otsaila | martxoa
february | march
20

the balde

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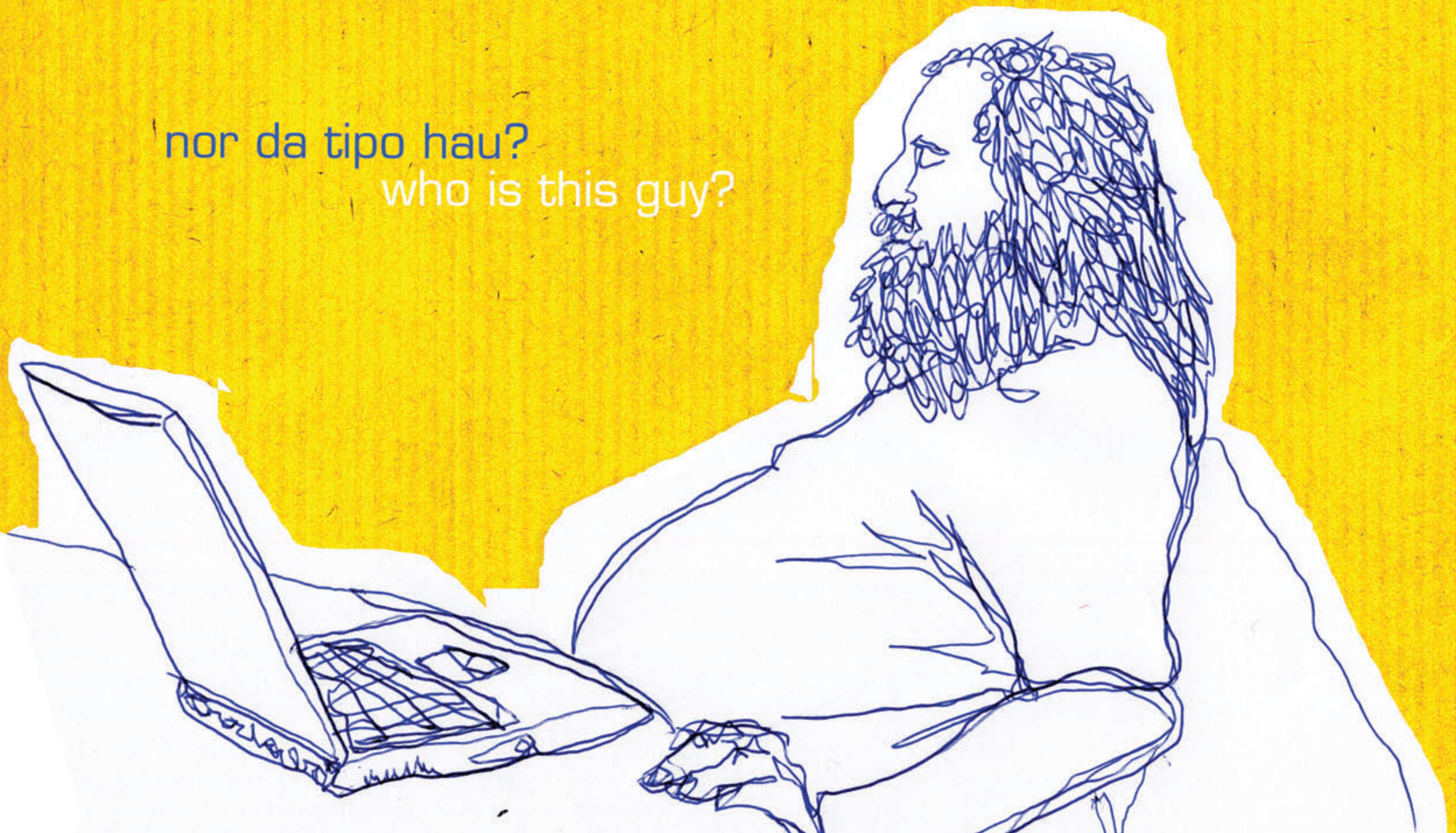
nor da tipo hau?
who is this guy?



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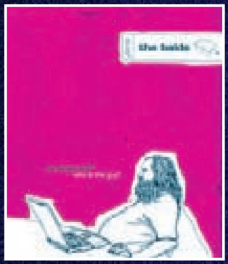

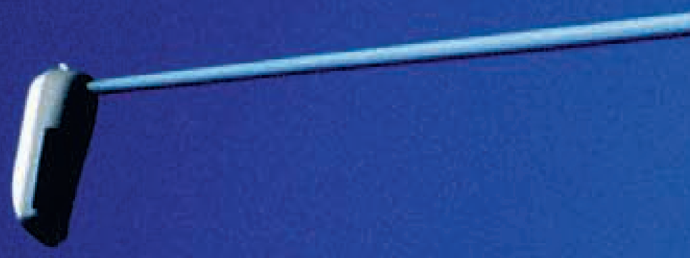

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imaginative, provocative and interesting works? send them to:
info@thebalde.net

irudia / image: txo!?

MODORRRA (Martxoak 5-6 Bilbo)

Jaialdiaren izenari erreparatuta, eta gezurra dirudien arren, fashionista erremerrenek ere maite duten jaialdia da Modorrra. Beste berrikuntzen artean, diseinatzaile berri eta modelu ez profesional onenari sariak barneratu dituzte aurtengo programan. Pasarelak, merkatuak, musika eta festak. Zalantzarik ez izan...Modorrrizatu zaitez!

www.modorrra.org

MODORRRA (March 5-6 Bilbao)

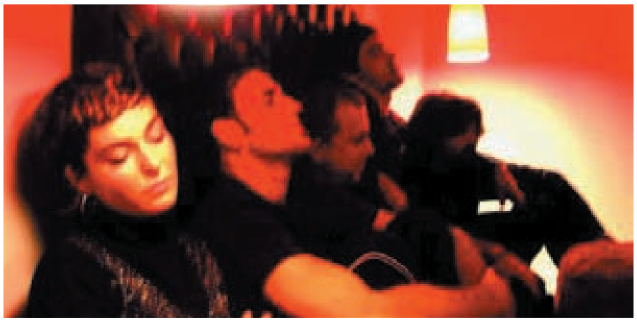
Reading the name of the festival is difficult to believe, but even fashionists that pronounce R as G love this festival. Among the innovations, the prize for the best emerging designer and for the best non professional model. Don´t doubt it. Became a Modorrrist!

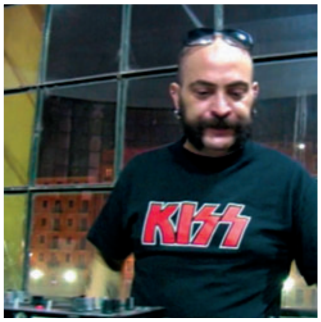
www.modorrra.org

KOKEIN

Taldeak ¨talde¨ direnean ez dute urtero diskorik atera behar euren izena gure ahotan izateko. Taldeak ¨talde¨ direnean, irrati top zerrendetan baino kontzertu agendetan izendatzen dizkigute. Eta sortu zirenetik egin dituzten kilometroak ikusita Kokein ¨talde¨ bat dela baieztatu dezakegu. Euren Lotuta egon arren diskoa aurkezten,...otsailaren 25ean Getariako Ketarrin...

www.kokein.com





THE FASHION FESTIVAL WITH THE 3 R-S IS BACK

KOKEIN

When a band is a real "band" they don't need to publish a record every year to keep talking about them. When a band is a real "band" we hear their name mentioned in concert schedules instead of in radio top lists. If we take a look at all the kilometers they have traveled through since they began, we can consider Kokein a real band. Their album "Lotuta egon arren" is going to be showed on … February 25 in Ketarri, Getaria.

www.kokein.com

ANTONIOREN ANIMAZIO BITXIAK.

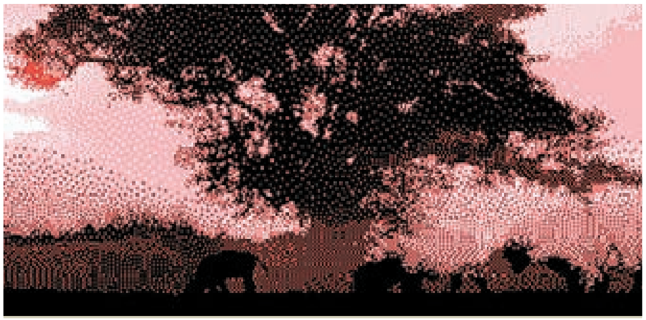
Lerro bakarra nahikoa da istorio bat kontatzeko. Lerro xume baten aldea besterik ez dago ezer eta guztiaren artean. Lerro soil batek mundu oso bat marrazten du. Lerro, marra, arrasto, zirriborro eta hutsuneen teatroan edozer antzeztu daiteke. Esandako guztia egia dela jabetzeko bisitatu ezazue Antonio.

www.queridoantonio.com

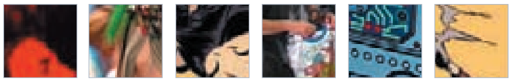
ANTONIO'S SPECIAL ANIMATIONS.

Just one line is enough to tell a story. A simple line can point out the difference between nothing and everything. A mere line draws an entire world. In the theatre of lines, stripes, rough drafts and spaces, anything can be performed. In order to confirm what it is here said, visit:

www.queridoantonio.com



GURE ANTONIO MAITEA



ERROBOT BATEKIN MAITEMINDU NINTZEN.

Txekiarretik datorkigu ¨robot¨ hitza. Eta berez, hitzaren esanahia esklabo da. Errobotak gure esklabo izateko jaio ziren baina egun argi dago egoerari buelta eman diotela. Gizakiok ez ginateke ezer egunerokotasunean ezinbestekoak egin zaizkigun telefono, ordenadore, epilady, telebista, aulki elektriko eta frigorifikorik gabe. Aipatutakoekin ezkonduak gauden arren, guk beste hauek maite ditugu:

www.mizio-s.hp.infoseek.co.jp/r-lookall-26.html

www.nemomatic.com

I FALLED IN LOVE WITH A ROBOT.

The word "robot" comes from Czech and its original meaning is "slave". Robots were born to be our slaves but it is clear they have turned things upside down. Human beings would be lost without a telephone, an epilady, a TV, an electric chair or a refrigerator. Even though we are married to the mentioned electric appliance, we prefer these:

www.mizio-s.hp.infoseek.
.co.jp/r-lookall-26.html

www.nemomatic.com

THE SPIRIT-EN AITA

Will Eisner zendu da. Komiki munduko Eisner sariei izena eman zienak 1917an jaio zen AEBtan eta hari zor diogu nobela grafikoa kontzeptua. Superheroien sinpletasuna gainditu eta kritika soziala eta barne mundu aberats bat islatzen zituen gidoi landu eta inteligenteetan. Bizitza ez da betiko, baina bizitza batetan egindakoak izan daitezke. Eisner-en komikiak adibide.

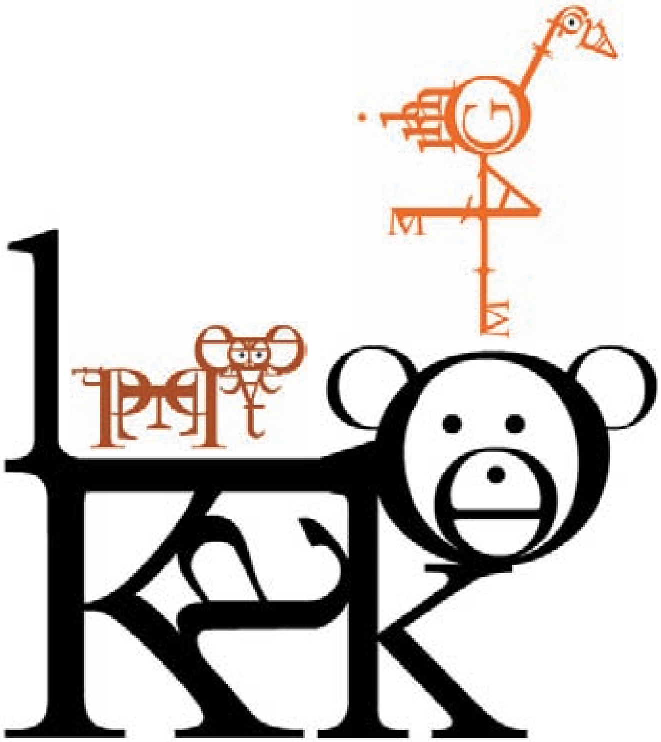
www.willeisner.com

THE FATHER OF THE SPIRIT

Will Eisner has passed away. The one that gave the name to Eisner Comic Award was born in the USA in 1917 and created the "graphic novel" concept. His smart and elaborated scripts displayed a world in which the simplicity of superheroes was overcome and where social criticism and an inside world were showed. Life doesn't last forever, but what you do in a life does. And so do Eisner's comics.

www.willeisner.com

HIZKIEN ZOOLOGIKOKO ANIMALIEK EZ DUTE DESAGERTZEKO ARRISKURIK



ALFABETO ANIMALIA

Hitzak eta hizkiak bezain beste irakurketa izan ditzakete irudiek. Hori aldarrikatzen dugu behin eta berriro the balden. Hitzak irudi bihurtzen dira eta irudiak hitz… eta horren adibide eder eta xumea web orri hau. 5 eta 105 urte artekoentzat aprosa eta gozagarria.

www.bemboszoo.com

ANIMAL ALPHABET

Images can be read just like words and letters. This is what we proclaim in TheBalde again and again. Words turn into images and these into words. This simple web page is an example of this. It is quite adequate for people from 5 to 105.

www.bemboszoo.com

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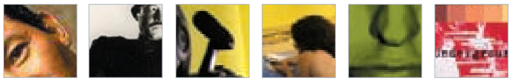
MIRIAM OCÁRIZ
NKN FRIK
ELISA AMANN
... eta zu



MIYAKE ON THE WEB CLOSET

ISSEY MIYAKE INTERNETEN

Moshi moshi.Japoniarraren udaberriko bildumari bistadizo bat bota diogu. Sortzaile honen jantziak gustatzen zaizkigu, nahiz eta gure thebaldeko munduan nekez jantziko dugu japoniarraren jantzi sofistikaturik. Baina jantzi horiek bere web-gunean nola aurkezten dituen gustatu zaigu.

www.isseymiyake.com

ISSEY MIYAKE ON THE WEB

Moshi moshi. We just took a look at the spring collection of the Japanese. We like his clothes although we, in our world of TheBalde, would never wear those sophisticated clothes. However, we like the way he shows them in his web page.

www.isseymiyake.com

FILM LABURRAK

Laburmetraia, bere baitan zine genero bat da. Denboran luzatzen ez diren istorioak ez dute zergatik txikiagoak izan behar. Askotan izaten dugu laburmetraien berri, baina non ikus ditzakegu? Ez galdu, Euskal Herriko 23 herritan zehar Topaguneak datozen otsail eta martxorako antolatu duen laburmetrai zirkuitua. Erakutsiko diren filmak: El Salto de Beamon, Amnesiak, Ostertz, Lepokoa eta Amuak.

www.topagunea.org

SHORT MOVIES

Short movies are a genre in their own. Stories that don´t need to be long are not necessarily smaller. Where can we see those short movies everybody is talking about? Don´t miss the opportunity Topagunea is giving us. They have organized a short movie tour around 23 towns in the Basque Country during february and march. Films that are showing in this tour: El Salto de Beamon, Amnesiak, Ostertz, Lepokoa eta Amuak.

www.topagunea.org

NOVA: EUROPA GALAXIAKO PLANETARIK AKTIBOENA

NOVA PLANETA

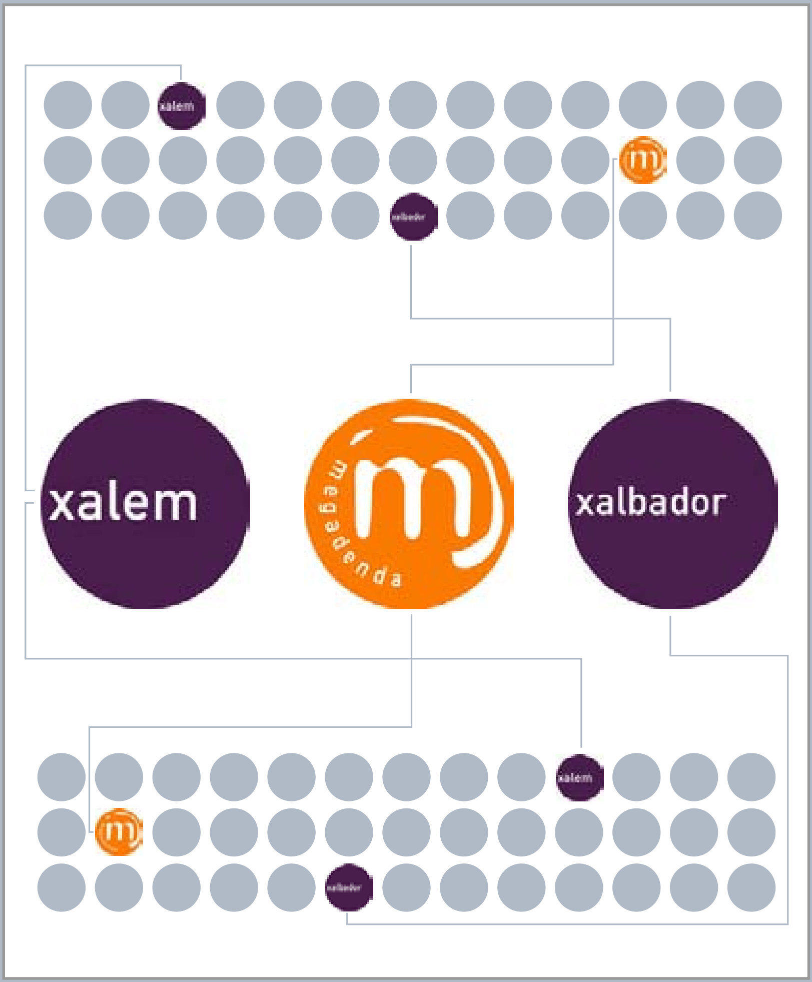
Radio Nova, egun, Europa mailan egiten den irrati musikalaren ¨gurua¨ da. Formatuen aniztasuna, aurreiritzi eza eta esperimentazio grina dira adierazgarri nagusiak. Irratiaz gain, disko zigilu, ekoizpen artistiko ezberdinak eta aldizkari eder bat argitaratzen dute. Parisera txangoa egitekotan bazabiltza ezinbestekoa planeta hau bisitatzea.

www.novaplanet.com

NOVA PLANET

Nowadays, Radio Nova is the ¨guru¨ of music radios in Europe. Different formats, lack of prejudices and a will to experiment are the principal characteristics of Nova. Apart from the radio, they run a music label, they produce different artistic projects and publish a superb magazine. If you´re planning a trip to Paris don´t forget to check out this planet.

www.novaplanet.com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MAYOR 15, DONOSTIA
URBIL. USURBIL
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LACRUZ 13, BILBO
MAX CENTER. BARAKALDO
PRADO 5, GASTEIZ
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Argazkia: Luis Azanza / Monster: Dhanyelle Gozni / © Kukuxumusu
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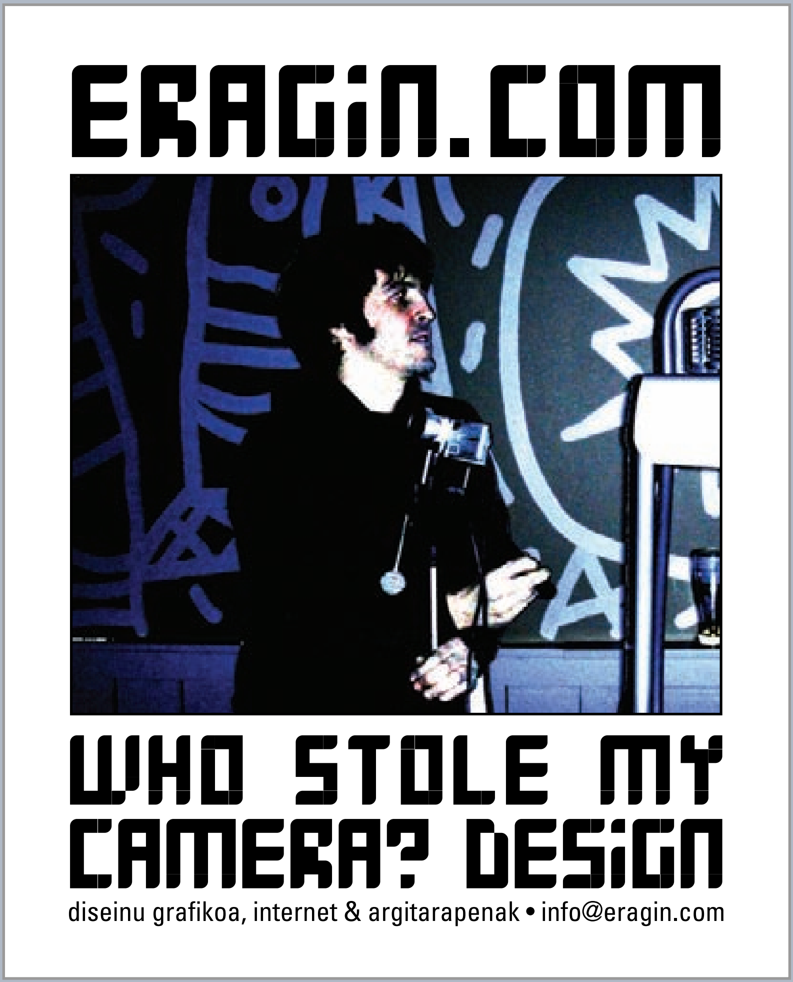
the balde party
4 us 4 u

Laugarren urtez Durangoko Atxo Fun Fun tabernan ospatu genuen gure urtebetetzea. Urtero lez, gure partyen soinu banda Zarautzko paparazzi surfer handiena den Makala Dj-k jarri zuen. Eta harekin, jo ta beat Raslaren efektu eta asmakizunak, Trebiñoren okarina eta kanta isilak, Dropezframez hirukotearen irudi orgia amaitezina, Ainararen futbolari kuttunenaren orrazkera sexya, Mojito King-en dantzak, Etxarriko ilehoriaren bogalooo gerria, the balde partyetan fijoak diren Oihuka workerrak, bere etsaiak lagunak bai liran maite dituen kantaria eta beste hamaika lagun izan zen bertan drope-shaka-funky-beat amaigabean, okinek euren banaketa egiten hasten diren ordua iritsi arte.
Ez duzuela tutik ulertu... ba badakizue, datorren urtean etorri 5. urteurren the balde party-ra!

