, and made it rain hard there too. To such an extent that Epecuén Lake overflowed. After that feat he was given a lot of commercial propositions, he became more and more famous, even having a children's song written about him:

*Que llueva, que llueva,  
Baigorri está en la cueva.  
Enciende el aparato  
y llueve a cada rato*

But the Basque Argentinian turned all the offers down. There was a new government in Argentina and even they asked the "rain maker" to explain the secret behind his device. He turned them down too. What's more, Baigorri made it clear time and again that he, and only he, could use the machine.

As if his mysterious invention weren't enough, there were many unanswered questions about his life, which seemed to be full of contradictory facts; everything that surrounded him was mysterious and dark. And as result of that, finally, Baigorri was to die ostracised and in complete poverty in 1972. And until now nothing has been cleared up: they demolished his house; nobody knows what happened to the machine, or even whether he took the machine's secret to the grave with him or not. Be that as it may, it may be thanks to Baigorri that there's a new word in the Basque dictionary: *eurigile* ("rain maker").



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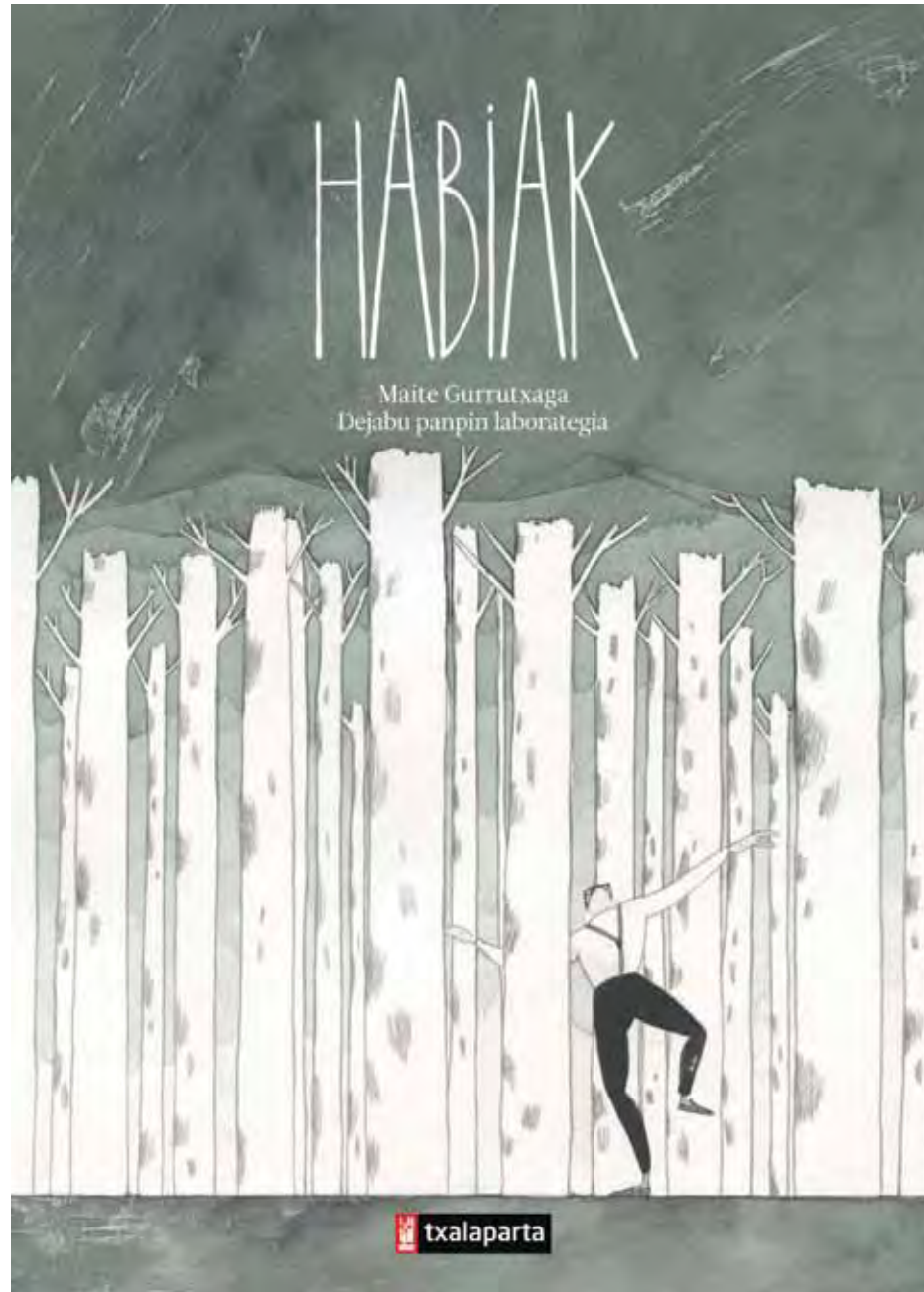
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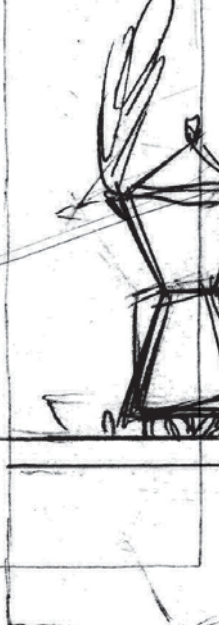
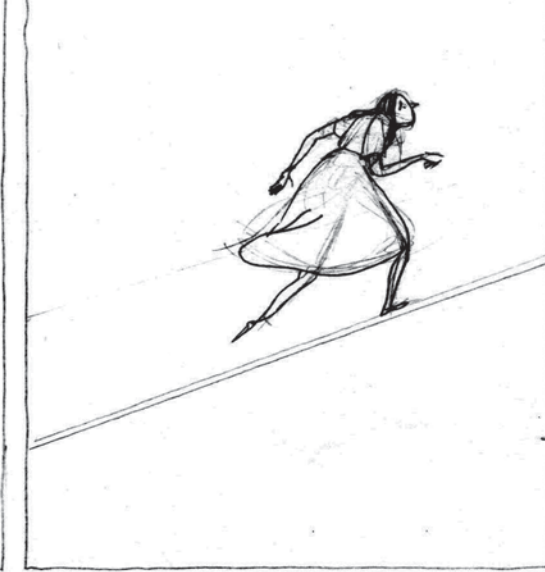
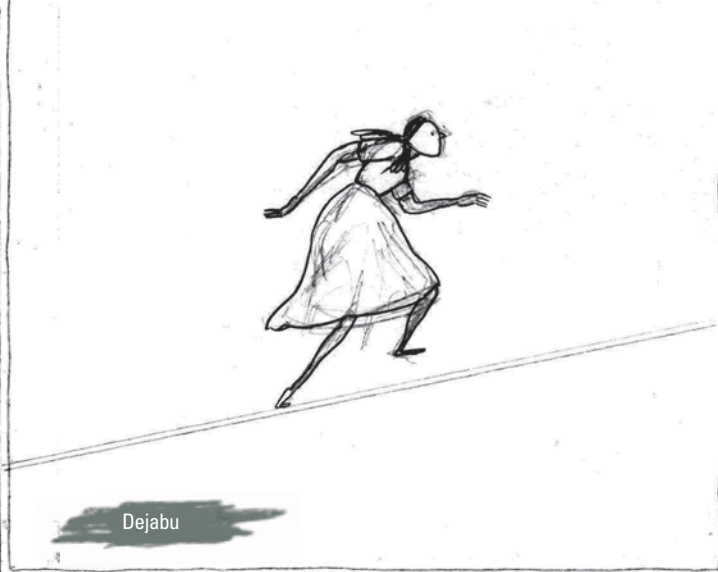


