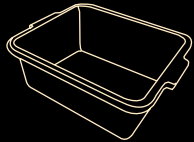


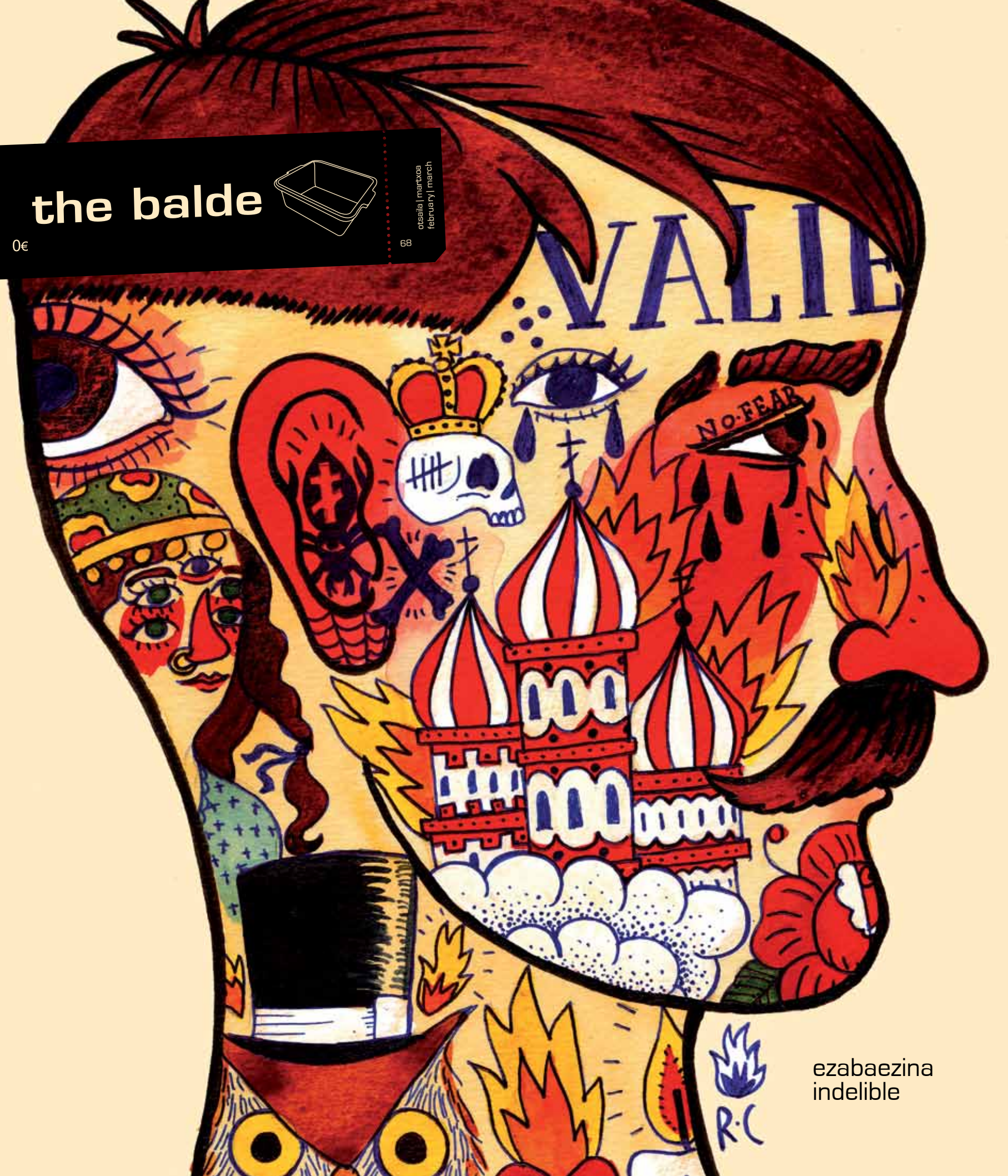
the balde



otsaila | martxoa
february | march

68

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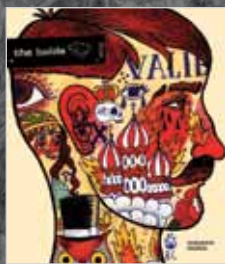


NO-FEAR

R.C

ezabaezina
indelible

68



the balde

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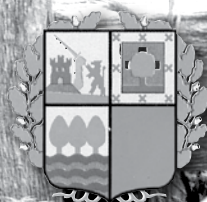
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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



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egiten dituzula? bidali iezazkiguzu:
Imaginative, provocative and interesting
works? send them to:
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punto de vista jaialdia

Nafarroako Zinema Dokumentaleko Nazioarteko Jaialdiarekin dugu zita aurten. Otsailaren 19tik 23ra, arriskuak hartuta bide berriak bilatzen dituzten ez fikziozko filmen topagunea izango dugu nafarroako hiriburua. Aurten, beste batzuen artean, Brasilgo zinemagintzari egingo zaio atzera begirada.

puntodevistafestival.com

punto de vista festival

This year we're going to the Navarrese International Documentary Cinema Festival. From the 19th to the 23rd of February risk-taking non-fiction films can be seen in the capital of Navarre. This year, amongst other things, there's going to be a retrospective about Brazilian cinema.

puntodevistafestival.com



brech-en lan berria

Brech Evens komikigile belgiarraren bigarren komiki liburua argitaratu dute espainieraz. Los entusiastas (*De Liefhebbers*), aurreko *Un lugar equivocado* (*Ergens waar je niet wil zijn*) bezala, liluragarria da. Brech-en marrazki eder eta koloretsuek ez dute parekorik. Estilo pertsonal eta paregabe horretaz lagunduta, nobelagile eta zinemagile askok nahi lituzketen narrazioak eta atmosferak sortzen ditu.

brechtnieuws.blogspot.com.es

brech's new work

The Belgian comic artist Brech Evens' second comic book has been published in Spanish. Like *The Enthusiasts* (*De Liefhebbers*), the previous *A Wrong Place* (*Ergens waar je niet wil zijn*), it's marvellous. Brech's beautiful, colourful drawings are incomparable. Helped by his personal, unique style, he creates narration and style that many novelists and film-makers would love to be able to manage.

brechtnieuws.blogspot.com.es

IKUSI, IKASI, KOPIATU

arkitektura lapurrak

Zaha Hadid arkitektoa Wangjing SOHO izeneko eraikuntza konplexua ari da eraikitzen Beijing-en. Aldi berean, Chongqing megahirian (Beijing eta Shanghai baino hiri handiagoa) Zaha Hadid-en proiektuaren kopia ari dira eraikitzen. Arkitektura piratak, gainera, Beijing-ekoan baino azkarrago ari dira lanean, eta originala baino lehenago amaituko dute ziurrenik.

architecture thieves

The architect Zaha Hadid is constructing a building called Wangjing SOHO in Beijing. At the same time, a copy of Zaha Hadid's work is being built in the enormous city Chongqing (It is bigger than both Beijing and Shanghai). The pirate architects, what's more, are going faster than the people in Beijing and will probably finish first.



original project



real copy



Ganbaran
VICENTE AMEZTOY
ETXEONDOTIK

2013.02.07-2013.03.23
asteartetik larunbatera
16.00-20:00

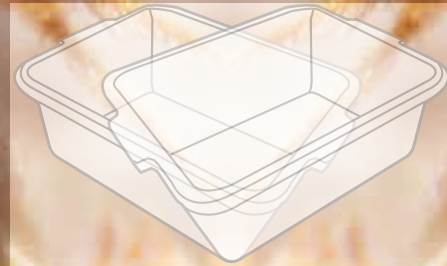
Erakustaretoan
AMABLE ARIAS
KAOSARI ETA ZORIARI FORMA

2013.02.28-2013.06.08
asteartetik larunbatera
11:00-14:00 , 16:00-20:00



KOLDO MITXELENA KULTURUNEA
Urdaneta 9 - 20006 Donostia
kmk.gipuzkoakultura.net

ego gutxiago less ego
lantalde gehiago 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 interesgarririk.
Arteziak sail berrian gainera parte hartu
eta zure txokoa izan dezakezu.

Check all previous the balde numbers.

New contents everyday.

Be a part of the balde in the new Arteziak project.