Once again, we celebrated our 4th birthday party at Atxo Fun Fun in Durango. And once again the biggest Paparazzi surfer in Zarautz, DJ Makala, signed in with the soundtrack to the whole shebang. With him, the pump and beat effects by Rasla, silent singing and ocarina sounds from Trebiño, the eternal image orgy by Dropezframes, the sexy hairdressing of Ainara´s favourite football player, the Mojito King dances, Etxarri´s blonde bogaloo hips, the "always there" Oihuka workers, the singer that loves his enemies as if they were his friends and many others were there endlessly drope-shaka-funky-beating... until they crossed the milkman's path as they stumbled home at the break of dawn...
You haven't a notion of what I'm on about? Shit. Well, only one solution to that, isn't there? Get your arse on down to the 5th the balde birthday party!!!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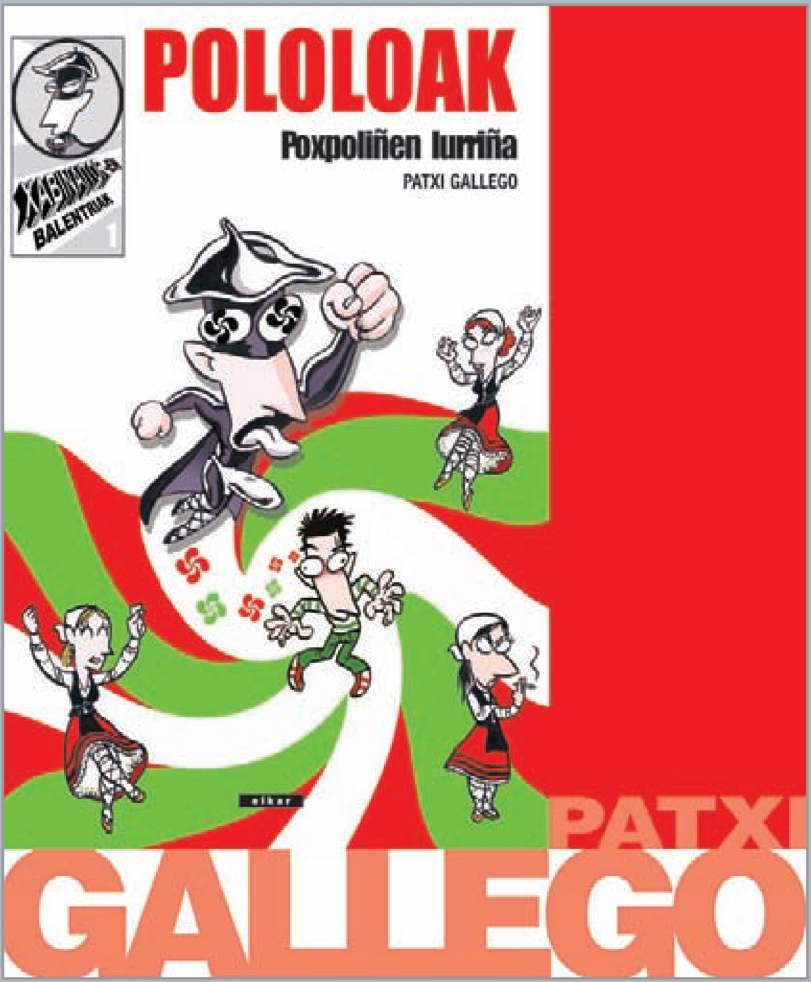
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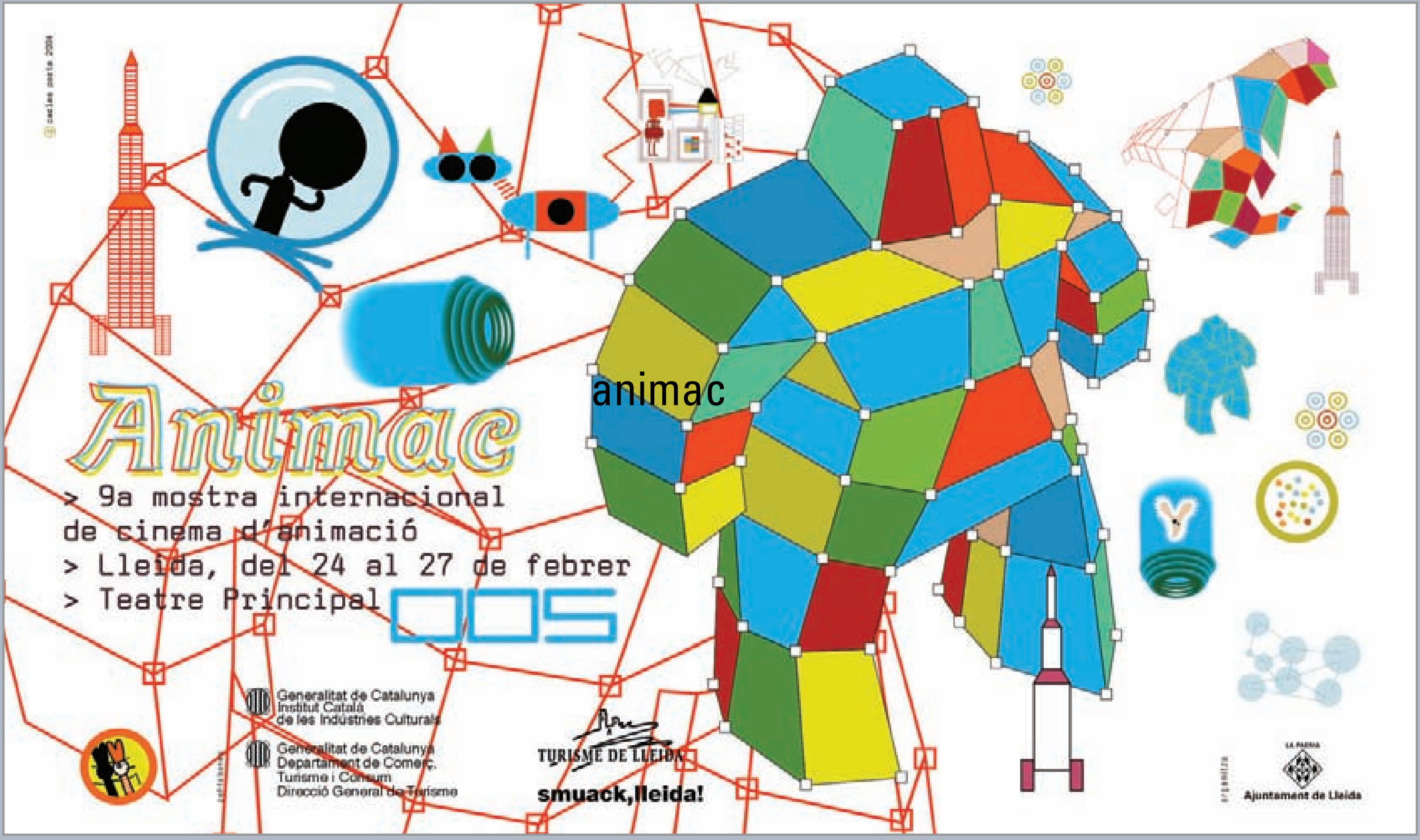
animac
Animac
> 9a mostra internacional
de cinema d'animació
> Lleida, del 24 al 27 de febrer
> Teatre Principal
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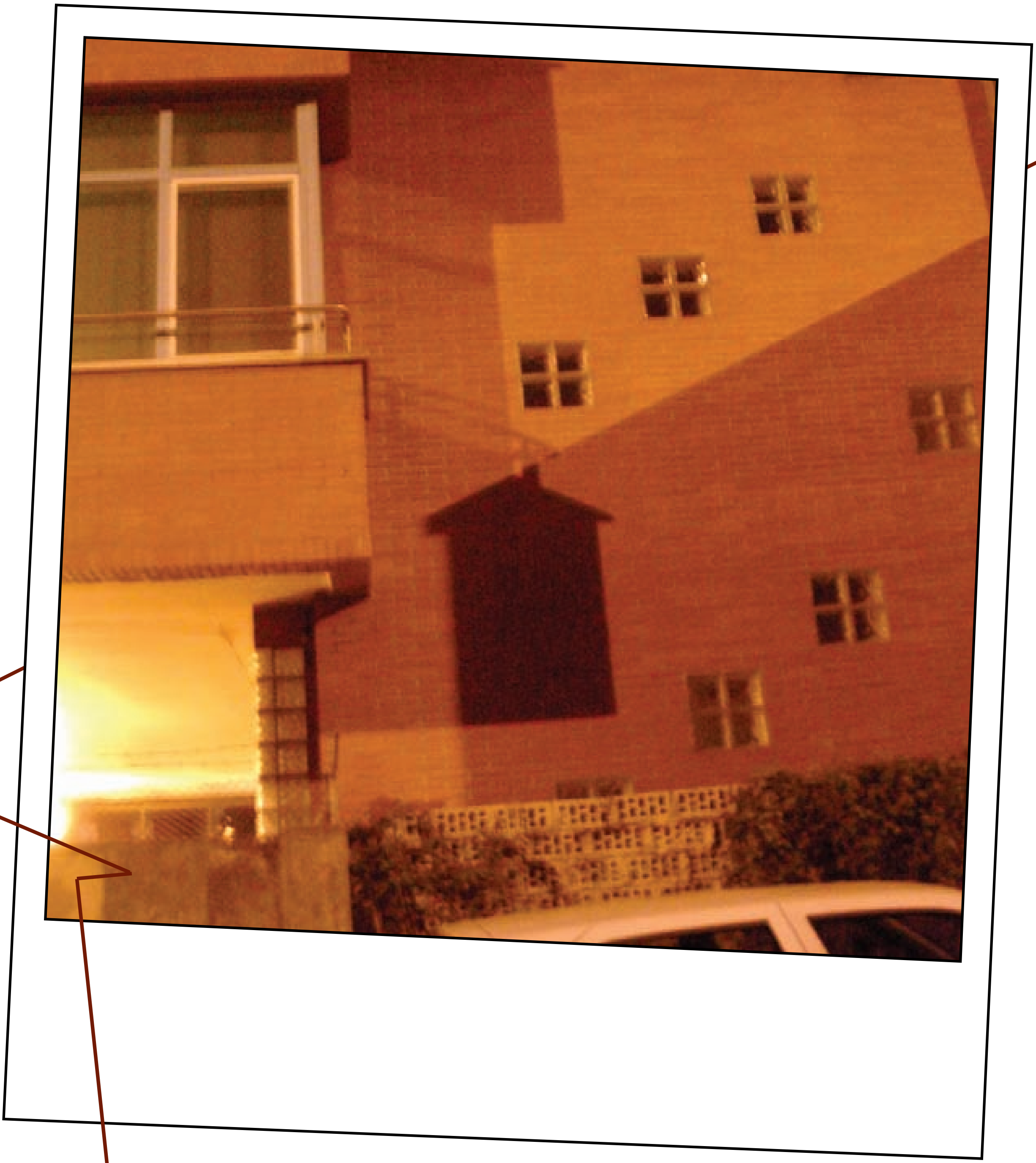
Ajuntament de Lleida



no comment

argazkia / shot: txo!? • getxo

kometa argazkiak

En el cielo no habrá miradas indiferentes.
Santa Teresa de Jesús.

Kometa batetaz baliaturik zerutik ateratako argazkien inguruan testu bat idatzi behar nuela jabetu nintzenean aukera ugari zegoela pentsatu nuen. Aukera poetikoak arrapaladan etorri zitzaizkidan burura. Zerua. Begiak. Oihala. Haizea. Hari batetik zintzilikaturiko instant-a,... baina argazki horiek nola gauzatzen diren, aukera teknikoa azaltzea ere ezinbestekos iruditu zitzaidan. Peru Izetak kartoi eta plastikozko kamara horietako batetan berak asmatutako tenporizadore bat jarri eta kamara zein modutan aireratu eta gidatzen duen argitzea ezinbestekoa zen. Baina nola otu zitzaion kometa batetan argazki kamara bat jartzea? Noiz hasi zen? Bai, asmatu duzue, aukera historikoa. Eta aukera honen barnean adibidez Arhur Batut frantsesa aipatu beharko genuke... Eta bat batean hitzak alperrik galtzen nenbilela konturatu nintzen. Zertarako irudiei tokia lapurtu? Hemen nabarmentzen dugun web gunean topatuko dituzue aipatutakoen inguruan argibide eta erantzunak. Santa Teresa de Jesusek esandakoarekin nahikoa dela jabetu eta hitzen iturria itxi ostean kometaren hariei jarraituaz zerurantz igoko ditugu gure begiak.

http://www.euskalnet.net/peru.izeta/cometa

kite aerial photography

En el cielo no habrá miradas indiferentes.
Santa Teresa de Jesús.

When I realized I had to write a text about aerial photographs taken from a kite, I thought there were many possibilities. The poetic aspect hastily came to my mind: the sky, the eyes, the cloth, the wind, an instant hanging by a thread. However, it was absolutely necessary to make clear how these photographs get accomplished, the technical aspect. It was entirely essential to explain how Peru Izeta placed a timer in a camera made of cardboard and paper, attached it to the kite, blew it away in the wind and guided it. But how did this come to his mind? When did he start? Yes, you are right; that is part of the historical aspect. We must make a reference to the French Arhur Batut… I suddenly realized I was using words in vain. Shouldn't images speak for themselves? There are answers and information to the facts I mentioned on the web page below. Once we understand the words of Santa Teresa de Jesus and stop the flow of words, we will follow the thread of the kite and place our up in the sky.

http://www.euskalnet.net/peru.izeta/cometa

testua / by: ????
irudiak / images: peru izeta

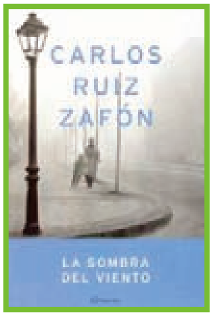
testua / by: **uxeta labrit**
argazkiak / shots: **peru izeta**

la sombra del viento.

carlos ruiz zafón. planeta

Kalitatezko literatura eta best seller popularra uztartu ditu Carlos Ruiz Zafónek nobela honetan. Istorioak harrapatzen du. Abileziaz idatzia dago, artifiziorik gabe baina aberastasunez eta istorioa egoera eta irudi erakargarriz betea dago. Europan arrakastatsua izan da eta honezkero 42. edizioan doa. Planetakoek, azalean, idazlearen izena liburuaren izenburua baino askoz handiagoa jarri dute. Bildumaren diseinu honek argi uzten du sail honetan behintzat, literatur izarrak fabrikatzeko ahaleginean jarraitzen duela argitaletxe galaktikoak.

Carlos Ruiz Zafón has combined both high quality literature and a popular best seller in his last novel. The story captures the reader. It is skillfully written and full of attractive situations and images. It has been very successful in Europe and it has reached its 42nd edition. In the cover, the publishing house has written the name of the writer much bigger than the title. This makes clear that this galactic publishing house keeps on trying to produce literature stars.

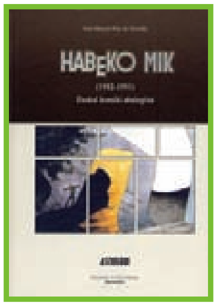


habeko mik; euskal komiki ahalegina.

juan manuel díaz de guereñu.
astiberri/deustuko unibertsitatea

Aspaldikoa egiten zaigu Eusko Jaurlaritzako HABE-k (Helduentzako Alfabetatze-Berreuskalduntzerako Erakundeak) sortutako Habeko Mik aldizkaria. Helduentzako material pedagogiko gisa ez ezik, euskal komikia bultzatzeko sortu zen. Urte askoren buruan liburu hau datorkigu orduan eginiko ahalegin eta lorpenak errepasatu eta biltzeko gogoz eta, zergatik ez, komikiaren historian merezi duen lekua emateko asmoz. Datuz eta pasadizoz beteta, irakurketa eramangarria dauka euskal komikiaren historiaren zati garrantzitsua biltzen duen liburu honek.

The “Habeko Mik” magazine that HABE, an institution which belongs to the Basque Government, once created is quite old. It was produced not only as pedagogic material for adults but also as a way to foster the Basque comic. Many years later, this book is willing to review the effort and achievements that it once made and to put comic in the place it deserves within the history of comic. The book, which contains an important part of this history, is full of data and anecdotes. Besides, it is easy to read.



testua / by: the balde

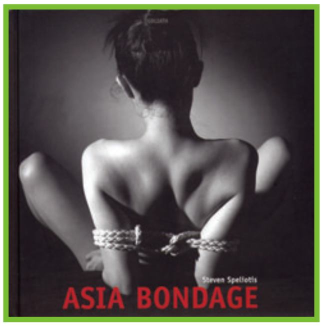
paperpapers

euskal herria eta festa

juan antonio urbeltz / santiago yaniz.
elkarlanean

Liburuaren azalean argi azaltzen da honokoa ez dela argazki ederrez eta testu folkloriko-kostunbristaz osatutako liburu hutsal horietako bat. Analisiaren oinarria hala ere kutsu antropologiko eta etnologikoa duten festetan datza. Egun bizi dugun festen globalizazioari aipamen sakonagoa eskertuko genuke, baina ziurrenik ez da liburu honen helburua. Hala ere gure festa, inauteria eta kontzeptu honen inguruan ditugun hainbat axioma eta mitoekin haustura eskaintzen du liburuak. Aipatutako azalari erreparatzea besterik ez dago. Txapela, betiko txapel gorria, eta txapel gainean, brodaturik bestelako buruko edo ¨kaputxa¨.

The cover of the book explains that it is not one of those trifling books full of stunning photographs and traditional texts. However, the foundation of the analysis is based on anthropological and ethnological fiestas. We would be grateful for a deeper remark on the globalization of the fiestas we nowadays live, but probably this is not the aim of the book. Nevertheless, it presents the break with some of the axioms and myths we often relate to the concepts of fiesta and carnival. You just have to take notice of the cover: A traditional red Basque beret and another type of cap or hat over it.



asian bondage.

steven speliotis. goliath

Soka luzeak emakume asiarren gorputzetan loturik. Gure desio erotiko ezkutuetako batzuk zuri beltzezko argazkietan gauzaturik. Japoniarrek mendeak daramatzate jarduera honen alderdi estetiko, erotiko eta artistikoa garatzen. Lotura ezberdinak eta sokak eta gorputz biluziek sortzen dituzten koreografiak. Dominatu edo dominatua izan..lotu edo lotuta sentitu...nork ez du horrelakoekin gozatzen? Gu behintzat, Goliath argitaletxeak (www.goliathbooks.com) argitaratutako liburu honek infernuko sauna baino beroago jartzen gaitu.

