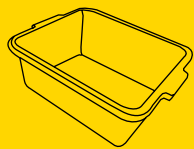


the balde



0€

ekaina | uztaila
june | july

58

pilaketa sasoia
jam season



58



the balde

antsoain 1

31014 iruñea

t. +34 948 12 19 76

f. +34 948 14 82 78

donostia ibilbidea. 11 behea

20115 astigarraga

t. +34 943 44 44 22

f. +34 943 33 60 66

www.thebalde.net

info@thebalde.net

publi@thebalde.net

m. +34 686 485 980

publizitatea bizkaian / publicity in bizkaia:

manukleart

+34 946 765 108 / +34 633 438 611

bizkaia@thebalde.net

harpidetzak / suscriptions: goizeder anton

argitaratzailea / publisher: eragin.com . komunikazioa eragin sl

editore / editor: iñigo martinez

zuzendaria / director: koldo almandoz

diseinu burua / head of design: martin etxauri

zuzendari komertziala / comercial director

& publikitatea / publicity: iñigo martinez

diseinua / design: martin etxauri, iker bereziartua, eneko etxandía, igor astigarraga, ekaitz auzmendi.

itzulpenak / translations: smiley, 11 itzulpen,

ale honetako kolaboratzaileak / collaborators this issue: arkaitz villar, uxeta labrit, agurtzane ortiz, julen azpitarte, susana mugika, aritz galarraga, mikel zatarain, yolanda pividal.

ale honetako argazkilariak / photographers this issue: the balde crew, yosigo, oriol clavera, galder izagirre, tatiána luna.

komikia / comic: txo!?

harpidetza orria / subscription page: ion ulacia. usandizaga diseinu eskola.


azaleko irudia / cover image: yosigo

aurkibidea / sumary: txuma vazquez

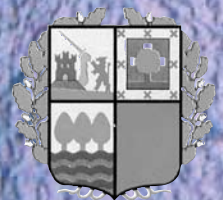
inprimategia / printed at: espacegrafic

lege gordailua / legal: na-3244/01

The Baldek sortutako eduki guztiak honako lizentzia pean daude:

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

Aske zara: lan hau kopiatu, banatu eta jendaurrean hedatzeko ondorengo helbidean zehazten diren baldintza zehaztetan: <http://www.thebalde.net/lizentzia>



Eusko Jaurlaritzako
Kultur sailak diruz
lagundutako aldizkaria



Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:
Imaginative, provocative and interesting works? send them to:
info@thebalde.net

urinelle

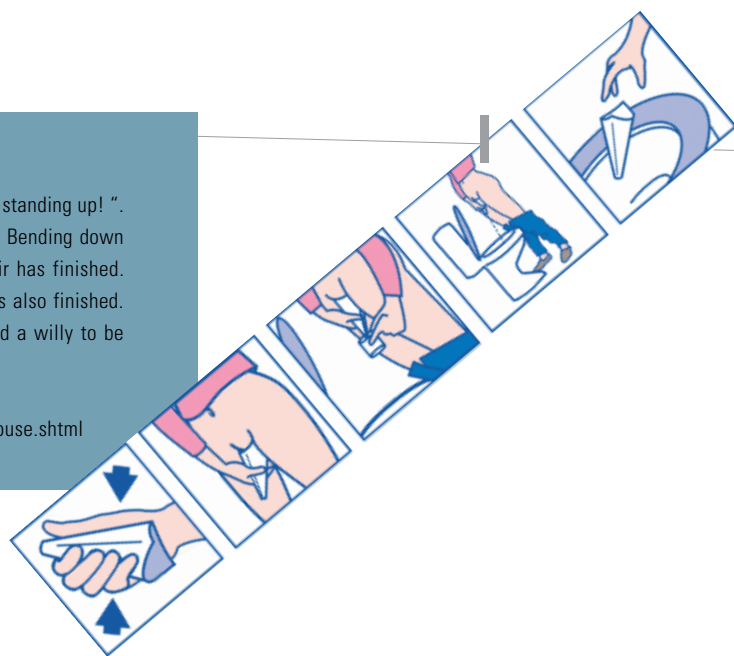
"Zer zortea duten mutilek... zutik egin dezakete!". Esaldi horrek ez du jada zentzurik. Amaitu da auto artean makurtuta eta ipurdia agerian ibiltzea. Amaitu da lagun bat bizkartzain gisa eraman behar izatea. Pitilnik ez da behar zutik txiza egiteko Urinelleri esker...

<http://www.urinelle.biz/html/sp/Howtouse.shtml>

urinelle

"Men are really lucky ... They can do it standing up! ". That sentence no longer makes sense. Bending down between cars with your arse in the air has finished. One of your friends standing guard has also finished. Thanks to Urinelle, you no longer need a willy to be able to pee standing up ...

<http://www.urinelle.biz/html/sp/Howtouse.shtml>



STAND UP & ...PEE

google street view

"Anaia handiak" ateratzen dituen erretratuekin liluratuta jarraitzen dugu. Zuetako batzuentzat Google maps edo street view egunerokotasunean txertaturiko gauza normala izango da. Gutariko batzuentzat, ordea, tresna horiek erabiltzea zientzia fikziozko film baten protagonista bihurtzea bezalakoa da. Webgune honetan Google street view-rekin ateratako argazki bilduma lurterra topatuko duzue.

<http://9-eyes.com/>

google street view

We're still amazed by the portraits that "Big Brother" produces. For some people, including Google Maps and Street View everyday life is the most natural thing in the world. But for some of us, using those gadgets is like becoming stars in some science fiction film. On this website you can see an earthling photo album put together using Google Street View.

<http://9-eyes.com/>

ehz jaialdia

laz sekulako ekaizta eta euritea izan genuen ehz jaialdia ospatzen zen gunean. Noeren ontzia bera ere hondoratu zen bertan, eta proiektu osoa bertan behera geratzeko arriskua izan zen. Aurten, ordea, indarberriturik eta kartel ikusgarriarekin dator: Jim Jones Revue, Goran Bregovich, Morsheeba, La Phaze, Ken Zazpi, Atom Rhumba,... Uztailak 1, 2 eta 3, Heletan.

www.ehz-festibala.com

ehz festival

There were incredible storms and floods when the ehz festival was held last year. Even Noah's Ark would have sunk there, and there was a danger that the whole project would be scuppered. But this year's programme is better than ever: Jim Jones Revue, Goran Bregovich, Morsheeba, La Phaze, Ken Zazpi, Atom Rhumba,... 1st, 2nd and 3rd July, Heleta.

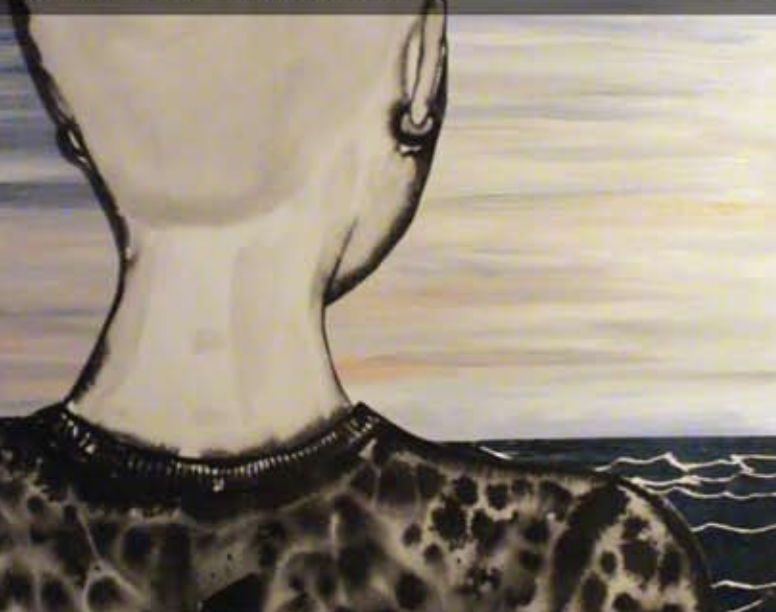
www.ehz-festibala.com



José Antonio Sistiaga
Lorategi irudikatu bateko islak
 Erakustaretoa
 2011.06.16 - 2011.09.24



Josu Aranbarri Aramaio
PIZTIAK en gabeko kalapitxixak
 Ganbara
 2011.05.19 - 2011.06.18



Koldo Mitxelena Kulturunea
 Urdaneta 9 - 20006 Donostia - San Sebastián
 kmk.gipuzkoakultura.net
 Asteartetik larunbata arte: 11:00 - 14:00 / 16:00 - 20:00



Gipuzkoako Foru Aldundia
 Diputación Foral de Gipuzkoa
 Kulturaren Enkargatutako Departamentua
 Departamento de Cultura y Turismo

20 may 2011 / 23:00
 Global Funk 3º Aniversario Party: Arka & Makala djs
 @ Kafe Antzokia Bilbao

21 may 2011 / 23:00
 Global Funk 3º Aniversario Party: Arka & Makala djs
 @ Le Bukowski Donostia-San Sebastián

09 jun 2011 / 22:00
 Global Funk & Dock Of The Bay Party: Makala dj
 @ Momo Bar Bilbao

22 jun 2011 / 24:00
 Global Funk Party: Nickodemus (New York)
 @ Be Bop Donostia-San Sebastián

23 jun 2011 / 23:00
 Global Funk Party: Nickodemus (New York) & Makala djs
 @ Le Bukowski Donostia-San Sebastián

skunkfunk the balde gszte TAUPA demode

Heldu literaturari

ZER BARKATURIK EZ



Alberto Ladron Arana

Mikel Izuri ez zaio buruhausterik falta: emazte ohia batetik, bere anaia ganorabakoa bestetik ... Anaiaren etxera doan batean, haren arrastorik ez baina hatz moztu bat aurkituko du halako batean.

elkar

www.elkarargitaletxea.com

bread and butter

Bartzelona utzi eta Berlinen ospatzen da duela pare bat urte. Jantzi marka handi eta txikien bilgune eta erakusleho izaten da jaialdi hau sei hilabetetan behin. Moda gustuko baduzu, merezi du azaltzeak, eta modaz paso egiten baduzu... Berlinek eskaintzen du bestelako aukerarik. Uztailaren 6tik 8ra bitartean.

www.breadandbutter.com

bread and butter

A couple of years ago this stopped being held in Barcelona and now it's held in Berlin. This meeting and exhibition point for big and small clothes brands is held every six months. It's worth going to if you like fashion and, if you don't care about fashion ... then there's always Berlin itself. From the 6th to the 8th of July.

www.breadandbutter.com



surfilmfest

Bi zatitan dator aurten. Ekainaren 3 eta 4an azoka, tarp surf txapelketa eta surf kulturarekin zerikusia duten beste hainbat ekitaldi. 8tik 12ra filmek hartuko dute protagonismoa. Zinema pantailetan desioa eta instintoak kitzikatzen dituzten olatu pornografikoak ikusteko aukera ezin hobea izango dugu eta festibaila sailean, besteak beste, El Guinchoren kontzertua. Bete betea dator surfilmfestibalala!

www.surfilmfestival.com

surfilmfest

It comes in two lots this year. On the 3rd and 4th of July there's the tarp surf championship and many other events connected with the surf culture. From the 8th to the 12th of July, films are the main events. You'll be able to see great pornographic waves on the cinema screens that'll wake up your instinct and desire and, as part of the festival, El Guincho in concert. Surfilmfestibala's going to be quite something this year!

www.surfilmfestival.com



larru street art

Kalea euren artearen museo gisa erabiltzen duten artistek behin eta berriro harritzen gaituzte. Gure azken aurkikuntza, Neozoom kolektibo feministak larruaren erabilera salatuzko egin duena: kaleetako paretak larruz estali.

<http://www.neozoom.org/>

fur street art

Artists who use the street as their fine art museum keep on amazing us. Our latest discovery is Neozoom feminist association's use of fur in protest: covering walls in fur.

<http://www.neozoom.org/>

WAVES
IN FURS!

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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
| ● euskara | ● alemana | ● txinera |
| ● ingelesa | ● gaztelania | ● japoniera |
| ● frantsesa | ● italiara | ● arabiera |

KONPAINIA KALEA 6 - 31001
<http://centros.educacion.navarra.es/eoip>
948 20 63 43



diseinua, internet
eta argitarapenak



my toy generation

Errequerre estudioak proiektu interesgarri bati ekin dio. Estudioa ireki eta galeria bihurtu du artistek bertan euren lanak erakusteko eta salgai jartzeko. "My Toy Generation" izenburua duen Miguel Orcal artista peruarrarekin hasi dira. Lan espazio bati erabilera berriak eta osagarriak emateko modu ederra.

www.errequerre.es

my toy generation

Errequerre studio's started on an interesting project. The artists have opened their studio and turned it into a gallery to show and sell their work. The first one is "My Toy Generation" by the Peruvian artist Miguel Orcal. A great way to make a new use of a work area.

www.errequerre.es



ARTE ETA PARTE

bikeNYC

Txirrindulariak eta euren bizikletak. Hori besterik ez. Erretratu hauek badute zerbait oinarrikoa, primarioa. Gizakiak beti erakutsi nahi izan du gehien maite duena. Garai bateko pinturetan zaldiarekin edo zakurrekin posatzen zen erretratuetan. Beranduago, autoaren aurrean... eta egun, New York-eko txirrindulari hauek halako harrotasuna erakusten dute euren bizikletaren konpainian erretratatuak direnean.

<http://gudphoto.com/bikenyc-portfolio/>

bikeNYC

Cyclists and their bicycles. No more than that. There is something basic, primary about these portraits. People have always wanted to show off the things they love best. Once upon a time, we used to pose with horses and bags in our portraits. Later on, in front of our cars. And now these New York cyclists are just as proud to have their portraits taken along with their bicycles.

<http://gudphoto.com/bikenyc-portfolio/>



moviebarcode

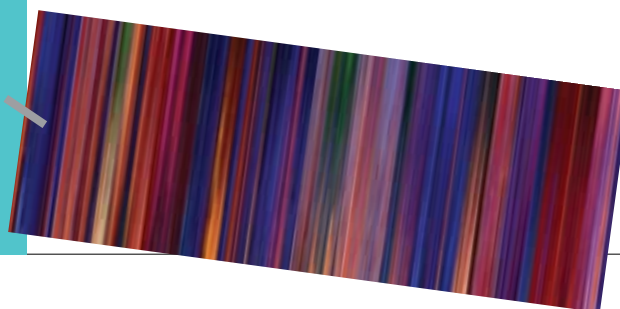
Webgune honetako arduradunek filmak hartu, eta fotogramak lerro fin bat izatera arte konprimitzen dituzte, filmak barrakode bihurtzeraino. Filmek koadro baten itxura hartzen dute, eta bakoitzean zein kolore den nagusi ikusteko aukera ematen du. Originala eta ederra.

<http://moviebarcode.tumblr.com/>

moviebarcode

The people in charge of this website take films and compress stills into single lines and then use the lines to make bar codes. The films look like pictures and you can see what the dominant colour is in each film. Original and beautiful

<http://moviebarcode.tumblr.com/>



Aholkularitza textil teknikoa & marka sorrera.

oninart™

textil communication eta abar · komunikazio textila & more

SERIGRAFIA · BORDATUA · TRANSFERRA
SCREEN PRINTING · EMBROIDERY · TRANSFER



DEBALDE IS
NOTHING
THE BALDE IS
EVERYTHING

the balde

-roentzako



tratu
berexia.

buatxabal
is powered by us

showroom

Plaza zaharra 5
31770 Lesaka (NA)
948 637 167 · 686 970 618
oninart@oninart.com
www.oninart.com

C'est un travail important.