CREATIVITY SHACK

adce liburu digitala

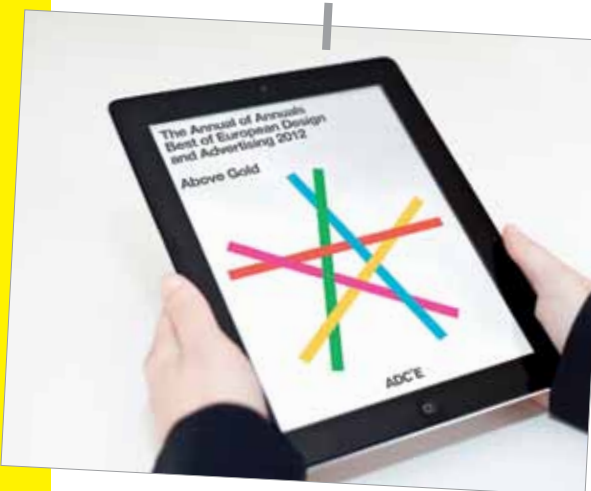
Art Directors Club of Europe erakundeak diseinu eta publizitate sariak banatzen ditu urtero, eta lanik onenak liburu batetan biltzen ditu. The baldek urteak daramatza egitasmo horrekin elkarlanean, eta, aurten, "harrotasun eta satisfakzioz gainezka" iragarri dezakegu ADCE liburua formatu digitalean eta musutruk eskura daitekeela. Non? Honako helbide honetan:

adceurope.org

adce digital book

The Art Directors Club of Europe awards design and publicity prizes every year and publishes the best work in a book. The balde has collaborated in this project for several years now and this year, "with great pride and satisfaction" we can announce that the ADCE book is going to be digital and free. Where? At this address:

adceurope.org



txokolatea eta bizkotxoak

Menua zabaldu da. Kafea eta galletak merendatzen genituen orain arte, baina Gernikan antolatzen den egitasmoari jarraiki, Bilbo inguruko eragile talde batek Txokolatea eta Bizkotxoak sortu du, hainbat sortzailerekin berba egiteko asmoz. Harkaitz Canok musikaren memoriaz hitz egin zuen; Hedoi Etxartek Sinplistik azken lanaren aitzakian izan zen. Nor gehiago hurbilduko den jakiteko:

txokolateaetabizkotxoak.tumblr.com

chocolate and sponge cake

The menu's been extended. Until now our tea had been coffee and biscuits, but now, following the Gernika project's example, a group of people in the Bilbao area have created Chocolate and Sponge Cake as an opportunity to speak with many creative people. Harkaitz Cano has spoken about the memory of music; Hedoi Etxarte's latest work, Sinplistik, was another topic of conversation. To know who else is going to be there:

txokolateaetabizkotxoak.tumblr.com



gas

Gallinero All Stars. Hiru dira oilategiko oilarrak: Telmo Trenor, Yanu eta Ru. Gallinero All stars hip-hop taldearen partaide izateaz gain, %100 Gourmet records zigiluaren sortzaileak dira, eta Donostialdean festa sorta antolatu dute honez gero. Hainbat talde eta proiektutan trebatuak, orain ipurdia mugiarazteko erritmoak eta errimak biltzen dituzte izarrez betetako oilategi dibertigarri honetan.

gallineroallstars.com

gas

Gallinero All Stars. These are the chickens in the chicken shack: Telmo Trenor, Yanu and Ru. Gallinero All Stars, as well as taking part in the hip-hop group, also founded %100 Gourmet Records and have since organised a string of parties in Donostia. Many great groups and projects are getting together in this fun chicken shack to get you up and dancing with their rhythms and rhymes.

gallineroallstars.com





diseinua, internet
eta argitarapenak



ITZULPENAK EUSKARATIK ZUZEN INGELESERA

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ZUZENKETA ZERBITZU
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Elur-antzara

Paul Gallico

“Elur-antzara”-ren gaiak bakardadea eta amodioa, bazterkeria eta elkarlana, gerra eta izadia dira. Baztertuta bizi den artista baten eta neska umil baten istorio hunkigarria kontatzen digu Paul Gallico-k. 1941etik, “Elur-antzara” ez da inoiz falta izan Ingalaterrako eta AEBetako liburu-dendetan.

Dagoeneko
salgai

HamaikaBooks

emak bakia ikusgai

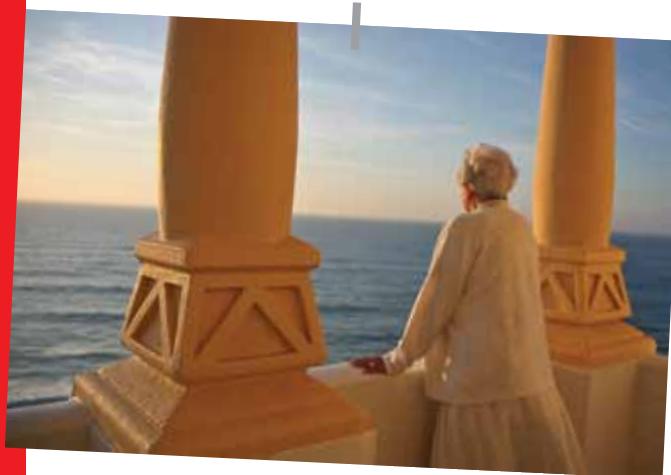
Orain arte, Oskar Alegriaren film ikusgarriaz gozatzeko, ia beti, atzerriko zinemaldietara jo behar genuen. Baina nazioarteko bidea egiten jarraitzen badu ere, hasi dira emanaldiak Euskal Herrian barna. Horien berri izateko, bisitatu filmaren webgunea eta apuntatu data zure agendan. Ez zara damutuko.

emakbakiafilms.com

emak bakia screenings

Until now we've usually had to go abroad to enjoy Oskar Alegria's remarkable films. But, while he still shows internationally, he's also started showing his films in the Basque Country. To find out about this, visit his website and write the dates in your diary. You won't regret it.

emakbakiafilms.com



giraffe

Parisko kanpoaldean eraikitako hartzaindegi hau "Giraffe" hartzaindegi ezizenaz da ezaguna. Arrazoia garbia da, jakina. Hartzaindegiaren beste gun batean hartz erraldoi bat dago, eta beste hainbat animalia topa daitezke eraikin osoan sakabanaturik. Zorionekoak egunero hartzaindegi honetara joan behar duten haurrak!

giraffe

This kindergarten on the outskirts of Paris is known as "Giraffe". The reason is obvious, of course. There's a giant bear in another part of the kindergarten and many other animals in different parts of the building. It's great for the children who have to go to the kindergarten every day!



ETXERAKO MODUKOAK

baianai unibertsitatea

Segoviako Baianai unibertsitatetik hotsegin ziguten The balde galdezka. Gure proiektua gustatzen zitzaizela eta hainbat argibide nahi zituztela. Eta, duela hilabete pare bat, The balde ikusi genuen sorkuntza, diseinua eta komunikazioaren bilduma batean. Guztiek diogu gure haurtxoa guapoena dela, baina beste batek esaten dizunean, ilusio berezia ematen du.

university.baianai.es/blogs.html

baianai university

They called us from Segovia's Baianai University to ask about The balde. They liked our project and wanted some explanations. And, a couple of months ago, we saw The balde in a compilation about creativity, design and communication. We all think our own baby's the most beautiful, but it's especially pleasing when somebody else says so.

university.baianai.es/blogs.html



BAIANAI
UNIVERSITY

no comment





hura ez da lekua

Oier Guillan, Asier Sarasola, Idoia Bertarbidetxe eta Ander Fernandezek liburu-disko formatuan gauzatu dutena, gure kultur industria aburgesatuegiak tarteka gauzatzen duen harribitxi horietako bat da. Disziplina ezberdinen nahasketaz osaturiko liburu-disko-ilustrazio sorta hau liburutegiko zein apaletan jarri ez dakigu, eta zalantza horrek ilusio handia egin digu.

that isn't the place

The book-record that Oier Guillan, Asier Sarasola, Idoia Bertarbidetxe and Ander Fernandez have brought out is a rare jewel in the context of the bourgeois culture industry we're surrounded by. Different disciplines are brought together in this collection of illustrations, a book and a record, which we can't fit of the shelf, and that makes us doubt happily.



zuloak

Zuloak betetzeko jostailuek ez diote, honez gero, inori edo ia inori beldurrik ematen. Guri hauek gustatu zaizkigu, modu berezi eta umoretsuan aurkezten digutelako beren burua.

comeplaywithus.com

zuloak

Games in which you have to fill in the holes no longer frighten anybody, or almost anybody. We like these ones because they present themselves in a special, humorous way.

comeplaywithus.com



aki kaurismaki zikloa

Urtarrilean hasi eta martxora bitartean, zuzendari finlandiarraren filmak proiektatuko ditu Bilboartek. Ez du merezi zuzendaria aurkezten ibiltzea. Gure faboritoetako bat dela esan, besterik ez. Aukera duenak, behintzat, ez dezala galdu film hauek pantaila handian ikusteko aukera.

bilbaoarte.org

aki kaurismaki

In February and March this Finnish director's films will be shown in Bilboarte. There's no need to introduce the director. We'll just say that he's one of our favourites. Anyone who can shouldn't miss the chance to see his films on the large screen.