There are long ropes all around Asian women’s bodies. Some of our erotic desires are accomplished in black and white photographs. The Japanese have been developing the aesthetic, erotic and artistic aspect of this activity for centuries: different types of knots and the choreographies that the rope and the naked bodies create. To dominate or to be dominated, to tie or to feel tied… who doesn’t enjoy this kind of things? At least, thanks to the Goliath publishing house (www.goliathbooks.com) we get hotter than a sauna in hell.

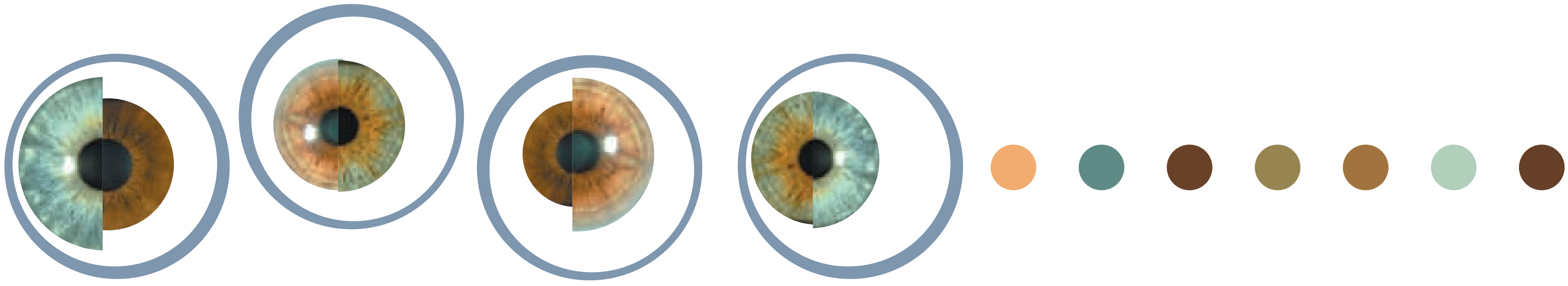
begiak mintzo eye talk

“BEGIA, EGIA” DIO ESAERA ZAHARRAK “EYES, NO LIES” THE OLD ADAGE GOES

testua / by: **harkaitz cano**

1/ Eta nire buruari galdetzen diot, zergatik suertatuko ote zaigun askoz ere errazagoa begi marroidun bati gezurra esatea, begi urdin gardenak dituen norbaiti gezurra esatea baino. Begi marroidunari begira, tunel ilun baten erdian sentitzen garelako, akaso, eta iluntasuna koartada erosoa delako gezurtiarentzat ihes egiteko, harrapatua ez izateko? Begiurdinak komisaldegiko sabaitik zintzilik dauden argiak piztuta dituelako etengabe?
Kaoba koloreko idazmahaiak eta hormetan dauden unibertsitate diploma zaharkituetako marko ilunak dira begirada honen habitat naturala. Begi marroi hauen jabea moluskuen mundutik gertu dago, bildua dago bere baitara, marraskiloa bailitzan. Esnatzen garenean oraindik hor dagoen dinosauru lasaia da. Begiratzeko egindako begiak dira, begiraleak, eta ez begiratuak izatekoak. Voyeur begiak dira, inondik ere, zurrupatzaileak: marraskiloaren oskoleko espiralak bezala, irentsi egiten dute ikusitakoa. Zerbait iluna eta gordea babesten dute eta ez dute askatu nahi. Begirada hori ezagutzen saiatu arren, inoiz ez gara zulo beltz horretan dagoena ikustera ailegatuko.

1/ And I ask myself why it’s always much easier for us to lie to brown eyes than it is for us to lie to somebody with clear blue eyes. Maybe it’s because when we are looking into brown eyes, we feel as if we are in the middle of a dark tunnel, and a liar can easily escape in the comfortable alibi offered by darkness. So as not to get caught perhaps? Because blue eyes are constantly lit by the lights hanging from the ceiling in an interrogation room?
The mahogany coloured writing desk and the aged frames of the university diplomas hanging on the walls are the natural habitat of the dark eye. The owner of those dark eyes is quite close to the world of molluscs, they close in on themselves, as if they were a snail. When we wake up, the dinosaur there is still calm. They’re eyes that were made to stare, onlookers not to be looked upon. They are the eyes of a voyeur... not a chance... they suck and feast: just like the spiral curves of a snail’s shell, they gulp down everything they see. They guard something dark and hidden and they do not want to set it free. Even though you may try to get behind that look, we never get to see just exactly what it is there in that black hole.



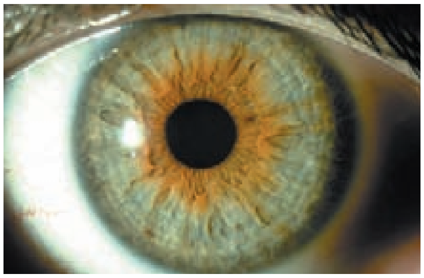
2/ Mendiko errekarriak hemen. Eskuin aldean, ke gorria bezala goraka doazen zainak: ke gorria begietan arkeologia egina. Rolling Stone begiak, gastatuak, higatuak, uretatik sartu-irten asko egindakoak. Norbaitek erreka ertzetik hartu eta uretan bat-bi-hiru aldiz jauziarazten du errekarri zapal, gastatua, forma hori eman arte.
Marx anaiek Go West filmean lokomotora martxan mantentzeko treneko bagoietako egurrezko horma eta eserleku guztiak txikitzen zituzten, galdaran erretzeko egurra izango bazuten. Begi honek ere horixe egin du: bere burua salbatzeko, premiazkoa ez zuen ekipaia guztia erretzen joan da urteen poderioz. Horregatik eraztun itxurako zanga horiek, lubaki huts horiek begiaren erretagoardian.
3/ "Kontuz begi urdinekin!", gaztigu horrekin amaitzen zuen Tristan Tzarak bere poema dadaistetako bat.
Itzul gaitezen, ordea, gezurraren kontura. Zergatik da hain zaila begiurdin bati gezurra esatea? Ispilua delako begiaren gardena guretzat? Itsaso bareari eta zeru azulari ezin zaiolako gezurrik esan?
Gure lagun ateo batek elizatik ezkondu ahal izateko bataiatzea erabaki du berriki. Aita haserretu egin zaio: "Hainbeste urte borrokan eta orain bataiatu egin behar duk?". Bere erantzuna: "Etsaia horaila bada eta begi urdinak baditu...". Eta aitak: "Litekeena da nazia izatea: afusilatu egin beharko litzateke". Kontua da, begiurdina ikusi orduko geratu zela gure laguna bataiatuta. Hori aita guztiek ulertu behar lukete.
Begi urdin hauen jabeak ondo asko daki norbait begira duela. Nola ez du bada norbait begira izango, Los Angeleseko etxe unifamiliarretako piszina bi izanda aurpegian? Oina bertan sartu eta hondoa ukituko dugula uste dugu, baina ilusio optiko bat da, tranpa hutsa: berehala dugu ura lepotik gora. Joseba Sarrionandiari kasu egin behar, halakoetan: "Zure begietako irla beltzera,/ igerian ailegatzerik ez dudanez/ zure begietako zurian / poemak ikazten ditut"
4/ Leherketarenak. Erradioaktiboak. Hiroshima estiloko begiak. Tximistak jo berri duen tximistorratza. Espermatozoide kabestroak tupustean jo berri duen obulua. Sorkuntzarako indarra, puri-purian. Begirada lehergarria duenak, lehergarria behar izaera ere. Van Goghek nini hauen tintontzian pintzela sartuko luke begiok eskura izango balitu, gero eguzkiloreak pintatzeko. Hobe Jupiterren sateliteen itxurako begi hauen jabe sutsuekin ez eztabaidatzea. "Hemen nago, horrelakoa naiz, ez dizut ezkutatzen nire akatsik, ez dut nire bertuteak ezkutatzen zertan ibili", esaten digula dirudi.
Zalantza bat baino gehiago sortzen da, hala ere: non dago Hiroshima estiloko begi hauen gainean lehergailua bota zuen hegazkin pilotua? Ze koloretako begiak zituen? Eta batez ere: itxi al zuen begietarik bat, bederen, lehergailua zehazki zein puntutan erortzen utzi behar zuen hobeto kalkulatzeko?

2/ Smooth stones from a mountain river here. On the right, veins that shoot up like red smoke: red smoke like archaeology in the eyes. Rolling Stone eyes, spent, worn, dipped in and out of water many times. Someone takes them on the river bank and skips them across the water two or three times, until they get that smooth river finish.
In Go West, the Marx brothers chop up all the wooden walls and furniture in all the carriages on a train to keep the steam engine firing. These eyes do exactly the same thing: to save themselves, over the years they have burnt up all of the unnecessary baggage they were carrying. That's where you get ringed-looking gannets, the trenches in the eyes' rearguard.
3/ "Be wary of blue eyes!" was the message Tristan Tzara used to finish one of his dadaist poems.
We digress. Let us return to the subject of lies. Why is it so difficult to lie to a pair of blue eyes? Is the clearness of the eye a mirror to us all? Can you not lie to the calm ocean and the blue sky?
An atheist friend of ours has recently decided to get baptised so as to be able to marry in a church. His father got mad on him: "You resisted and fought for so many years and now you want to be baptised?". The answer: "But if the enemy is blonde and has blue eyes…" The father once again: "More than likely they're a fascist: should be taken out and shot." The truth is, however, that when our friend first saw those blue eyes, they were baptised already. All fathers should understand that.
The owner of a pair of blue eyes knows too well they are being looked at. Sure how wouldn't they have somebody always staring at them, with their two LA swimming pools shimmering in their face? We think we can dip our toes in and touch the bottom, but that's an optical illusion. A trap. We're soon in over our necks. Just listen to what Joseba Sarrionandia has to say about it: "As by swimming I cannot reach / the black islands of your eyes / I scorch my poems / in their whites."
4/ The explosiveness of them. Radioactive. Hiroshima style eyes. Storm-stricken lightening rods. The ovule just rammed by the blockhead sperm. The shuddering strength of conception. Those that have an explosive look in their eyes are bound to be explosive as well. Van Gogh would dip his brush into these wells of colour if he had them at hand, and later paint sunflowers. You're better off not arguing with the owner of these eyes that look like Jupiter's satellites either. They seem to say: "I'm here, this is what I am, I don't hide my faults, I have no need to hide my virtues."
More than one doubt springs up: where is the pilot of the plane that dropped the bomb on these Hiroshima style eyes? What colour eyes did that pilot have? And above all: did they close at least one of those eyes, in order to get at better aim at what they were firing at?

testua / by: F. Javier Echavarren Lezaun
Javier I. Echavarren Otin

www.iris-truth.com

Erreflexu Anitzeko Iridiologia Multiple Reflex Iridiology

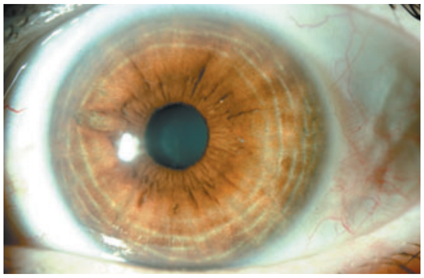


1

-GIZONA. 43 URTE. 43 YEARS. MALE.

Genotipo Iridiano Morbosoa eta zirkulazio txarrekoa. Artikulazioetan eragiten dio batez ere. Gerri aldean mina eta beso eta hankek lo hartzen diote sarritan. Artritis edo artrosia izateko joera. Gaizki sendatutako katarroak pairatu ditu eta birikan orban bat utzi diote. Haurtzaroan otitis-a izan du. Aipatutako Genotipo Morboso eta zirkulazio txarrarekin, eta elikadura apropos eta ohitura osasuntsu batzuen ezean, bataz besteko altu batean artrosia adin goiztiar batean pairatzeko arriskua du. .

Morbose and Poor Circulation Iridian Genotype. It affects especially his articulations. He is having lumbar pains. His upper and lower limbs go to sleep. He has tendency to suffer from arthritis. He has had some colds from which he hasn't recovered well and so he has a stain in his lung. He had otitis when he was a child. If you have Morbose and Poor Circulation Genotype affecting your articulations and bones and if you don't have an appropriate nutrition and a healthy way of living, most of the times you are about to suffer from arthritis at an early age.



2

-EMAKUMEA. 60 URTE. 60 YEARS. FEMALE.

Bereganatutako gorpuzkera nerbiosoa. Istripu bat izan zuen aspaldian eta hanketan eragin zion bereziki. Hezurretan odol zirkulazio txarra izanik, istripuaren eragina latzagoa izan zen eta gainera ebaketa gelan birus bat hartu zuen. Horren ondorioz, hezurretako mina pairatzen du une oro.

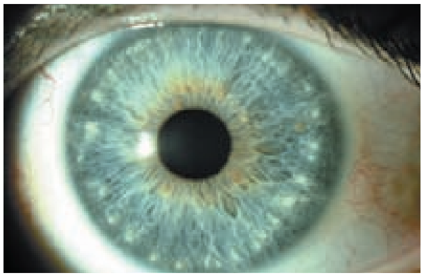
Sabel puztua, odol zirkulazio txarrak eragindako nerbio alterazioengatik.

Arrazoi genetikoak direla eta min arina izaten du ezker begian.

Nervous physical constitution. She had a car accident some time ago and this affected her lower limbs. As she suffers from poor circulation in her bones, the trauma was bigger. Besides, she got a virus in an operating room. As a consequence, her bones ache frequently.

She has intestine inflammation due to nervous disruption associated with poor circulation.

She often goes through pain in her left eye because of a genetic weakness.



3

-EMAKUMEA. 23 URTE. 23 YEARS. FEMALE.

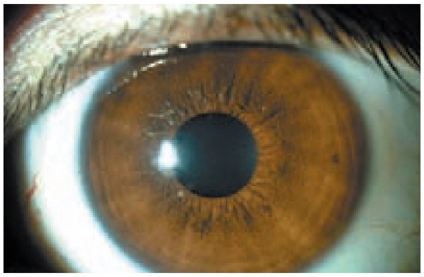
Bere joera genetikoak Sarta zeinu Iridiano borobilaren deribazioaren eraginez pairatutako alterazioak azaltzen dizkigu.

Bere gantz ehunetan alterazio bat duela argitzen digu eta zahartzaroan kolesterola izateko joera duela. Gainera Sarta zeinu borobilaren asoziazioak eta oxigenazio txarra biriken inguruko zonalde topografikoaren azalaren, errepikapen ugariko katarroak sortzen dizkio. Bizkar hezur ahula du. Gerri aldean nabarmenagoa da ahultasuna eta, min gehiago izaten du bertan..

Her genetic tendency reveals she has disruptions coming from the Circle of beads Iridian sign. It also lets us know she has disruption in the adipose tissue with a tendency to suffer from cholesterol when she gets old.

Besides, the relationship between the circle Sarta sign and gaps and bad perspiration in the topographic area of the lung causes her constant colds.

Her backbone is weak, especially in her lumbar area where she has severe pain.



4

-EMAKUMEA. 39 URTE. 39 YEARS. WOMAN.

Artropatiak orno zerbikaletan Mancha eta Laguna zeinuak adierazten dutenez.

Arazoak arnas sisteman bronkio eta biriketan Canal eta Laguna irekia zeinuetan ikus daitekeenez.

Tripako mina eta zirkulazio txarra Cuña zeinuak adierazten duenez. Hesteetan ere ahulezia Laguna zeinuak proiektatzen denez. Hanketan makaltasuna. Laguna zeinuak, normalki, oinarri genetikoa izaten dute. Hauek, bizitzako lehendabiziko hilabeteetan azaltzen dira eta pertsonaren ahulezia nabarmenenak adierazten dizkigute.

Cervical arthropathy which becomes evident by the Mancha and Lacuna signs. She suffers from pain in the respiratory tract, especially in the bronquial tube and the lungs, due to the Canal and Laguna signs.

She has heartburn because of the Cuña and Poor Circulation signs; intestinal atony caused by the Lacuna sign and weakness in her lower limbs.

The Lacuna signs have a genetic origin and show in the first months of life. They reveal which parts of the body are the weakest.

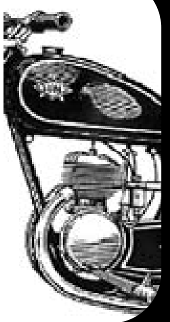
testua / by: odlok

LUBEaren azken bidaia
The LUBE's last ride
(1958)

Argia eta eskubi ispilua izan dira hausten lehenak. Ziurrenik eskulekua ere okertuko zen. Gurpila oraindik bueltaka dagoela entzuten dudanez, katea aterako zen fijo. Dozena bat radio ere txikituta, ziur, eta gasolina depositoa mailatuta... baina Lube bat da. Beste edozein motorra burni meta egina legoke halako muturrekoa hartu ostean. Lubea ez. Ez da igualik munduan. Alemanen NSU motorren diseinua baina Bizkaian egina. Kurbako harri solteengatik izan ez balitz...

The light and the right wing mirror were the first to go. I'm sure the saddle was bent out of shape as well. I can hear the wheel still spinning so the chain must have come off as well. No doubt a dozen spokes or so have been cut to ribbons and the petrol tank has been all busted up… but it's a Lube. Any other bike would be mangled mass of steel after a crash like that. But not the Lube. There's nothing to match it in the world. German NSU motor design but Biscayan-built. If it hadn't been for those loose chippings on the bend…. I really showed them tearing down Urkiola… "Halt! Gardia Civil!" …Them sitting there on their Bultaco crap telling me and my Lube to stop? Stop my royal fuckin' arse! I opened up the throttle and the only thing they've seen all the way down has been the back of my Lube. If it hadn't been for those loose chippings on the bend….

When I felt my leg melting into the road as I slid along, I knew I had taken a bad smack. When I went off the road and ran into the tree, the muff snapped off. I can't feel my arms or legs. It feels like I'm choking to death. I heard the Guardia Civil men's voices getting closer. But they're not gonna get me. I can see the white light at the end of the dark tunnel…



Errepaso ederra eman diet Urkiolan behera... <<Alto a la Guardia Civil!>> Bultaco kaskar horiekin nire Lubeari alto?...Alto a tu puta madre! Azeleragailua topera estutu eta Lubearen ipurdia besterik ez dute ikusi jaitsiera osoan. Kurbako harri solteengatik izan ez balitz...

Labaindu eta izterra asfaltuaren kontra erretzen ari zela sentitu dudanean konturatu naiz ederra hartu behar nuela. Errepidetik atera eta zuhaitz honen kontra jo dudanean soltatu dut eskulekua. Ez ditut hankak ez besoak sentitzen. Eztarriko putzuak gainezka egin behar duela dirudi. Goardia zibilen ahotsak gerturatzen entzuten ditut. Baina ez naute harrapatuko. Tunel beltzaren muturrean argia ikusten hasi naiz...

Wu-Tang clan

Microphones, swords and a wad of cash

Old Dirty Bastarden desagerpenarekin –pasadan azaroan hil zen- puntako hip hop kolektibo baten berezko partaidetzaren amaiera heldu zen. Euren ibilbidearen laburpen hau merezi dute. Kalera atera berri da taldearen zuzeneko emanaldien diskoa, epitafio gisa, eta kontuz, talde honekin engantxaturik geratu zintezke eta: ¨ *"Wu-Tang ain't nothing to fuck with"*.

Once upon a time…

Let's begin with the mythological origins of the band. In the sixth century a. D., according to an old legend, a Buddhist monk named Tamo traveled far to join the Shaolin temple. The director of this institution, Fang Chang, considered him a suspicious man and so did not let him in. Tamo retreated to a nearby cave to meditate and, as time went by, he attained such a concentration he even pierced the wall.

Confident and strong as he was, Tamo finally got in. In his first contact with the temple, he was astonished by the low learning level of the students. He made the decision to take care of the instruction of the monks himself. He created a system based on the imitation of the 18 animals of the Indochinese iconography. Eventually, this technique improved. Many types of weapons were introduced; among these, the Wu-Tang sword, the most fatal of them all. In order to control it, the student had to undergo a test of 36 stages related to the 36 steps of the apprenticeship. When a student went from one stage to the next, he was given a gold tooth in exchange for a real one (in the end, platinum and diamonds were added to dazzle the enemy.)

The confrontation between the two Shaolin features gradually arose: those who wanted to show their art with an intention of defense and the ones who did not reject active violence. These were The Wu-Tang Clan.

Mikroak, ezpatak eta billete sortak

Old Dirty Bastarden desagerpenarekin –pasadan azaroan hil zen- puntako hip hop kolektibo baten berezko partaidetzaren amaiera heldu zen. Euren ibilbidearen laburpen hau merezi dute. Kalera atera berri da taldearen zuzeneko emanaldien diskoa, epitafio gisa, eta kontuz, talde honekin engantxaturik geratu zintezke eta: ¨ *"Wu-Tang ain't nothing to fuck with"*.