## habiak - nests



Dejabu antzerki taldeak Bosnian jasotako belarrekin, eta Maite Gurrutxaga ilustratzailearen eskuek ehunduta, sortu da *Habiak*. Sortzaile hauek beren elkarlanaren emaitza komiki formatuan kaleratzea erabaki izanak, oraindik ere mapa berriak asmatzeko eta bide berriak ibiltzeko aukera dagoela frogatzen du.

Theatre group Dejabu picked the grass shoots in Bosnia and illustrator Maite Gurrutxaga weaved them together to form *Habiak (Nests)*. The decision by the authors to publish their collaborative work in the form of a comic proves that there are still new artistic routes available to be explored.



Dejabu-n, antzerkian eta txotxongiloekin aritzen zarete nagusiki. Nondik nora sortu zen istorio hau eta istorioa komikian kontatzeko asmoa?

Dejabu panpin laborategian beti saiatu gara gure bizipenetatik gertu dauden istorioak fikziora eramaten. Antzezlana sortu aurretik, hirutan egon ginen Bosnian 2002tik 2005era, Gorazde herrian bereziki, SOS Balkanes elkarteak gonbidatuta. Esperientzia ederra eta gogorra izan zen neurri berean. Gazte samarrak ginen eta genozidio baten ondorioak azalean sentitzeko aukera izan genuen. Asko markatu gintuen han bizi izandakoak. Ondoren, Londonen eman genituen urte batzuk, antzerkia ikasten, eta, nolabait, han sentitu genuen lehendabiziko aldiz herrimina. Ainararen aitona, baserritarra, han geundela hil egin zen... Orain konturatzen gara gertakari horien guztien ondorioz jaio zela antzezlana. Gure sentimenduak eta haserreak adierazteko beharra sentitu genuen.

Hala, *Gizona ez da txoria* antzezlana sortu genuen 2007an, pieza moduan, eta 2009an antzezlan oso bilakatu zen. Antzerkilari eta txotxongiloen arteko harremana landu nahi genuen, horrek zer lengoia berri sortzen/eskatzen zuen ikusi nahi genuen. Edera izan zen. Egia esan, beti gabiltza lengoia propio baten bila, eta, askotan, bat baino gehiago nahasten ditugu, apropos, geure burua harritzeko... Ez zaizkigu gustatzen arte adierazpenetan markatzen diren muga zurrin horiek, konpartimentu hertsia horiek: antzerkia, haurrentzako antzerkia, zirkua, txotxongiloak, dantza garaikidea... Sormen-lan batean denetik edatea da onena, baldin eta zuk adierazi nahi duzunarako balio badizu. Komiki honekin gauza bera: antzerki lan batetik abiatutako marrazkiak... Zergatik ez?

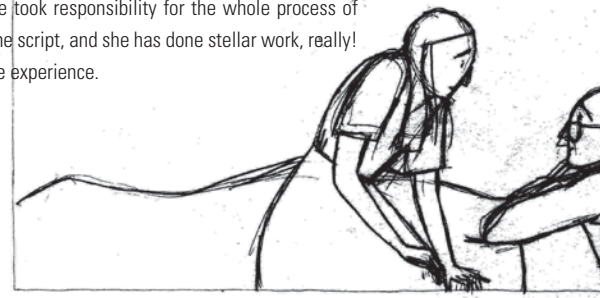
Egia esan, gure antzezlanak nahiko estetikoak eta mugimenduan oinarrituak izaten dira, eta, horregatik, ez genuen pentsatzen horiek paperera eramatea posible zenik. Azken boladan, nobela grafiko dezente irakurri dugu, oso gustuko ditugu komikiak, eta zast! Hortxe sortu zitzaigun ideia. Maiteren ilustrazio-lana ezagutzen genuen lehenagotik, eta ea komiki bat egin nahi zuen galdetu genion. Gure harridurarako, baietz esan zuen, eta gidoian ere parte hartu zuen hasieratik. Egia esan, horixe izan da erronka handiena; marrazkiek beste tempo eta detaile batzuk behar dituzte, eta lengoia berria zen bai Maiterentzat eta bai guretzat. Maitek hartu du marrazkien eta gidoiaren moldaketaren ardura prozesu guztian eta lan bikaina egin du! Esperientzia ederra izan da.

In Deja Bu you principally work in theatre and with puppets. How did this story come about and where did the idea for the comic come from?

In the *Deja Bu Puppet Workshop* we always try to create fictional stories based on experiences close to us. Before we came up with the story we had been to Bosnia three times from 2002 to 2005, especially in Gorazde, where we had been invited by SOS Balkanes. The experience was both beautiful and tough in equal measure. We were quite young at the time and we were given the opportunity to feel the consequences of a genocide first hand. We were really affected by that experience. We then spent a few years London studying theatre, and that was where we first felt homesick. Aina's farmer grandfather died while we were there... and it's now we realise that the play came out of all of those experiences. We felt the need to express our feelings, our anger.

So, we wrote the play *Gizona ez da txoria* (*Man is not a bird*) in 2007 as a short theatre piece, and in 2009 we developed it into a full play. We wanted to work on the relationship between acting and puppetry because we wanted to see what new language this would create/demand. It was great. Truth be told, we are always looking for our own form of expression, and we sometimes mix different theatre languages, on purpose, you know, to try and surprise ourselves. We don't like the rigid lines that mark expression in art, those stuffy compartments and labels handed out: theatre, children's theatre, circus, puppetry, contemporary dance... the best thing is to use them all, or at least any of them that further what you want to do. The same reasoning is behind this comic... drawings that came from a play... Why not?