bilbaoarte.org

AKI FOREVER



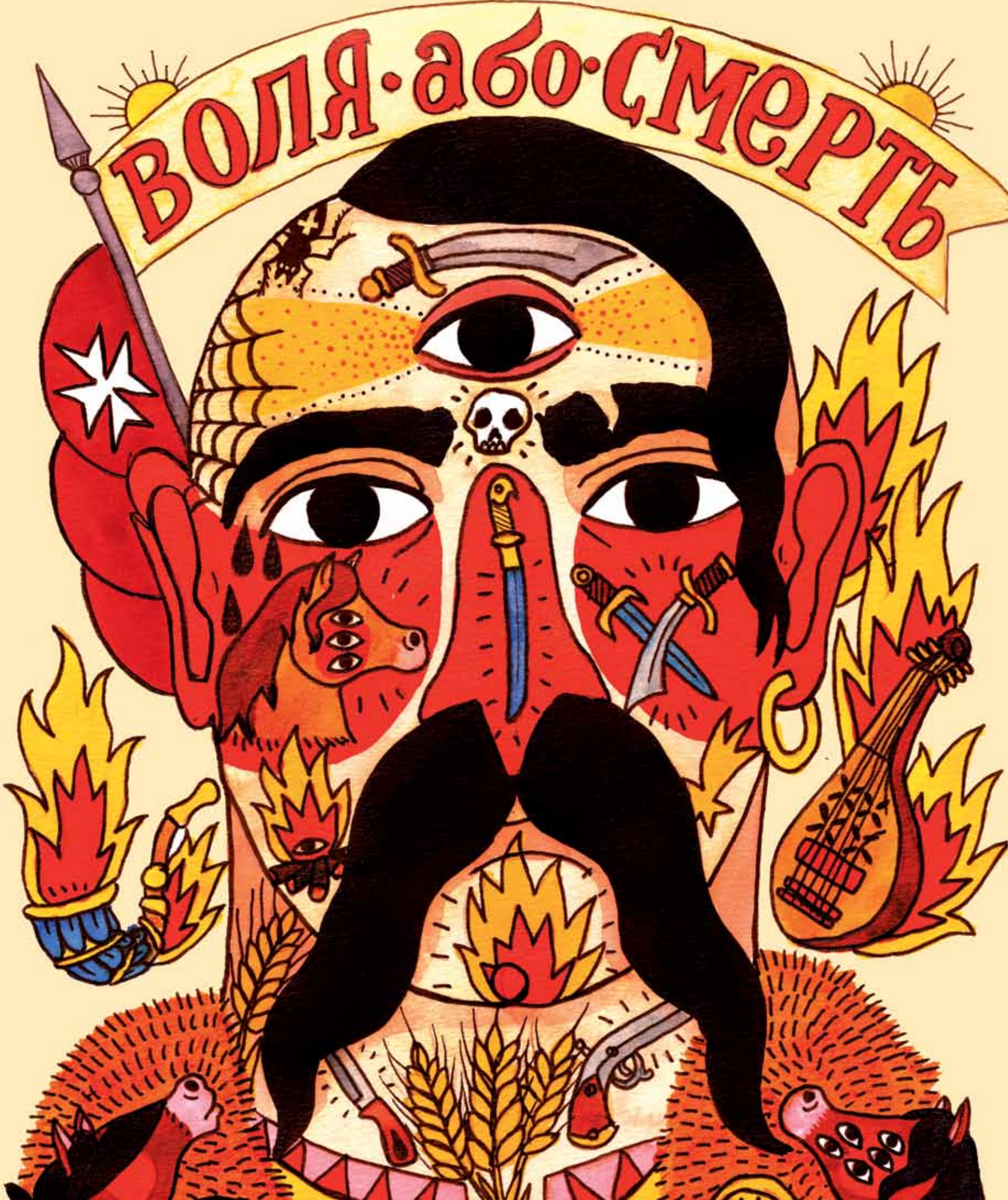
zenbat buru, hainbat aburu

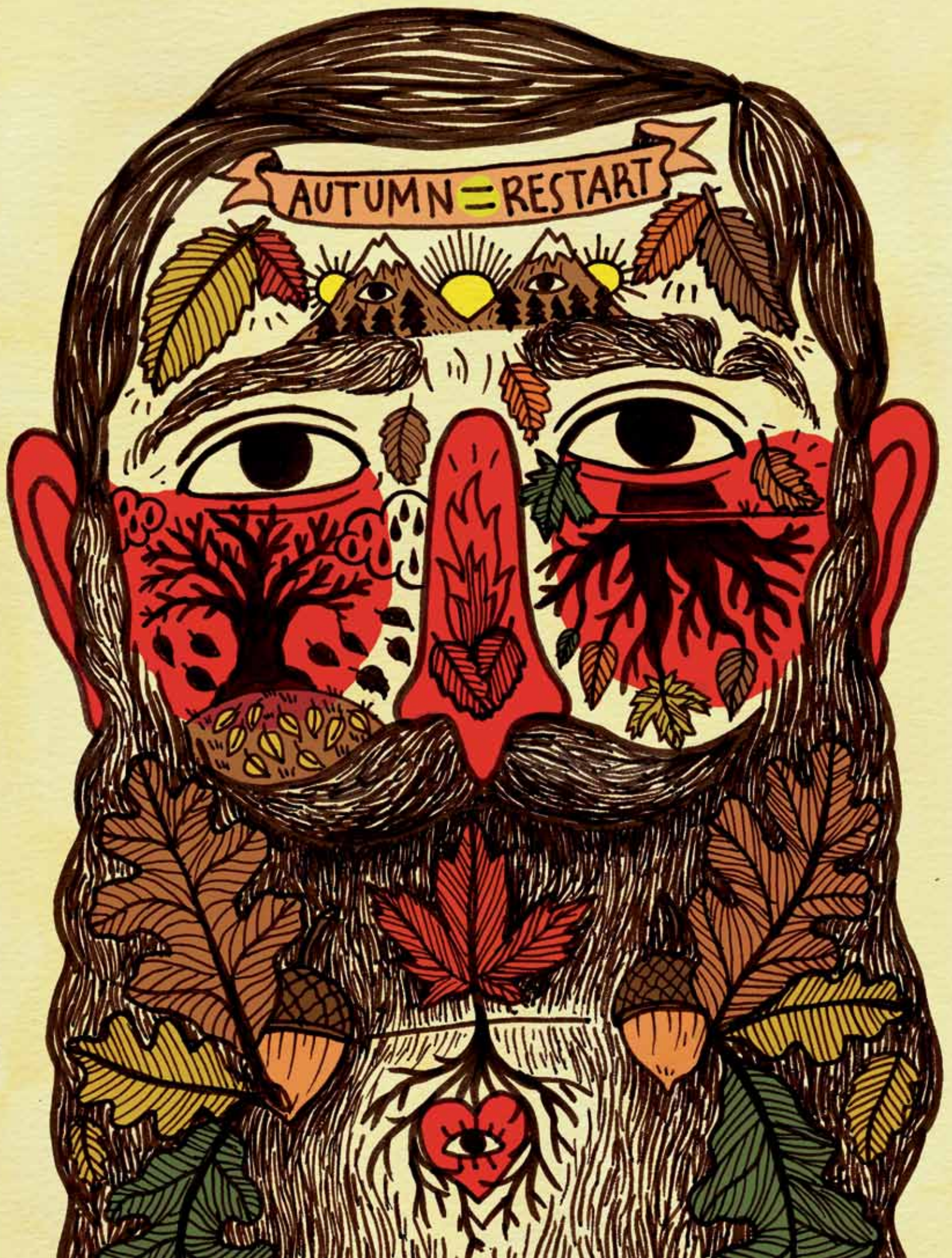
Ricardo Cavolo ilustratzaileari istorio bat kontatuko al zigun galdetu genion. Errusiako Vor v Zakone (lege-lapurra) batek egingo lukeen moduan, tatuajez marrazturiko sei buru bidali zizkigun. Talentu handiko artistek egiten duten moduan, istorio bat kontatu beharrean, zerbait bereziagoa eskaini digu: istorioak gure kaxa asmatzeko aukera.

heads ahead

We asked the illustrator Ricardo Cavolo if he would tell us a story. In the way that a *Russian Vor v Zakone* (thief-in-law) would, he sent us six heads decorated with tattoos. In the way that great artists do, instead of telling us a story he's offered us something even more special: the chance to make up our own story.

Воля·або·СМЕРТЬ





AUTUMN = RESTART



PAN Y AMOR

MARTILLO Y HERMANOS

HACHA AL ENGAÑO

DE TU AMOR!
NUNCA FUERZA

CON PAN Y SIN RE

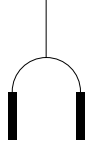
Y HONOR

OM (S)EMG

ERZA

CON COPOL 85





Diskoa behin eta berriz entzuten duzun heinean, bere doinuetan galdu egiten zara. Abesti geldoak, lasaiak eta goxoak dira, gustura entzuten direnak. Talde veteranoa bada ere, argitaratzen duen disko bakoitza lehendabiziko lanen freskotasunarekin betetzen dute. Urte asko igaro dira aurreko estudioko lana kaleratu zutenetik, baina "Stupid things" eta "Before we run" abestiei esker urte hasiera alaitu digute.

The more you listen to this record the more you find yourself being dragged into the songs, sweet slow laidback tunes that you'll love listening to. These guys are veterans but every record they release is as fresh-sounding as their first. It's been a long time since their last studio offering but the likes of "Stupid things" and "Before we run" has made for a really nice start to the year.

Manchesterretik datorren laukotearen bigarren diskoa da Arc. Pop egitura ezinezkoak erakusten duten abestiez beteta dago. Ahots jokoek eta elektronikak energia berezia ematen dio diskoari, eta "Cough cough", "Kemosabe" eta "Torso of the Week" abestiekin biziko dituzu momentu gorenenak. Muse taldearekin biran aritu izanak ez die nortasunean eragin. Eskerrak!

Arc is this Mancunian four-piece band's sophomore record. It's full of impossibly structured songs and the nifty vocal arrangements and use of electronica give it a special touch. "Cough cough", "Kemosabe" and "Torso of the Week" are the high points on the album. They recently toured with Muse but it certainly doesn't seem to have influenced the music in any way. Thank God!