Bazen behin…

Taldearen genesi mitologikotik hasiko gara. Usadio zahar baten arabera, k.o.VI. mendean, Tamo izeneko monje budista batek Shaolin tenpluan sartzeko bidai luze bat egin zuen. Baina bertako buruzagiak, Fang Chang-ek, gizon susmagarria zela pentsatu eta ez zion sartzen utzi. Tamo inguruko koba batetara joan zen hausnartzera eta denboraren poderíoz hainbesteko kontzentrazio gaitasuna lortu zuen harrian zulo bat egitea lortu zuela. Konfiantzaz gainezka, Tamok tenpluan sartzea lortu zuen. Tenpluan izan zuen lehenengo kontaktuan, bertako ikasleen maila kaskarraz jabetu zen. Monjeen entrenamenduaz bera arduratuko zela erabaki zuen, Indochinako ikonografiako 18 animaliak ardatz hartuta. Denboraren iraganarekin bere teknika garatzen joan zen. Arma ezberdinak sartu zituen entrenamenduetan, tartean wu tang ezpata hiltzailea. Arma hau dominatzeko ikasleak 36 gelen froga gainditu behar zuen. Gela batetik besterako iraganean ikasleak bere benetako hortz bat urrezko batengatik aldatzen zuen (amaitzerakoan platinoa eta diamanteak gehitzen zitzaizkion etsaia zur eta lur uzteko). Apurka shaolinen artean bi talde sortuko dira: euren artea defentsarako soilik irakatsi nahi dutenak batetik eta biolentzia aktiboa ukatzen ez zutenak bestetik. Azken hauek Wu-Tang Clan izena hartu zuten.

Platinozko pandilleroak

Hamasei mende beranduago, Staten Island-en (New York), usadioa berpiztu egiten da hip hop cultura, kung-fu filmak eta folklore mafiosoa nahastuaz. Beldurrezko filmen ukitua ere nabarmena da. Euren lehendabiziko lana, *Enter the 36 Chambers* (93) mitikoak izozturik utzi zuen hip hop komunitatea. Diskoari forma emateko goi mailako 9 rapero behar izan zituzten: RZA (zuzendari musikala), Genius/GZA, Ol´Dirty Bastard (basatiena), Method Man (Erick Sermonekin behin eta berriro alderatua izan dena eta bakarka arrakasta izan zuen lehena), Raekwon the Chef, Ghostface Killah U-God, Inspectah Deck eta Masta Killa. Soldadu prestuen moduan, Wu Tang Clan-ak ongi prestatua zuen disko industria erasotzeko estrategia. Loud zigiluarekin fitxatu zuten euren bakarkako diskoak kaleratzeko askatasuna ematen ez zielako. Hamarkada bat igaro ostean taldean eta bakarka ateratako diskoen kopurua 40tik pasatzen zen eta multinazional guztiekin sinatu dituzte kontratuak. Lehenengo hiru urteetan 10 milioi kopia saldu zuten. Hainbestetan esan den moduan, *¨industria barneko industria batean bihurtu ziren ¨*.Euren eragina nabarmena izan zen. Euren estetika landuari esker 1995. urtean arropa zigilu propioa sortu zuen lehendabiziko taldea izan zen: Wu Wear. 1998an bideojoko propioa sortu zuten lehenak izan ziren: *"Shaolyn Style"*. Eta Cristina Aguilera edo Mariah Carey-rekin eginiko kolaborazioak ez zuten euren izena zikindu. Jim Jarmusch edo Tarantinoren moduko zine zuzendariek RZAren eskuetan jarriz zituzten Ghost Dog edo Kill Bill sagaren soinu bandak. Eskuartean dituen beste proiektu batzuk: Blade: Trinity filmerako konpositore klasiko batekin egindako kolaborazioa eta Unleashed, Jun Li-ren hurrengo filmerako piano kontzertu bat konposatzen dabil.

Platinum scamps

Sixteen centuries after, in Staten Island (New York), the legend revives. It fuses hip hop, kung fu and the mafia togeteher. It also holds a pinch of terror films.

Their first album, *Enter the 36 Chambers* (93), puzzled the hip hop community. In order to shape it, nine high level rappers were needed: RZA (musical director), Genius/GZA, Ol' Dirty Bastard (the wildest), Method Man (often compared to Erick Sermon; he was the first one to get success outside the band), Raekwon the Chef, Ghostface Killah U-God, Inspectah Deck and Masta Killa.

Good soldiers as they were, Wu-Tang Clan had their strategy arranged before getting into industry. They signed up with Loud because they were not free to publish their solo albums wherever they wanted. A decade later, if we sum up group and solo albums, there are more than forty and they have signed contracts with all the multinational record companies. In their first three years they sold more than ten million copies. As it is known, they turned into "an industry within industry".

The cultural impact was huge. Because of their detailed aesthetics, in 1995 they were the first hip hop band to have their own clothes brand: Wu Wear. In 1998, they were the first ones to create their own videogame: *"Shaolyn Style"*. Not even their collaborations with Christina Aguilera o Mariah Carey lessened their prestige.

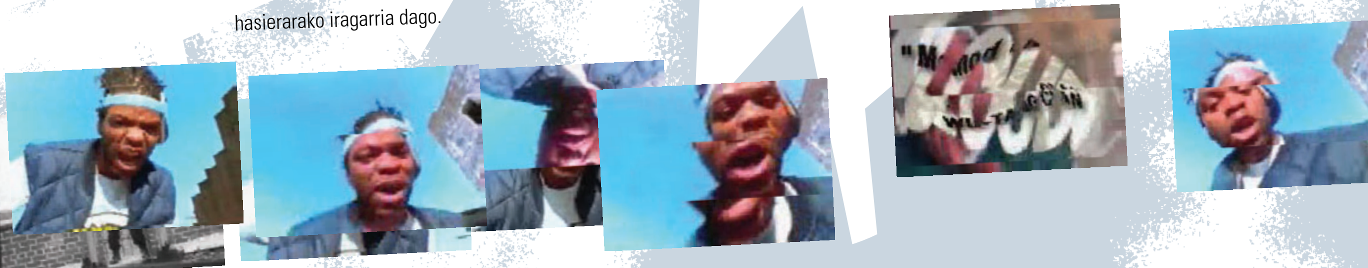
Directors such as Jim Jarmusch or Tarantino trusted them to produce the soundtracks for Ghost Dog and the Kill Bill saga.

Their coming projects: RZA has worked together with a classical composer for the soundtrack of Blade: Trinity and he is working on a piano concert for Unleashed, Jun Li's next film.

Zaharra, zikina, sasikumea eta hila

Wu Tang-i inoiz ez zitzaion kale sinesgarritasunik falta izan, baina badaezpada han zegoen Ol´Dirty Bastard (ODB) gauzak bere tokian uzteko. 1998an hasi zen bere liskar zurrunbiloa. Grammy ospakizunean Shawn Colvin-i mikroa kendu eta epaimahaiari, muturrean, Puff Daddy-ren mesedetan rap disko onenaren saria kendu izana salatu zuen. Apurka-apurka bere arazoak hazten joan ziren: poliziak mehatxatzeagatik salatu zuten, balen aurkako bularreko ilegala izateagatik ere salatu zuten, eta droga gainean eramateagatik, eta neskalagun ohi bat mehatxatzeagatik eta gidabaimenik gabe gidatzeagatik,… MTV kateak bere eguneko 24 orduen jarraipenarekin saioa egin zuenean, DOB limusina hartuta estatu laguntza bulego batera joan eta bere semeentzako janari kupoiak zein erraz eskuratzen zituen lekuko izan zen. Wu Tang ez ziren sekula banatu, eta ez zuten ego guda handirik izan baina komunikazio gutxiko denboraldiak bizi izan zituzten, horren lekuko 1997 eta 2004. urte bitartean elkarrekin bira egin ez izana.

ODB estudioan hil zen pasadan azaroaren 14ean, 36 urte betetzeko egun gutxi falta zituenean. Bere heriotzaren eragilea ez da konfirmatu baina duela gutxi desintoxikazio zentro batetik ihes egin zuela badakigu. GZArekin batera Wu-Tang Clan kolektiboaren sortzailea zen eta ahotsik nabarmenenetarikoa. Orain hasi Wu-rekin zerikusia duen lanen uholderako, besteen artean ODB-en post mortem diskoa, Wu-Tang Clan-en Greatest Hits bat eta euren ikonografia azaltzen duten liburu bat. The Wu-Tang manual du izena eta estreinatu berri den urtearen hasierarako iragarria dago.



Old, dirty, bastard and dead

Wu-Tang never lacked credibility on the streets, but in case someone hesitated, there he was, Ol' Dirty Bastard (ODB) to make things clear.

Their first conflicts began in 1998. During the Grammy Awards, he snatched away the microphone from Shawn Colvin while he was making a speech and complained about not having been given the “Best Rap album” and Puff Daddy having been awarded instead. Their problems were increasing progressively: he was accused of threats against authority, possession of a bullet proof vest and drugs, threats to an ex-girlfriend and driving without license. When MTV made a report based on 24 hours of his life, he was recorded going by limousine to an Estate Assistance office to ask for some food coupons for his children (and he would get them). Wu-Tang never split up or had ego fights. However, they went through many streaks of poor communication as it was shown when they didn't go on tour together from 1997 to 2004.

ODB died in his studio last November 14 when he was bound to be 36. The cause of his death is still undecided, but he had recently run away from a clinic where he got treatment for his addictions. Together with GZA, he was the leader of Wu-Tang and the outstanding voice.

Now, get ready for massive new Wu material: a posthumous album of OBD, a Greatest Hits record of Wu-Tang Clan and a book explaining their iconography. It is entitled The Wu-Tang manual and expected for January 2005.

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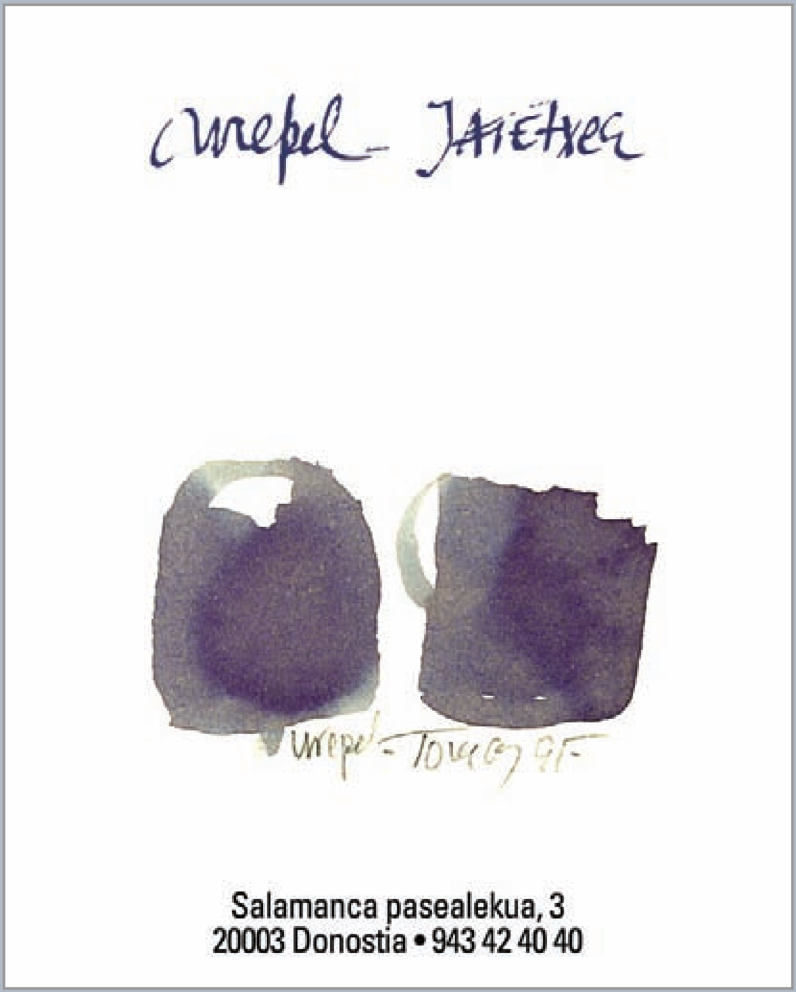
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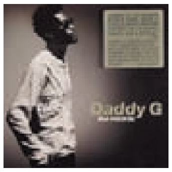

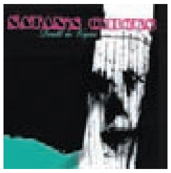

AUDIO

DADDY G
Dj kicks
!K7/Satélite K 2004

Argia ikusi du Daddy G-k lan honetan. Hori beti Massive Attack-eko bere kideen itzalean aurkitzen dugulako diogu. Oraingoan bera izan da bilduma hau gauzatu duena Dj Kicks ekimenaren aitzakiaz. Musika beltzaren erakusle bat aurkitzen dugu hemen, non soul, hip hop, reggae edo trip hop doinuak entzun daitezkeen. Foxy Brown, Tricky, Melaaz, Johnny Brown, Aretha Franklin, Massive Attack etab... generazio eta garai ezbedinak lan bakarrean bilduak.

Daddy G has seen light in this album. The rest of the members of Massive Attack left him in the shadow for a long time. Now, with the initiative of Dj Kicks, he has been able to fulfill this album. We come across a demonstration of black music that includes soul, hip hop, reggae or trip hop. Foxy Brown, Tricky, Melaaz, Johnny Brown, Aretha Flanklin, Massive Attack… a mixture of many periods and generations in just one album.

elektro

SPLIT 77
Mentura
Noiz pop 2004

Horren gustoko dituzten 80 hamarkadako doinuak alde batera utzi gabe soinu berrien ikerketa horretan jarraitzen dute bizkaitarrek. Dotoreziaz erabilitako giro elektronikoak alboan dituztela, ez ohiko proposamena luzatzen digute hemen. Itoiz edo Joy Division-en bertsioak, kantu berriak edo taldearen kantu zaharren moldaketa berriak. Guztira hamar kantu, hamar aitzaki egunerokotasunetik alde egiteko.

This Biscayan band keeps on searching for new sounds without putting aside the melodies of the 80's that they are so fond of. Although they still make use of electronic settings, they have handed in an unusual proposition: versions of some of Itoiz and Joy Division' songs, new releases and some arrangements of their old songs. There are 10 songs in all; 10 reasons to run away from daily life.

elektro

GOTAN PROJECT
Inspiración, espiración
¡Ya basta! 2004

Taldeko Philippe Cohen Solal arduratu da lan berria gauzatzeaz, bi modutan ulertu dezakeguna: alde batetik eraginak aurkitzen ditugu Astor Piazzola, Carlos Gardel, afrikako sustraiak... eta bestetik ondorioak: Calexico edo Antipop Consortium bezalako taldeek egindako paristarren bertsioak. Opari moduan "La cruz del sur" dantzagarria eta "Sentimentale" abestiaren bideoa. Buenos Aires gure etxeko egongelara hurbiltzeko balio digun diskoa.

Philippe Cohen Solal has taken the responsibility for accomplishing this new album. We can understand this in two ways: on the one hand, we find influences of Astor Piazzola, Carlos Gardel, African roots…; on the other, there are some consequences: the versions that bands such as Calexico and Antipop have made of the songs of the Parisians. As a gift: the danceable "La cruz del sur" and the video of the song "Sentimentale". A record to bring Buenos Aires close to our living room.

elektro

DEATH IN VEGAS
Satan´s circus
Drone/Pias 2004

Disko hau kaleratu ostean ez dakit non izkutatuko diren talde honetako kideak, beraien ibilbidean atzera pausu bat bezala urlertuko baitute askok. Kantu guztiak instrumentalak dira eta inoiz landu dituzten doinu ilunenak grabatu dituzte. Hala ere beste askorentzat beste ate batzuk irekitzen dira hemen: doinu berriak bilatzeko laborategiarenak alegia. Gainera inoiz sortu duten kanturik onenetarikoa : "Ein for die damen" hemen dator. Infernuan hasiko dugu bilaketa.

I don't know where the members of this band will hide themselves after the publication of this record. Some people will understand it as a step backwards in their career. All of the songs are purely instrumental. They have recorded the somber melodies they had never worked on. However, there are some others who think that new doors will open; those of a lab where they can search for new melodies. Besides, they have included the best song they have ever created: "Ein for die damen". We shall start our search in hell.

elektro

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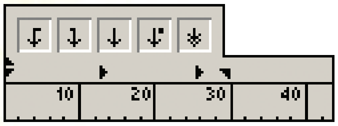

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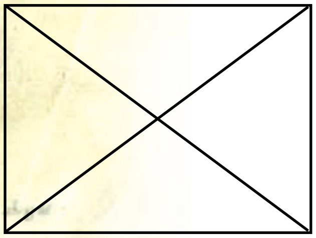

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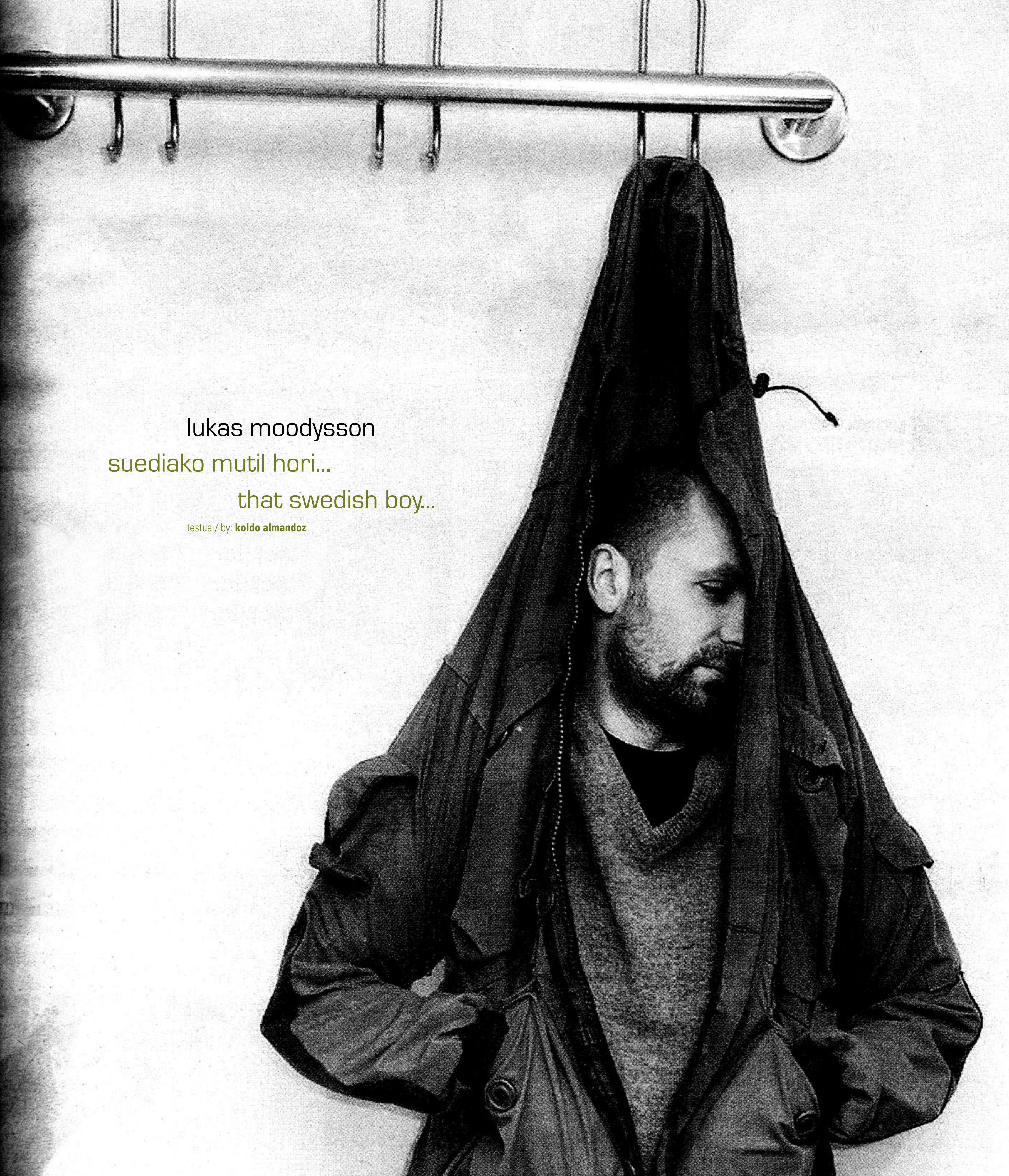

lukas moodysson

suediako mutil hori...

that swedish boy...

testua / by: **koldo almandoz**

Xixon-ko zinemaldiko azken edizioan, behin baino gehiagotan eta egoera ezberdinetan zuzendari suediarrarekin egin nuen topo. Emanaldi ofizialetan, zine areto edo eta hondartzan, kasualitateak behin baino gehiagotan elkartu gintuen. Niri jakina, topaketa hauetan voyeur-arena egitea tokatzen zitzaidan. Zine garaikidearen "enfant terrible"-a antropologo baten moduan espiatu nuen nire eguzki betaurrekoen atzean ezkutaturik.