Lan garrantzitsua ~~bat~~ da.

Itzulpen eta zuzenketa
zerbitzu profesionala

FRANTSESA | EUSKARA

GAZTELANIA | INGELESA | ALEMANA

11itzulpen
www.11itzulpen.com



gozatu
euskaraz



beste bat!!



musika
euskaraz

Noranahi goazela. Nonahi gaudela.
Gure jendareekin. Gure iritzia adierazi
nahi dugunean, geure erara. Euskara
gure bizimoduaren osagaia da. Berezkoa
dugu. Lagunen artean, gure giroan,
gure artean euskaraz.



Bizkaiko Foru Aldundia
Diputación Foral de Bizkaia

karrikan

Kukai dantza taldeak, DJ baten musikaz lagundurik, kale dantza ikuskizuna garatu eta aurkeztu du (arrakastaz, Leioako Umore antzerki jaialdian saria irabazi zuelako). Hiru koreograforen proposamenak bildu, eta kale dantzaleku mugagabea izan daitekeela erakutsi digute.

www.kukai.info/eu/espectaculos/karrikan

karrikan

Kukai dance group, to a DJ's soundtrack, has put together and given a dance show to great success (it won a prize at the Leioa theatre festival). Bringing together three choreographers' ideas, they've shown us that the street's a limitless dance floor.

www.kukai.info/eu/espectaculos/karrikan



ocaña montehermoson

Zinema ziklo berezia eskainiko dio Montehermosok Jose Perez Ocaña artista eta aktibistari. 80ko hamarkadan ezagun egin zen anarkismoan eta gay-lesbo-trans mugimenduan egindako lanagatik. Film ugari azaldu zen, eta haren ibilbideak eragin handia izan zuen garaiko artistengan eta gizartean. Pertsona eta pertsonaia ezagutzeko aukera ederra Montehermoson, ekaina osoan zehar.

www.montehermoso.net

ocaña at montehermoso

Montehermoso's putting on a special film series about the artist and activist Jose Perez Ocaña. He became famous in the 80's thanks to his work in the anarchist and gay-lesbo-trans movements. He appeared in many films and his career was highly influential for artists and the society of that time. It's a great chance to find out about the person and the personality, all June at Montehermoso.

www.montehermoso.net

alhondiga

Ekainak 29 bitartean, Bilboko Alhondigan Ipar Korea izango da protagonista. Guretzat ezezaguna eta bizarroa den herrialdea izango da hizpide hainbat mintzalditan. Eta batez ere azken hamarkadetan herri hartan garatu den grafikagintza eta afixak ikusteko aukera izango dugu. Horretaz gain, zinema korearraren ziklo bat ikusteko aukera ere izango da.

www.alhondigabilbao.com

alhondiga

Until the 29th of June, North Korea's going to be the star at Bilbao's Alhondiga. This country, which is so unknown and strange to us, is going to be the subject of many conferences. Above all, you'll be able to see the graphic art and posters produced there during recent decades. You'll also be able to see a series of Korean films.

www.alhondigabilbao.com



UNKNOWN
UNTIL
NOW

no comment



uxeta labrit · amara auzoa, donostia



WOW



ADC[★]E

Only for the best in Europe

**20th Best of European
Design and Advertising
ADCE Awards**

8-9 July 2011, Barcelona

*** Looking for the WOW factor**

ADCE is the only Awards format in the world that brings to light all the award winning work from the European national competitions into one contest.

www.adceurope.org
www.facebook.com/ADCEurope
www.twitter.com/#!/ADC_Europe

Collaborators:



MIAMI AD SCHOOL EUROPE

Barceló Raval





memoriaren mapa
memory's map





Aldizkarian argitaraturik azaltzen diren argazki hauek "Memoriaren mapa" izeneko proiektuaren aleak dira. Niregan emozioen bat piztu duten objektu, momentu, toki edo pertsonen bilduma bat.

Analogikora hurbiltzeko asmoz jaio zen proiektua. Ez dakit zergatik baina badira medio digitalarekin jaso ezin ditudan hainbat gauza. Ez dira arazo teknikoak, sentsazio kontu bat da.

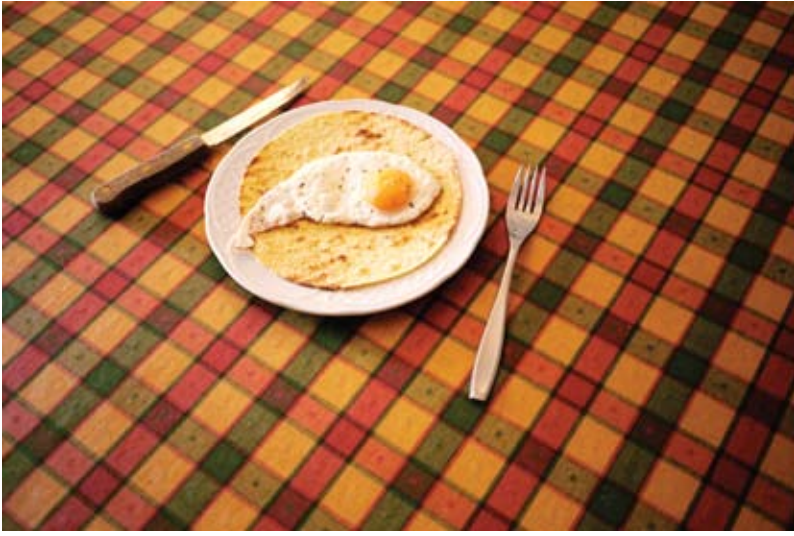
Sentsazio bereziak dira, pelikula errebelatzera eramatea, karretean dauden argazkiak ahaztea (ezabatzeko aukerarik gabe), inperfekzioetaz gozatzea... azaltzen eta defendatzen zailak zaizkidan gauza mordoak dira, baina hor daude eta asko estimatzen ditut.

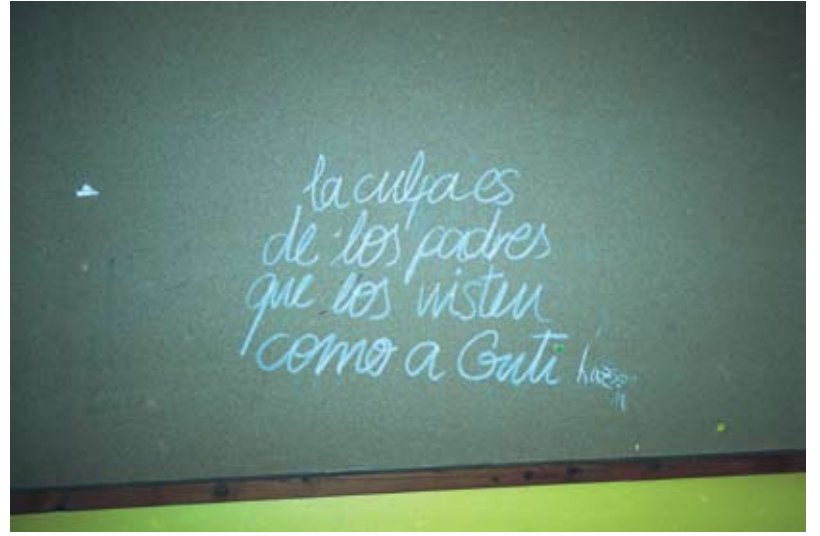
The photos published here come from my "Memory's Map" project. It's a collection of people, places, moments and objects that move me.

The initial idea behind the project was to shoot in analogue. I don't know why, but there are many things I can't stand in digital format. It's not for technical reasons, it's a matter of sensations.

They're special sensations, taking a film to be revealed, forgetting which photos are on a film (and not being able to wipe them off), being able to enjoy imperfections... It's a lot of things that are difficult to explain or to justify, but they do exist and I love them.

www.yosigo.es/diary







barbie gaiztoa zenean
when barbie was bad

1952. urtean Reinhard Beuthien komikigileak Lilli izeneko pertsonaia sortu zuen *Bild Zeitung* egunkarian eskaini zioten komiki zintarako. Egilearen asmoa publiko zabal batentzako pertsonaia zuria sortzea izan zen, baina Lilli-ren izaerak eta izanak jarraitzaile maskulinoak eskuratu zituen hasera haseratik. Lilli, emakume gazte, txolin eta sexya zen eta gizonen fantasía ilunenak argitzen zituen bere ile horiarekin. Zin egingo genuke Nabokov-ek 1955ean Lolita idatzi zuenean Lilli zuela buruan. Lolita argitaratu zen urte berean, egunkariko paperezko bi dimentsioen kortsea askatu eta Lilli panpina fabrikatzen hasi ziren. Lepo fina, gerri hestua, hanka luzeak eta batez ere panpinari marraztu zioten begirada maltzur eta lizunari esker, Lilli fetitxe erotiko bilakatu zen. Denda eta tabernetan saltzen zuten eta, gehienetan, txantxak egiteko edo eta gizon ezkongaei oparitzen zitzaizkien Lilli panpina. Hasera batean egunkariak bitxikeria gisa kaleratu zuenak hainbesteko arrakasta izan zuen, ezen panpinen ekoizpena Hanburgotik Hong Kong-era eraman zuten.

Ruth Handler turista estatubatuarra, Elliot senarra eta Barbara eta Ken seme-alabekin Luzerna bisitatzen ari zela, Lilli panpina ikusi eta liluratuta geratu zen. Helduentzat eginiko panpin hark gordetzen zuen sekretuaz jabetu zen, eta berehala dozena erdi Lilli panpin erosi zuen. Sekretua? Barbara alabak aldizkarietatik moztzen zituen emakume eder eta sexy-ei esker, Handler andereak bazekien adin batetik aurrera neskatoei, haurrak baino, emakumeak irudikatzen dituzten panpinak gustatzen zitzaizkiela. AEBetara itzuli zenean, bere senarrarekin zuzentzen zuen Mattel izeneko konpainia txikian halako panpin bat egin behar zutela proposatu zuen. Kostatu zitzaion senarra eta konpainiako diseinatzaileak konbentzitzea, baina 1958an alemaniarrei patentea erosi zien, aldaketa batzuk egin, eta AEBetan ekoizten hasi ziren. Panpin estatubatuarra bainujantzi zuribeltza zuen, ilea ilunagoa eta kizkurra... baina begirada maltzur eta lizuna izaten jarraitzen zuen. Izena ere, Barbararen alabarenetik aldatu zioten: Barbie. 1959ko jostailu azoka internazionalan aurkeztu zutenean, femme fatale itxura eta jarrera zuen panpin hura ez zen dendarien begiko izan eta ale gutxi batzuk baino ez zituzten erosi. Neskato gazteak, ordea, panpin harekin maitemindu ziren. Dendetara iritsi bezain pronto desagertzen ziren. Guraso askoren gustokoa ez izan arren, 350.000 ale saldu zituzten urte beteko epean.

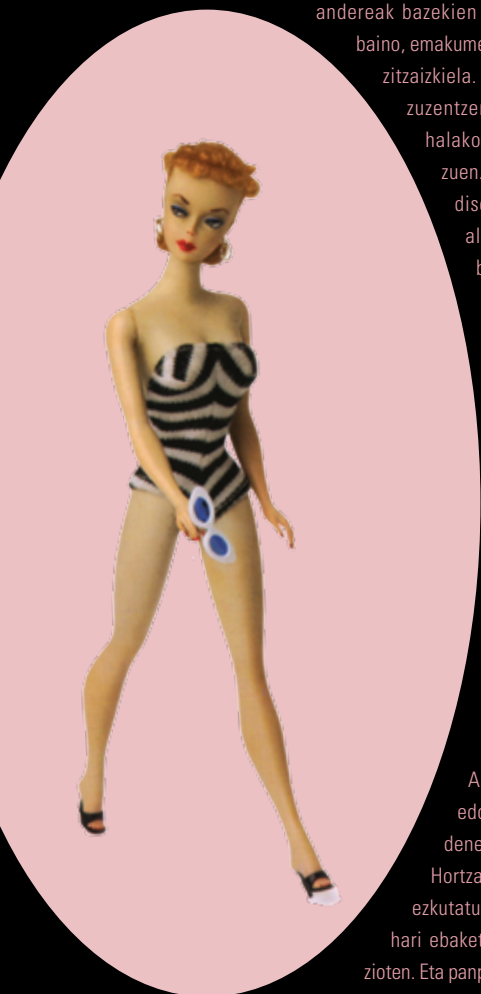
AEBtan gertatzen den moduan, duintasunaren edo beste edozeren aurretik negozioa izaten denez, lehen Barbie hura "bigutzen" joan zen. Hortzak ziritu zitzaizkion, bularrak handitu baina ezkutatu zizkioten eta, zoritxarrez, begirada gaizto hari ebaketa estetikoia egin eta Disney kutsua eman zioten. Eta panpin "lobotomia" amaitzeko, 1961ean, Handler andereak senargaí zintzo bat kaleratu zuen Barbierentzat: Ken.

Bai, asmatu duzue, semearen izena. Inzesto kutsurik ikusten dion bakarra al naiz? Arrakastaren eta emakume batzuen eredu bihurtu den panpin honen ondorengo "american way of life" biografia ez zaigu batere interesatzen, baina garai batean Barbie gaiztoa izan zela kontatu nahi genuen.

The comic writer Reinhard Beuthien created a character called Lilli in 1952 for a strip in *Bild Zeitung* newspaper. His intention was to create an open character for the general public, but Lilli's character and way of being got her male followers right from the start. Lilli was a sexy, frivolous young woman who lit up men's darkest fantasies with her blond hair. We'd bet that Nabokov had her in mind when he wrote *Lolita* in 1955. In the same year that *Lolita* was published, Lilla left the two-dimensional corset of the newspaper and they started making the doll. Thanks to her thin neck, long legs and, above all, the sexy way of looking she had, Lilli's doll became an erotic symbol. The Lilli doll was sold in shops and bars, mostly bought as a joke for giving to men about to marry. At first they had brought it out as weird newspaper off-spin, but it was so successful that this moved production from Hamburg to Hong Kong.

Ruth Handler, a tourist from the States, was visiting Lucerne with her husband Elliot and their children Barbara and Ken when she saw the Lilli doll and was fascinated by it. She immediately realised what the secret of the doll made for grown-ups was and bought half a dozen Lilli dolls. The secret? Thanks to watching her daughter Barbara cutting beautiful and sexy women out of magazines, Mrs Handler knew that, after a certain age, girls like dolls who look like women and not like children. On returning to the States, she suggested that the small company her husband managed, Mattel, should make a similar doll. It took her some time to convince her husband and the company designer, but in 1958 they bought the patent from the Germans and, after making a few changes, went into production in the US. The Stateside doll had a black and white swim suit, darker, curly hair ... but she still had a cunning, sexy look. They also changed the name in honour of their daughter Barbara: Barbie. When they presented the doll at the international toy festival in 1959, the femme fatale like doll wasn't to the shopkeepers' taste and they only sold a few of them. But young girls fell in love with the doll. They sold out as soon as they reached the shops. Some parents weren't so keen on the doll, but even so they sold 350,000 in a year.