It is true that our theatre work is quite aesthetic and heavily based on movement so we first thought it wouldn't be possible to get that down on paper. We have recently been reading a lot of graphic novels, and it just came to us like a bang, and we got the idea to do one ourselves. We were already familiar with Maite's work as an illustrator and we asked her if she would like to do a comic with us. To our surprise she said yes and she was involved with us with the script from the beginning. To be honest, the biggest challenge for us was the time needed for the drawings and the detail. It was also a new 'language' for Maite and us. Maite took responsibility for the whole process of drawing and adapting the script, and she has done stellar work, really! It has been an incredible experience.





Maite Gurrutxaga

**Zer moduko erronka izan da Deja Bu-koen antzerki lana komikira egokitzeke lana?**

Ba erronka handia izan da. Nik uste halako abenturetan murgiltzen zarenean, aurrean duzun lanean sinestu behar duzula, zure egin eta barneraino inplikatu. Lana jaso nuenean, hori zen lehenengo gainditu beharrekoa, lana gustoko izatea, eta beragatik esfortzu handi bat egiteko prest egotea. Gidoia eta antzezlanak jaso nituen, eta irakurri eta ikusi ondoren, erabaki nuen baietz, proiektu hontan parte hartu nahi nuela Dejabu Panpin Laborategiaren ondotik. Banekien ikaragarriko lana izango zela, baina behar zen denbora eskeintzera hausartu nintzen. Hausartu diot, proiektua hasiera batean guk egin, diseinatu, maketatu eta autoeditatzeko asmoa baigenuen, baita banaketa egitekoa ere beharrezko bazen. Hala ere azkenean Txalaparta, eta berekin Monti, proiektuaren parte bilakatu dira, eta pozik gaude horrekin, asko lagundu digute eta.

Guztiarekin, erronka handienetako bat, baina baita gehien gozatu arazi didan pausoetako bat ere, antzezlaneko gidoia komikiaren lengoaira egokitzea izan da, lana plano oso desberdin batera eramatea eskatzen baitu. Horregatik, story board-a sortzerako garaian, aukera izan dut bide berriak jorratzeko, aukera eta metodo desberdinak probatzeko, istorio paraleloak sortzeko... komikia osatzeko bidean.

**Ilustrazioa egitetik komikia egitera bada aldea.. nolakoa izan da aldaketa hori?**

Komikiaren eta ilustrazioaren artean badago aldea bai, baina familia berekoak direla esango nuke, irudi narratiboak sortzen dira bietan, biek narrazioa dute helburu. Nik nabari dudan alderik handiena da komikian sekuentzialki garatu behar dela istoria, zinema gogorarazten dit. Ilustrazioan berriz ideia bat edo asko, garatu beharra daude irudi bakar batean. Biak ditut oso gustoko, mundu bat irudi bakar batean sortzea, edota irudi askoren bidez, mundu horri forma ematen joatea.

**What kind of a challenge was it to adapt Deja-Bu's theatre play to the comic book format?**

Well, it certainly was a big challenge. I think that when you get involved in something like this, you have to believe in the work you have before you. You have to make it yours, you know, really commit to the work at hand. That was the first thing I had to do when I received the commission, I had to like the work and be willing to make a big effort to make that happen. I got the script and the play, and after reading and seeing the Deja Bu Puppet Theatre, I said yes, I wanted to become a part of the project. I knew it was going to be a huge undertaking but I took up the challenge and decided to give it the time it would need. I say challenge because at the beginning the idea was to design, set the layout, publish and do everything for the book ourselves. We would even look after distribution too if necessary. However, in the end publishers Txalaparta, and with them Monti, came on board and we're really pleased with their contribution, they have really helped out a lot. One of the most demanding elements, and at the same time, one of the most enjoyable, has been the task of adapting the script of the play to the language of comics. It brings it to a completely different level altogether. That's why I was able to work and experiment on different new approaches and work methods. I was able to work on parallel stories while I was creating the storyboard that would help bring the comic about.

**There is a difference between illustrating and creating a comic... What has that change been like?**

Yes, there certainly is a difference between illustration and creating a comic book story, but I would say they are part of the same family because a pictured narrative is created in both of them. Both of them aim to narrate. The biggest difference I have found is that a story must be developed sequentially in a comic. It reminds me of cinema. In illustration, an idea, or many ideas, must be developed in a single picture. I really like both of them, you know, creating a whole world in a single scene or developing that world through a long series of different scenes.