Lehendabiziko topaketa
Zinemaldiaren inagurazio ekitaldian, eskenatokiko hertz batean, teloia altxa zain. Jertse gorriko txanoak ia aurpegia estaltzen zion. Boxeolariak konbatearen aurreko pasillo dantzan azaltzen diren moduan zebilen batetik bestera Jovellanos antzokiko eszenategi bazterrean. Inagurazioa amaitu eta pelikulen proiekzioan nire alboko eserlekuan izan nuen emanaldi osoa, txanoa jantzita, aspertu aurpegiarekin, 12. asaltoa noiz iritsi zain.

Bigarren topaketa
Begoña Kalea. Eguerdiko hamabiak. Parka berdean babestuta eta bere skate zapatilei begira oinez. Lukas Moodysson handia, kritiko eta zinefiloen kuttuna kaleko baldosa marrak ez zapaltzera jolasten.

Hirugarren topaketa
Prentsaurrekoa. Kazetari batek Bergman, Kaurismaki, Haneke eta bere moduko zuzendari nordikoek zergatik duten munduaren ikuspegi hotz hori galdetu dio.
<< Baina Haneke austriarra da ezta?>> -erantzun dio Moodysson-ek-
Beno iparraldeko europarra –kazetariak-.
<< Ez dut Suedia, Finlandia edo eta Austriaren arteko ezberdintasunak azaltzeko asmorik...>>.
Prentsaurreko orotan kazetari iluminatu bat azaltzen da beti. Horrelako egoerak behin eta berriro errepikatzen direla pentsatu dut. Moodyssonek prentsaurrekoan botatakoen artean hauek:
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Azkeneko galdera.
-Zure azken filmak zergatik izena du ¨Zulo bat nire bihotzean¨?
<<Filma zulo bat delako nire bihotzean>>.

4. topaketa ondartzan
Uhertzean. Oinez. Bere skate zapatilei begira. Pauso bakoitzeko istorio bat pentsatuko balu bezala. Tarteka gelditu eta olatuei begira geratzen zen. Gurutzatu ginen baina saiatu nintzen ez begiratzen. Horrezkero hari segika nengoela pentsatuko zuen.

I ran into the Swedish director more than once and in varying situations at the latest edition of the Xixon Film Festival. Coincidence brought us together more than once at official screenings, film theatres and on the beach. I, of course, went at it as a voyeur would. I anthropologically spied on the enfant terrible of contemporary cinema from behind the hidden safety of my sunglasses.

The First Meeting

At the festivals opening ceremony, at one end of the stage, waiting for the curtain to rise. The hood of his red sweater almost hides his face from view. He's jiggling around the corner of the stage in the Jovellanos Theatre like the way you'd see boxers warming up in the corridor as they make their way down to fight. Once the opening ceremony had finished, he sat in the seat next to me for the whole screening. He sat there with his hood up, looking bored, waiting for the twelfth round.

The Second Meeting

On Begoña Street. Twelve midday. Wrapped up in a big green Parka, he looked at his skating sneakers as he walked along. The great Lukas Moodysson, adored by film fans and critics alike, playing at not walking on the cracks in the pavement.

The Third Meeting

The press conference. A journalist asks him why Bergman, Kaurismaki, Haneke and other Nordic directors of such ilk have such a cold outlook on the world.

"But Haneke is Austrisan, isn't he?" answers Moodysson.

"Well, Northern European directors then?" Replies the journalist.

"I have no intention of explaining the difference between Sweden, Finland and Austria…"

There's always one wise-guy journalist at these press conferences. I can't help thinking that these situations happen over and over again. Some of the things Moodysson said during the press conference: "There are very few films that really know how to reflect what it is to be alive"; "Bergman and I are very different. He kept the child in him alive whereas I still carry around the teenager in me"; "Sweden is not an idyllic country. We are all a little bit psychopathic. Everything seems perfect but that's just show. We know that if we are rich it's because we have robbed the poor and the realisation of this leads us to bury our feelings. In Western countries there are two options only: be poor or a psychopath."

The last question.

"Why is your last film called "A hole in My Heart"?

"Because the film is a hole in my heart."

The Fourth Meeting

On the shore. Walking. Looking at his skate sneakers again. It's as if he was thinking up a new story with each step. He'd stop for a moment, and gaze at the waves. We crossed paths but I tried not to look. By then he must have thought I was following him…

Filmografia

Ingmar Bergman-ek, zine garaikidetik interesatzen zitzaion gutxia Moodyssonen lana zela esan zuenetik zama hori darama bizkar gainean 1969an jaio zen Lukasek. "Talk" laburmetraiaren ostean "Fucking Amal" liluragarria filmatu zuen. Ostean "The new country" eta "Together" etorri ziren. 2001ean "Terrorister" filmatu zuen, debekatua eta Suediatik ateratzerik ez dagoen pelikula apurtzailea. 2002. urtean etorri zen aldaketa "Lilya 4-ever" filmarekin. Ordura arte irtenbidea zuten bere filmen protagonistek hemen guztiz galduko dute. Itxaropen eza eta zulo beltzaren sakontzea da bere azken lana, "A hole in my heart". Inor epel utziko ez duen pelikula bortitza.

Films

Since Ingmar Bergman said that the little from contemporary cinema he was interested in was the work of Moodysson, the 1969-born Lukas has carried that weight around on his back.

After the short film "Talk", he filmed the fascinating "Fucking Amal". Afterwards, he made "The New Country" and "Together". He made the hard-hitting "Terrorister" in 2001. It was banned and cannot be taken out of the country. Change came with "Lilya 4-ever" in 2002. The characters in his films always had a way out until then. Now they lose everything. A total lack of hope and digging deeper into the black hole is the meat and potatoes of his latest film, "A hole in my heart". This violent movie will leave no-one untouched.

polaroid hospital

Tutu bat eskumuturretik dudala, ez nago batere eroso. Okasioa ezin hobea da ordea argazki bat egiteko. Nere, alboan duzun kamara hori hartuko al zenuke mesedez? Jarri gurpiltxoa P-n eta argazki bat beso honi mesedez…

I don't feel comfortable at all with a tube hanging from my wrist. The occasion, though, is perfect to take a picture. Nere, would you take that camera? Put the wheel in P position and take a picture of this arm…

Ospitaletako paretek badute dekorazio beharra. Besoaren argazkiak lagunduko al du horretan?

The walls of this hospital need to be decorated. Will the picture of the arm help?

testua & argazkiak / by: igor etxabe

Norbait bisitan etortzen bada ere, logela zenbakia jakin dezala behintzat.

If someone comes to visit me, he should know at least my room number.

Norbait… Inor gogoratzen ote da nitaz? Hemen nagola, tutu eta guzti! Deitu egin beharko diet noiz datozen jakiteko.

If someone… does anybody remember me? Now that I am here with a tube. I will phone them to know when they are coming.

Ez ama, ez nago larrialdietan, 240. logelan baizik, esan dizut ba lehengo argazkian. Tira, ea etortzeko modurik egiten duzun, mimo beharrean nago eta.

No mum, I am not in the ER, but in room 240. I told you before in my pictures. Hey, hope you can come to see me; I need you to pamper me.

240. logela nola egongo da ba hirugarren solairuan! Jaitsi zaitez hortik bigarrengora igogailuan.

How can room 240 be on the third floor? Go down to the second floor by elevator.

Noizbait ikasi beharko dugu ba isilik hitz egiten. Ospitale guztiak ez du zertan jakin beharrik esaten ari garena. Badakit aspaldi ez dugula elkar ikusi baina altu hitz egiteagatik ez ditugu gauza azkarrago esango!

We should learn how to speak in silence. Everyone in the hospital is listening to our conversation. I know we haven't seen each other for a long time, but speaking out loud won't make us speak faster.

Zu etorri bitartean Nere-k egin dit konpainia pixka bat, baina izugarri aspertu naiz, ikusi bestela zenbat irakurri dudan.

Until you came, Nere was here with me, but I got really bored. See how much I read.

the balde

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photo / argazkiak: CR & FH
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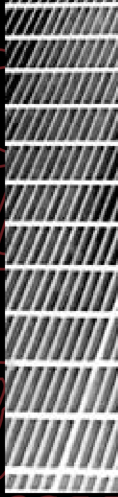
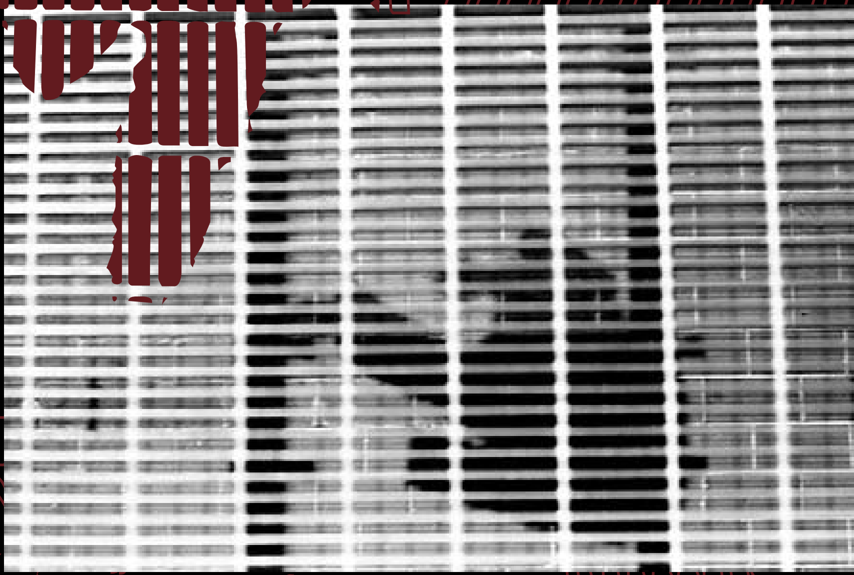
testua-argazkiak / text-shots: **william shakespeare - allende arnaiz**



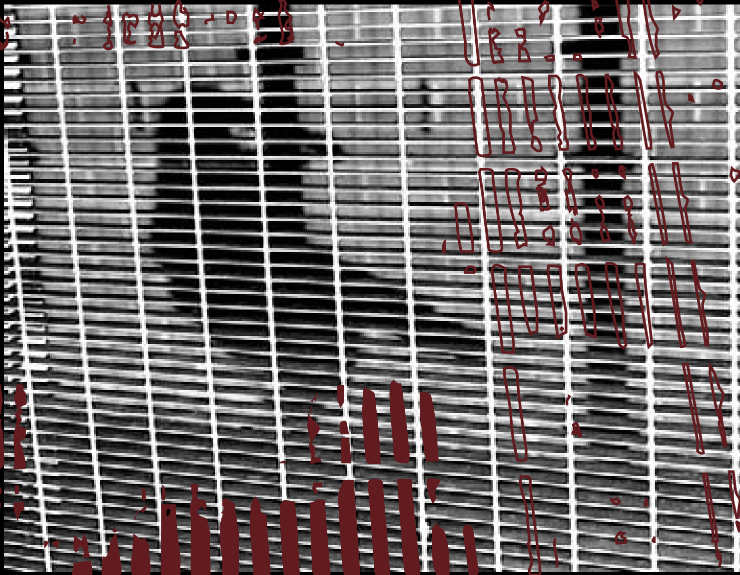
macbethek
peter panen itzala aurkitu zuenekoa

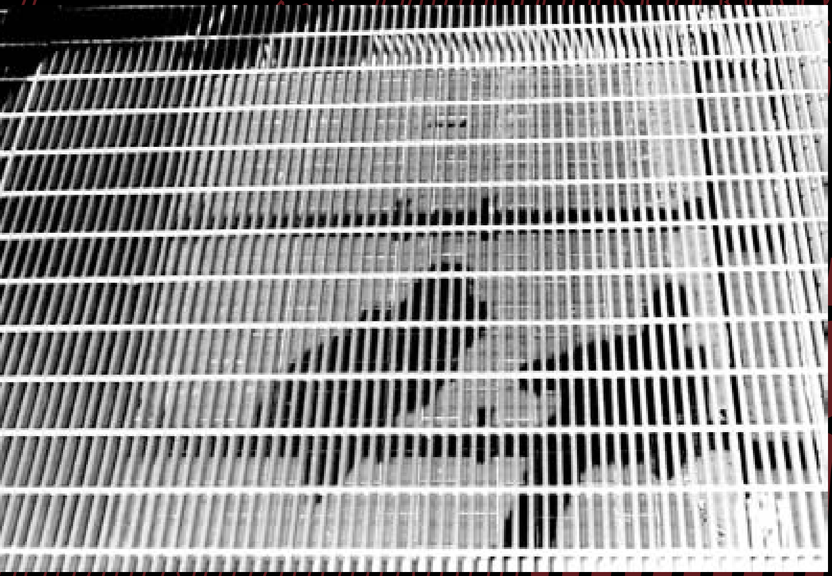


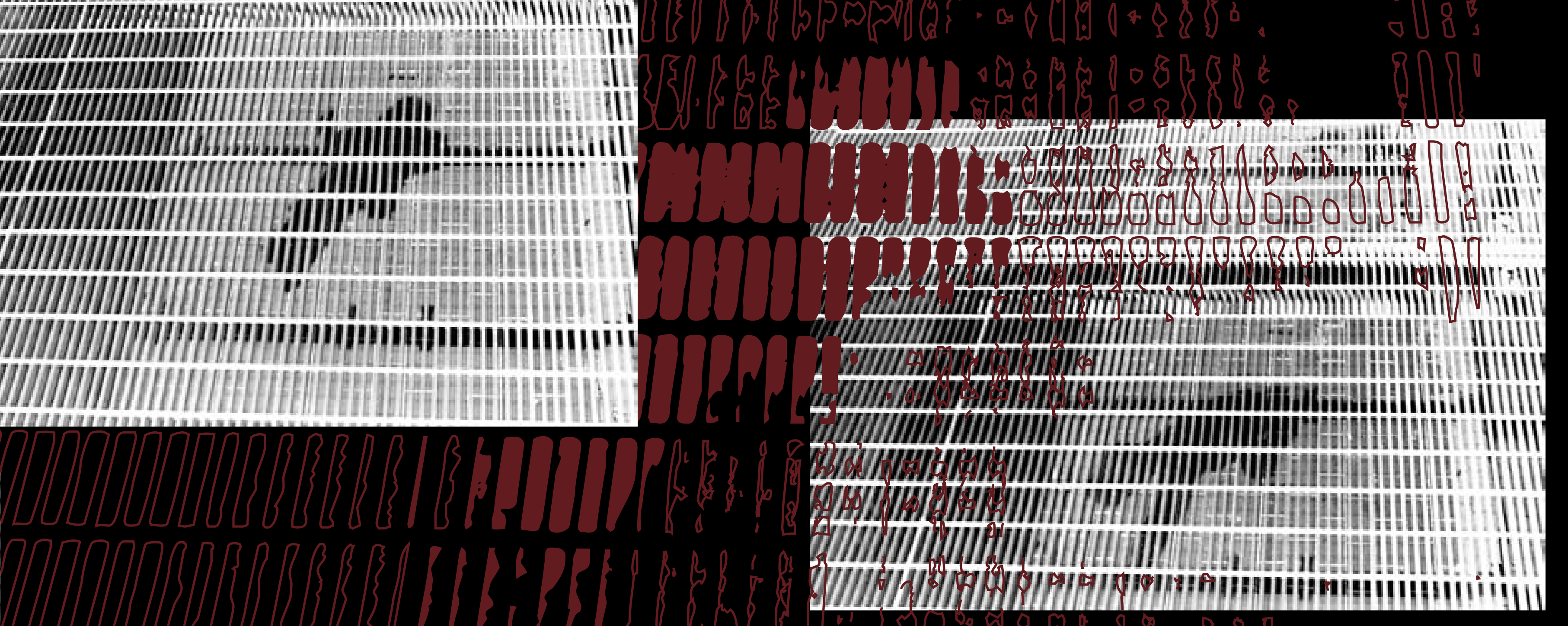
macbeth: geroago hil behar zuen. bihar, eta bihar, urrats laburrez goaz, egunik egun, aurremandako denboraren azken silaba arte. itzal zaitez, itzal zaitez kandela laburra! bizitza itzal ibiltaria da soilik, aktore traketsa, zeina bere astia deino eskenatokian higatzen eta harroputzen den, gero desagertzeko.

gazteluaren inguruka ari dira erroiak, artega ikaratzen dira hostoak, haizearen sekretuen jakile, mezularia sar dadin jo dituzte turutak, eta herdoil hotsaz zabalduko dira ateak.

macbeth: mihia erabiltzeko bazatoz, esaizu arin zeure istorioa.
peter panen itzala: eztaukat mihirik, ez eta istoriorik ere, ez bait dago itzalik gabeko inor, inor gabeko itzalik bai ordea.