As happens in the States, business is stronger than dignity and they toned down the first Barbie. They whitened her teeth, increased her bust but also covered it up and, unfortunately, got rid of her sexy look and gave her a Disney touch. And to complete the lobotomy, in 1961 Mrs Handler gave Barbie a well-behaved boyfriend: Ken. Yes, that's right, her son's name. Am I the only one who sees a bit of incest in that? We're not at all interested in success and the way she became a model of the American Way of Life for some women, but once Barbie was bad and we wanted to tell you that.



m:10

MONTEHERMOSO ARTEA ETA IKERKETA / ARTE E INVESTIGACIÓN 2010
10/06/11 - 18/09/11

ERICK BELTRÁN *Formas de leer* — JUNE CRESPO *El rayo verde* — OIER ETXEBERRIA *La Lana*
AGNIESZKA KURANT *Unknown Unknown* — MARINA NAPRUSHKINA *General Plan*
FILIPA RAPOSO *Actos Remotos* — AINIZE SARASOLA *This is love, This is love?, This is love!*
PRANEET SOI *Sri Nagar*

NEXT: PRESENTACIONES / AURKEZPENAK

10/06/11 - 04/09/11

IMAGEN 2431 *Ciencia ficción abandonada* — OIER IRURETAGOiena *Sin título*

montehermoso fray zacarias martinez, 2 01001 vitoria-gasteiz, +34 945 161 830 www.montehermoso.net



Ayuntamiento
de Vitoria-Gasteiz
Vitoria-Gasteizko
Udala

Udan ere **Entzun!** disko-liburua!

Edizio mugatua. Egin zaitez harpide edo egizu zure erreserba
entzun@entzun.com-en edo 948121976 telefonora deituz

15€



BILDUMA 2010



ENTZUN!

01 ZEA MAYS

Zure pozoidura jarraibideak 02'46

02 SPLIT 77

31 05'01

03 SURFIN KAOS

Berriz ere 03'32

04 SANTIAGO DELGADO

Y LOS RUNAWAY LOVERS

Johnny Ramone 02'49

05 LOS GALERNA

Ciclón 03'29

06 LOBO ELÉCTRICO

Rayo cósmico 03'46

07 ELECTRIC RIDERS

Foreword to abyss 04'33

08 ATOM RHUMBA

Cynic skin 02'59

09 XARMA

Zilborhestea 04'38

POTEMKIN 10

Suge dantza 03'27

ELFO NEGRO 11

Raubzeug on the road 03'17

MANTISA 12

Esaldi errazen erdian 02'08

BUNPADA SOUND 13

Muima 04'21

ESNE BELTZA 14

Hommes et femmes

de couleur 03'38

GOZATEGI 15

Jon Uein 02'52

SOKAIDE 16

Urrutitik kantu 04'28

GIORGIO BASSMATTI 17

Bitizta erdia 02'40

Argazkilaria: Juan G. Andrés

Kevin Smith-en filmak freskoak eta entretenigarriak izaten dira. Are entretenigarriagoa da, ordea, Kevin Smith bera. Eta ongi daki hori New Jersey-ko zuzendariak. Gertatu ohi denaren kontra, AEBko zinema indie-aren ikur garrantzitsuenetakoa izan den zuzendariaren diskurtsoa erradikalizatuz joan da azken urteotan. *Red State* azken filmarekin beste aurrerapauso bat eman du.

Azken Sundance zine jaialdiko edizioan (garai batean zinemaldi alternatiboa zena) hautsak harrotu ditu *Clerks* filmarekin deskubritu genuen zuzendari ausartak. Bere azken filma, *Red State*, filmatzeko, hiru milioi dolar eskas erabili ditu, AEBko industriarentzat hutsaren hurrera litzatekeena. Smith-ek, ordea, bere kaxa lortu du finantzaketa eta bere kaxa ekoiztu du 70eko hamarkadako beldurrezko filmen kutsua duen *Red State*. Ez du filmatu aurretik banaketa-eskubide traturik itxi, eta hori, edozein ekoizleri galdetuta, suizidio hutsa da egun. Baina Smith-ek bazuen plan bat. Sundance jaialdian, estreinako proiektzioaren ostean bere filmaren banaketa-eskubideak enkantean salduko zituela iragarri zuen. Enkantearen ideia berritzaile eta arriskutsuak banatzaile ugari eta Hollywood-eko industria bildu zituen Sundancen. Jakin-min eta morbo handia piztu zen. *Red State* proiektatu ostean, aretoa bete beteta zegoenean, zuzendaria eskenatokian azaldu eta bertan bildutako tiburoiak aho bete hortz utzi zituen. Beno, aho bete hortz baino, hagineko minez. Smith-ek filmaren banaketa-eskubideak bere buruari saldu berri zizkiola iragarri zuen. 20 dolarren truke. Eskerrak eman zizkien industriako negozio gizonen azaltzeagatik eta eskenatokitik jaitzi zen. Iskanbila. Anatema. Kevin Smith-ek bere hilkutxari azken iltzea jarri ziola esan zuten zine industriako arduradunek.

"Silent Bob", ordea, tipo azkarra da. Azkarra eta kementsua. Hollywood-en aurkako bere plana ez zelako bertan amaitzen. Filma erakutsi eta dirua berreskuratzeko *Red State* filmarekin bira antolatu duelako AEBtan zehar. Aretoak alokatu, pelikula proiektatu eta bere agerpenaren eta hitzaldiaren truke sarrera kobratzen du. "Kontu guzti hau ez da berria. Ez naiz ezer berria asmatzen ari. Egin ditudan film guztiekin egin dut promozio bira. Eta beti eman dit amorru handia ikusteak industriari promozioan filma egiten baino hiru bider gehiago gastatzen duela. Orain nik antolatzen dut guztia eta nire kaxa egiten dut. Asmoa da hiru milioi dolarrek jarri dituztenei euren zatia itzultzea. Horretarako, urria bitartean, filma eta hitzaldia eskainiko dugu herrialde osoan zehar 35 dolarren truke. Urritik aurrera, ekitaldirik gabeko proiektzioa eskainiko dugu, zine areto normaletan eta ohiko prezioan". *Red State Tour* izenekoa hasi da eta, uste zenaren aurka, lehen proiektzio bereziek arrakasta itzela izan dute. New York-eko Radio City Music Hall-en 3800 pertsona sartu zituen, eta 140.000 dolarreko irabaziak lortu. Filme osteko hitzaldi entretenigarriak eskaini ditu protagonistak diren Melissa Leo eta John Goodman-ekin, eta oso denbora laburrean hamar film errentagarrienen artean kokatu du *Red State*. Hollywood-eko mayor-etako bulegoetan dardoetara jolasten dute Kevin Smith-en aurpegiaren kontra.

kevin smith vs. hollywood



www.viewaskew.com
www.coopersdell.com

Kevin Smith's films are refreshing different and funny. But Kevin Smith himself is even funnier. And the New Jersey director is well aware of that. Unlike what usually happens, this iconic US indie film director's positions have radicalised over the past few years. He's taken another step forward in *Red State*, his most recent film.

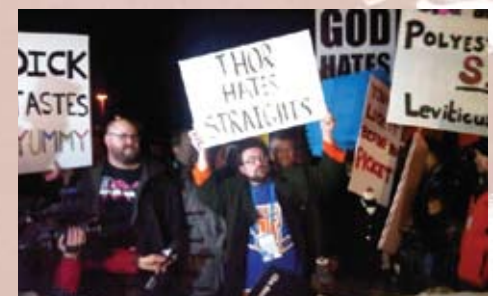
This daring director, whose work we first saw in *Clerks*, caused a stir at the most recent Sundance Festival (which used to be an alternative festival). To make his most recent film, *Red State*, he had a budget of only three million dollars, as if he were a nobody in the US film industry. But Smith, who raised the finance and produced the film by himself, has given *Red State* a 70's horror film flavour. He didn't sign any distribution deals before making the film and anybody would have said that was commercial suicide. But Smith did have a plan. At the Sundance Festival he announced that he would sell the rights to the film in an auction after the premiere. The innovative, risky idea of the auction brought a lot of big Hollywood distributors along to Sundance. There was a lot of curiosity and interest. After showing *Red State* to a full house, the director got onto the stage and astonished all the sharks he'd brought together there. In fact, he absolutely amazed them. Smith told them that he'd just sold the film distribution rights to himself. For 20 dollars. He thanked the industry businessmen for showing up and got off the stage. There was an uproar. It was anathema. The bosses of the film industry said that Kevin Smith has just put the last nail into his own coffin.

But "Silent Bob" is a clever bloke. Clever and energetic. Because his anti-Hollywood plan hadn't finished there. To show the film and to get his money back, he's organized a *Red State* tour around the US. He rents a cinema, shows the film, turns up and gives a conference all on a single ticket. "There's nothing new about this. I haven't come up with anything new here. I've done promotional tours with all my films. And I've always hated the fact that the industry spends three times more on promotion than it does on the films themselves. Now I'm organizing everything and doing it all by myself. The aim's to give the three million dollars back to the people who put them up in the first place. So, up to October, I'll be showing the film and giving talks all over the country for 35 dollars. After October, we'll be showing the film by itself in normal cinemas and at normal prices". *Red State Tour* has started and, in spite of what some people thought, the first shows have been highly successful. At New York's Radio City Music Hall, 3,800 people turned up and 140,000 dollars were raised. The film's stars, Melissa Leo and John Goodman, have given amusing chats after the film and, in no time at all, *Red State* has become one of the top ten selling films. At the big Hollywood studios they're playing darts using Kevin Smith's face as the board.

red state

Red State 70eko hamarkadako beldurrezko filmen kutsua du. Gazte talde batek online gonbidapen bat jasotzen du sexu festa batean parte hartzeko. Festa horren antolatzailea, ordea, bekaketa eta bereziki homosexualak gorroto dituen elizgizon bat da. Hortik aurrera, atera kontuak. AEBtan polemika handia piztu du, eta homosexualak gorrotatzeagatik ezaguna egin den Westboro Baptist Church delakoa (www.godhatesfags.com) filmaren aurka azaldu da eta manifestazioak antolatu ditu proiektatu deneko aretoen aurrean. Promozio gisa oso ongi etorri zaiola onartu du Smith-ek, eta manifestazio eta kontramanifestazio joko horretan parte hartu du ahal izan duenean, betiere hain berea duen umoreaz.

Red State is a film with a 70's horror film flavour. A group of young people receives an invite via the Internet to a sex party. But the people who are organizing the party are churchgoers who hate sin and, in particular, homosexuals. So you can imagine what's going to happen. It's been highly controversial in the States and the Westboro Baptist Church has become famous for hating homosexuals (www.godhatesfags.com), coming out against the film and organizing demonstrations against the project. Smith admits that this has given him a lot of publicity and, with that particular sense of humour of his, he's taken part in the demonstration - anti-demonstration game as much as possible.







(1964, Bielorrusia)

Ingeniaria, matematikoa, zientzialaria eta zinemagilea da.
Engineer, mathematician, scientist and film maker.

sergey loznitsa. he(r)ri(h)otzaren erretratuak portraits of coldness and death

lñor inoiz egon ere ez den lekua. Segur aski betidanik ahantzita izandako lur zatia. Bai komunismoak eta baita kapitalismoak ere ahaztuta utzitako herrialde urruna. Bertan haizearen hotz hotsa besterik ez dena. Zuhaitzetako adarrak mugituz, egurrezko murrak lurrera boteaz, ibaietako uretan uhinak sortuz...

Mundutik at bizi diren bizilagun post-sovietarrak, gaeuz tren geltokian lo eginez, estepako bizimodu latzaren lanak, alkohola kantuekin nahastuz, eta abar.

Zerri bat hilzorira daramate, arrastaka, intzirika. Traktore baten gainean paisaia ikusten dugu, zerriaren intziriki traktorearen zalapartarekin nahasten direlarik, soinu mingarri eta kakofonikoa sortuz. Bat batean kamera horizontalki 90° irauli da. Ixilunea. Zerriaren heriotza kamera-mugimendu batekin izkiriatur. Hori bai kamerarekin idaztea! Kamera-mugimendu bati zentzu bat atsikitzea. Astruc-ek aurreikusten zuen Camera-Stylo-a. Hitchcock, Ford, Lang, ...-en moduan.

Eta era berean paisai horren heriotza. Mundua ulertzeko, barneratzeko, galtzearen dagoen modu bat. Denbora ziklikoarena, naturarena, bizitzarena. Eta ez hiriko gure denbora lineala.

Portrait filman, aldiz, Loznitsak denbora geldiarazten du, izoztu... Honela, zinea erratratu-argazki bihurtu, Roland Barthesen argazkigintza eta heriotzaren arteko erlazioaren alegoria bat lez, mundu baten azken egunak edota munduan egoteko era baten heriotza azaleratuz.

Zineak bete beharreko funtsezko behar bat, memoria egitea. Denboraren igarotzearen krudeltasuna konpontzea, alegia. Heriotza denboraren garaipena besterik ez bait da.

My Joy, errealitatearekiko fikzio porotsuan heriotza beti ere nagusi, haizearen hotz hotsa entzungai delarik. Haize hotzaren hotsak "soinuaren zinemagile" honen pelikula guztiak zeharkatzen bait ditu; zuhaitzetako hostoak eramanaz, paisaiak zurituz, begien kontenplazioa aberastuz, munduaren irakurketa poetiko bat sortzeko.

A place where no-one's ever been. It's probably a bit of land that's always been forgotten. Both communism and capitalism had forgotten about this far-off land. Where nothing but the cold sound of the wind can be heard. Moving the branches of the trees, throwing wooden fences onto the ground, making waves in the river ... Post-Soviet neighbours who live outside the world, sleeping at night in train stations, the hard work of life on the steppes, all mixed with alcoholic singing, and so on.

They drag a pig squealing to its death throes. We see the countryside from on top a tractor, the pig's squeals blend in with the tractor's racket creating a painful, cacophonous sound. Suddenly, the camera turns 90° horizontally. A moment of silence. The pig's death written down by a camera movement.

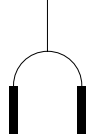
That really is writing with a camera! A sense closely bound to a camera movement. Astruc got there before Camera-Stylo. Like Hitchcock, Ford, Lang and others like them.

And, in the same way, that countryside's death. A way of understanding the world, taking it in, which is about to be lost. Time in a cycle, in nature, in life. And not our cities' lineal time.

In *Portrait*, on the other hand, Loznitsa stops times, freezes it ... In this way, in the way that Roland Barthes' allegory related photography with death, accelerating a world's last days or death of being in the world in a certain way.

One of the main jobs the cinema has to do, reminding us of things. Solving the cruelty of the passing of time, in other words. Death is no more than time's victory.

My Joy, with death always in charge in the porous fiction of reality, the sound of the cold wind always audible. Because this "film maker of sounds" has the sound of the cold wind in all his films using the leaves on the trees, whitened countryside and contemplating eyes to create a poetic reading of the world.



Getxoko taldearen hirugarren diskoan pop-rock argitsua entzun daiteke, doinu positiboak, "I believe" abestian, adibidez, aurkitzen ditugunak. Konponketa paregabeak erakusten dituen lana da eta nortasun handiko abestiz beteta dator. "You will miss me when I'm gone", "Black sheep" eta "My dear" kantuek, besteak beste, pianoarekin eta Alfonso eta Mercedesen ahotsen jokoarekin sendotasuna lortzen dute.

This Getxo band's third record is full of positive sunny pop-rock sounds, just take a listen to "I believe" to see what we mean. The arrangements on the record are top class and all the songs showcase great character. The songs "You will miss me when I'm gone", "Black sheep" and "My dear" featuring piano and playing on the voices of Alfonso and Mercedes are very strong tunes indeed.