Egungo taldeetan riff indartsuak eta distortsioa faltan botatzen badituzu, hemen duzu bilatzen ari zarena. California X Dinosaur Jr eta Hüsker Dü taldeen eragina erakusten duen power hirukote bat da. "Sucker" eta "Spider X" abestietan hazi egiten da. "Spirit world" abestian punk doinuetara ere gerturatzen da. Bolumena igota entzun beharrekoa.

If you miss big riffs and lots of distortion then this is the band for you. This Dinosaur Jr and Hüsker Dü -influenced power trio really rock it out on "Sucker" and "Spider X". "Spirit world" moves into punk territory Turn up the damn volume sucker!



Yo la tengo
Fade
Matador



Christopher Owens
Lysandre
Fat Possum

Girls deseginda, Christopher Owensek bakarkako ibilbideari ekin dio. Lan kontzeptuala sortu du: musika talde bat, maitasuna eta bakardadea batzen dituena. "Part of me (Lysandre epilogue)" abestian desegingo dira guztiak, baina hori gertatu bitartean, "New York City" eta horren antzeko pieza loretsuak entzun ahal izango dituzu. Abesti laburrak dira, baina oso egitura borobilak erakusten dutenak.

The band Girls having broken up, Christopher Owens has begun his career as a solo artist. He has come up with a concept here: a band that brings together love and solitude. It all falls apart on "Part of me (Lysandre epilogue)" but as this happens you get to hear blossoms like "New York City". Short and structurally really well-rounded songs.



Everything Everything
Arc
RCA



Villagers
'Awayland'
Domino

Kantu onak daude Connor O'Brien musikari irlandarrak gidatzen duen taldearen disko berrian. Folk elektronikak ukituekin nahasteak soinu berezia ematen dio taldeari, eta "Earthy pleasure", "Nothing arrived", "Judgment Call" eta "The Waves" kantuak barruraino sartuko zaizkizu. Hala ere, "Awayland" bezalako paisaia sonoroetan indarra galtzen duen diskoa da.

Irish musician Connor O'Brien and his band have some good songs on their new record. Their mixture of folk with a dabs of electronic creates a special sound and songs like "Earthy pleasure", "Nothing arrived", "Judgment Call" and "The Waves" will really grab you. That said, the record loses strength on the sonic landscapes such as "Awayland".



California X
'California X'
Don Giovanni



Guadalupe Plata
'Guadalupe Plata'
Everlasting Records / Popstock!

Austinen Ryan Andersonekin grabatu du disko berria Guadalupe Platak. Andaluziarrek, deabruarekin dantzan jarraitzen dute. Gordina eta mingarria da, psikodelia puntu batez hornitua. "Oh my bey", "Rata" eta "Lamentos" doinu profanoek osatzen dute, besteak beste. Tequila botila edaten dugun bitartean, zure erratsak zapalduz dantzatzeko dugu hildakoen dantza beltz hau.

Guadalupe Plata have recorded their latest record with Ryan Anderson in Austin. The Andalusians are dancing with the devil on this one. It's raw and painful with a sprinkling of the psychedelic. "Oh my bey", "Rata" and "Lamentos" are just some of the profane sounds on offer. Get yourself a bottle of tequila and join in this dance of the dead.

kaixo silver!

Azken boladan honetan, kontent daude Donostiako lurrazpiko musikazaleak. Ez dugu esango mugimendu berri baten sorrera edo eszena baten jaiotza denik. Halakoak komunikabide generalista eta ke-saltzaileentzat utziko ditugu. Ziur gaude, ordea, urte batzuen buruan, garai hauek oroituko ditugula. "Markoinkonparable"ko taberna-zulo eta klubetan, musikazale eta musikagileek osaturiko Ayo Silver bezalako egitasmoei esker, gure mutur, begi eta belarrien aurrean izan ditugu garagearen izen mitiko eta proposamen garaikideak (Subsonics, Night Beats, Chain and the Gang, Shanon and the clams, Cheap time...). Berriki ospatu den lehendabiziko Lurrazpiko musika festa ere antolatatu dute. Alexekin hitz egin dugu maskararen atzean zer dagoen apur bat gehiago ezagutu nahian.

Ayo Silver... izen mundiala...

Ba, bai! Edonoren eskura zegoen, eta ez dugu ulertzen nola ez duen beste inork erabili lehenago.

Zer dago begi maskara horren atzean? Sekta sataniko bat? Mezenas dirudun koadrila bat? Get-in edota Last tour-en underground adar bat?

Hiru satanista dirudun! Oso kutrea da elkarrizketa batean beste nonbait erabili duzun esaldi berarekin erantzutea, baina, oso ondo geratu zitzaigunez, ba, horra: akzioaren parte izan nahi dugu eta ez soilik akzioa pasatzen ikusi.

Bilboko lagun batzuek komentatu digute inbidia sentitzen dutela azken boladan Donostian dagoen musika-programazioa dela eta. Zuek bahitzeko asmotan omen dabilta, Bilbon zerbait antola dezazuen...

Beti izan naiz oso Bilbo zalea eta amorruta ematen dit Botxokoen aurrean batzuetan donostiarrok dugun konplexua, baina joder, egia da, azken aldiak musikari dagokionez Donostia ikusgarri dago. Kontzertu ugari, oso anitzak, jende asko... Bilbok puntx-a galdu du klub eta taberna-zuloko kontzertuei dagokionez; pentsatzen jarrita, ez zait bururatzen 100-150 pertsonentzat zuzenekoak antolatzen dituen gustuko dudak zulerik. Bestetik, Donostian ez dugu 300 pertsona hartuko duen areto pribaturik, eta udaletxearen asmo onaren dependetzia handia dugu. Oraingoan, primeran portatzen ari dira, baina ez dago gutziz fidatzerik.

Hemen oso aukera gutxitan entzuteko proposamenak ekartzen hasi zarete (garaje-rock-punk-pop-txatarreroko-dibertigarria...). Zuen zaletasuna nondik nora doan garbi dago. Zaila al da zuzenean entzun nahi dituzuen talde horiei amua bota eta inguru hauetara hurbiltzea?

Mmm, egia esan, taldeak hor kanpoan daude, eta bista apur bat izan behar da, eta jakina, zortea izan. Estilistik haratago, kalitate artistikoa duten proposamenak ekartzea da asmoa. Hau da, ezin da baiezta Donostian eszena garagero bat dagoenik, adibidez, baina bada harritzeko prest dagoen eta kontzertuaren arratsalde berean taldea gustatuko zaion edo ez jakiteko informazioa bilatuko duen ikusleko zabal bat... Gakoa, beste behin, internet da. Baina gure kontzertuek gure gustuaz hitz egin behar badu, nahiko genukeena da jendeak flipatu dezala dugun gustu zabal eta anitzaz.

Eta diskoak kaleratzearena? Zer droga mota hartu zenuten erabaki hori hartu zenutenean?

Ba, berdintsu. Formatu fisikoaren etorkizunari buruzko hausnarketetan sartu gabe, egia dena da, lanak pisu artistikoa badu, funtzionatzen duela. Ez da esperientzia propioa, oraingoan, baina erreferentziako ziguilak diren Burger Records edo Trouble in Mind jarraitzen dute berean, eta, batzuetan, aurre salmentan ere kopiak agortzen dituzte. Pazientzia izan beharra dago, eta, ostia, ez dago DISKO bat baino gauza EDERRAGORIK!

Hemen utziko dugu, eta zuen zilarrezko zaldian joaten utziko zaituztegu. Honekin guztiarekin aberastu zaituzten opa dizuegu... eta, hala ez bada, ia jabetu gabe dirua apurka-apurka galdu dezazuela boloak antolatzen jarrai dezazuen. Beste ezer esan nahi baduzu...

Eskerrik asko kasu egiteagatik!

Ayo silver!

Underground music fans in Donostia have been having a good time recently. We aren't going to say that there's a new movement or scene being born. We'll leave that to the general press and to smoke salesmen. However, we're sure this time will be remembered in a few years' time. Thanks to initiatives such as Ayo Silver, we've had mythical garage names and contemporary offerings (Subsonics, Night Beats, Chain and the Gang, Shanon and the clams, Cheap time...) before our mouths, eyes and ears. The first Lurrazpiko music festival has been organised too. We spoke to Alex to find out a little bit more about what's behind the mask.

Ayo Silver... a great name...

Yeah! It was available for anyone to use and we don't get how nobody used it earlier.

What's behind the eye-mask? A Satanic cult? A group of wealthy philanthropists? Is it a covert Get-in or Last tour project?

Three wealthy Satanists! In an interview it's really cheap to repeat a sentence that you've used before, but as it's good one, why not? We want to be a part of the action and not just watch it go past us.

Some friends from Bilbao told us they envied all the music going on in Donostia at the moment. Apparently they want to kidnap you and get you to organize something in Bilbao...

I've always been a big fan of Bilbao and it really pisses me off that some people from Donostia have a complex about the place, but yeah, it's true, there's been great music in Donostia recently. Lots of concerts, lots of variety, lots of people... Bilbao's lost its punch as far as clubs and concerts are concerned. Come to think of it, I can't come up with a single place I like where they do concerts for 100-150 people. On the other hand, there aren't any private spaces in Donostia for 300 people, so we rely on having a well intentioned city council. They're treating us very well so far, but we don't completely trust them.