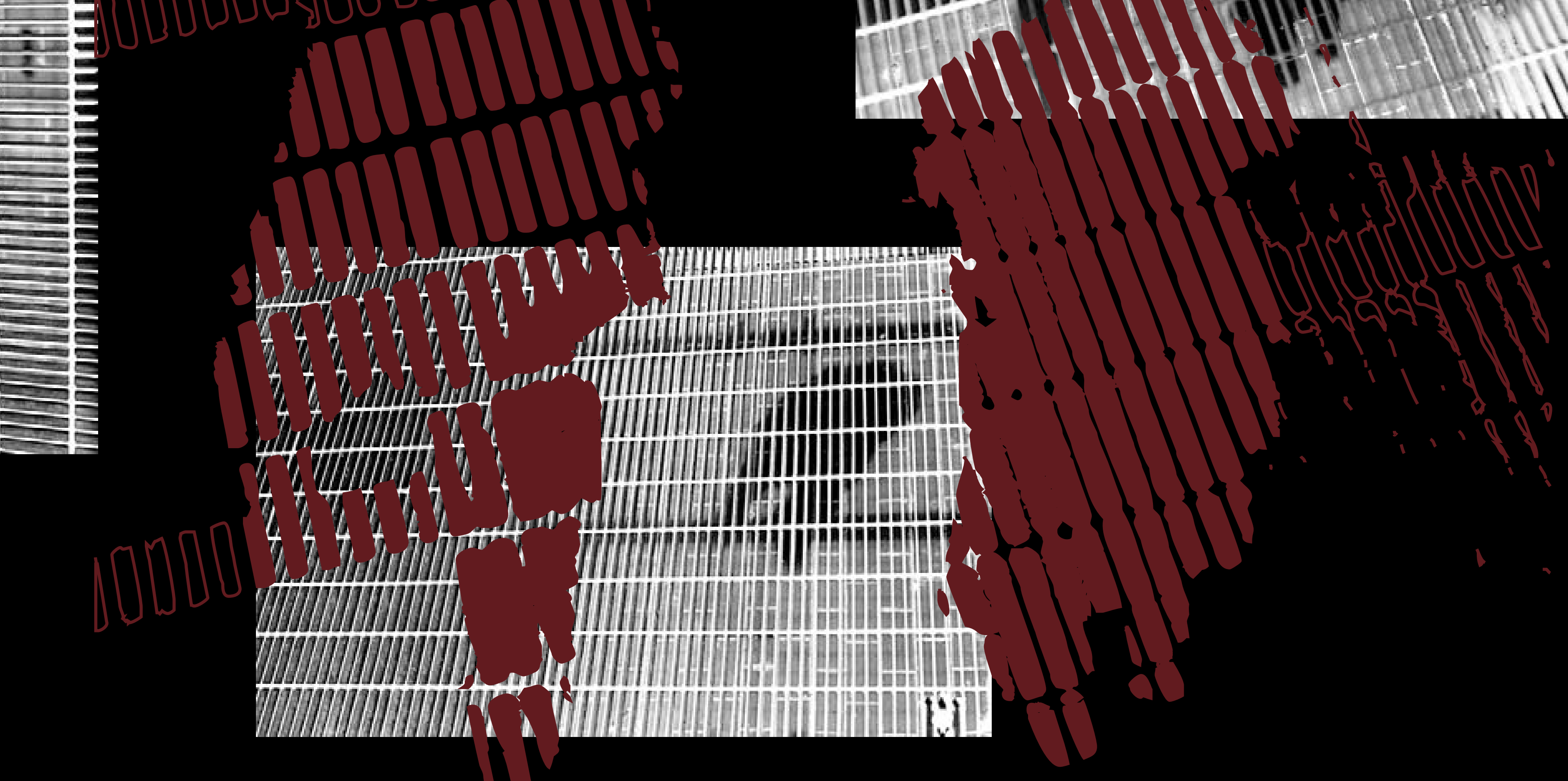


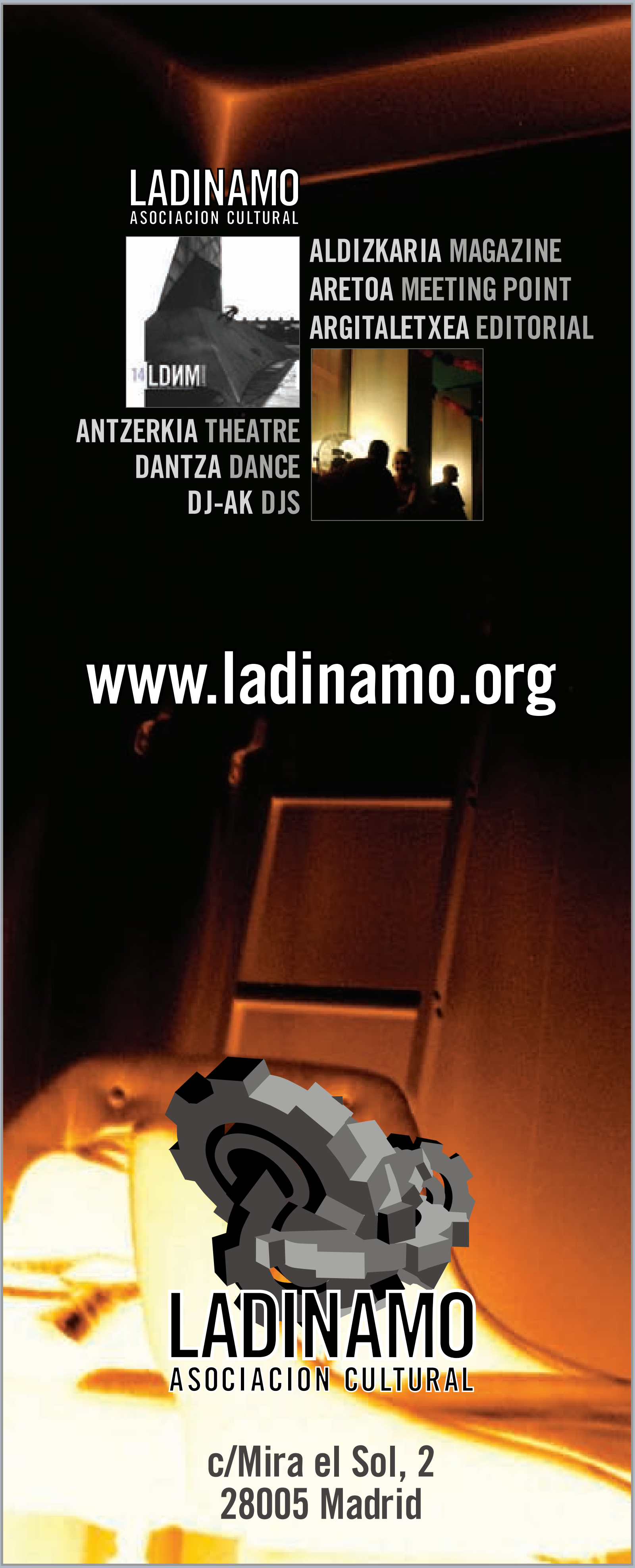
the one about macbeth finding peter pan’s shadow

Macbeth: He was going to die later on. Tomorrow, and tomorrow, we totter onwards, day by day, onwards towards our predestined last syllable of time.
Burn yourself out short candle! Life is but a moving shadow, a bad actor whose time on stage eventually descends into conceitedness, to later disappear.

The crows flutter around the castle, the leaves on the trees shake in fear, knower of the secret wind, the bugles sound to welcome the messenger, and the gates swing open in rusty noise.

Macbeth: If it’s your tongue you’ve come to use, make quick with your tale.
Peter Pan’s shadow: I have neither tongue nor tale to tell, for there is nobody without a shadow, yet there are shadows belonging to nobody.

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dave cooper

haragia komikietan

flesh in comics

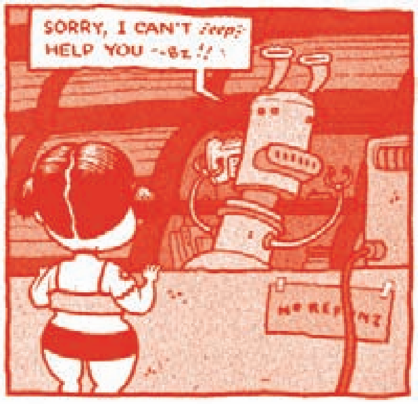
2004. urteko bukaeran La Cupula argitaletxeak eskaini ohi digun beste bitxi horietako bat karrikaratu zuen: Succión; El estatus de Basil (Suckle; the status of Basil). Dave Cooper Kanadiarraren lanetariko bat.

Dave Cooper irudi errealistatetatik ikonografiara aldentzen da, gero ikono moduan sortutako pertsonai horiei izugarrizko bolumena eta testura emateko. Cooperren komikietan istorioaz gain haragiak, begiek, izerdiak ezartzen dute giroa. Protagonista larri baldin badabil izerdi potoloa eroriko zaio kopetatik, muxuak hezeak izanen dira, animali zein landareak ezin organikoago, ipurdiak mamitsuak, malkoak potolo, hortzoiak gorri gorriak eta emakumeak… emakumeak sentsualak, gogorrak, zatarrak, agintariak, jatorrak eta xamurrak. Izan ere Cooperren komikietan emakumeek leku berezia izaten dute (bere margoetan ere, kanadiarrak, komiki eta ilustrazioetaz gain oleo margoak saltzen bai ditu). Emakumeek ipurdi eta hanka handi eta zabalak izaten dituzte, nolabait Robert Crumbek egingo lukeen moduan, baina kasu honetan garrantzi gehiago dute historian. Protagonista gizona izan ohi bada ere, nahiko inozo eta gizajo agertzen zaigu eta emakumeak dira gehienetan bere deabru eta aingeru, bere beldurren sortzaile eta bere amets gaiztoak baretzen dutenak, edo nolabait bidea argitzen diotenak.

Cooperren istorioetan, fantasiazko etorkizunean girotua egoteak bezainbeste garrantzia du sexuak. Askotan gaixotasuna, trauma eta bortizkeria ageri direlarik, umeenganako bortizkeria barne. Batzuetan bera ere burutik oso sano ez dabilela dirudi ere, baina hari egindako elkarrizketaren bat irakurtzen baduzue burua bere lekuan duenaren dudarik ez zaizue geratuko. Egia da gai guzti horiek ukituta, zaila dela gauzak naturaltasun batean mantentzea, berak egiten duen moduan. Burua sano mantentzeko irtenbidea izango da komikia?

Ez da Dave Cooper-en lanaz disfrutatu dezakegun lehenengo aldia, izan ere aurretik La Cupulak berak Escombros; el status de Knuckle (Crumple; the status o Knuckle) eta Dan & Larry argitaratu zituen Brut kolekzioaren barne eta, azpimarratzekoa da, egungo egoera ikusita, oso prezio eskuragarrietan argitaratu izana.

testua / by: txo!?



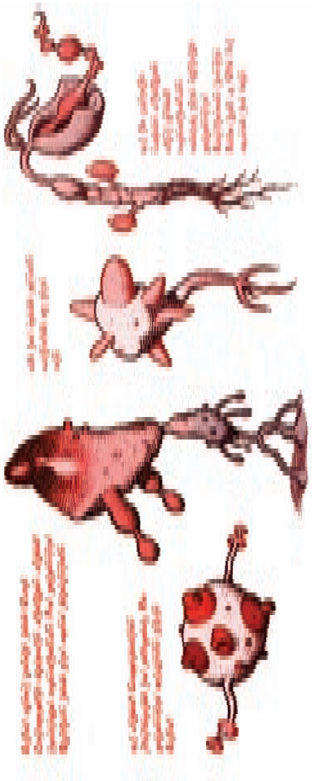
At the end of 2004, "La Cúpula" publishing house published one of those little treasures that it usually offers: "Succión; El estatus de Basil" ("Suckle, the Status of Basil"), one of Canadian Dave Cooper's works.

Dave Cooper moves away from realistic works towards iconography and then provides volume and texture to the characters created before in an icon shape. In Cooper's comics, apart from the story, it is the flesh, the eyes and the sweat that set up the context. If the main character is worried, a round bead of sweat will fall from his forehead; kisses are damp, animals and plants organic, bottoms are fleshy, teardrops are round, gum tissues completely red and women… women are sensual, strong, ugly, authoritarian, nice and soft.

However, in Cooper's comics, women have a special place (as well as in his paintings; this Canadian drawer, apart from his comics and illustrations, makes a living by selling oil paintings). Women usually have wide bottoms and legs, the way Robert Crumb would do, but in this case, they are more important within the story. Even when the protagonist is male, he is quite silly and wretched. Women play the role of devil and angel, create his fears and calm his nightmares. Women illuminate his path.

The fact that Cooper's stories are set in a future of fantasy is as important as sex. Disease, trauma and violence are often present, even violence towards children. Sometimes, it may seem he is insane, but if you read one of his interviews, you will be sure he is not; for it is quite hard to keep simplicity when dealing with this kind of topics. Is comic a way to stay sane?

This isn't the first time we approach his work. "La Cúpula" has already published "Escombros; el status de Knuckle" (Crumple; the status of Knuckle) and "Dan & Larry", as part of Brut collection. Considering today's economic situation, these are remarkably cheap.



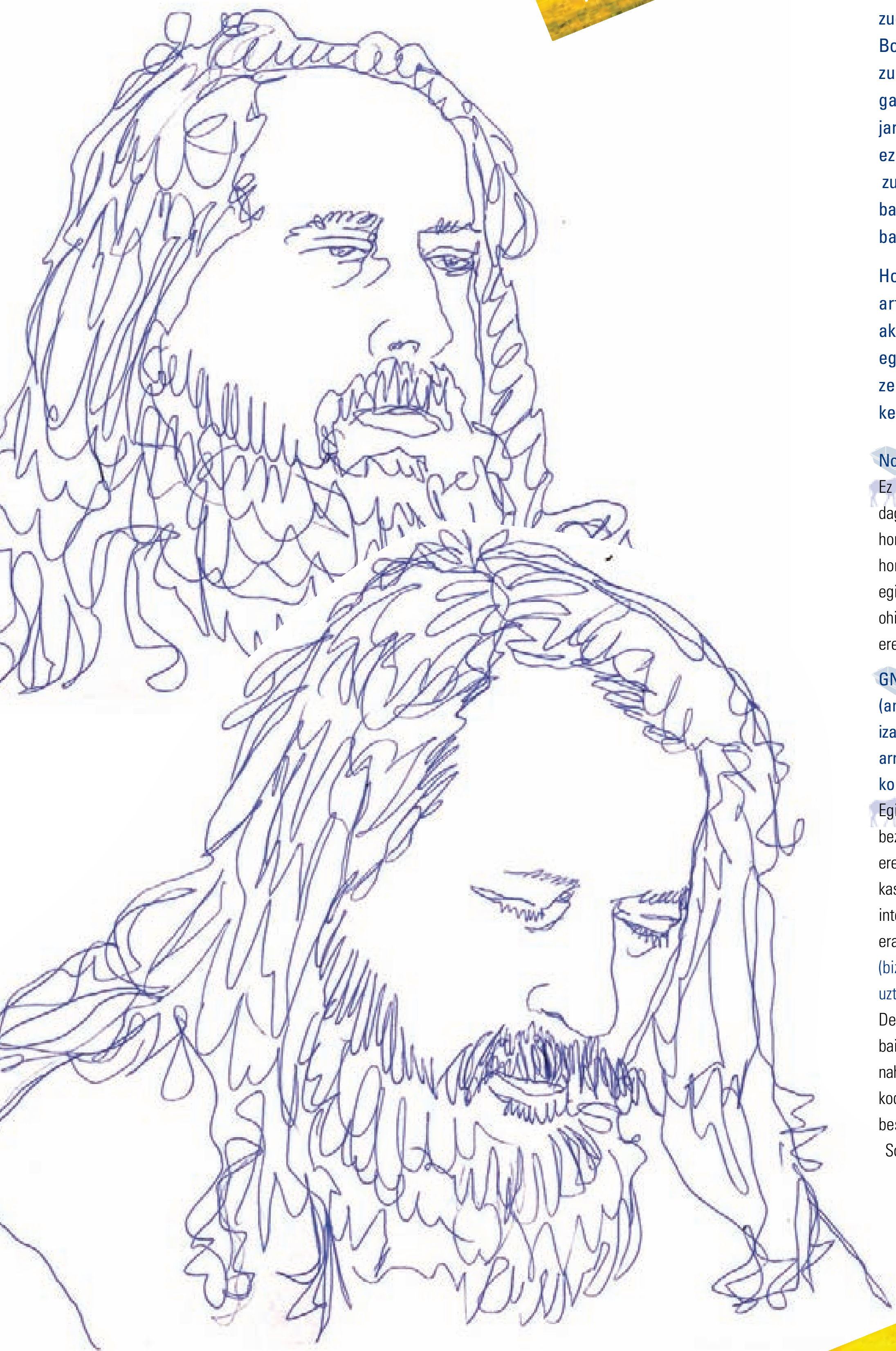
www.davegraphics.com

richard stallman

testua / by: iñigo martinez

Richard Stallman software librearen mugimenduko buru ikusgarrienetarikoa da. Izan ere, bera dugu mugimendu honen sortzailea, duela 20 urte pasata GNU proiektua martxan jarri zuenetik. Bere kurrikulumak "jenio" batena dirudi: Harvarden ikasi zuen, Bostoneko MIT mirestuan Inteligentzia Artifizialeko laboratoegian jardun zuen sistema eragileen garapenean, tartean Emacs testu editorea garatuz, 1984an dena alde batera utzi eta GNU proiektua martxan jartzeko alde egin zuen arte. Software librearen mugimenduak asko dio ezkertzeko. Badira urte batzuk programatzeari uko egin ziola. Geroztik zuzentzen duen Free Software Foundation elkartearen izenean munduan barna harat hunat dabil software librearen ebanjelizazio lanean apostolu baten moduan.

Hori bai, berarekin elkarrizketa labur bat nahikoa da bere lorpenen artean berri bat eransteko, mitoak akatzea. Alegia, bere lorkuntza akademikoak zein programazioan eta software librearen sustapenean egindako lan erraldoia eklipsatzen ditu bere garbitasun falta, jokamolde zeken eta solaskidearekiko begirune txikiarekin. Batak ez du bestea kentzen, baina distantziatik bere lana miresgarriago da.



Nola ikusten duzu GNU/Linux sistemaren garapenaren egoera une honetan.

Ez dakit nork irabaziko duen, software libreak edota pribatiboak. Hori denon esku dago. Inertzia handia dago, berezkoa, erabiltzaileek daukatena orain arte programa horiek erabiltzeagatik. Baina bestetik, Microsoft lan handia egiten ari da inertzia hori areagotzeko, mundu osoan barna instituzio ezberdinekin hitzarmen bereziak eginez. Eskoletarako programak doan ematen ari dira, ikasleek euren programekin ohitzeko. Baina eskolatik kanpo programa horiek ez dira debalde. Lehen droga dosia ere oparitzen ohi dizute.

GNU/Linuxen garapena zerbitzarietan eta zenbait eremu espezializatuetan (animazioa, superkonputazioa...) gainontzeko eremuetan baino azkarragoa izan da. Urtero hitz egiten da GNU/Linux sistemaren jauzi masiboaz erabiltzaile arrunten ordenagailuetara, baina oraindik ez da halakorik suertatu, erabiltzaile kopurua emeki haziz badoa ere.

Egia da duela urte gutxi batzuk arte GNU/Linux sistemak ez dituela eduki behar bezalako interface grafiko on eta erabilgarriak. GNU/Linux sistema ez zen behin ere zuzenduta egon aipatzen dituzun alor jakin horietara, baina interface grafikoaren kaskartasunak bere erabilpena nagusiki eremu horietara mugatu zuen. Egun ordea, interface grafiko egokiak ditugu, Windowsekoak bezain atseginak eta hortaz edozein erabiltzailearentzat erabilterrezak.

(bizarrako ile batzuk kentzen ditu pentsati, pilotatxo bat egin eta mahai gainean uzten ditu, natural natural)

Dena den software librearen abantailak ez ditugu alor teknikora enfokatu behar, baizik eta erabiltzailearen askatasunera. Programa guztiek dituzte akatsak, batzuek nahita egindakoak, baina guztiek nahi gabe egindakoak. Software libreak erabiltzaileari kodea ezagutzeko askatuna, kode hori zuzentzeko zein hobetzeko askatasuna eta beste edonori kode hori baldintza berdinetan luzatzeko askatasuna ematen dio. Software pribatiboak beti murrizten du erabiltzailearen askatasuna. Esate baterako, prentsarako askatasunak ez du erran nahi denok egunkari bat argitaratu behar dugunik, baina bai ordea aukera hori eskubide bat dela.

richard stallman

Richard Stallman is one of the best known faces in the free software movement. He is one of the founder members of the GNU project that was set in motion 20 years ago. When you take a look at his curriculum vitae, the word 'genius' springs to mind: he studied at Harvard and he worked on developing operating systems – by that time he developed the editor Emacs – at the prestigious Boston MIT Artificial Intelligence laboratories until 1984 when he dropped everything and got involved in the setting up of the GNU project. The free software movement has a lot to thank him for. He hasn't been involved in programming for a few years now. Since then he has travelled all over the world like an apostle spreading the evangelism of free software in his role as director of the Free Software Foundation.

That said, a short interview with him is more than enough to add another achievement to the long list he has already accumulated; that of myth-killer. His questionable hygiene, bad manners and disdain for the person speaking to him eclipse his academic and programming achievements as well as the huge work he has done in support of free software. One doesn't take from the other, but it's much easier to admire his work from a distance.

How do you think development of the GNU/Linux system is coming on at the moment?

I don't know whether free software or private software will win out in the end. That's in everybody's hands. There's a lot of natural inertia out there that comes from users using these programmes. Add to this that Microsoft do a lot of work on encouraging that inertia by signing special agreements with different institutions all over the world. They're giving away programmes to schools, so that students get used to using their products. But those programmes aren't free once you get outside school. They give you your first dose of drugs for free.

The development of GNU/Linux in servers and other specialised areas (animation, supercomputing…) has come on faster than work in other areas. Every year we hear talk of how GNU/Linux is going to take the jump to everyday users' computers, but it still hasn't happened, even if the amount of users is slowly growing.

It's true that until a few years ago the GNU/Linux system didn't have the good user-friendly graphics and interface that it should have had. The GNU/Linux system has never focused on these areas that you mention, but the use of these poor graphics was basically limited to those areas. Nowadays, on the other hand, we have proper interface graphics. There as comfortable and as user-friendly as those found in Windows.