Sweet Oblivion
The natural
Audiomatic 2011



Litoral
#1
Limbo Starr 2011

Mediterraneoko folk tradizionala biltzen da Pau Rockak (La Habitación Roja) gidatutako proiektu berri honetan. Beste hainbat musikariren laguntzarekin, lau abestiz osatutako Ep-a argitaratu du. Askatasun kutsua duten letrak katalanez idatzita datoz, eta bossa bezalako giro goxoak gogoraraten ditu "El nostra meridiá de Greenwich privat" abestiak. Lasai entzuteko eta gozatzeko lana.

Pau Rock (La Habitación Roja) is at the helms of this project that centres on traditional Mediterranean folk music. With the help of musician friends he has released this four track Ep. The lyrics are in Catalan and the songs are immersed in a sweet bossa-sounding atmosphere such as on the song "El nostra meridiá de Greenwich privat". A record to be listened to and enjoyed with time and tranquillity.

Zuzenean harrapatzen diren kantuak sortu ditu Mamba Beat talde bilbotarrak lan berrirako. Unea bizi, unea aprobetxatu nahi dute taldekideek eta "Gaua" bezalako abesti dantzagarri eta biziak sortu dituzte horretarako. Elektronikak inoiz baino pisu nabarmenagoa hartu du bilbotarren lan berrian, eta haien emanaldiak ikuskizun galduezin bilakatzen dira.

The Bilbao-based Mamba Beat have come up with a bunch of songs on their new record that really gets you going live. The band want to capture the energy of the moment and they certainly do so on the likes of the very danceable "Gaua". The use of electronica is more evident than ever on this new record. Not to be missed live.



Mamba Beat
'The'
Tsunami Music 2011



Los Tiki Phantoms
'Mueven el esqueleto'
Bcore 2011

Beste mundutik berpiztutako tximino surfleriak bueltan dira. Hirugarren disko honetan betiko doinuak dakartzate, energiak beteak, aurreko diskoan erakutsitako iluntasunetik aldentzen direnak, eta westernerako joera erakusten dutenak, "La cuerda floja" kantuak bezala. "Fuego" kantuan diskoko une sutuena lortzen dute. Zuzenean ikusteko irrikitan gelditzen gara.

The resurrected surfing monkeys are back from another world. This third album is full of the usual energetic songs although they have moved away from the darker elements they explored on their previous album. On songs like "La cuerda floja" they have come up with a sound that conjures up the wild west and on "Fuego" they live up to the title of the song – scorching hot. Itching to see them live we are.

Toro y Moi da azken urteetako indietronikaren izar berria. Orain lan berriarekin dator eta musikagintzaren joerarik berrienak proposatzen dizkigu "New beat" bezalako abesti organiko eta dantzagarriekin. "Light black" kantuan psikodeliak hartzen du pisua eta diskoa pertsonalitatez betetzen laguntzen du. Zerbait ezberdina bilatzen dutenentzat.

Toro y Moi have been hailed as the new stars of indietronica of the last few years. He's back with a new record and he has all the latest tricks up his sleeve with which to impress us, with songs like the very danceable organic "New beat". The song "Light black" is heavy on the psychedelic and helps give backbone to the record. For those of you looking for something a little different.



Toro y Moi
'Underneath the pine'
Carpark 2011



Bin Ji Ling
Shadow to Shine
Lovemonk 2011

Incarnations eta Phenomenal Handclap Band taldeetako kide den Quinn Luke geldiezina da. Bin Ji Ling ezizenarekin soul, pop eta psikodeliaz betetako disko koloretsua argitaratu du. Hamabi kantu biltzen ditu lanak eta "Move on" lehen kantutik bertatik harrapatzen zaitu. Konposaketa lan handiaren emaitza da diskoa. Erosi genuenetik, gainetik kendu ezinik dugun lana.

Quinn Luke of Incarnations and Phenomenal Handclap Band fame is unstoppable. Using pseudonym Bin Ji Ling he has released this colourful little sparkler that brings together soul, pop and the psychedelic. Twelve songs and from the first song "Move on" you're hooked. The record is the fruit of great song-writing. Ever since we bought it, we just can't put it down.



napoka iria leun eta zuzen vivid smoothness

testua / text by: susana mujika
argazkia / shot: saioa "gailunak"

Miren Narbaiza eta Ander Mujika dira Napoka Iria; 2005ean lehendabiziko kontzertua eskaini zutenetik eszenatoki asko eta era guztietakoak leundu dituzte beraien musikarekin; ez dute kontagailurik baina 200 bat izan direla uste dute, harrigarria bada, orain arte diskorik izan ez duen talde batentzat. Hain zuzen ere, zuzenekoetan zaletu diren entzuleek eskatuta eta aldi berean kantak erregistratzeko behar pertsonalak bultzatuta kaleratuko dute udan beraien lehena; baina zuzenekoak egitea hain gustuko duen bikotea izanik, ia naturala izan da diskoa zuzenean grabatzeko erabakia. Urtarrilean grabatu zuten bi egunez Bergarako Zabalotegi aretoan, giro intimoan baina ikusleen presentziarekin. 8 kanta guztira, 7 propioak eta kontzertuetan izarra bilakatu den Su ta gar-en "zure atzetik" kantaren bertsioa; kalimbak eta ukeleleak lagunduta Napokaren soinekoa jantzi diote, moldaketa ederra osatuz. Napokaren kanten katalogo gozoak ez du bikotearen norabidea aldatuko, kantak egiten eta kontzertuak ematen jarraitzeko asmoa dute, adi beraz zuzenekoei.

Miren Narbaiza and Ander Mujika form Napoka Iria; since they staged their first gig in 2005 they have soften many stages and of every kind with their music; they haven't got a meter but they reckon they may be close to 200, which is weird, for a band that didn't have an album until now. In fact, they are releasing their first this summer to answer their supporters' demand and, at the same time, to fulfil a personal need to register the songs; but being a duo who loves to perform live, it was almost natural to record it live. It was recorded during two days in January at Zabalotegi in Bergara, in a cozy atmosphere in front of their audience. It totals 8 songs, 7 of their own and a version of Su ta gar's "zure atzetik" which has become the sensation in live concerts; helped by a kalimba and an ukelele they have given their own sound to the song, creating a beautiful cover version. The sweet catalogue of Napoka's songs won't change the duo's aims, they are going to carry on writing songs and performing live, so check their live gigs at:

www.myspace.com/napokairia

tiki phantoms

sumendiko soinuak
sounds from the volcano





Aloha,

Kontatu digute 200 urte hilik eta sumendi batetan lurperaturik pasa dituzuela...Zein pekatu klase egin zenuten sumendi batetan lurperaturik amaitzeko?

Jendearen borondatea nahi genuen moduan erabiltzeko botereak genituen eta horrek Kamehameha I erregeari ez zion grazia handirik egiten. Hura bere tronutik botatzeko iraultza hasi aurretik aurreratu zitzaigun eta segada bat egin zigun eta sumendian amaitu genuen. Baina beno egia esan ezin gara kexatu, bertan txaleta eraiki genuen, jacuzzi-a eta guzti eta gure itzulera prestatzen ibili gara hainbat urteetan. Bizirik bazaude adi ibili!

Kritika musikalaren guruek zuen soinua surf gisa sailkatzen dute...guri ordea zerbait gehiago baduela ere iruditzen zaigu, eta kritikariak aspergarriak iruditzen zaizkigunez nahiago zuei zuzenean galdetzea...Zein osagaiekin prestatzen duzue zuen errezeta musikala? Egia esan denetarik dago, rock, punk, soul, eta surf printzak 80. hamarkadako pop kutsuekin. Musika garai ezberdinak bizi izan ditugu eta apurka apurka erreferentzia ezberdinetatik edan dugu.

Zurrunmurruek diote mozorroak erabiltzen dituzuela... argitu gaizki ulertua mesedez...

Halakorik esaten duen hurrenari muturra hautsiko diogu!!! Jazterako orduan elegantzia handia duten kaskezur ibiltariak gara, ez dago besterik!!! Zein txarra den inbidia..kar kar kar kar

Dantzatzea eta ongi pasatzea. Musika traszendentalari aurre egiten dion proposamena da Tiki Phantoms-ena?

Jakina!!! Gure zuzenekoak energia, algara eta dantza festak dira. Gu ikustera datorrenak badaki sekulakoa izando dela eta primeran pasako duela, orrazkera zapuztuko zaion beldurrik izan gabe edo gure kantuek mezu kontzeptuala ote duten pentsatu beharrik gabe. Zuzeneko emanaldiak energia ezandak izan behar dute berriro!!!

Surf instrumental taldeak...aspergarri samarrak izaten dira.. zuen zuzenekoak ordea orgia telurikoak dira... Nondik ateratzen da energia guzti hori?

Irla batetaik gatoz eta irletan gauzak modu basatian egiten dira, indartsuenaren legeak agintzen du eta batek guztia eman behar du beti. Hilezkorak gara eta ez gara inoiz nekatzen!

"Viva las Vegas" esaten badut zer datorkizue burura?

Gu izan behar genuela filme hartado protagonistak baina Elvis moñoñoa erdian sartu eta papera kendu zigun!!! Hala ere apirilean arantzatxoa kendu genuen izen bereko jaialdi mitikoan jo genuenean, eta horri esker baieztatu dezakegu AEBtan bazkaltzen denean, hasteko hanburgesa, jarraian pizza eta postre gisa "nachos con guacamole" jaten jarraitzen dutela.

Agur bero bat eta Tiki Jainkoak zaindu zaitzatela.

tiki, tiki, tiki!!!!

Aloha,

We've been told you've been dead and buried under a volcano for the last 200 years. What kind of sinful carry-on did you get up to to end up buried under a volcano?

We had the powers to use people's wills as we saw fit and that did not particularly please King Kamehameha I. Before we could use it to start a revolution to dethrone him, he made his move and spun a trap. We ended up in the volcano. But truth be told, we can't really complain, we built a nice house there, with a jacuzzi and all that stuff and we plotted our return down through the years. Beware, if you're alive!

Music critic gurus categorize you as making surf music... we, on the other hand, believe there is a little more to it and as we are basically bored by critics we have decided to ask you directly... What ingredients do you use in your musical recipes?

To tell you the truth, there is a little bit of everything in there: rock, punk, soul and dashes of surf with a touch of 80s' pop. We have lived through different musical eras and we have drunk from many different fountains.

Rumours say you use masks... surely this is a misunderstanding?

We'll smack the puss off the next schmuck that says that. When it comes to getting dressed, we are elegant walking skulls. Envy really is a terrible thing, hahahahaha.

Dancing and having a good time. Are the Tiki Phantoms the answer to contemporary and transcendental music?

Sure we are! Our live shows are a feast of dancing, laughter and energy. Anybody coming to one of our shows knows that they are really gonna have a great time. They don't have to worry about messing up their hairdos or if there are any conceptual messages behind the songs. Live shows need to once again be an explosion of energy!!!

Instrumental surf groups... well, they are normally quite boring...your shows, on the other hand, are earthly orgies... Where do you get all that energy from?

We are islanders and on islands things are done in a wild wild way. It's the law of survival of the fittest and you have to give everything your all, always. We are immortal and we never get tired.

If I say "Viva las Vegas", what comes to mind?

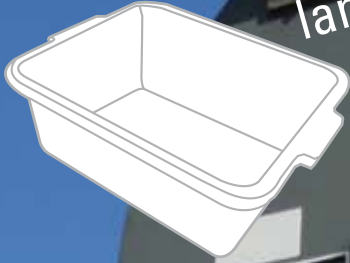
We should have been the stars of that film but they decided to put in a sugary sweet Elvis in the middle of it all and we didn't get the part! We'll get to get even in April when we play in the mythical festival of the same name and that is how we can confirm whether in the USA people still start lunch with a hamburger, follow up with pizza and then have nachos and guacamole for dessert.

A fond farewell and may the Great God Tiki protect you all.
tiki, tiki, tiki!!!!

www.lostikiphantoms.com/

ego gutxiago
lantalde gehiago

less ego
more teamwork



the balde.net

atzo, gaur eta bihar
klik bakarrera!

yesterday, today
and tomorrow in
just one click!



the balde zenbakiak
oso-osorik ikusteko aukera
izateaz gain egunero topatuko duzu
proposamen berri eta interesgarriak.
Arteziak sail berrian gainera parte hartu
eta zure txokoa izan dezakezu.

Check all previous the balde numbers.
New contents everyday.
Be a part or the balde in the new Arteziak project.

www.siazgetaria.com

saiazgetaria
HOTELA

T 943 140 143 E info@siazgetaria.com W www.siazgetaria.com

Euskarazko komunikabideak **DENON BEHARRA**

**Duten garrantziaz jabetzeko,
faltan izan arte itxoiten dugu maiz**





hamabi soka
twelve ropes

bularretakoa / bra: gonzales
kuleroak / panties: gonzales
eskularruak / gloves: charlie



ezker / left:
bularretakoa / bra: gonzales
kuleroak / panties: gonzales
eskularruak / gloves: charlie

eskubi / right:
bularretakoa / bra: nichole de carle
kuleroak / panties: nichole de carle
eskularruak / gloves: charlie



behean / below:
bularretakoa / bra: gonzales
kuleroak / panties: gonzales
zapatak / shoes: manolo blahnik
eskularruak / gloves: charlie

goian / above:
bularretakoa / bra: chantelle
kuleroak / panties: chantelle
zapatak / shoes: manolo blahnik
eskularruak / gloves: charlie



ezker / left: bularretakoa / bra: chantelle
kuleroak / panties: chantelle
zapatak / shoes: manolo blahnik
eskularruak / gloves: charlie

eskubi / right: bularretakoa / bra: gonzales
kuleroak / panties: gonzales
zapatak / shoes: mango
eskularruak / gloves: charlie



argazkiak / shots: tatiana luna
argazki laguntzailea / photography assistant: renato brea
modeloak / models: animaija rauno, hélène rose
boxeolariak / boxers: jero garcia, luis cueto
estilismoa / stylism: tatiana luna
esker onak / gratitude: www.laescuelaboxeo.com

bularretakoa / bra: calvin klein
kulerok / panties: calvin klein
eskularruak / gloves: charlie



behean / below:

bularretakoa / bra: chantelle sublime invisible
kulerok / panties: chantelle sublime invisible
eskularruak / gloves: charlie

goian / above:

bularretakoa / bra: nichole de carle
kulerok / panties: nichole de carle
kapa / cape: les jupons de tess
eskularruak / gloves: charlie

New

the balde
t-shirts



the balde kamiseta berriek joko handia emango dizute!
buy one before they are gone!

total
15€
-rengatik!



TOTAL MODEL
(letra horiak/magenta letters)

TOTAL MODEL
(letra horiak/yellow letters)



BALDESTORMING MODEL
(kamiseta granatea/granet t-shirt)

neska / girl

- S
- M
- L

mutila / boy

- M
- L
- XL



BALDESTORMING MODEL
(kamiseta zuria/white t-shirt)

buy them at

www.thebalde.net

webgunean erosi itzazu



IKIMILIKLIK! Tolosa. Mendia Herria
san esteban 8 31780 Bera 948625403; pilotegi bidea 12. 617b Igara Donostia 943224848

LEKUNOA
ARKITEKTURA



EDIZIOAK ETA INPRESIOAK OROKORREAN
EDITING AND PRINTING IN GENERAL

Inprimakiak, katalogoak, liburuak, liburuskak, aldizkariak, aurreinpresioa
Forms, catalogues, books, brochures, magazines, preprinting



Pol. Ind. C/G, Nº 11 · 31192 Mutilva Baja · Navarra · Spain
Telf. 34 948 23 93 36 · Fax. 34 948 23 82 16
www.espacegrafic.com
e-mail: info@espacegrafic.com

Charles Burns (Washington, 1955) komiki egilearen lan berria iritsi da gurera: *X’ed Out*. Albiste bikaina da zaleontzat, egun aurki daitekeen autore interesgarrienetarikoa baita, ezbairik gabe. Horren erakusle 80ko hamarkadaz geroztik plazaratu dituen lanak, besteak beste, *Big Baby*, *Skin Deep*, eta, batez ere, *Black Hole*.