You've started by bringing just a few listening options (garage-rock-punk-pop-trash-fun...). It's clear what your enthusiasms are. Is it difficult to tempt the groups you want to hear live to come here?

Mmm, well, the groups aren't here and we do have to be quite clever to get them here and also be lucky. As well as the style, we're also interested in the quality. The thing is, there isn't a real garage scene in Donostia, but there are a lot of people who want to be amazed by concerts and they look for information to see if they'll like the group or not the same afternoon. Once more, the Internet's the key here. But if we're talking about our concerts and our tastes, what we really want is for people to freak out with our varied, wide tastes.

How about bringing records out? What type of drugs were you on when you took that decision?

The usual ones. Without going into whether physical formats have a future or not, work with artistic merit always gets through. We don't have our own experience in this yet, but Burger Records and Trouble in Mind are labels of reference for us and they sometimes sell out with just reserve buying. You have to be patient and, what the hell, there's nothing more BEAUTIFUL than a RECORD!

We'll stop now and let you get off on your silver horse. We hope you get rich with all of this... and, if you don't, then we hope the money runs out very slowly so you can go on organizing concerts. Do you want to add anything else?

Thanks for taking notice!

AYO SILVER AGENDA

Otsaila / february

02/02/2013: 1. LURRAZPIKO FESTA: Veronica Falls + The Feeling of Love + Juanita y los Feos + Violeta Vil + Sonic Trash vs. Cancer Moon + International Vicious Society Dj's. (Gazteszena)

22/02/2013: Aliment (Ondarra)

26/02/2013: Dead Ghosts (Bukowski)

Martxoa / march

05/03/2013: Cosmonauts (Bukowski)

09/03/2013: Strange Hands + Nuclear Animals (Bukowski)

zef da erantzuna

Zer da Zef? AEBetan *white trash*, Australian *bogan* eta Ingalaterran *chav* hitzak erabiltzen dira Zef zer den deskribatzeko. Antza badute, baina ezberdintasun handi eta garrantzitsu bat dago: Hegoafrikako Zef-ek modu baikor eta harroan bizi dute beren kultura. Beren auto kaskarrak modu elegantean tuneatzen eta apaintzen dituzte, eta beren izaera langileaz harro daude. Klase ertainekoak edo pobreak dira, baina beren burua elegante, sexy eta duin azaltzen dute beti.

Autoekin eginiko konparaketa ez da hutsala. Zef izena ematen zitzaion Ford Zephyr autoari. 1950-1970eko hamarkaden bitartean auto modelo hura Hegoafrikako langilegoaren autoa zen. Nahiz eta urre eta diamante mehatzei esker langilegoaren bizitza ez zen txirotasunera hurbiltzen, urruti zegoen gizarteko klase gorenetatik. Ez da ahaztu behar, gainera, langilego beltzarenaz gain, bazegoela Hegoafrikan multinazional depredatzaileek esplotatzen zuten zurien komunitate handi bat ere. Hain zuzen, garaiko Hegoafrikako gizarteko eliteak hasi ziren langile horiei Zef deitzen, gidatzen zuten auto modelo zela eta.

Zef izendapena hartu eta horren atzean zegoen kultura zabaldu dutenak Die Antwoord izan dira. Afrikaner hizkuntzan, Die Antwoord hitzak "erantzuna" esan nahi du. Hain zuzen ere, Apartheid osteko Hegoafrikak munduari eman dion erantzun garaikide eta sozialena izan da Zef kulturarena. Hegoafrika oraindik apartheid-arekin eta Mandelarekin zerikusia duten istorioekin lotuta ikusten dugu. Munduarentzat, Hego Afrikako kultura Paul Simonen Graceland, Jhonny Cleeg & Sabuka, J.M. Coetzee nobel saridun idazlea eta Charlize Theron diren bitartean, Die Antwood-ek erakutsi digu hori guztia klitxearen zati bat besterik ez dela, azken 30 urteotan gizarte eta kultura eztanda bat gertatu dela Hegoafrikan. Oraindik arrazakeria badago ere, azalaren kolorearen gainetik, ekonomiari lotutako gizarte sailkapen bat ere badagoela (eta Ford Zephyraren garaietan ere bazegoela) erakusten du.

Die Antwoord 2007an jaio zen. Ninja eta Yo-landi ViSSer bikotea dira taldearen muina (orain DJ Hi-Tek gehitu zaie). Abiada biziko rap-elektronika nahasketarekin mundu osoko eszenatokiak sutan jarri dituzte. Hip hop-a eta rave-aren kultura Hegoafrikako kale-musikaren erritmoekin eta iruditeriarekin nahastu, eta emaitza, zentzu guztiak lehertzen dizkizun bonba zikin bat da. Afrikans, xoxa eta ingelesez, leporaino bustitzen dira beren abestietan. Inongo lotsa edo zentsurarik gabe gustatzen zaienari eta gustatzen ez zaienari buruz kantatzen dute, amorrutaz beteriko errima eta eritmo dantzagarri. Hasera batean, estetika eta irudi guztiz berritzailearekin azaldu zen Die Antwoord; txantxa bat edo marketing kanpaina zehatz baten emaitza zirudien. Oker geunden. Zef kultura, ordurako, Hegoafrikako hiri eta herrietako langile auzoen soinu-banda zen. Die Antwoord-ek, gainera, musikan dagoen itxurakeria agerian utzi du bere jarrerarekin. Jakina da mainstream artistek "benetasuna" darion edozein gauza bereganatu nahi izaten dutela beren jardura legitimatzeko eta kalera hurbiltzeko. Lady Gagak bere biran atariko egiteko eskatu zienean, Die Antwoord-ek ezezkoa eman zuen, Fatty Boom Boom bideo ikusgarria eginez. Kritika ugari ere jaso duen taldea da. Diruaren apologia, drogak, sexismoa, arrazakeria... bere kabuz pentsatzen duen talde bat eta pentsatzen duena esateko beldurrik ez duena kontraesanetan jausten da; ezin da halakorik ukatu. Die Antwoord-ek, ordea, ez du sermoirik botatzen, ez dio inori esaten nola bizi behar duen. Haien nola bizi diren soilik azaltzen dute. Zef izateaz harro daudela eritmo dantzagarri eta ludikoz zabaltzen dute, eta askatasun horrek hautsak harrotu eta ideologia guztietako pentsamolde kontserbadoreak molestatzen eta astintzen ditu.



zef is the answer

What is *Zef*? In the States *white trash*, in Australia *bogan* and in England *chav* are the words used for *Zef*. They are similar, but there is a big, important difference: South African Zefs are optimistic and proud of their culture. They tune up their mediocre cars in an elegant way and decorate them, and they're proud of being working class. They're either middle or working class but they always hold their heads high, believing themselves to be elegant, sexy and dignified.

The relationship with cars is no coincidence. The name Zef comes from the Ford Zephyr. In the 1950's 60's and 70's it was the South African workers' favourite car. Although working in diamond and gold mines meant they were poor, they were a long way from the upper class. Nor should it be forgotten that pillaging international companies do not exploit only black workers in South Africa: they also exploit a large white community. In fact, the South African elite starting calling those workers Zef because of the cars they drove.

Die Antwoord the people who are called Zef and who have spread the culture. In Afrikaans, Die Antwoord means "answer". In fact, the most contemporary and social answer to the world from post-Apartheid South Africa has been Zef culture. We still see South Africa in terms of Apartheid and Nelson Mandela. While for the world South African culture means Paul Simon's Graceland, Johnny Cleeg & Sabuka, the Nobel prize winning novelist J.M. Coetzee Nobel and Charlize Theron, Die Antwood have shown us that all of that is no more than a cliché and that there has been a social and cultural explosion in South Africa over the last 30 years. While there still is racism today they show us that, in addition to the colour of your skin, your economic situation also gets you classified (this also happened in the Ford Zephyr era).