Maite gurrutxagak *Habiak* komikirako eginiko storyboard zatiak



Storyboard pieces for *Habiak* by Maite Gurrutxaga



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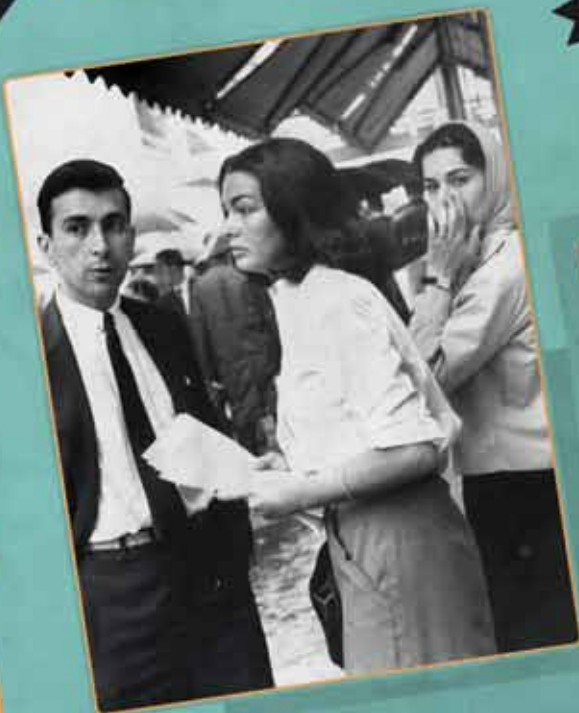
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43

Yolande Fox



Alabamako Mobile hirian jaio zen 1929. urtean, Betbizi abizeneko jatorri euskalduneko familia katoliko batean. She was born in Mobile, Alabama, in 1929 in a Catholic Basque American family with the surname Betbizi.

1951. urtean eta bainujantzian posatzeari uko egin bazion ere, pronostiko guztien aurka Miss America izendatu zuten. Even though she refused to pose in a swim suit, and against all the predictions, she was named Miss America in 1951.

Eta ongi baliatu zuen aurrerantzean izendapen hurra. Feminismoa, arrazakeria eta beste hainbat aldarrikapenetan parte hartu zuen. She was to make good use of it. She took part in many proclamations against racism and in favour of feminism.

Miss America koroa Smithsonian institutuari eman zion. She donated her Miss America crown to the Smithsonian Institute.

Joe Dimagioren neskalaguna izan zen garai batean baina Matthew Fox ekoizlearekin ezkondu zen. She went out with Joe DiMaggio for a while but finally got married with Matthew Fox.

Opera kantari ere izan zen eta *Mobile Opera* erakundearen sortzaile. Off Broadway Theater sortzen ere lagundu zuen. She was also an opera singer and was involved in founding *Mobile Opera*. She helped to create Off Broadway theater.

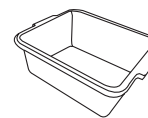
"The Swing Set" izenez ezaguna zen kultureta, bizizale eta aktibista progresisten taldeko partaide izan zen. She was part of "The Swing Set", a group of people who were interested in the arts, living well and forward-thinking politics.

Argeliako gudan erresistentzian aritu zen Cherif Guellal ezagutu eta harekin maitemindu zen. Harekin bizi izan zen Argeliako liderra 2009an hil zen arte. During the Algerian War she met Cherif Guellal, resistance fighter and fell in love with him. She lived with the Algerian leader until she died in 2009.