X’ed Out, neurri batean, *Black Hole* maisulanetik gertu dagoen obra da, oraingoan ere, bazterreko nerabeak baitira kontakizunaren protagonistak. Doug izeneko gaztea 70ko hamarkadako punk eszenan murgilduriko arte ikaslea da. William Burroughs idazlearen testuak ardatz dituzten *performance*ak egiten ditu, Tintin komiki pertsonaiaren moztorra soinean duela. Era berean, Sarah argazkilaria misterioitsuarekin maitemintzen da.

Doug, Charles Burns-en alter egoa dela esan daiteke, artista estatubatuarren nerabezaroko ezaugarri asko bereak egiten baititu, tartean, punk rock zaletasuna. Narrazioaren alde errealista hori bere ohiko estilo itzaltsuarekin irudikatu du Burns-ek. Istoriaren bigarren ildoan, berriz, protagonistak bizi duen esparru oniriko-depresiboak osatzen du, eta hor aurretik aipaturiko Tintin-en estilo franko-belgiar koloretsua, eta William Burroughs-en prosa haluzinagarria, –biak ala biak autorearen gaztetako obsesioak–, uztartzen ditu.

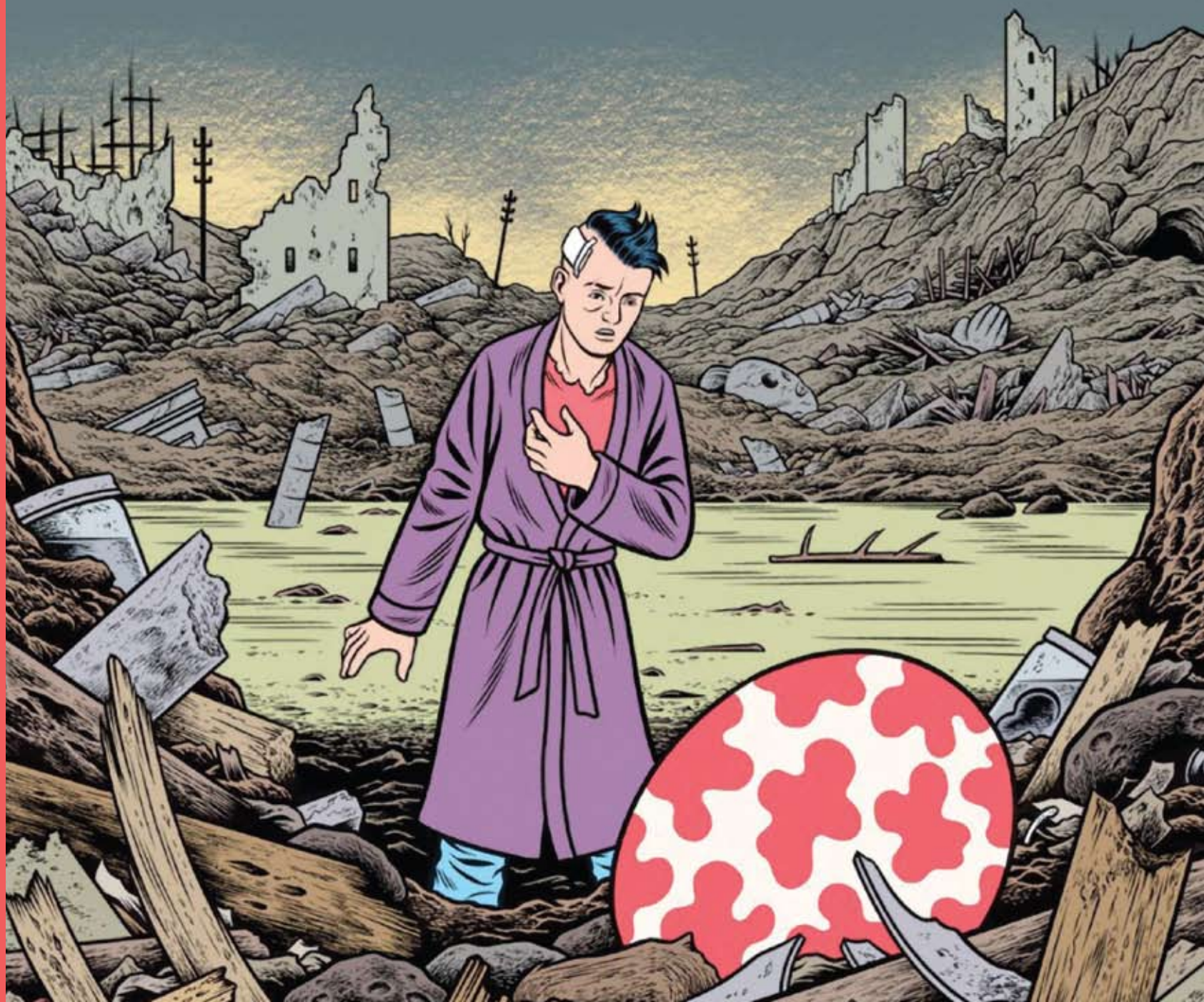
Horrela, kontakizuna bi maila zeharo ezberdinetan, baina erabat osagarrietan, gauzatzen da, David Lynch zinemagileak diseinatuko lukeen egunerokotasun ilun eta artegarria erdiesteko.

Comic book artist Charles Burns’ (Washington, 1955) latest publication has just reached our shores: *X’ed Out*. Fantastic news for fans everywhere, he is one of the most interesting authors out there at the moment. Just take a look at any of the work he has published since the 80s: *Big Baby*, *Skin Deep*, and, above all, *Black Hole*.

X’ed Out, to a extent is close to his masterpiece *Black Hole*, as it also includes as protagonist teenagers from the rougher side of life, from the margins. Doug is an art student involved in the punk scene of the 70s. Dressed up as Tintin, he puts on performances built around texts by the writer William Burroughs. At the same time he falls in love with the mysterious photographer Sarah.

You can safely say that Doug is Charles Burns’ alter ego. He has many of the characteristics that belonged to the author in his youth, a love of punk rock music being one of them. Burns illustrates the realism of the narrative with his usual shadowy drawings. The second main storyline is made up of the main character’s nocturnal depressive states and that’s where the author binds together Tintin’s colourful Franco-Belgian comic style and William Burroughs –both of them obsession of the author as a youth–hallucinogenic prose.

In this way the story unfolds on two different levels that totally complement each other and combine in achieving a David-Lynch-esque unsettling dark daily life in comic.







spoken word hitz-sorgintzaileak witchy words

Experts in the field say that poetry began with sounds, with the cadence of sounds, with a sort of melody. This is because song soothes pain and brings the group together. The first poetry, according to those experts, was music and meaning, sound and rhythm, expression and cadence. The written word came later and much, much later came books, the building blocks of a book, a conversation between poems. As with *Katulore*, for instance. And though it has probably never really totally disappeared, lately poetry, or at least a distinct kind of poetry, has gone back to the oral tradition, back to the beginning.

It is not unique; let us not forget rap, hip-hop, but Spoken Word as it is called, is the contemporary expression of oral poetry. The others we have mentioned are accompanied by melody or a rhythm. Spoken Word, on the other hand, is a naked act, one person, alone, with no musical backing, in front of an audience, with nothing but words, as if they were conversing, but in a different way. Between the storyteller and declamation, Spoken Word is spoken poetry. It started in the 80s, dramatised poetry, playful, live literature, accompanied by slam poetry, a challenge, a contest of spoken poetry.

Quite a few figures from the world stage recently got together in Barcelona at the *Kosmopolis Literature Festival* that takes place once every few years. D'bi.young Anitafrika, Malika Ndlovu and three young British hopes: Laura Dockrill, Francesca Beard, Chris "Ventriloquist" Redmond. And to finish, a slam poetry competition, and exhibition with Bob Holman and Daniel Orviz on stage. But we'll come back to slam another time. We are here to talk about Spoken Word.

D'bi.Young Anitafrika's session stood out above the rest, it even eclipsed the others with the Jamaican-Canadian poetess breathing strength, rhythm and African roots into her work. She started in Catalan, slowly, and started blowing up a full steam when she moved into English, as if hers words were saliva, on the attack, revindication: "Our ancestors were committed / to never giving up". She mentioned Assata Shakur, Amílcar Cabral, Frantz Fanon, Steve Biko, Sojourner Truth, Stokely Carmichael: "I want to see them / I want to smell them / I want to touch them", a non-stop declaration to fight on the side of the oppressed black population.

Malika Ndlovuk gave a very different type of recital, reposed, dressed up in an esoteric setting. The South African was more like a storyteller, like the guru of a strange religion. All mysticism, smoke and karma. Ideal for a quick nap. And the British should be mentioned before we finish, plenty of phlegm but nice and easy as you go, each one in their own particular style, but each one live, lasting. They didn't have the belly-fire of D'bi.young but they did show that Great Britain is definitely on the Spoken Word map. Laura Dockrill, for instance, flows, vomits poetry, no stopping to breathe, proving that if indeed it had ever left, the spoken word has been returned to literature. In two words, Spoken Word.

Gaian aditu direnek diote poesia hasi zela hotsekin, hotsen kadentziarekin, ahaire moduko batekin. Kantuak arindu egiten baitu mina eta lotu taldea. Hastapenetako poesia zen, aditu horien arabera, musika eta zentzua, hotsa eta erritmoa, espresioa eta kadentzia. Geroago etorriko zen hitz idatzia eta askoz geroago liburua, liburu baten lehen eraikitzea, poemaren arteko elkarrizketa. Katulorekin, adibidez. Eta seguru ez dela sekula erabat joan, baina azkenaldiko poesiak, edo poesia jakin batek behintzat, bilatzen du atzera ahozkoasuna, poesiaren lehen estadio hura.

Ez bakarrik, hor daude rapa, hip hopa, baina Spoken word deritzona da ahozko poesiaren adierazpen garaikidea. Gainontzekoek lagun dute melodia, edo erritmo jakin bat sikiera. Spoken worda, aldiz, jardun biluzia da, lagun bat, bakarrik, inolako laguntza musikalik gabe, lagun batzuen aurrean, hitza baino ez duela, hitz egiten ari balitz bezala, baina bestela. Istorio kontalariaren eta deklamazioaren artean, ahoz esateko poesia da Spoken worda, 80etan abiatua, poesia antzetzua, jokatua, literatura zuzenean, slam poesia lagun duena, dema, ahozko poesiaren arteko norgehiagoka.

Bartzelonan bildu berri dira mundu mailako zenbait figura, hainbat urtean behin antolatzen den *Kosmopolis* literatur jaialdiaren baitan. D'bi.young Anitafrika, Malika Ndlovu, hiru balore britainiar gazte: Laura Dockrill, Francesca Beard, Chris "Ventriloquist" Redmond. Eta bukatzeko slam poesia lehiaketa, eta erakustaldia, Bob Holman, Daniel Orviz eszenatokian zirela. Baina slama utziko dugu beste baterako, Spoken wordari egingo diogu hemen tartea.

D'bi.Young Anitafrikaren saioa nabarmendu zen besteren ginetik, gainontzekoak eklipsatzeraino, indarra, erritmoa, erro afrikarrak haizatu baitzituen poeta jamaikar-kanadarrak. Katalanez hasi zen, poliki, ingelesera pasatzean hartu zuen abiada, hitzak tua bailiran, jarrera oldarkorra, errebindikazioa, "gure arbasoek hartu zuten konpromisoa / inoiz ez amore ematekoa". Assata Shakur, Amílcar Cabral, Frantz Fanon, Steve Biko, Sojourner Truth, Stokely Carmichael ekarri zituen ahora, "ikus nahi ditut / usaindu nahi ditut / ukitu nahi ditut", beltzen aldeko borroka aldarri etengabea.

Malika Ndlovuk oso bestelako emanaldia eskaini zuen, pausatua, bildua, eszenografia esoteriko batez jantzia. Hegoafrikarrak gehiago zuen ipuin kontalariaren antza, are erlijio estrainio baten guruarena. Dena mistizismo, dena ke, dena karma. Lo kuluxka llaburra egiteko aproposa izan zen saioa. Eta britainiarrak aipatu behar azkenik, karkaxa baino patxada, bakoitza bere erara, baina hirurak ere zuzenak, iraunkorrak, D'bi.youngen garrik gabeak, erakutsiz, ordea, Britainia Handiko eszenak baduela Spoken wordean zeresana. Laura Dockrill, esaterako, jario jarraia, poesia goitikatua, arnasarik gabea, inoiz utzi bazuen, ahozkoasuna literaturara bueltatu denaren frogarik behinena. Hitz bitan, Spoken worda.



la ola

suzy lee. barbara fiore editora

Haurrak garenean, denbora modu ezberdinean iragaten da. Bakardadea ez da arazo, eta bakardade horretan, adibidez, hondartzako urertzean olatuekin jolasak asmatzeko gaitasun mugagabea dugu. Heldutasunera iristen garenean, bakardadeaz gozatzea edo bakardadea uxatzea izaten da helburua. Hondartzara paseatzera joaten gara, baina helburu zehatz batekin. Haurrak garenean ez dago helbururik, unean uneko sena da gure motibazioa. Suzy Lee ilustratzaileak olatuak, neskato bat eta karioak besterik ez ditu behar izan horretaz guztiaz hitz egiteko, hitzik gabe.

When we're children, time passes in a different way. Being alone isn't a problem and when we're alone we can play non-stop with the waves that come to the beach, for instance. When we grow up, enjoying being alone or fleeing from that are our aims. We still go for a walk on the beach, but with a specific objective. When we're children, there aren't any aims, each moment's instinct is our motivation. The illustrator Suzy Lee only needs waves, a little girl and seagulls to be able to talk about all of this without even using words.



lotsaizuna

j.m. coetzee. oskar aranak itzulia. elkarlanean

Unibertstatetik bota duten irakasle batek bere alabaren etxaldera abiatzen da bake bila. Ez du aurkituko, ordea. Bakea ez delako sekula toki berean geldi geratzen. Gure protagonista ez da damu ikasle batekin oheratu izanaz. Gizartea da horren aurka aurreiritziak dituen. Lotsaizuna modu duinean darama. Ez da, ordea, errugabea. Harekin identifikatuta sentiarazten gaituena, hain zuzen ere, gure jokabideak eta harenak duten gertutasuna da. Apartheid-aren osteko Hegoafrikako alderdi argiez eta ilunez ere mintzo zaigu Coetzee Nobel saria. Gozatuko duzula esatea ez da agian aproposena, baina irakurri beharreko horietakoa dela ez dugu zalantzarik.