Die Antwoord was formed in 2007. The couple Ninja and Yo-landi ViSSer are at the centre of it all (DJ Hi-Tek has now joined them too). Since then they have played their high-speed electronic rap to audiences all over the world. They mix hip-hop and rave culture with South African street music rhythms and images, it's like a dirty bomb that explodes in all your senses. They fill their songs with Afrikaans, Xhosa and English. Without any complexes whatsoever they sing about what they like and what they don't like, always to a driving dance rhythms. At first Die Antwoord's aesthetics and image were completely innovative: it looked like a joke or like a precise marketing campaign. We were wrong. Zef culture, by that time, was the sound track in South Africa's cities and towns. Die Antwoord have also pointed out the hypocrisy in music with their attitude. It's well-known that mainstream artists want to get hold of anything "authentic" and make it their own in order to legitimise what they do and get closer to the street. When Lady Gaga asked them to open for her on her tour, Die Antwoord said no with their spectacular video *Fatty Boom Boom*. The group has received a lot of criticism. Making a case for money, drugs, sexism, racism ... this group, which thinks for itself and says what it thinks without doubting it, is contradictory, there's no denying that. Die Antwoord, on the other hand, don't preach to you, don't tell anyone how to live. They only explain how they live themselves. They say that they're proud to be Zef with their ludic dance rhythms, and that freedom has caused a stir and shaken up all sorts of conservative points of view.

dieantwoord.com



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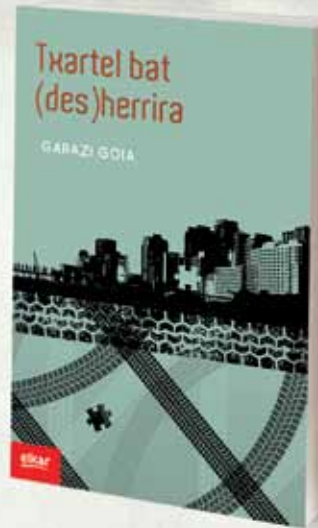
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dock of the bay jaialdia

Searching for Sugarman-ek irabazi du aurtengo Dock of the bay jaialdia. Lehenago, Sundanceko jaialdian saritua izan zen eta lerro hauek idazterako garaian, Oscar sarietarako hautagaitza irabazi du dokumental sailean. Donostiako musika zinema jaialdiak denboraldiko pelikula horietako bat aukeratzeko bista izan duela ezin ukatu. Aurten gainera lehen aldiz leihaketa jaialdia izan da eta lehiaketatik kanpo ere pelikulak programatzeaz gain kontzertuak eta festak antolatu dira. Capsulak eskaini zuen, David Bowieren *Ziggy Stardust and the Spiders from Mars* diskoaren zuzenekoak Antzoki Zaharreko entzulegoa eserlekuetatik altxatu zuen bertan izan ginenok ahaturko ez dugun kontzertu batean. Dock of The Bay jaialdiak hartu duen bidea ospatu eta datorren urtean ere, astebetetz, eguberrik arrastaka daramagun depresioa musika eta zeluloidez sendatzeko aukera eskaintzea espero dugu.

Dock of the bay jaialdia

Searching for Sugarman has won this year's Dock of The Bay festival. Previously, it had won an award at Sundance, and as we write, it has been nominated for the Academy Award for Best Documentary at this year's Oscars. There can be no denying that the people at the Music Documentary Film Festival in San Sebastian were quick to spot this one. For the first time, this year there is competition in the Official Selection, and as well as that lots of concerts and parties have been added to the bill. Capsula's live performance of David Bowie's *Ziggy Stardust and the Spiders from Mars* at the Antzoki Zaharra got the audience on their feet at what was a pretty unforgettable concert. We certainly hope that the Dock of The Bay festival carries on down its chosen path and that next year its music and films blow away the burdens of our post-Christmas depression.



Dock Of The Bay



nor da sixto rodriguez?



Musikariak izaki likidoak dira. Eta ez soilik alkoholarekiko duten harremanagatik. Musikariak likidoak dira lotu, mugatu edo gorde nahi dituzenean ihes egiten dutelako. Katrina osteko New Orleans-eko kronika musikala den *Treme* telesaio itzelean (David Simon *The Wire* sortzailearena) maisuki islatzen da musikaria eta bere zirkustantzia.

Sixto Diaz Rodriguez, 20. hamarkadan AEBtara iritsi ziren etorkin mexikarren semea musikari likido horietako bat zen. Sixto izena, seigarren semea izateagatik jarri zioten. Detroiten jaiotzen zen musikari honek haurtzarotik ezagutu zuen ezberdintasun sozialaren errealtate gordina. Eta guzti hori bere musikan islatu zuen. Detroiteko musika eskenan 1967. urtean azaldu zen. Estudio musikari gisa lan egiteaz gain proiektu propioa garatu zuen. Folk-rock, psikodelia eta pop kutsuko musikari, sozialki konprometitua ziren hitzak gehitzen zizkion. Bere grabaketek ordea ez zuten ohiartuniku lortu AEBtan. Musika utzi egin zuen bere familia elikatuko zuen beste lanbideetan aritzeko. Musikak zorionez bere bidea egiten du. Zale batek erositako *Cold Fact* diskoa Australian eta Zelanda Berriko irratietan jartzen hasi ziren. Baina arrakasta itzela Hegoafrikan lortu zuen. Rodriguezen musika eta hitzek, apartheidaren aurka zegoen gazteria zuria aurrerakoiaren askatasun eta aldaketa egarria asetzerara une egokian iritsi zen. Ondorioz, musikara itzuli eta herrialde hauetan musika bira arrakastatsua egin zituen, orain, dokumental bati esker ezagutu dugun musikariak.

Searching for Sugarman dokumentala, Malik Bendjelloul telebista kazetari suediarren obesioaren emaitza da. Rodriguezen istorioa ezagutu zuenean pelikula bat egitea erabaki zuen. Geroz eta ohikoagoak (eta askotan klonikoak) diren musika dokumentalen artean, lan honek, Rodriguezen bizitza kontatzen asmatzen du, hein handi batean eta detektibe istorio bat izango balitz, Rodriguez musikari likidoa lotzen, mugatzen edo gordetzen saiatu ez delako.

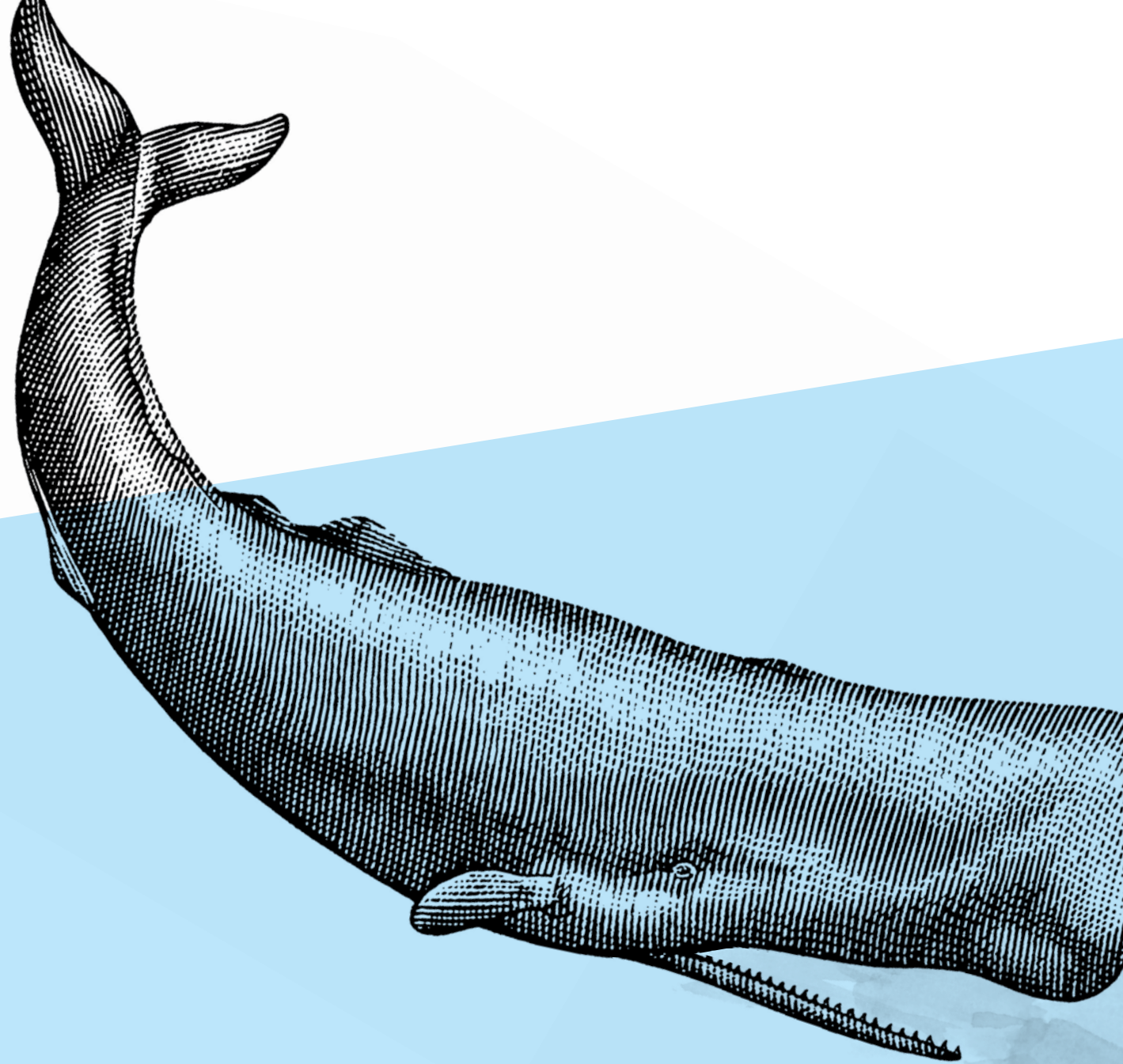
who is sixto rodriguez?

Musicians are liquid beings, and that's not only because of the relationship they have with alcohol. Musicians are liquid because every time you try to tie one down, restrain them in any way or lock them away somewhere, well, they just spill out through your fingers and off they go. The musical chronicle that is the TV series *Treme* (David Simon, creator of *The Wire*), set in post-Katrina New Orleans, masterfully portrays the musician and their circumstances.