(he thoughtfully tugs a few loose hairs from his beard, rolls them up into a little pile and leaves it on the table, as natural as you like)

Having said that, I don't think that we should focus the advantages of free software on the technical side of things. We should focus on the freedom afforded to the user. All programmes contain errors, some of them put there on purpose and some accidentally. Free software gives the user the freedom to access the codes, the freedom to correct and improve the codes and the freedom to pass those codes on to somebody else. Private software always restricts the freedom the user has. For example, the freedom of the press doesn't mean that we all have to publish a newspaper, but it does mean that the freedom to do so is there if we want to avail of it.

estekak
links

GNU proiektua/GNU project: www.gnu.org
Software librea/Free Software: www.gnu.org/philosophy/free-sw-html
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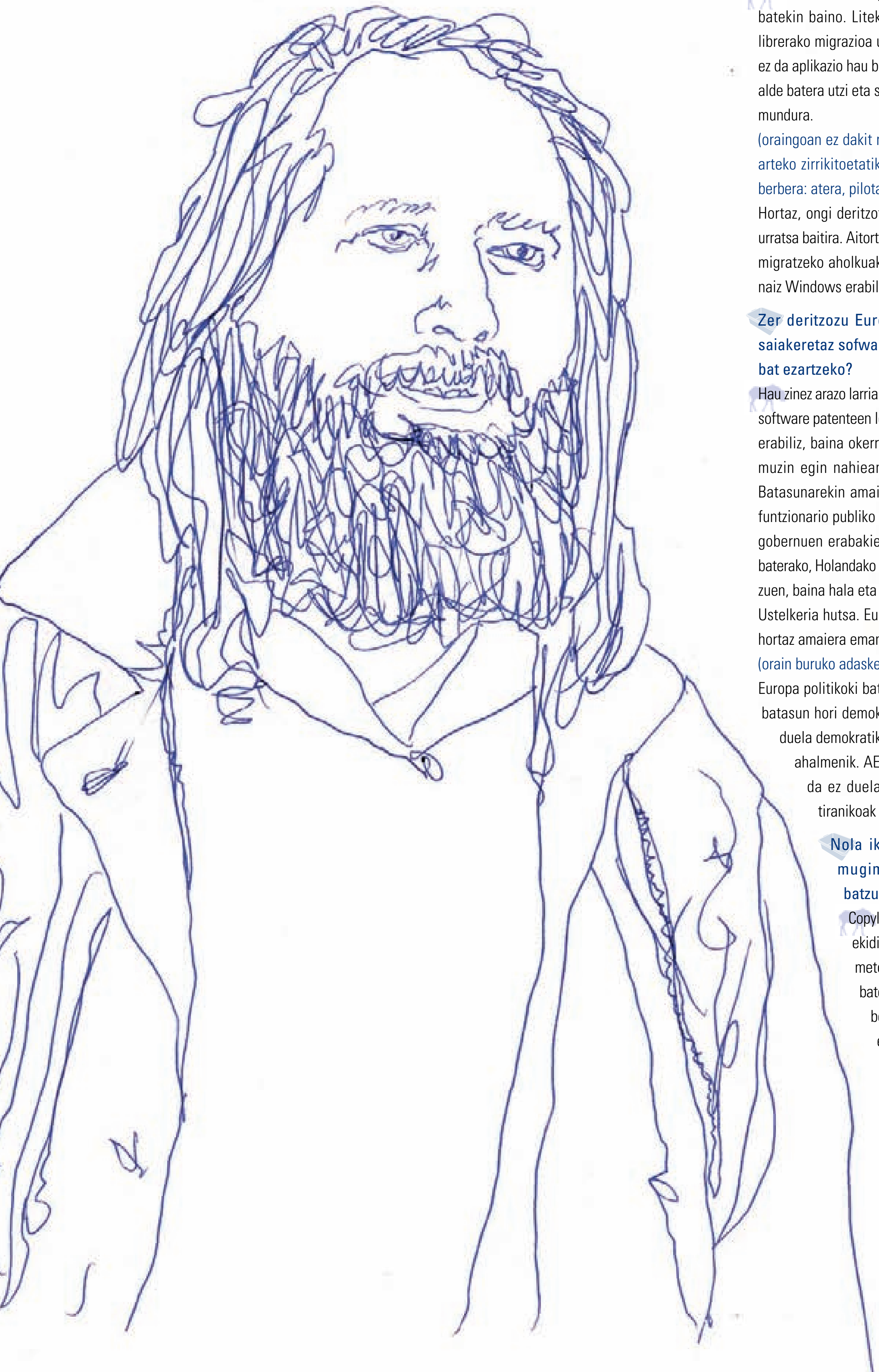


Zer nolako eritzia duzu Windows sistemarako gero eta popularrago diren Mozilla Firefox edo Open Office bezalako software libre aplikazioei buruz?

Hobe da Windows Open Officekin erabiltzea beste ofimatika pakete pribatibo batekin baino. Litekeena da erabiltzaileei errezago suertatzea software librerako migrazioa urratsez urrats egitea jauzi bakarraz baino. Baina afera ez da aplikazio hau beste honengatik aldatzea, baizik eta software pribatiboa alde batera utzi eta software librearekin lan egitera pasatzea, askatasunaren mundura.

(oraingoan ez dakit nondik ateratako txotx batekin bere portatilaren teklen arteko zirrikitoetatik ile gehiago harrapatzen ditu. Hauekin ere prozedura berbera: atera, pilotatxoak egin eta mahai gainean utzi, natural natural)

Hortaz, ongi deritzot programa horien erabilpenari, bide zuzenaren lehen urratsa baitira. Aitortu behar dut ez naizelaWindowsetik beste sistema batera migratzeko aholkuak emateko pertsonarik egokiena, izan ere behin ere ez naiz Windows erabiltzailea izan ; D

Zer deritzozu Europar Batasunean azken aldian egiten ari diren saiakeretaz sofwarearen eremuan AEBko bezalako patente sistema bat ezartzeko?

Hau zinez arazo larria da. Erraten duzun moduan Europar Batasuneko Batzordea software patenteen legedia onartzen saiatzen ari da mota guztietako jukutriak erabiliz, baina okerrena dena, Europar Parlamentuak hartutako erabakiari muzin egin nahiean. Hori antidemokratikoa da eta horregatik Europar Batasunarekin amaitu beharra dagoela aldarrikatzen dut. Ez da bidezkoa funtzionario publiko batzuek Europar Parlamentuaren eta Estatu partaideen gobernuen erabakien kontrako arauak indarrean jarri ahal izatea. Errate baterako, Holandako Parlamentuak software patenteen kontrako eritzia azaldu zuen, baina hala eta guztiz ere Holandako gobernua kontrakoa egiten ari da. Ustelkeria hutsa. Europar Batasuna demokraziarentzat arriskugarria da eta hortaz amaiera eman behar zaio.

(orain buruko adaskei iritsi zaie txanda...)

Europa politikoki bateratuaren ideia erakargarria deritzot, baina baldin eta batasun hori demokratikoa bada, eta egun agerikoa da itxura besterik ez duela demokratikoa. Europar Batasuneko legebiltzarrak ez du erabakitze ahalmenik. AEBn ezberdina da, sistema demokratikoa da, baina egia da ez duela behar bezala funtzionatzen, legebiltzarkideek lege tiranikoak onartzen dituzte, mediaren poterea mendera ezina da...

Nola ikusten duzu GNUk izan duen eragina Copyleft mugimenduan, informatikatik beste alor sortzaile batzuetara hedatuz?

Copylefta lan bat argitaratu eta bere erabilpenaren murrizpenak ekiditeko lanabes bat da. Baina ez dut xedea bezala ulertzen, metodo bat baizik. Horregatik ni ez naiz Copyleft mugimendu batetaz mintzo. Errate baterako ez dut uste musikan copylefta berdin berdin egokitu behar denik. Sorkuntza praktikoetan ez bezala, ez dut beharrezkoa ikusten lana eraldatzeko eskubidea. Aukera hori ematea ongi da, baina ez premiazkoa. Erabiltzaileek xede komertzialik gabeko kopia pribatuak egiteko eskubidea defendatzen dut.

What do you think of the increasingly popular Mozilla Firefox and Open Office software libre applications for the Windows system?

It's better to use Windows with Open Office than with other private desktop productivity programs. The fact is that it's much more probable that people will start using free software in gradual steps rather than jumping in head first. The question here is not to use one application instead of another but rather to get people to abandon the use of private software and to start using free software, to move over to that world of freedom.

(this time he pulls out a toothpick from god knows where and digs out a few more hairs from in between the gaps in the keys in his laptop. He goes through the same procedure with these hairs: pulls them out, rolls them into a ball and drops it onto the table, as natural as you like)

So, I think it's a great idea to use those programmes because they are the first steps down the right road. I must admit though, that I'm not the best person to be giving advice on changing over from Windows other systems because I have never once used Windows.

What do you think of the European Union's recent efforts to introduce a patenting system, much akin to the one in The States, in the area of software?

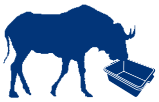
This is a really serious problem. As you have pointed out, the European Union Commission is trying to get a law passed on software patenting system by using all kinds of dirty tricks, the worst of which is the fact they are trying to go against a decision taken by the European Parliament. That's antidemocratic and that's why I support the disbanding of the EU. It's not right that a few public civil servants can introduce laws that go against decisions taken by the European Parliament and the governments of its member states. For instance, the Dutch Parliament came out against patenting software but the Dutch Government is doing exactly the opposite. Total corruption. The European Union is danger to democracy and it should be dismantled.

(time to gut stuck into the hairs on his head…)

The idea of a politically unified Europe appeals to me, but only if that union is democratic. And the truth is that what we have now is democratic only in appearance. The EU parliament has no real power of decision. It's different in the USA, you've got a democratic system there, but it's also true that it doesn't work as well as it should. Members of Congress and the Senate pass tyrannical laws, the power of the media is uncontrollable…

Moving away from computing to other areas of creativity, what kind of effect do you think GNU has had on the Copyleft movement?

Copyleft is a tool that helps avoid user restriction of published work. But I see it as a means rather than as an aim in itself. That's why I never comment on the Copyleft movement. For example, I don't think that copyleft should be approached the same way in music. Unlike in practical creativity, I don't think it's absolutely necessary to allow people access to change what has been created. It's nice to give people that opportunity , but I don't view it as a must. I defend the rights of users to make private copies once there is no commercial benefits being looked for.



euskadi, ven y cuentalo

Stallman jauna berriki izan genuen Euskalduna Jauregian SPRIren eskutik. Richardek honako pasadizo xelebre hau idatzi du bere webgunean: www.//agia.fsf.org/rms-blog/entry-20041223

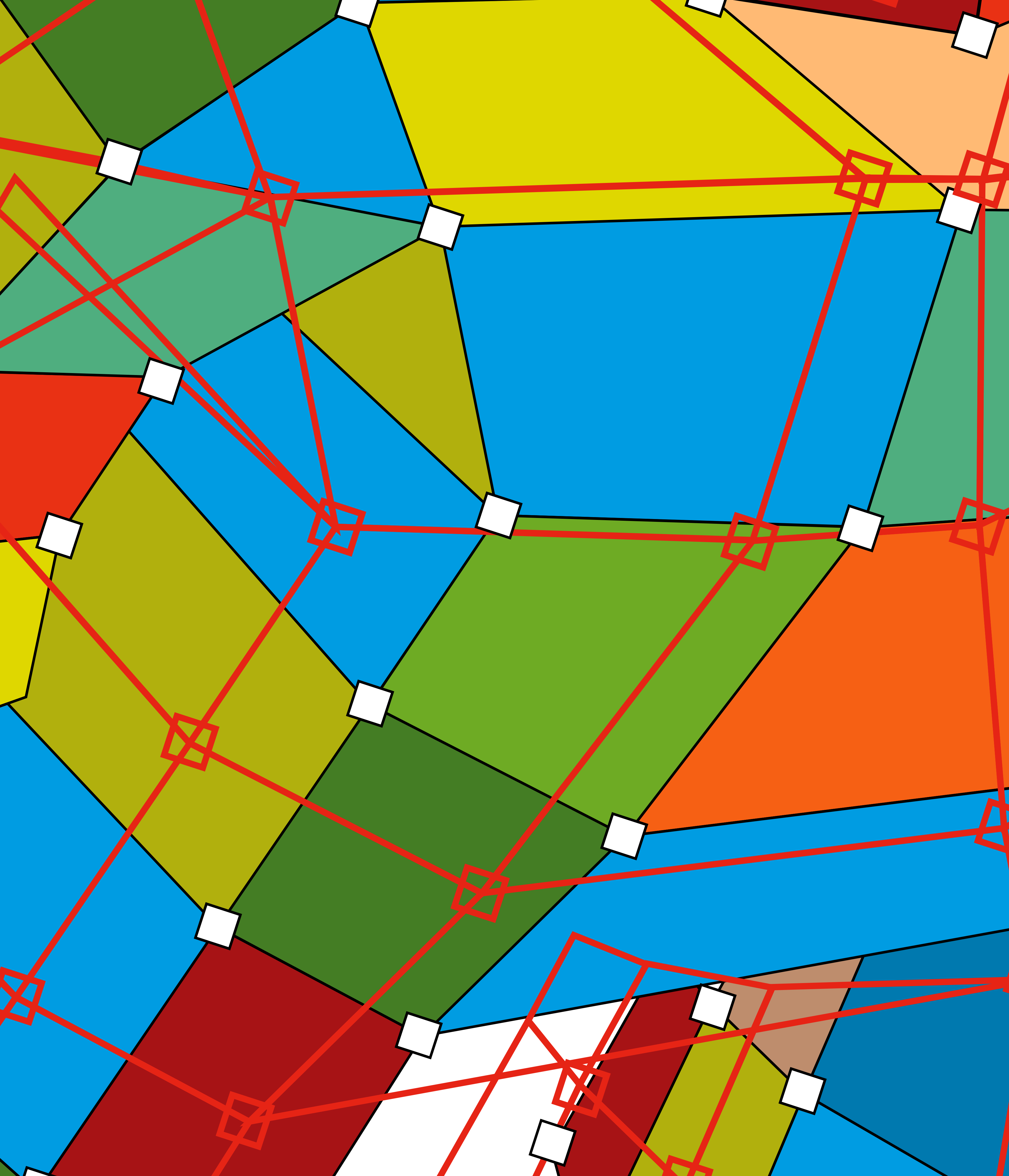
...Bilbon emandako hitzaldiaren ondoren, zeina Eusko Jaurlaritzak software librea enpresetan sustatzeko antolaturiko ekitaldi baten barruan baitzen, antitrioiek hainbat oroigarri zituen poltsatxo bat oparitu zidaten – ene irudiz, bisitari atzerritarrari zonaldea ezagutzera emateko pentsatuak (ziurrenik, nik uste, kanpoko inbertsioak erakartzeko asmoarekin). Biharamunean, abiatzeko prest nengoelarik, poltsako opariak irekitzen hasi nintzen. Tartean Kepa Junkera euskal musikari famatuaren CD bat zegoen. Izena ezaguna zitzaidan, ez ordea musika. Eta jakin minez nengoen. Baina CDaren azalak "Copy Control" zioen. Susmagarria. Kontrazalean berriz, hainbat hizkuntzetan ohartzen ninduten diskoak Windows eta Mac sistemetan badabilela. Ez zuen inon esaten GNU/Linux sisteman software librearekin funtzionatzen ez duenik, baina begi bistakoa zen. CD akatsdun bat oparitu zidaten!... Diskoa oparitu zidan pertsonari itzuli nion honako aholkuarekin: "Hemen duzu etsaiaren aurpegia. Mesedez itzuli CDa erosi zenueneko dendara eta dirua berreskuratu, ez dezaten hemendik inongo etekinik atera eta arren, ez erosi CD akatsdunik!

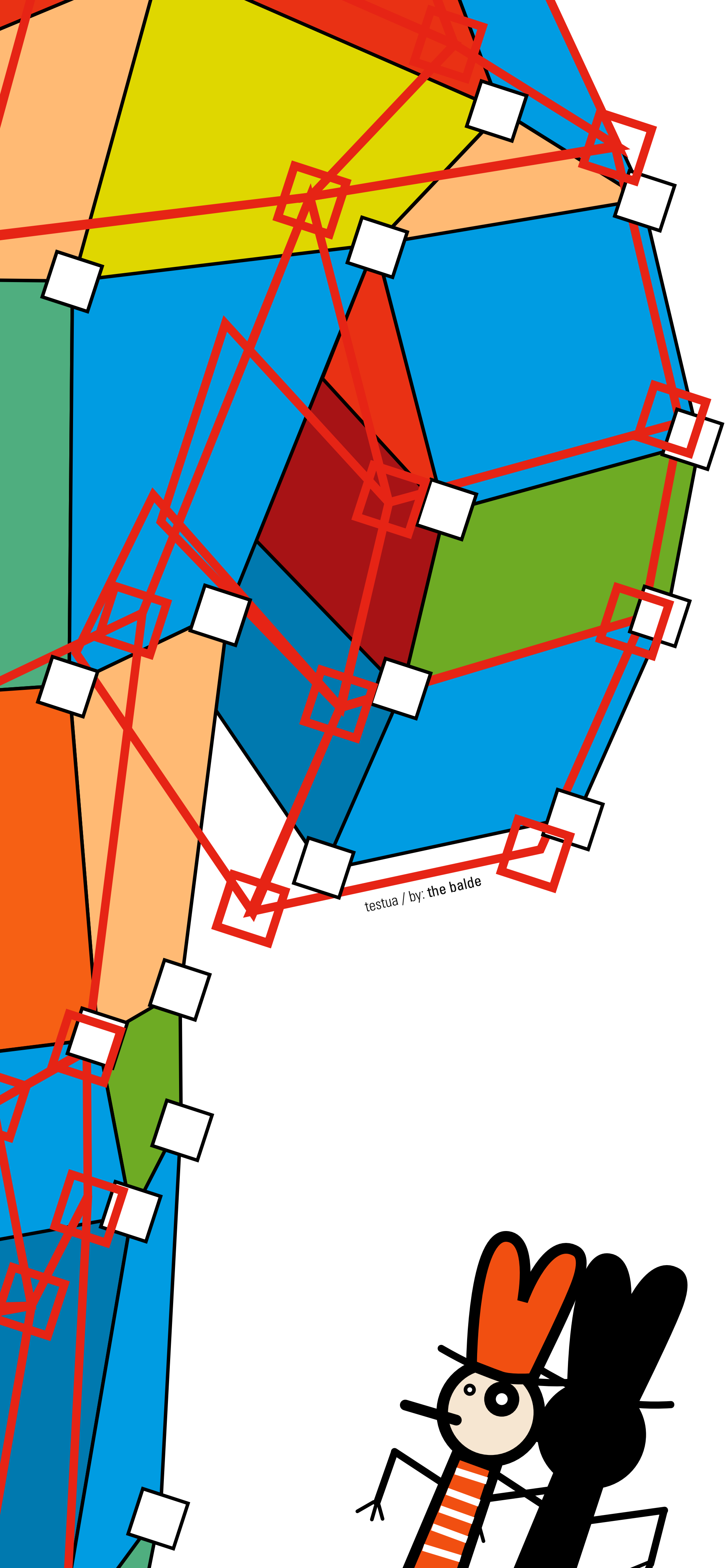
We received Stallman in Bilbo invited by the SPRI. This is what he wrote in his web:

"After my speech in Bilbao, part of an event sponsored by the Basque region's government to promote free software in local businesses, my hosts gave me a bag with a few gifts--designed, I would guess, to introduce the visiting foreigner to something about the region (mainly with a view to drumming up business, I think). The next morning, as I was getting ready to leave, I unpacked the bag. One of the gifts was a record of music by Kepa Junkera, a well-known Basque musician. I had heard the name but never heard his music, and I wanted to listen. But the front of the box said "Copy Control". Suspicious, I read the back of the box. In several languages it told me that the record could be played on Windows and Mac systems. It didn't say that the record can't be played on GNU/Linux systems with free software, but it wasn't hard to deduce that implication. They had given me a Corrupt Disk as a gift!

I think this was the first time I actually held one in my hands. How ironic. I had mentioned the EUCD in my speech, and how the unavailability of DeCSS could in itself convince millions of people to reject free operating systems, but I don't think I specifically mentioned about Corrupt Disks. I would have mentioned them if I had suspected I'd be given one.