A sacked university lecturer goes to his daughter's house in search of peace. But he isn't going to find it. Because peace never stays in the same place. This character does not regret having slept with one of his students. Society's prejudices are all against him. He carries his disgrace in a dignified manner. But he isn't free of blame. In fact, what makes us identify with him is just how close together our behaviour and his behaviour are. Coetzee, a Nobel Prize winner, tells us about the dark sides and the lighter sides of South Africa after apartheid. Perhaps saying you'll enjoy the book isn't quite right, but it's certainly a book that you do have to read.



nbr aldizkaria

Nabarra aldizkariak Iruñea zaharretik Bilbo modernora salto egin zuenean, euskarazko prentsan ezinbestekoa den lubaki izpirituari eutsi zion, baina neurri eta itxura berriarekin aurkeztu zen. Eta edukietan ere proposamen berriekin iritsi zen. Zenbakiz zenbaki proposamen tematiko ederrak eskaintzen dizkigute. Kultur gaiekin zerikusia dutenak gehienak. Irakurraldi bakar batek edo denbora epe laburrek garaitzen ez duten aldizkaria da nbr. Eta horregatik thb-n, nbr zaleak gara.

When Nabarra magazine moved from old Iruña to modern Bilbao, it stayed true to the spiritual trenches which the Basque press needs, but also got a new look and a new size. It also came out with new contents and ideas. It offers great subject areas in each of its numbers. Most of these subjects are linked with culture. nbr isn't a magazine to be put away after a single reading or quickly. That's why we're nbr fans at thb.



bizikletaz aldizkaria

gipuzkoako foru aldundia

Dohainik eta gune ezberdin ugarian banatzen den aldizkaria da (ziurrenik irakurleren batek baino gehiagok bere bizikletako saskian edo kablean jarrita topatuko zuen). Harridura sortzen digun lehendabiziko gauza aldizkariaren ezohiko formatu biribila da. Edukien artean, elkarrizketak, bidegorrien inguruko informazio zehatza, argazki galeriak, trikimailuak, gomendioak eta bitxikeriak. Gustatu zaizkigun artikuluen artean, hona adibide bat: *Banku lapurreta batetan bizikleta erabiltzeko 10 arrazoi*.

This magazine is distributed free and in different places (you've probably come across more than one cyclist with the magazine in his/her bike basket or chain). The magazine's round format is the first thing that surprises you. The contents are interviews, information about bike lanes, photo galleries, tricks, recommendations and curiosities. Amongst others, here's a good article: *10 reasons to use bikes in bank robberies*.

ultraman miguel noguera ultragizona



miguelnoguera.blogspot.com

Miguel Noguera (Gran Canaria, 1979) jenio bat da. Ofizialki jenio izateko ziurtagiririk edo auzitegi gorenaren baimenik behar ote den ez dakigu, baina norbaitek jenio bat definitzeko eskatuko baligu, guk ez genuke lanpara magikoetan edo Disneyko pelikuletan azaltzen den jeniotik aipatuko. Ez, guk <Miguel Noguera> erantzungo genuke. Telebista ikusten duen bitartean kafesnea edan eta bere katuari laztanak egiten dizkion jenioa da Noguera, gazteleraz “geniodeandarporcasa” litzatekena. Superheroia eta bere nemesia gorputz eta garun berean.

Eta jenio guztiei gertatzen zaien moduan populazioaren gehiengo zabal batek ez du ezagutzen. Eta ezagutzen dutenen artean beste gehiengo zabal batek ez du ulertzen edo zuzenean gorroto du Miguel Noguera. Ez pentsa guk guztiz ulertzen dugunik haren jarioa. Baina hain zuzen ere horregatik atsegin dugu. Aspaldiko partez, harritu eta liluratzaren gaituen pertsona batekin topo egin dugulako. Ezagutzaren atek baino, ezezagutzaren atek irekitzen dizkigulako. Ideien mundu abstraktua hitzetara eramaten asmatu duen aristoteles garaikidea da Bartzelonan bizi den kanariar hau.

Miguel Noguera urteak daramatza bere “Ultrashow” berezia egiten. Saio hauetan, eskenatokira igo eta ideiak kontatzen dizkio audientziari. Ez da umorista bat eta ez da paper bat antzetzten dabilen aktore bat. Miguel Noguera ez du alter egorik. Paper tolestua eta harkatzaren laguntzaz igotzen da eskenatokira eta trikimailurik gabe, hitz eta marrazkien laguntza soilarekin ideiak azaltzen dizkigu. Ideia baten izenburua bota eta garatzen du. zuzenean. Ideia hauek ez dute zerikusirik aforismoekin. Nogueraenak burutazio “brutto”-ak dira, gordinak, bapatekoak. Ideia batetik bestera modu anarkikoan salto egiten du eta ez ditu ideia ona edo txarrak bereizten. Guztiak dira bere ideiak eta seme alabekin bezalaxe ezinezkoa da bata bestearen gainetik nabarmentzea. Kantitatea kalitatearen gainetik jartzen duela onartzen du. Nogueraentzat kontua ez delako barrea eragitea. Esan bezala ez da umorista bat. Zentzugabekeria, kaosa eta erokeria irudi mental eta hitz bihurtzen dituen ahots propioa duen artista bat da. Askotan ideia bereziki surrealista eta basatiak botatzen dituenean, amaieran, “ziur noizbait gertatu dela” gehitzen du. Eta seguru gaude baietz. Egunero ezagutzen ditugulako, errealitatea fikzioa gainditzen duela dioen esaldia frogatzen duten adibideak.

Eta kitto. Orain egiozu mesede bat zure buruari, Eskuratu *Ultraviolencia* edo bere bere lehen liburua, *Hervir un oso*. Bilatu bere *Ultrashow*-a interneten eta murgildu zaitez Miguel Nogueraen unibertso paraleloan.

Miguel Noguera (Gran Canary Island, 1979) is a genius. We are not too sure if you need some kind of certificate or permission from the High Court in order to be titled as such, but if somebody asked us to define a genius, we wouldn't waste time looking in crystal balls or refer to the type of genius genie typical in Walt Disney movies. Nope, we would simply answer <Miguel Noguera>. Noguera is the type of genius who has a cup of coffee while he watches TV and pets his cat. What is called “geniodeandarporcasa” in Spanish. A superhero and his very own nemesis all in the same body and brain.

As happens to all geniuses, most of the general population have no idea who he is. And amongst those who do know him , a large number of people don't understand or simply hate Miguel Noguera. Don't think that we totally understand him either. But that's why we like him so much. Because after such a long wait, we've finally found someone who amazes and delights us. Because rather than opening up the doors to what is known, he shows us the unknown. The Canary Island man resident in Barcelona is a modern day Aristoteles who has channelled the world of abstract ideas into words.

Miguel Noguera has been doing his special “Ultrashow” for years. In these sessions, he gets onstage and he tells his audience ideas he has. He is not a comic and he is not an actor in role. Miguel Noguera does not have an alter-ego. He gets up on the stage with a piece of folded paper and a pencil and proceeds, with no trickery or underhandedness, to explain his ideas through words and drawings. He throws out a name for an idea and then develops on it. Live. These ideas are in no way aphorisms. Noguera's notions are “brutto”, raw and improvised. He leaps from one idea to another anarchically and he does not distinguish between good and bad ideas. They are all his ideas and, as with sons and daughters, you cannot favour one over another. He accepts that he places more importance on quantity than quality. Noguera is not about making people laugh. As we said, he is not a comedian. He is an artist who has found his own voice and uses it to give form to chaos, mental imagery madness and words. On many occasions he waits till the end of the show to announce his wildest and most surreal ideas, adding “I'm sure that happened sometime”. We're pretty sure about that too. Every day we come across examples that prove that reality is much stranger than fiction.

And that's that. Do yourself a favour, get your hands on *Ultraviolencia* or his first book, *Hervir un Oso (Boiling a Bear)*. Look for his *Ultrashow* on internet and submerge yourself in the parallel universe that is Miguel Noguera.

oin hariak foot loose



the heavy: *how you like me now*



radiohead: *little by little*



aplause: *all about you*



jay jay johanson: *shadows*



edwin collins: *do it again*



james vincent mc morrow: *from the woods*



the dead weather: *hang you from the heavens*



masters of reality: *dreamtime stomp*



mogwai: *rano pano*



the black keys: *never gonna give you up*



david bazan: *wolves at the door*



fleet foxes: *bedouin dress*



soulsavers: *some misunderstanding*



hacienda: *she is got a hold on me*



elysian fields: *old old wood*

*Ya encanecidas mis sienes
pero el verano en mis sueños,
a bordo de mis zapatos
cruzo la vida y la quiero.*

tango argentinarra | argentinian tango

gure zapatetan sartuta,
minutu eskas batzuetan besterik ez bada
bizitza maitatzeko musika
proposatzen digu galder izagirrek

precious musical moments
to enjoy on our shoes
proposed by galder izagirre



cocoon: *comets*



beach house: *better times*



sleepy sun: *desert god*

ANARCHIST COOKBOOK

**anarchist cookbook-ek 40 urte
(edo sukaldari damutua)**

"Anarchist Cookbook free download" idazten dugu Google bilaketa leihatilatxoan, eta bi segundo igaro aurretik, lehendabiziko loturak biribil batean sartuta dagoen A bat duen webgunera bidaltzen gaitu. Bertan honakoa irakur dezakegu: "Sorry, after much debate we're not prepared to provide the anarchist cookbook for download anymore (...) In Britain there are a number of cases of pretty regular but curious people getting on the wrong side of the law from simply possessing a copy!"

"Barkatu. Barne eztabaida ugairren ostean, Anarchist Cookbook deskargatzeko aukera ez eskaintzea deliberratu dugu (...) Britannian, kopia soil bat izateagatik legearekin arazoak izaten ari den jendearen kasuak gertatzen ari dira".

The Anarchist Cookbook, "legez kanpoko" errezeten best-sellerra eta legenda urbanoen ontzia denak, 40 urte bete berri ditu. Izenburuak diotenaren kontra, zerikusi gutxi du mugimendu anarkistarekin. 1968an, Manhattan-ko Lower East Side "iraultzailean" familia burges batean hazitako gazte batek Vietnamgo gudan borrokatzera joateko deia jaso zuen; ez zuen inolako loturarik alderdi edo mugimendu politikoekin. Haren hitzetan, "sinisten ez zuten guda batean parte hartzera derrigortua egoteak" piztu zion amorrugatik sortu zuten batzuentzat biolentziaren erabilera demokratizatu eta "everyman bomber" garaiari hasera emango zion eskuorri-bilduma hau. Beste batzuentzat, gudaren aurkako desobediencia zibilaren sinboloa, eta, gaur egun, "Wikileaks garaiari" esker lpar Amerikako konstituzioko enmendarik erabilienetakoa den adierazpen askatasunaren ikonoa da.

Beste batzuen artean, lehergailuak egin, gizon bati burua moztu piano soka batekin, telekomunikazio sabotaiak gauzatu edo eta arinagoak diren beste pasiaia batzuk, platano azalaren sustantzia psikoatiboen erabilera (garai batean AEBko drogaren aurkako bulegoa hankaz gora jartzeko botatako ergelkeria) guztiak osatzen dute "insurgentzia" eskuorri hau. Powell-ek ez zuen informazioa liburu debekatuetatik edo artxibo sekretuetatik atera, New Yorkeko liburutegietan hautsa biltzen zuten entrenamendu militarren eta Boy Scouten gidetatik baizik, eta informazio horri guztiari anti-sistema panfletoetako hizkuntza eta berezkoa zuten literatura gaitasuna gehitu zizkion. Bitartekorik, aldaketarik eta zuzenketarik gabe, lehen enmendaren handera aieratzen zuten Lyle Stuart editore ausartak 1971. urtean eskuizkribuaren lehen edizioa argitaratu zuten. Bi milioi ale baino gehiago saldu zen mundu osoan.

Arrakasta garai baten ostean, liburu ia desagertu zen Reagan-Tatcher ardatz neoliberalaren eskuetik eta kontrolpean bizi zen gizarte zibilaren garaiari, agente federalentzat izan ezik. Izan ere ahalagindu ziren testuaren eta hainbat bortizkeria ekitzen arteko lotura frogatzen, besteak beste, 1976an Kroaziako talde independentista batek Manhattango Central Station-en lehergailua jarri zutenean.

Kristau anglikarra eta "gatazka konponbideetan" aditu bihurtu zen egilearen bizitzan desagertzeaz zegoen laino bat zena, berpiztu egin zen Internet sarearen zabalkundearekin. Komunikazioaren autobidean, Anarchist Cookbook-ek moldaketa eta bertsio berriztatutak izan zituen. 80ko hamarkadaren amaieran eta 90ekoaren hasieran, planetako nerabe talde ugari Anarchist Cookbook II (ASCII) biltzen hasi ziren. Garai horretakoak dira izen handiak zituzten The Temple of the Screaming Electron edo The pirates Hollow buletinak. Beranduago, egile anonimoa zuten Anarchist Cookbook 2000 bertsioa eta zinemaren historiara pasako ez den izen bereko filma azaldu ziren.

"Cookbook" uholde horrek lan originalaren egileak bere isiltasuna haustea eta plazara itzultzea eragin zuen. Oraingoan, ordea, ez zen anarkiaren aldeko idazle iraultzaile gisa azaldu, egile damutu gisa baizik: "Liburuaren ideia nagusia zen biolentzia onargarria zela aldaketa politikoa eragiteko. Egun ez dut horretan sinisten (...) Iruditzen zait inprimatu beharko ez lizatekeen argitalpen arriskutsu bat dela" ("The central idea of the book was that violence is an acceptable means to bring about political change. I no longer agree with this (...) I consider it to be a misguided and potentially dangerous publication which should be taken out of print"). Hala zioen dozenaka blog eta webguneetan. Eragin kortasunik ez duen damua, bere editorearen eskuetan utzi zituelako eskubideak, eta honek, Lyle Stuart-ek, hoge eta hamar urte beranduago, egun argitaratzen duen argitaletxeari saldu zizkiolako. "Barkamena eskatzen diegu liburu kuriositatez edo barre batzuk botatzeko irakurri behar zutenei—horretarako eskaintzen arazo potentzialak gaur egun ez du merzei eta hamar urte beranduago, egun hitzekin amaitzen da deskarga askea eskaintzen zuten webgunearen eta Borders bezalako "mainstream" liburu saltzaile handiei. 20 dolarren truke eta saguari klik eginez, errezeta liburu anarkistaren 160 orrialde izan ditzakezu etxean aperitif ordurako, molotoboktela nola prestatu jakin dezazun.

BOOK

40 years of the anarchist cookbook (or the regretful cook)

If you write "Anarchist Cookbook free download" in Google Search, after a couple of seconds you're taken to a website with an A in the middle of a circle. And this is what you can read there: "Sorry, after much debate we're not prepared to provide the anarchist cookbook for download any more (...). In Britain there are a number of cases of pretty regular but curious people getting on the wrong side of the law from simply possessing a copy!"

"Sorry. After a lot of discussions, we've decided not to make the Anarchist Cookbook available via a free download (...). There are still legal problems in Britain for anyone who has a single copy of the book".

The *Anarchist Cookbook*, a best-selling "illegal" recipe book and an urban legend, has just turned 40. In spite of the title, it doesn't have much to do with the anarchist movement. In 1968, a young man brought up in a Manhattan Lower East Side "revolutionary" middle class family got the call up to go to Vietnam. He didn't have any connections with political parties or movements. In his own words, being made to take part in a war he didn't believe in made him angry. That's why he wrote this handbook which, in some people's opinion, made violence available to everyone and created the "everyman bomber". For other people, he's a symbol of civil opposition to war and, nowadays, thanks to the "Wikileaks Era", he's a symbol of one of the most used amendments to the US constitution, the freedom of speech.