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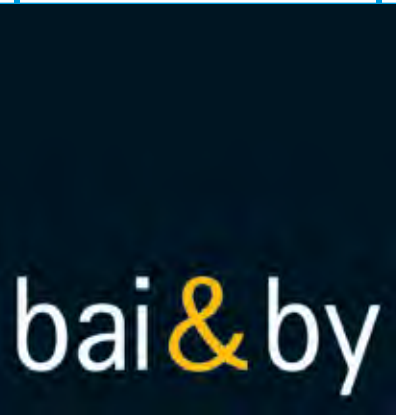
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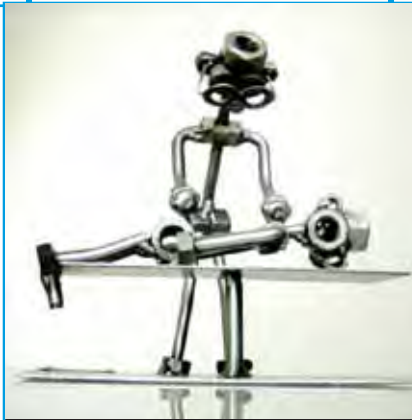
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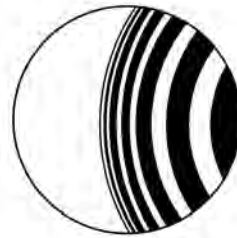
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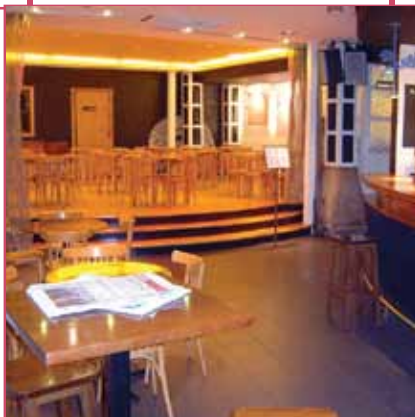
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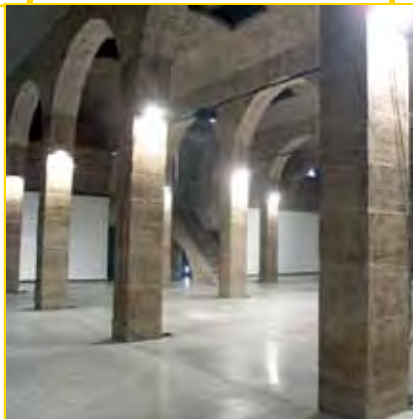
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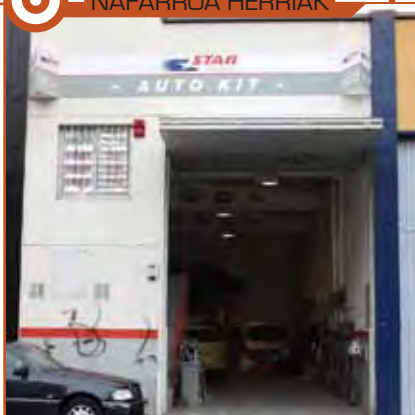
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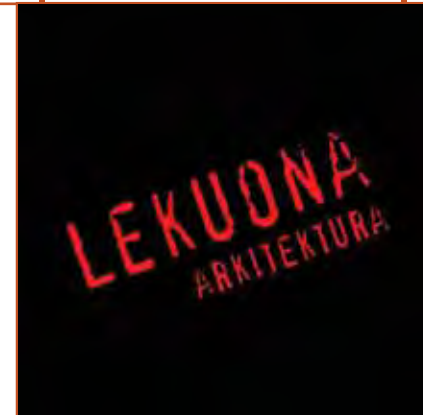
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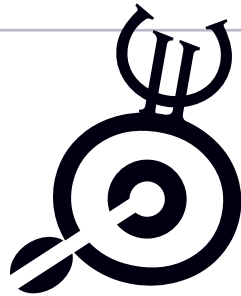
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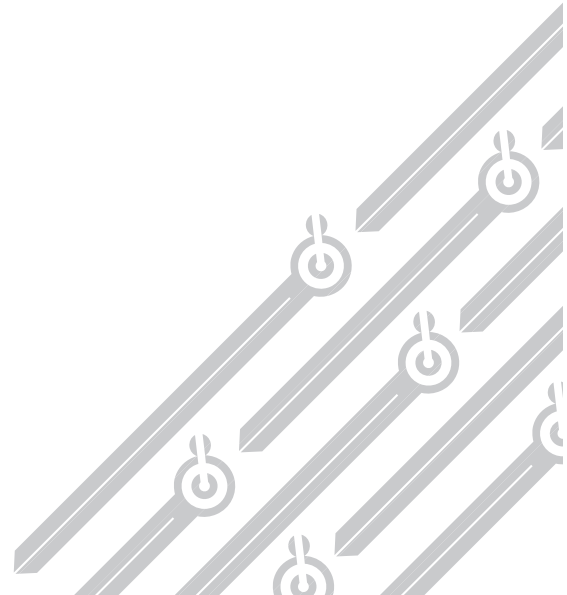
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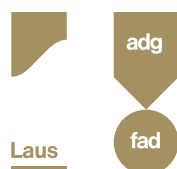
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