Sixto Diaz Rodriguez, son of a Mexican immigrant that arrived in the USA in the 1920s, is one of those liquid musicians. He was called Sixto because he was the sixth son to be born to his parents. He was born in Detroit and from a very early age experienced first-hand the crude reality of social inequality. He expressed these experiences in his music. He first appeared on the Detroit music scene in 1967 where, working as a studio session musician, he started to work on his own material. His lyrics reflected his social commitment and he sang them to folk-rock, psychedelia and pop tunes. However, his records didn't really stir up much interest in the USA, so he finally gave up on music and set about providing for his family in a different way. Music, fortunately, will follow its own course. The record *Cold Fact*, picked up somewhere by a fan, started getting airplay on the radio in Australia and New Zealand. But it was South Africa was where it really became hugely popular. Rodriguez's music and lyrics arrived on the South African scene just in time to quench the thirst of the anti-apartheid progressive element of the young white South African population. As a result, Rodriguez returned to the boards and toured South Africa successfully. Now, thanks to a new documentary, we have all been introduced to Sixto Diaz Rodriguez.

The documentary, *Searching for Sugarman*, is the result of an obsession by Swedish TV journalist Malik Bendjelloul. When he heard the Rodriguez story, he decided he wanted to make a film about it. Music documentaries are becoming more and more common (and more and more clone-like too) and this one in great part hits the nail right on the head, as if it were a detective movie, because when it comes to telling the story of Rodriguez's life, it doesn't try to tie him down, restrain him in any way or lock him away anywhere.





Eta, bat batean, bale hilak botatzen zuen kiratsaren tartetik, hodei bat lurrin arin zabaldu zen.

–Topatu dut! Topatu dut! –oihukatu zuen Stubb-ek–. Hementxe dago poltsa!

Atxurra laga, bi eskuak zulotik sartu, eta xaboi zaharkitua eta gazta ustela zirudien gantz lurrindu modukoa eskukadaka ateratzen hasi zen.

Errauts horixka kolorea zuen. Ambar grisa zen, edozein botikatan ontza batek libera bat balio duen substantzia. Sei bat eskukada atera ziren, baina zati bat galdu zen itsasora jausi zenean. Eta agian gehiago ere atera zitekeen Acab kapitainak lan hura amaitzeko eman zituen aginduengatik izan ez balitz. Stubb balearen hilotza utzi eta barkura igotzera derrigortu zuen.

Ambar grisa oso substantzia estimatua da lurringintzan, luxuzko kandela, xaboi eta kremak egiteko. Turkiarrek sukaldaritzan ere erabiltzen zuten. Nork esango zien substantzia hori erabiltzen dutenei, jatorria bale gaixo baten sabelean dagoela? Ba, halaxe da.

Bale-arrantzaleek badakite –Bouton de Roseko frantses haiek eskuartean zeukatenaren balioaz konturatzen ez ziren ezjakinak ziren–, eta Stubb-en trikimailuak irabazi gehigarri bat ekarri zion Pequod-eko tripulazioari.

Moby Dick, Herman Melville

And, all of a sudden, in between the stench the dead whale was giving off, a cloud of light perfume opened up.

–I’ve found it! I’ve found it! –Stubb shouted–. Here’s the bag!


Drop the hoe, put both hands in the holes and start taking out handfuls of that old soap and perfumed fat which looks like rotten cheese.

The dust was yellowish. It was grey amber, a substance which you can buy for a pound an ounce at any chemist’s. Some handfuls came out, but one bit fell into the sea. And perhaps more could have been taken out if Captain Ahab hadn’t given the job to under-age people. He made Stubb leave the dead whale and climb onto the ship.

Grey amber is highly valued by perfume-makers for making luxury candles, soap and creams. It’s also used in Turkish cookery. Would the people who use it ever have imagined that it started off in a sick whale’s belly? Well, that’s the truth.

The whalers know that the French from the Bouton de Rose do not know the value of what they have in their hands and Stubb’s trick earned the crew of the Pequod some extra money.

Moby Dick, Herman Melville



ambar grisa

Pequod baleontziko eskiafaiako marinelek *Bouton de Rose* barkuko frantsesei ziria sartu eta hauek harrapatutako balearen erraietatik ateratako ambar grisa aipatzen dueneko zatian, Melvillek substantzia honek zuen balioaz hitz egiten digu. Azken urteotan, gure kostaldean azaldu diren baleei erraiak begiratu ote dizkieten ez dakigu, baina susmatzen dugu inguruan ez dagoela, honez gero, *Pequod* eskiafaiako moduko enbuzia duenik.

Ambar grisa baleek sabelean sortzen duten gris horixka koloreko argizari moduko substantzia bat da, usain berezia duena. Paradoxikoki, itsasotik datorren substantzia honek lur usain gozoa du. Eta badu beste berezitasun bat. Ambar grisak soilik usaintzen du ambar grisaren moduan. Ez dago usain hori guztiz kopiatzerik. Baleak, irensten dituen tonaka arrain, muskuilu, zefalopodo eta abarren digestioan laguntzeko sortzen du ambar grisa izeneko substantzia berezi eta arraro hau. Scrubb marinelek balearen gorputzetik ateratzen badu ere, itsas azalean edo uhertzean topatu ohi da. Eta ambar grisaren jatorria zein den jakinik, irudikatu dezakegun moduan, ez da batere erraza substantzia hori eskuratzea. Bale-ehiza debekatu zutenetik, ez dago ambar grisaren ekoizpena bermatzerik eta, ondorioz, ambar gris naturalaren prezioak gora egin du. Herrialde gehienetan debekatuta badago ere, lurringintza industriak ezkutatu egiten duen substantzia honen merkatu klandestino bat esistitzen da. Lurringintzaren industriak usain finkatzaile eta aplikatzaile artifizialak erabiltzen ditu aspaldidanik.

Ambar grisaren merkataritza oso ezkutuko kontua da. Lurringintza industriak ukatu egiten du ambar grisa erosten duenik, baina merkatu beltzean substantzia bitxi honetako edozein kopuru eskuratzen denean, berehala saltzen da. Duela hiru urte oso modu bitxian zabaldu zen itsas korranteak eta baleen joan-etorria ezagutzen duten ambar grisaren bilatzaileen berri. Zelanda Berriko hondartzan batean paseatzen zenbiltzan Ross Sherman-ek eta John James Vodanocich-ek epaitegi batean amaitu zuten elkar hil nahi izategatik. Lehenak bigarrena autoarekin harrapatu nahi izan zuen, eta bigarrenak lehena hodi batekin erasotu zuen. Epaitegian, ordea, ez bata ez besteak ez zuten esan nahi izan zergatik eraso zitoten elkarri. Ikerketak jakitera eman zuen, beranduago, hondartzan topatutako 40 kilo ambar gris izan zirela elkar akatzeko saiakeraren arrazoia.

ambergris

Melville talks about grey amber's value when the sailors in the whaler *Pequod's* boat fool the French on the *Bouton de Rose* who have taken it out of the whale. We don't know if you've looked inside the whales which have arrived on our coast in recent years, but it looks like there's nobody as clever and wise as the people of the *Pequod* tripulation.

The grey amber which grows in whales' bellies is a grey-yellow substance which looks like wax and has a special smell. Paradoxically, this thing which comes from the sea smells like the earth. And there is another particularity to it. Grey amber's smell is unique. It is not possible to completely copy its smell. Whales build up this special substance to help them to swallow tons and tons of fish, muscles, cephalochordata and such like. Although sailor Stubb took it out of a whale, it is normally found on the surface of the sea or on the coast. And, knowing how grey amber comes to be, it is easy to imagine that it is not easy to come by. Since whale hunting was forbidden there is no sure supply of grey amber and, consequently, natural grey amber's price has risen. Although it is forbidden in most countries, there is a black market for it and some perfume companies secretly use it. Perfume companies have long used artificial smell stabilisers and enhancers.

Trading in grey amber is highly clandestine. Companies deny buying grey amber, but whenever any quantity of this substance appears on the black market it gets snapped up right away. Three years ago sea currents opened up in a very unusual way along with new seekers of grey amber who knew the whales' routes. Ross Sherman and John James Vodanocich ended up in court in New Zealand because they had wanted to kill each other. The former had wanted to run the latter over, and the latter attacked the former with a metal pipe. At court, however, neither of them said why they had wanted to kill each other. Later on the investigators found out that it had been because of 40 kilos of grey amber found on a beach.



asier ETA biok

Nor da Asier? Nor da biok?

Asier nire laguna da. Eta biok hori osatzen duena... Bera eta ni. Eta nor naiz ni? Ba, Asierren lagun ohi bat. Asier asko maite duen norbait.

Izenburuan ateratzen diren maiuskula horiek jendea batu eta jendea banatu egin dute herrialde honetan... Zergatik sentitu zenuten horrelako istorio bat kontatzeko beharra?