Amongst other things, making bombs, cutting a man's head off with piano wire, sabotaging telecommunications and other, easier things, too, using banana skins' psycho-active properties (something that really disturbed the anti-drugs lobby in the States at one time)... all of this is to be found in this "insurgency" hand book. Powell didn't get his information from forbidden books or secret archives, he got it from books about military training and Boy Scouts guides he found in New York bookshops and then explained it in anti-system pamphlet language and with his own literary skills. Without intermediaries, changes or corrections, daring editor Lyle Stuart raised the flag of the first amendment in 1971 when he published the first edition of the manuscript. He sold more than two million copies world-wide.

After a period of success, the book almost disappeared during the Reagan-Thatcher neoliberal era, when society was controlled by their axis. Only federal agents seemed to have the book. They tried to make the connection between the book and many violent actions, such as the 1976 bomb placed in Manhattan Central Station by a Croatian independence group.

The author had become an Anglican and "conflict resolver" and the book was no more than a distant memory when the Internet made the book famous once more. On the motorway of communications, the *Anarchist Cookbook* was adapted and new versions were made available. At the end of the 80's and the start of the 90's, groups of teenagers all over the world started to get hold of *Anarchist Cookbook II* (ASCII). That was the time when *The Temple of the Screaming Electron* ode *The pirates Hollow* newsletters were influential. A little later, the film *Anarchist Cookbook 2000*, which won't go down in history, was released by an anonymous film maker.

That "Cookbook" craze made the original author break his silence and appear in public again. But he was no longer a revolutionary anarchist, he was now repentant: "The central idea to the book was that violence is an acceptable means to bring about political change. I don't agree with that any more (...). I consider it to be a misguided and potentially dangerous publication which should be taken out of print". ("I no longer agree with this (...). I consider it to be a misguided and potentially dangerous publication which should be taken out of print"). That's what he said in dozens of blogs and websites. But his repentance was worthless as he had given the rights to the editor and he, Lyle Stuart, sold the rights to the current editor thirty years after the first edition came out. "We'd like to apologise to people who read the book out of curiosity or to have a laugh - which is why we published the book - but nowadays it's not worth it for the potential problems it can bring you". Those are the words you can read on the free download site. But apparently those problems are of no importance for the mainstream book sellers are Amazon and Borders. At the click of your mouse, and after paying 20 dollars, you can have this 160 page anarchist cook book in your house in time for lunch and find out how to make a Molotov cocktail.

testua / text by: yolanda pivaldal

do you want to receive the balde at home?
etxean the balde jaso nahi duzu?



15 euro
6 ale/issues

izen abizenak/full name:

helbidea/address:

postakodea/code:

herria/city:

herrialdea/province:

tel/phone:

e-posta/email:

bankua/bank:

kontu korrente zbkia/account number (20digit-rib):

sinadura/sign:

the balde

donostia 11
20115 astigarraga
t. 943 444 422

antsoain 1
31014 iruñea
t. 948 121 976

info@thebalde.net
www.thebalde.net

the baldians
trading cards

28

Ixtebe Pellot



Ixtebe Pellot Hendaian jaio zen 1756. urtean. Euskal Herriko azken kortsario ezaguna izan zen.

Ixtebe Pellot was born in Hendaye in 1756 and he was the last known Basque buccaneer.

Le Renard Basque ezizenez (Euskal azeria) zen ezaguna.

He was known by his nickname Le Renard Basque (The Basque Fox).

13 urterekin ontzi mutil bihurtu, eta 23 urte zituela komandante izatera iritsi zen. Frantziarren babesean Espainiako eta Ingalaterrako barkuei lapurretan aritu zen.

At the age of 13 he became a cabin boy and by the age of 23 he was a commanding officer. Under French protection, he plundered Spanish and English ships.

Ez zuen odol egarririk, eta bere etsaiei bizitza barkatzen zenez, etsaien artean ere izen ona zuen. Cork-eko espetxean, esate baterako, bisitak eta jan eta edan ugari izaten zuen egunero.

He wasn't the bloodthirsty type. He was actually quite a popular character, even amongst said enemies, while imprisoned in Cork he received many visitors and food and drink every day.

Haren ihesak mitiko bihurtu ziren. Soldadu edo erromes mozorroturik, Espainiako eta Ingalaterrako kartzelarien burukomin handiena zen. 1812an dirutza bat eskaintzen zuten haren buruaren truke.

His escapes soon became escapades of legend. He would disguise himself as a soldier, a pilgrim... he was a huge thorn in the side of the Spanish and English prison services. A price was put on his head in the year 1812.

Bere gizonak askatzen jaioa zen. 1812an, enbaxadorez mozorroturik, bere tripulazioko lau marinel askatu zituen Baionako presondegitik.

He was also quite a dab hand at breaking his men out of prison it seems. In 1812, he dressed up as an ambassador, walked into the prison in Bayonne and liberated four of his sailors.

Napoleonek Frantziako armadan sartzeko eskatu zion. Wellington ingelesak (40 urtez etsai izan zuenak) gauza bera eskaini zion. Biei ezezkoa eman zien.

Napoleon asked him to join the French Navy. The English Admiral Wellington (his sworn enemy for 40 years) offered him the chance to do the same with him. He refused them both.

1815etik 1826ra Hendaiaiko alkate izan zen. 1856an hil egin zen, 91 urte zituela.

He was Lord Mayor of Hendaye from 1815 to 1826. He died at the ripe old age of 91 in the year 1856.

Hendaiaiko Beltzenia karrikak haren omenezko hilarria du. Urtero, urtarrilean, Hendaiaik San Bixente (Bixintxo) patroia omentzen duenean, umeak kortsarioz mozorrotuta irteten dira herriko kaleetan ilaretan, Ixtebe Pelloten itzulera ospatzeko.

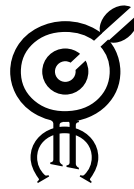
There is a street in Hendaye named Beltzenia where a gravestone in his honour can be found, and every January, when Hendaye celebrates its patron saint, children dress up as pirates and parade through the streets, to pay homage to the return of Ixtebe Pellot.

USTE Baina zailagoa izango da azkenean

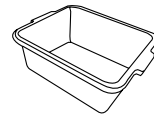




where to find us
the balderen kutixiak



the balde



the balderen banaketa puntua izan nahi baduzu:
if you want to distribute the balde:

+34 943 444422 +34 948 121976 info@thebalde.net

DONOSTIA



a fuego negro
650 135 373
31 DE AGOSTO - 20003
www.afuegonegro.com

TABERNA-JATETXEA



arteleku
943 453 662
KRISTOBALDEGI, 14 - 20014
www.arteleku.net

KULTURUNEA

bai & by

bai & by
943 461 927
PRIM, 14 - 20006
www.baiby.com

HIZKUNTZA ESKOLA



botika
943 430 611
ESTERLINES, 3 - 20003
www.botika.tv

DISEINU ETA KOMUNIKAZIOA



cállate la boca
943 003 155
EDIFICIO KURSAAL
AVENIDA DE LA ZURRIOLA
www.callatelaboca.com

FASHION & DESIGN



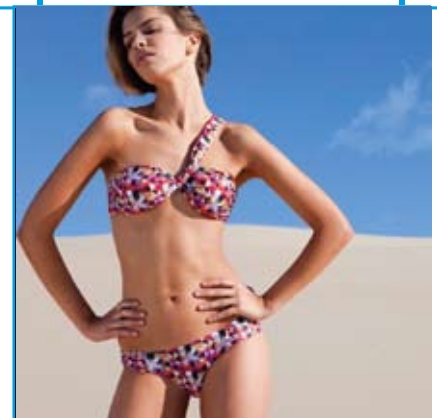
doka
943 224 601
ERREGE ZAIN, 20 - 20008
www.doka-antzokia.com

KAFE ANTZOKIA



geronimo
943 420 987
LOIOLA, 6
GARIBAI, 6
C. C. BRETXA

ARROPA DENDA



goiuri
943 422 871
SAN BARTOLOME, 6 - 20007
www.goiuri.com

BIKINI DENDA



koldo mitxelena
943 112 750
URDANETA, 9 - 20006
www.kmk.gipuzkoakultura.net

KULTURUNEA



la torre de pizza
943 431 469
SAN VICENTE, 9 - 20003

PIZZA BAR




lur lan
943 428 648
BOULEVARD, 7 - 20003
www.lurlan.org

BASERRI PRODUKTUAK



saso
943 315 180
ONDARRETA PASEALEKUA, 9 BEHEA
20018

FISIOTERAPIA

 GIPUZKOA HERRIAK



urepel
943 424 040
SALAMANCA PASEALEKUA, 3 - 20003
www.urepel.net

JATETXEA



ederra
ITURRIOTZ, 12 - 20500
ARRASATE

TABERNA



taupa taberna
OTALORA, 22 - 20500
ARRASATE

TABERNA



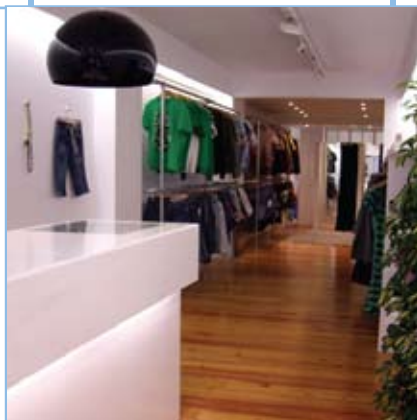
biur
943 151 809
ERDI KALEA, Z/G - 20730
AZPEITIA

ARROPA ETA OINETAKO DENDA



sorgin
943 811 053
PAULO VI KALEA, 19 - 20730
www.sorgindenda.com
AZPEITIA

ARROPA DENDA



hache boutique
943 345 334
VITERI KALEA, 13 BEHEA - 20100
ERRETERIA

ARROPA DENDA



saiaz
943 140 143
ROKE DEUNA, 25 - 20808
www.saiazgetaria.com
GETARIA

HOTELA



aiko maiko
943 243 723
KARMELO LABAKA, 4 - 20120
www.aiko-maiko.com
HERNANI

KAMISETAK ETA ARROPA



makoki
943 557 666
KARDABERAZ 19, 1 - 20120
HERNANI

ILEAPAINDEGIA & PIERCING

S a g u



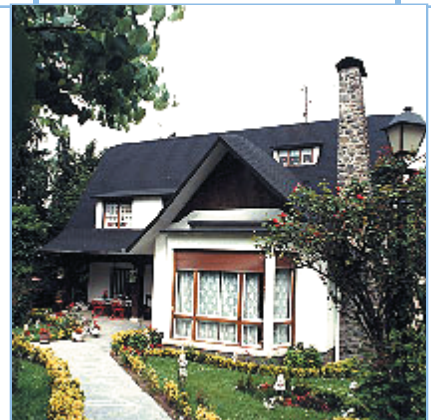
sagu mekanika
943 629 388
XARLENGO, 20 - 20300
IRUN

TAILER MEKANIKOA



sugaar
943 161 958
ELKANO KALEA, 11 - 20240
ORDIZIA

TABERNA



elduaien
943 670 052
KONDEKO ALDAPA, 30 - 20400
TOLOSA

HIZKUNTZA ESKOLA



skunkfunk tolosa
943 673 862
KALE NAGUSIA, 21-23 - 20400
skunkfunktolos@skunkfunk.com
TOLOSA

ARROPA DENDA



kiribil estilistak
943 013 914
BALEA KALEA, 2 - 20800
ZARAUTZ

ILEAPAINDEGIA



bai & by
944 701 857
URKIJO ZUMARDIA, 22 - 48008
www.baiby.com

HIZKUNTZA ESKOLA



boulevard
946 791 752
PLAZA DEL ARENAL, 3 - 48005
boulevardworld@boulevardworld.com
www.boulevardworld.com

KAFETEGIA



erreka
678 343 267
PLAZA NUEVA, 6 - 48005
erreka@erreka.info
www.erreka.info

EUSKAL HERRIKO OHIKO TABERNA



**fundación bilbao
arte fundazioa**
944 155 097
URAZURRUTIA, 32 - 48003
www.bilbaoarte.org

ARTE ZENTRUA



glamuforia
944 790 992
CALLE RIBERA, 2 - 48005
glamuforia@glamuforia.com
www.glamuforia.com

ILEAPAINDEGIA



irrintzi
944 167 616
CALLE SANTA MARIA, 8 - 48005
irrintzi@irrintzi.es
www.irrintzi.es

PINTXOAK & LAGUNAK



izeki
 944 477 082
 RAMON Y CAJAL ETORBIDEA, 26 - 48014
 izekitaberna@hotmail.com
 myspace.com/izekitaberna

TABERNA



jotaycé
 944 764 306
 CALLE ASTURIAS, 18 (ESQUINA ISLAS
 CANARIAS) - 48015
 www.jotayce.net

ILEAPAINDEGIA



kalderapeko
 944 164 099
 TXAKUR KALEA, 1 - 48005
 www.kalderapeko.com

TABERNA ETA JATETXEA



kinki king
 946 792 616
 CALLE DE LA TORRE, 7 LONJA - 48005
 kinki-king@hotmail.com

MODA & OSAGARRIAK



la baraque
 944 160 807
 CARNICERÍA VIEJA, 18 - 48005
 www.labaraque.net

ILEAPAINDEGIA ETA ESTETIKA



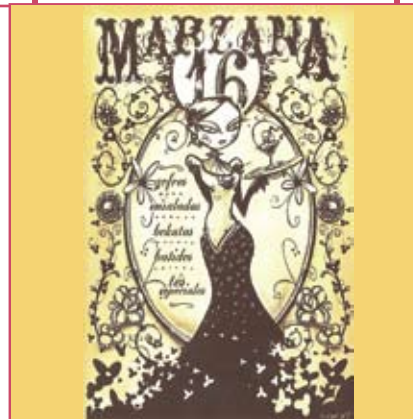
la casa del bandido
 607 168 132
 ALAMEDA URQUIJO, 84 - 48013
 info@lacasadelbandido.com
 www.lacasadelbandido.com

KOPAK/PUB



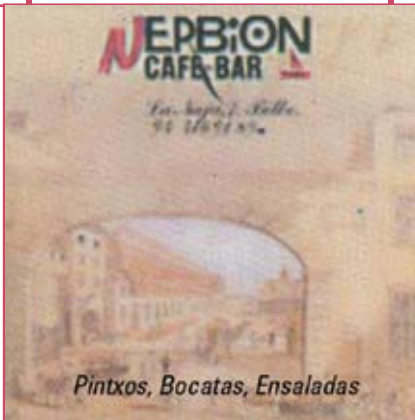
manukleart.com
 946 765 108
 633 438 611
 www.manukleart.com
 manukleart@manukleart.com

ARTE ETA MARKETING



marzana 16
 944 150 137
 CALLE MARZANA, 16 - 48003
 marzana16@marzana16.com
 www.marzana16.com

TABERNA - TERRAZA



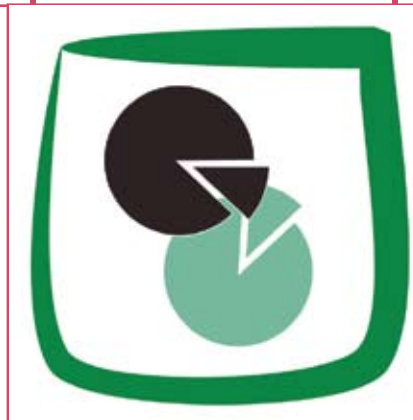
nerbion
 944 169 189
 CALLE LA NAJA, 7 - 48003
 nerbion@nerbion.com
 www.nerbion.com