I handed the disk back to the person who had invited me, saying "Here you see the face of the enemy. Please bring this back to the store and get your money back, so they won't get any profit from this--and please don't buy Corrupt Disks!"





testua / by: the balde

animac arteleku

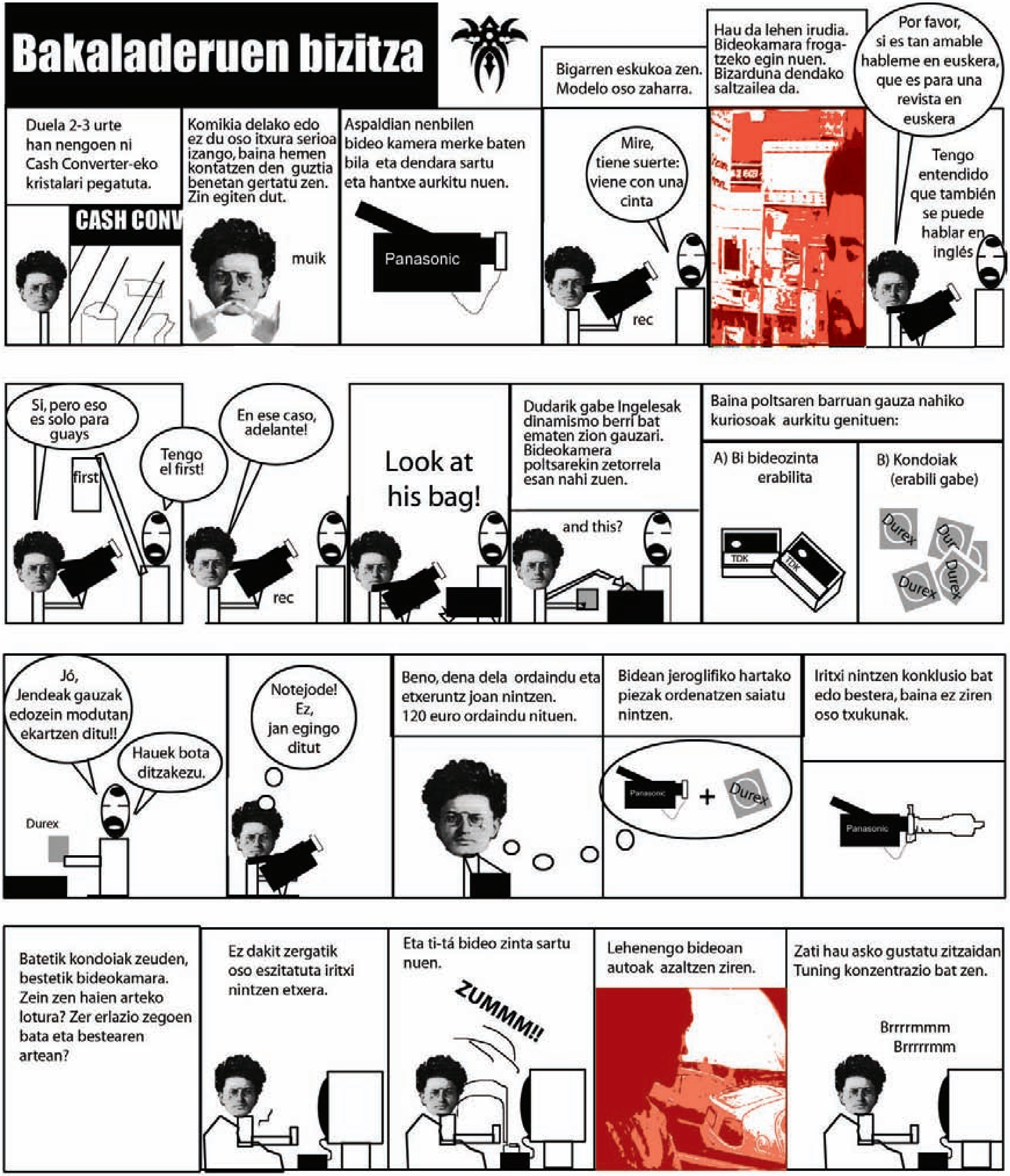
Otsailaren 24tik 27ra, Lleidan Animac ospatuko da. Astebete beranduago, aurtengo edizioko animazio bilduma eta proposamen interesgarrienak Artelekun ikusi ahal izango ditugu. Martxoaren 1etik 5era Roger Rabbit eta bere koadrilak Arteleku Toon Town bihurtuko dute.

Animaziozko zinemaren planeta zeharo aldakorra da. Aldaketa hauek hala ere badute abantailarik. Ez dira mila kilometrotara bidali ostean krater ilun batean erortzen diren modulu espazialen modukoak. Atzera, oinarrietara, abiapuntura badute itzultzerik. Hau da, ez da beste hainbat alorretan bezala atzera begiratzeari uzten. Teknologia berrienek bat egiten dute animazio tradizional eta sinpleenekin. Film bakoitzeko Pixar-ek erabiltzen dituen hamaika ordenadoreek ez diote lekurik kendu super 8an, fotogramaz fotograma grabaturiko animazioari.
Bederatzigarren ANIMAC honetan Vuk Jevremovic, Christine Panushka, Gul Ramani , Brett Ingram , Alex Mendizabal eta Blanca Palouren lanen aniztasun eta aberastasuna erakutsiko dizkigute. Lan ohikoenengatik hasi eta animazio disziplinaren mugan dauden piezak izango dira ikusgai. Guztiek dutelako amankomunean izateko arrazoi bera: denbora erabiliaz fotograma manipulatu eta arte adierazpen gisa aurkeztuak izatea.
Indiako animazio zinema eta silueten bidez eginiko animazioak, aurten jasotako lanen erakustaldia, esperimentazioa, atzera begiradak eta azken urteko emaitzarik interesgarrienak gozatuko ditugu aurtengo Animac-en.

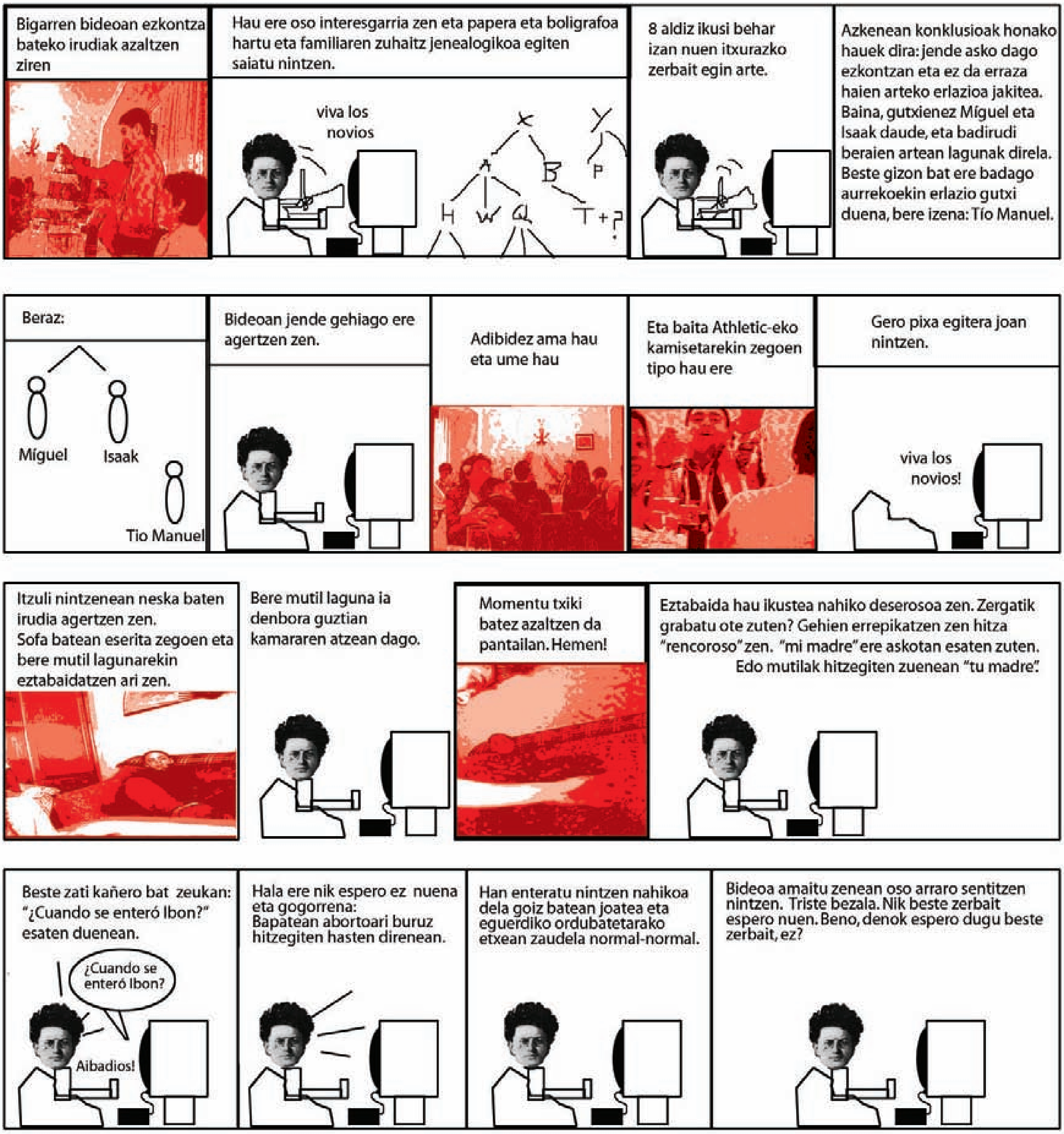
February 24 to 27. Lleida. Animac animation festival. A week later, some of the films and the most interesting projects will be shown and experienced in Arteleku. From the first day of mach until the 5th Roger Rabbit and his friends will turn Arteleku into Toon Town.

The animation film planet is completely changeable. However, these changes have some advantages. They are not like the space units that are sent thousand kilometers far and land in an unknown crater. They can return to the starting point, to the basis because they never stop looking back, unlike many other fields. New technologies and traditional, simple animations come together. The eleven computers that Pixar use for each film cannot replace the animation recorded photogram by photogram in a super 8.
In the ninth ANIMAC festival, Vuk Jevremovic, Christine Panushka, Gul Ramani, Brett Ingram, Alex Mendizabal and Blanca Palou will show their rich and complete works. People will enjoy typical projects along with those which belong to the margins of the animation discipline. All of them have one common feature: they manipulate photograms in terms of time and show them as interpretations of art.
In this year's festival, enjoy: Animation films from India, animations made out of silhouettes, an exhibition of recent works, experimentation, retrospective visions and last year's most interesting products.

www.arteleku.net · www.animac.info



Bakaladeruen bizitza
Duela 2-3 urte han nengoen ni Cash Converter-eko kristalari pegatuta.
CASH CONV
Komikia delako edo ez du oso itxura serioa izango, baina hemen kontatzen den guztia benetan gertatu zen. Zin egiten dut.
muik
Aspaldian nenbilen bideo kamera merke baten bila eta dendara sartu eta hantxe aurkitu nuen.
Panasonic
Bigarren eskukoa zen. Modelo oso zaharra.
Mire, tiene suerte: viene con una cinta
rec
Hau da lehen irudia. Bideokamara froga-tzeko egin nuen. Bizarduna dendako saltzailea da.
Por favor, si es tan amable hableme en euskera, que es para una revista en euskera
Tengo entendido que también se puede hablar en inglés
Si, pero eso es solo para guays
first
Tengo el first!
En ese caso, adelante!
rec
Look at his bag!
Dudarik gabe Ingelesak dinamismo berri bat ematen zion gauzari. Bideokamera poltsarekin zetorrela esan nahi zuen.
and this?
Baina poltsaren barruan gauza nahiko kuriosoak aurkitu genituen:
A) Bi bideozinta erabilita
TDK
B) Kondoiak (erabili gabe)
Durex
Jó, Jendeak gauzak edozein modutan ekartzen ditu!!
Hauek bota ditzakezu.
Durex
Notejode! Ez, jan egingo ditut
Beno, dena dela ordaindu eta etxeruntz joan nintzen. 120 euro ordaindu nituen.
Bidean jeroglifiko hartako piezak ordenatzen saiatu nintzen.
Panasonic
Durex
Iritxi nintzen konklusio bat edo bestera, baina ez ziren oso txukunak.
Panasonic
Batetik kondoiak zeuden, bestetik bideokamara. Zein zen haien arteko lotura? Zer erlazio zegoen bata eta bestearen artean?
Ez dakit zergatik oso eszitatuta iritxi nintzen etxera.
Eta ti-tá bideo zinta sartu nuen.
ZUMMMM!!
Lehenengo bideoan autoak azaltzen ziren.
Zati hau asko gustatu zitzaidan Tuning konzentrazio bat zen.
Brrrrmmm
Brrrrrmm



Bigarren bideoan ezkontza bateko irudiak azaltzen ziren
Hau ere oso interesgarria zen eta papera eta boligrafoa hartu eta familiaren zuhaitz jenealogikoa egiten saiatu nintzen.
viva los novios
8 aldiz ikusi behar izan nuen itxurazko zerbait egin arte.
Azkenean konklusioak honako hauek dira: jende asko dago ezkontzan eta ez da erraza haien arteko erlazioa jakitea. Baina, gutxienez Míguel eta Isaak daude, eta badirudi beraien artean lagunak direla. Beste gizon bat ere badago aurrekoekin erlazio gutxi duena, bere izena: Tío Manuel.
Beraz:
Míguel
Isaak
Tio Manuel
Bideoan jende gehiago ere agertzen zen.
Adibidez ama hau eta ume hau
Eta baita Athletic-eko kamisetarekin zegoen tipo hau ere
Gero pixa egitera joan nintzen.
viva los novios!
Itzuli nintzenean neska baten irudia agertzen zen. Sofa batean eserita zegoen eta bere mutil lagunarekin eztabaidatzen ari zen.
Bere mutil laguna ia denbora guztian kamararen atzean dago.
Momentu txiki batez azaltzen da pantailan. Hemen!
Eztabaida hau ikustea nahiko deserosoa zen. Zergatik grabatu ote zuten? Gehien errepikatzen zen hitza "rencoroso" zen. "mi madre" ere askotan esaten zuten. Edo mutilak hitzegiten zuenean "tu madre".
Beste zati kañero bat zeukan: "¿Cuando se enteró Ibon?" esaten duenean.
¿Cuando se enteró Ibon?
Aibadios!
Hala ere nik espero ez nuena eta gogorrena: Bapatean abortoari buruz hitzegiten hasten direnean.
Han enteratu nintzen nahikoa dela goiz batean joatea eta eguerdiko ordubatetarako etxean zaudela normal-normal.
Bideoa amaitu zenean oso arraro sentitzen nintzen. Triste bezala. Nik beste zerbait espero nuen. Beno, denok espero dugu beste zerbait, ez?

DONOSTIA

the balde

where to find us
the balderen
kutxixiak

if you want
to distribute
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+34 948 12 19 76

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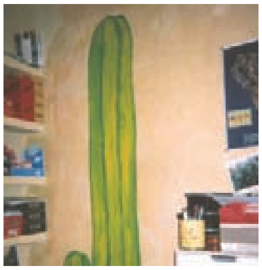

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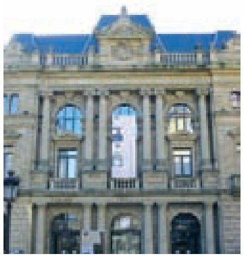
kayadonostia@hotmail.com

KULTURUNEA



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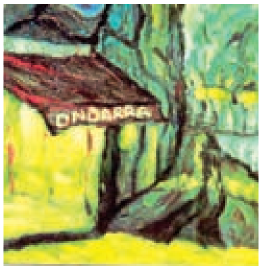

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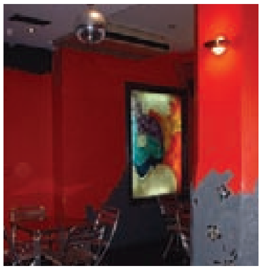

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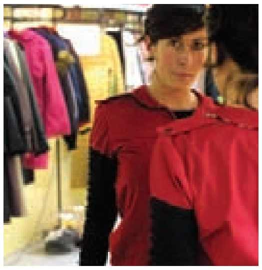

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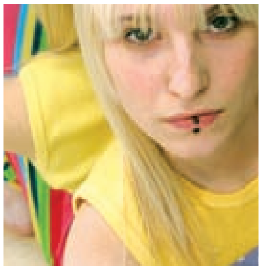

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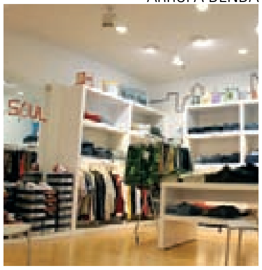

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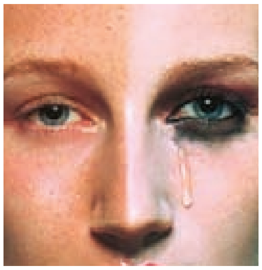

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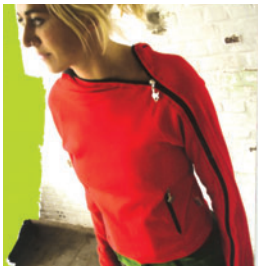

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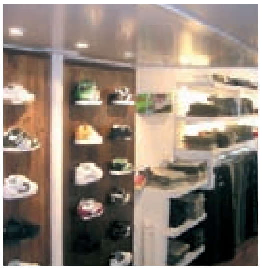

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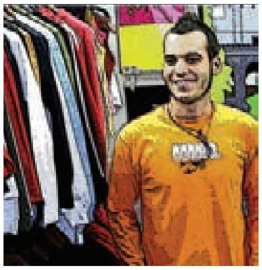

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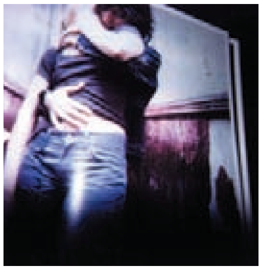

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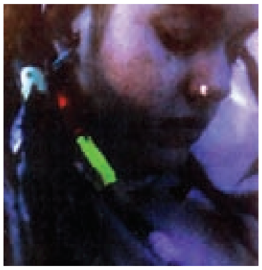

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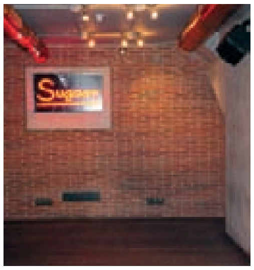

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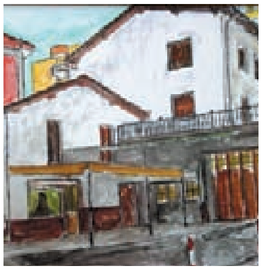

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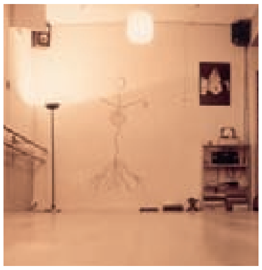

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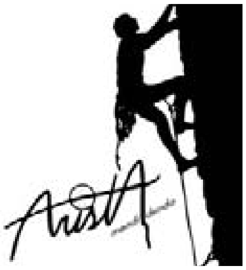

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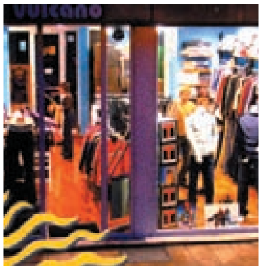

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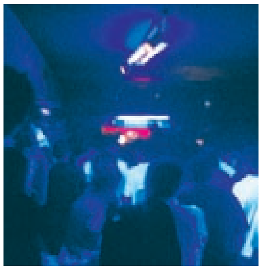

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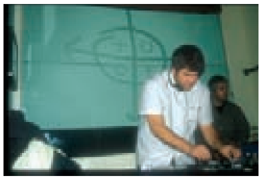

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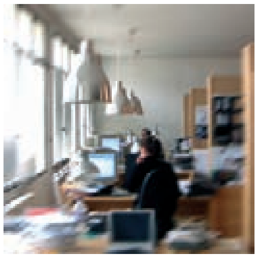

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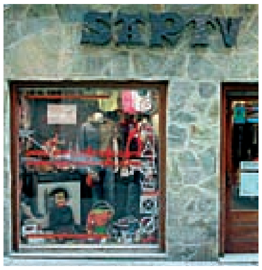

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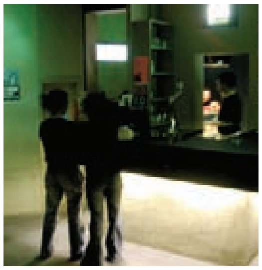

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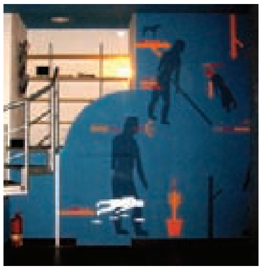

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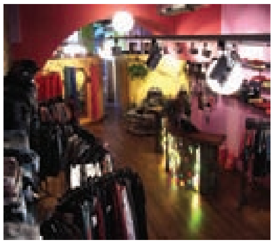

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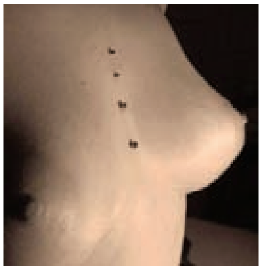

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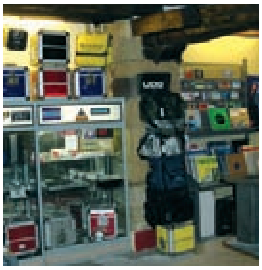

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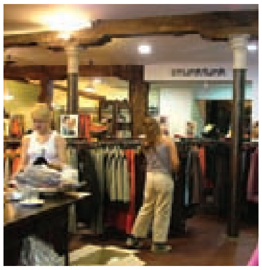

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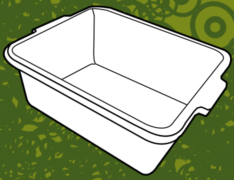

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