CAFE - TABERNA



el zapatero de matiko
 944 463 760 | 619 222 848
 C/ MATIKO, 20 - 48007
 info@elzapaterodematiko.com
 www.elzapaterodematiko.com

ZAPATARI ARTISAUJA ORTOPEDA



pizza via
 944 794 232 | 944 155 988
 CALLE SANTA MARÍA, 1
 SOMERA, 36 - 48005
 pizzavia@pizzavia.net | www.pizzavia.net

PIZZERIA



sexdlux
 944 169 993
 LAMANA KALEA, 2 - 48003
 lola@sexdlux.es
 www.sexdlux.es

DENDA EROTIKOA



sir winston churchill

944 277 873
PLAZA SAGRADO CORAZÓN, 1 - 48011
info@sirwinstonchurchill.es
www.sirwinstonchurchill.es

KOPAK-PUB



skunkfunk bilbao

944 152 859
PLAZA BERRIA, 2 - 48005
skunkfunkbilbo@skunkfunk.com

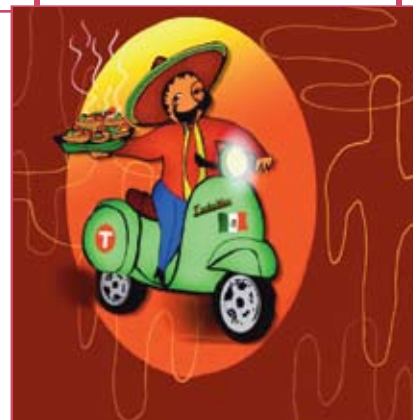
ARROPA DENDA



outlet skunkfunk bilbao

944 150 622
BAILEN, 21 - 48003
outletbilbo@skunkfunk.com

ARROPA DENDA



txokomex

944 163 587
BARRENKALE KALEA, 13 - 22 48005
txokomex@txokomex.com
www.txokomex.com

KANTINA, TAKERIA ETA CATERING MEXIKARRA



BIZKAIA HERRIAK



atxo fun fun

946 218 339
SAN ROKE, 17 - 48200
DURANGO

TABERNA



saltsan

946 200 427
KURUTZIAGA, 40 - 48200
www.saltsan.com
DURANGO

KATERING ARDOAK



bai & by

944 915 060
ALGORTA ETORBIDEA, 76-B - 48990
www.baiby.com
GETXO

HIZKUNTZA ESKOLA



dando la brasa

AVDA. DE LOS CHOPOS, 31 - 48992
www.dandolabrasa.com
GETXO

JATETXE - TABERNA - TERRAZA



karola etxea

944 600 868
CALLE ARETXONDO, 22 - 48990
www.karolaetxea.net
GETXO

MARINEL JATETXEA



portu zaharra

944 912 901
PORTU ZAHARRA, 35 - 48991
www.portuzaharra.com
GETXO

TABERNA MITIKOA



satistegi

944 911 475
BASAGOITI ETORBIDEA, 51 - 48991
GETXO

KAFETEGIA



silver's tavern

661 522 548
PUERTO DEPORTIVO DE GETXO LOCALES
Nº9 & Nº 10 - 48992
www.silverstavern.es

KAFETEGIA TERRAZA PUB

CAFE
usategi
ALGORTA

usategi cafe
944 606 413
PARQUE USATEGI S/N - 48991
usategi@usategi.com | www.usategi.com
ALGORTA-GETXO

KAFE-TERRAZA & FESTA PRIBATUAK

txakoli
mota
gane
txakolina

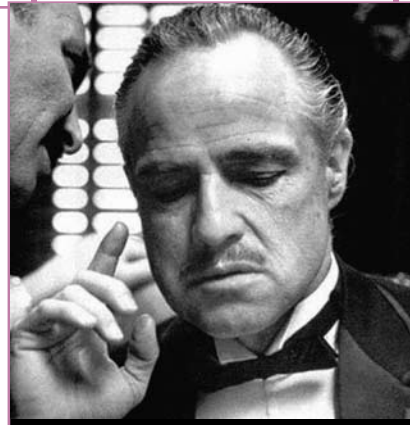
txakoli motagane
944 670 007
CARRETERA-UMBE N°34) - 48950
www.txakolimotagane.com
GOIHERRI

JATETXEA



herri biblioteka
946 169 047
ABESUA, 12 - 48270
MARKINA


LIBURUTEGIA



korleone
627 026 912 / 666 699 119
ISUZKIZA AUZOA Z/G - 48620
www.korleone.net korleone@korleone.net
PLENTZIA

PUB-TERRAZA

BEHE NAFARROA GARAZI



kukuxka
0559 373 107
3 ZITADELA KALEA - 64220


LIBURU DISKA ARROPA OPARI DENDA



xibiouz
4 PLACE DU TRINQUET - 64220
www.xibiouz.com


SALTOKIA

LAPURDI BAIONA



kaliente
0559 590 242
5 PILORI KALEA - 64100
colorlatino@cegetel.net

ARROPA ETA MODA OSAGARRIAK



komodo
7 PANNECAU KALEA - 64100
komodo.baiona@wanadoo.fr


ETNIK KALAMU ARROPA DENDA

GASTEIZ



kukuxumusu
0559 595 477
24 LA SALIE - 64100
www.kukuxumusu.com

LIBURU DISKA ARROPA OPARI DENDA



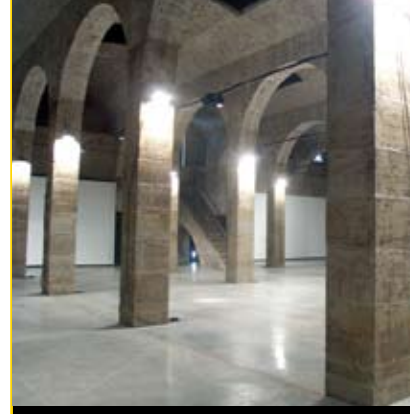
artium
945 209 021
FRANTZIA KALEA, 24 - 01002
www.artium.org

MUSEOA



bai & by
945 157 110
ADRIANO VI, 12 - 01008
www.baiby.com

HIZKUNTZA ESKOLA



montehermoso
945 161 830
FRAY ZACARÍAS MARTÍNEZ, 2 - 01001
www.montehermoso.net

KULTURUNEA

PARRAL
TABERNA

parral
945 276 833
SAN FRANZISKO XABIERKOAREN
KANTOIA,4 - 01001

JATETXEA & TABERNA



skunkfunk gasteiz
945 138 842
FORUAK 12, - 01005
funkgasteiz@skunkfunk.com

ARROPA DENDA



ARABA HERRIAK



tramgrafik gunea
946 726 543
TELLERIA, 1 3C pab. - 01400
dise@tramgrafik.com
LAUDIO

PROIEKTU GRAFIKOAK

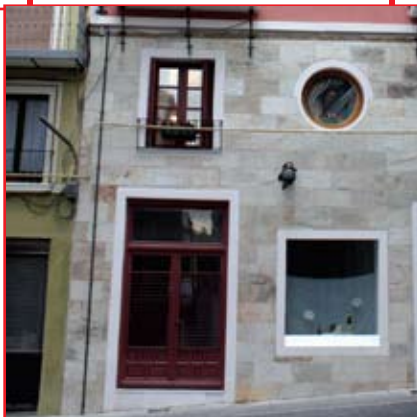


IRUÑA

bai & by

bai & by
948 291 424
SAN INAZIO ETORBIDEA, 8 - 31002
www.baiby.com

HIZKUNTZA ESKOLA



beruta
KURIA 25, 31001
www.beruta.net

OIHALKERIAK



catachu
948 22 60 28
INDATXIKIA, 16 - 31001

OSTATU-APAIRUAK



el infiernito
650 937 599
KALE BERRIA, 85 - 31001
www.elinfiernitoguitarshop.com

KITAR DENDA



hunchha
948 253 731
ITURRAMA, 62 - 31008
www.hunchha.net

ARROPA DENDA



hunchha
948 253 731
SAN SATURNINO, 14 - 31001
www.hunchha.net

ARROPA DENDA



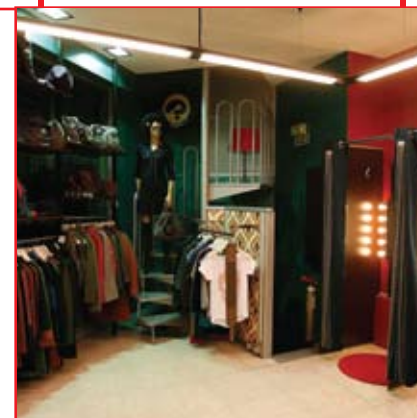
skunkfunk iruña
948 227 225
ARRIETA, 7 - 31002
skunkfunkiruna@skunkfunk.com

ARROPA DENDA



iruñeko hizkuntza
eskola ofiziala
948 206 343
KOMPANIA KALEA, 6 - 31001
http://centros.educacion.navarra.es/eoip

HIZKUNTZA ESKOLA



nük
948 225 319
NAVARRERÍA, 1 - 31001
nuk.2009@hotmail.com

ARROPA DENDA



itzalargiko borda
948 581 483
BERRO AUZOA - 31700
ELIZONDO
www.itzalargikoborda.com

JATETXEA

LEKUONA
ARKITEKTURA

lekuona arkitektura
948 625 403
SAN ESTEBAN, 8 - 31780
julen@lekuona-arkitektura.com
BERA

ARKITEKTURA ESTUDIOA



buatxabal
686 970 618
PLAZA ZAHARRA, 5 - 31770
info@buatxabal.eu - www.buatxabal.eu
LESAKA

KAMISETAK

euskal Etxea

Centre cultural
BARCELONA

euskal etxea
933 102 200
PLAZETA MONCADA, 1 - 3 08003
www.euskaletxeak.org
BARCELONA

TABERNA, JATETXEA & KULTUR ELKARTEA



skunkfunk barcelona
933 437 954
FERRAN, 19 - 08002
ferran19@skunkfunk.com
BARCELONA

ARROPA DENDA



outlet skunkfunk barcelona
934 120 223
RONDA SANT PERE, 31 - 08010
outletbarcelona@skunkfunk.com
BARCELONA

ARROPA DENDA



acesories barcelona
933 170 334
C/ FERRAN, 55 - 08002
acesoriesba @skunkfunk.com
BARCELONA

ARROPA DENDA



acesories figueres
972 902 552
C/ MORERIA, 1- LOCAL 4 - 17600
acesoriesfigueres@skunkfunk.com
FIGUERES

ARROPA DENDA



skunkfunk madrid
915 210 922
FUENCARRAL, 33 - 28004
skunkfunkmadrid@skunkfunk.com
MADRID

ARROPA DENDA



outlet skunkfunk madrid
913 911 268
C/ HORTALEZA, 102 - 28004
skunkfunkmadrid@skunkfunk.com
MADRID

ARROPA DENDA



skunkfunk zaragoza
976 231 589
PASEO GRAN VÍA, 31 - 50006
funkzaragoza@skunkfunk.com
ZARAGOZA

ARROPA DENDA



skunkfunk bergamo
0039- 0350 785 160
VIA SANT ORSOLA, 25 - 24100
skunkfunkbergamo@skunkfunk.com
BERGAMO

ARROPA DENDA



skunkfunk estonia
 0037- 266 059 07
 ROTTERMANI, 8 - 10111
 skunkfunkestonia@skunkfunk.com
 TALLIN

ARROPA DENDA



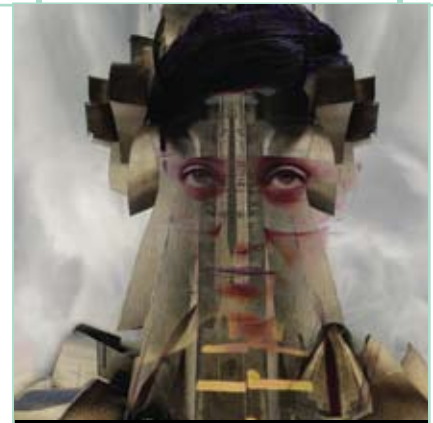
funk lisboa
 00351 231 421 578 / 00351 969 606 418
 R. DO NORTE, 113- BARRIO ALTO - 1200-285
 funklisboa@skunkfunk.com
 LISBOA

ARROPA DENDA



outlet skunkfunk valencia
 963 487 478
 MERCADO DE CAMPANAR
 TIRSO DE MOLINA, 16-local 110 - 46015
 skunkfunkvalencia@skunkfunk.com
 VALENCIA

ARROPA DENDA



la baraque
 915 233 973
 GRAVINA, 8 - 28004
 MADRID
 www.labaraque.com

ILEAPAINDEGIA ETA ESTETIKA



euskara elkartea
 +44 207 739 7339
 OXFORD HOUSE, DERBYSHIRE ST. E2 6HG
 www.zintzilik.org/london
 LONDON

ELKARTEA



as bruixas
 948 888 415
 C/FERNANDO EL CATÓLICO 25
 asbruixas@asbruixas.com
 SOS DEL REY CATÓLICO

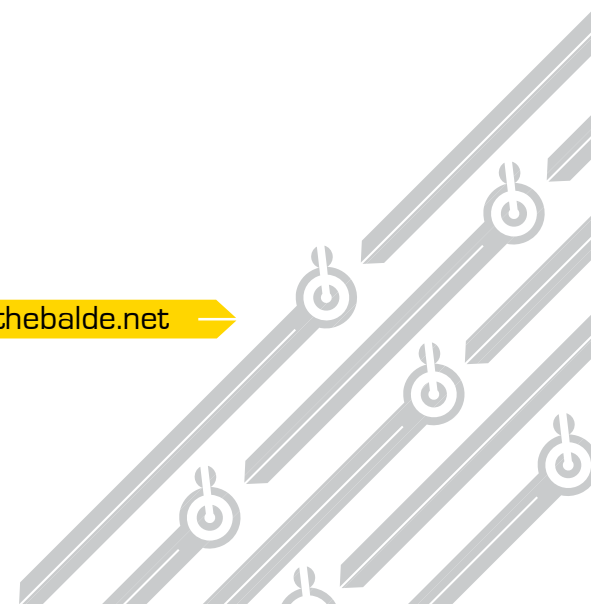
JATETXE - ATERPEA



the balderen banaketa puntua izan nahi baduzu:
 if you want to distribute the balde:

+34 943 444422 +34 948 121976 info@thebalde.net

the balde





THE AMSTEL SURFARI

COSTA CANTÁBRICA

• MÚSICA • CERVEZA • TABLAS • FOTOGRAFÍA •

• CINE DE SURF •



WWW.AMSTELSURF.COM



sabemos lo que nos gusta

AMSTEL®
SURFILM FESTIVAL
DONOSTIA

• 3-4 Y 8-12 DE JUNIO •

AMSTEL®
COSMIC CHILDREN
LIENCRES

• 17 - 19 DE JUNIO •

AMSTEL®
LONGBOARD NIGHT
SALINAS

• 28 DE JULIO - 31 DE JULIO •

AMSTEL®
SURF EN EL CANTÁBRICO
EXPO FOTOGRAFÍA

• JUNIO - JULIO •

AMSTEL®
LA MÁS GRANDE
URDAIBAI

• 3 DE SEPTIEMBRE •