Izenburuan agertzen diren maiuskula horiek jendea batu, banatu eta hil egin dute. Ezin dut hori ahaztu. Espainiar estatuan jendea batu egin da erakunde horren aurka. Independentismoaren aurka batu du jendea eta, aldi berean, izugarriko gorrotoa eta ulertezintasuna sortu du. Aldi berean, Espainiako komunikabide nagusiek –eta Euskal Herriko batzuek ere bai– beraiei komeni zaien istorioa sortzeko behar dituzten zatiak soilik azaldu dituzte. Zentsura tradizionala baina askoz ere efektiboagoa den zerbait erabili dute: euren tesiaren aurka doan guztia isildu dute, existituko ez balitz bezala. ETAK sortutako mina eta gorroto logikoa “el entorno” deriztote guztia zaku berean sartzeko erabili dute, edonolako oposizioa erreprimitzuz. Istorioaren beste aldea erakusten ez baduzu, injustiziak erakusten ez badira, beste giza talde batekiko enpatia sortzea saihesten da. Gizatasuna kentzen da eta guztiak balio du: alderdiak eta erakundeak ilegalizatu dira, komunikabideak itxi dira, bai politikan bai beste arlo askotan lanean zebilen jendea espetxeratu, atxilotuak torturatu dira, dispersioa mantentzen da, eta urte guztiotan inork ez du ahotsik altxa. Ez da espainiar komunikabiderik egon, ez ezkerrean ez eskuinean, horren aurka ezer esan duenik. Ezta nire lanean ere. Aktoreak, hainbeste injustizien aurrean ahotsa altxatzeko ohitura dugun kolektiboa izanik, kasu honetan, ia denok beste alde batera begiratu dugu. Hori, euskaldun askorentzat, niretzat behintzat bai, oso tristeza izan da. Irakeko guda, mendebaldeko Saharako gatazka salatzea edo ETArekin biktimizez hitz egitea oso ondo dago. Beharrezkoa da eta egin behar da, ados. Baina zein da ezker abertzalearekiko erasoak salatzeak ados nahikoa agertzeko gai? Horrek aldatu beharra dauka.

Asier ETA biokekin lortu dugu: hainbat lankide, denak nire lagunak orain dela urte askotatik, etakide ohi batekin elkartzeko ditugu, nirekin duten adiskidetasuna lotura bezala erabiliz. Orokorrean, sekula partekatuko ez diren ideiak daude baina guztiok helburu bera dugu: elkartzeko eta ulermenerako urrats bat ematea eta muga hori gainditzea. Ez dugulako nahi horrelako ezer gertatzen jarraitzea edo berriro gertatzeko aukera egon dadin.

Abiapuntu hain pertsonala izateak, hainbat sektoreen dorian jartzearen arriskuak, ez zaitu urduritzen?

Beno, pixka bat bai, baina ez dut uste diana batean jarriko nautenik. Beharbada, profesionalki prezioaren bat ordaindu beharko dut. Ezetz espero dut, baina horretarako prest egon beharra dut. Hala ere, ate batzuk itxi, baina beste asko irekiko dira aldi berean, eta horietan pentsatzea nahiago

du. Nolanahi ere, dokumentala zintzotasunez egiten saiatu gara. Horrela egiteko beharra sentitzen genuen, eta ez dugu ezer ezkatatzeko arrazoirik. Gure esperientzia partekatu nahi dugu, bakoitzak bere ondorioak atera ditzan.

Irrati nazional batean eginiko elkarrizketa batean entzun genuen esatariak ez zuela ulertzen etakide baten lagun izan zitezkeenik... Kidetasunak, laguntasanak, mugarik izan beharko luke? Nola bizi duzu jendeak zure kidetasun harremana ulertzen ez duenean edo horregatik kritikatzeko zaituenean?

Elkarrizketa hori nahiko berezia izan zen, bai. ETAK kazetariaren lagun bat hil zuen orain urte batzuk, eta ni etakide baten laguna naiz. Esango nuke kasu hori errealtatean bizi diren hainbat egoeraren islada izan zela eta oraindik ere lantzean dauden hainbat puntu agerian geratu zirela, baina biak ados geunden zauriak sendatzeko pausak ematearen garrantzian. Bestalde, nire Madrilgo lagunek ederki ezagutzen naute, eta sekula ez dut arbuiorik sentitu etakide baten laguna izateagatik. Beraiek gatazka hau hobeto ulertzea gustatuko litzaidake eta, horregatik, nire lagunengatik eta beraiek bezalako beste milaka pertsonengatik ari gara film hau egiten.

Oso webgune erakargarria eta aktiboa duzue... Pelikula bat egiteak dakarren esperientzia konpletoa erakutsi nahi duzue?

Webgunea bizirik mantentzea talde-lan bat da. Doxa Producciones, Amaia eta biok gabilta proiektuan lanean, eta bakoitza bere lana azaltzen saiatzen gara, polita baita film bat egitea zer den azaltzeko aukera izatea. Aldi berean, jendeari parte hartzeko aukera ematen diogu, bai crowdfunding-aren bidez, bai hainbat gaitan haien iritzia eskatuz, eta, oraingoz, oso erantzun positiboa eduki dugu. Helburua da ahalik eta jende gehienaren interesa sortzea, eta Internetek horretarako aukera ezin hobe eskaintzen digu.

Crowdfunding-aren formula emaitza onak ematen ari al da?

Oso, oso onak. Eskatu genuen guztia baino pixka bat gehiago lortu dugu. Laguntza ekonomikoaren bitartez zein bestelako modutan lagundu diguten pertsonen eskerrak eman nahi dizkiegu. Beraiei esker orain dokumentala bukatzeko aukera dugu eta.

Guri egitasmoa eta filma, edukiagatik eta prozesuagatik, hartzen ari den itxura oso interesgarria iruditzen zaigu... Noiz ikusi ahal izango dugu?

Egiteko dagoen lana bukatzeko asko falta zaigu oraindik, baina udaberrian prest egongo da... Ea piztu ditugun espektatibak betetzea lortzen dugun! Nolanahi ere, gure herrialdean, eta batez ere gure herrialdetik kanpo, bukatu ez den gatazka honi buruzko eztabaida sortzea lortzen badugu oso pozik geldituko gara, ziur.

asier eta biok.com WMBASUR

asier ETA biok

Who is Asier? Who is biok?

Asier is my friend. And we both make a whole. Him and me. And who am I? Well, an old friend of Asier's. Somebody who really loves Asier.

In this country headlines bring people together and separate them... Why did you two feel you had to tell this story?

Headlines bring people together, separate them and kill them. I can't forget that. In the state of Spain people have got together to oppose that organization. People have got together to oppose separatism and, at the same time, that's created incredible hate and a lack of understanding. At the same time, the big media in Spain - and some media in the Basque Country too - only publish the bits which suit them. They use something which is much more effective than traditional censure: they silence everything which goes against their ideas, as if it didn't exist. They call the pain ETA caused and consequent hatred "the surroundings" and put everything into that category in order to repress any type of opposition. If you don't show the other side of a story, if injustice is not shown, you prevent empathy arising between different groups. Humanity's removed and anything goes: political parties and organizations are banned, media gets closed down, workers in the political arena and in other areas get sent to prison, people arrested get tortured, prisoners are sent far away from home, and all these years nobody's protested. In all the Spanish media, left and right-wing, nobody's opposed all of that. Not at my work either. Actors are a group of people who usually oppose injustice, but, in this case, almost everyone's looked the other way. For many Basques, and certainly for me, that's all been very sad. It's good to condemn the war in Iraq and the conflict in Western Sahara, and to talk about the victims of ETA. It's necessary and it must be done, that's true. But who has the energy to make the attacks on left-wing Basque nationalists public? That has to change.

Asier and I have managed it: many workmates, all of whom have been my friends for years, got together with a former member of ETA, and we managed that thanks to their friendship with me. In general, there are ideas we will never share but we all have the same objective: taking a step towards understanding each other, getting together and getting over that boundary. We don't want anything like that to carry on happening or to ever happen again.

With such a personal starting point, and such a risk of becoming a target for so many sectors, don't you get nervous?

Well, a little bit, but I don't think they'll make me a target. Perhaps I'll have to pay a price professionally.

I hope not, but I have to be ready just in case. Even so, when some doors close, others open, that's what I prefer to think. In any case, we're trying to make the documentary in a serious way. We felt the need to do it and we don't have any reason to hide anything. We want to share our experience; and then everyone can draw the conclusions they want to.

In an interview on a national radio station we heard the presenter say your being friends with a member of ETA was incomprehensible. Companions, friends ... where is the boundary? How do you feel when people don't understand your friendships and criticise you because of them?

Yes, that was quite a peculiar interview. ETA killed a friend of that journalist's a few years ago and I'm friends with a member of ETA. I'd say that was a reflection of many real situations and many points which still have to be dealt with came up, but we both agreed that it is very important to take steps to cure the wounds. What's more, my friends in Madrid know me very well and they've never despised me for having an ETA member as a friend. I'd like them to understand this conflict better, and that's why we're making this film, for my friends and thousands of people like them.

You've got a very attractive, active website. Do you aim to share the whole experience of making a film?

It's a team that keeps the website alive. Doxa Producciones, Amaia and I are working on the project, and each of us tries to explain our work, it's great to have the opportunity to explain what making a film involves. We also give people a chance to take part via crowd-funding, by giving their opinions about many things and, for the moment, we've had a very positive response. The objective's to arouse as many people as possible's interest and the Internet is the perfect tool for that.

Is crowd funding working for you?

Yes, it really is. We've got a little bit more than we had asked for. We want to thank the people who have helped us financially and in other ways too. Thanks to them, we're going to be able to finish the documentary.

The project and the film, its contents and process all look really interesting. When will we be able to see it?

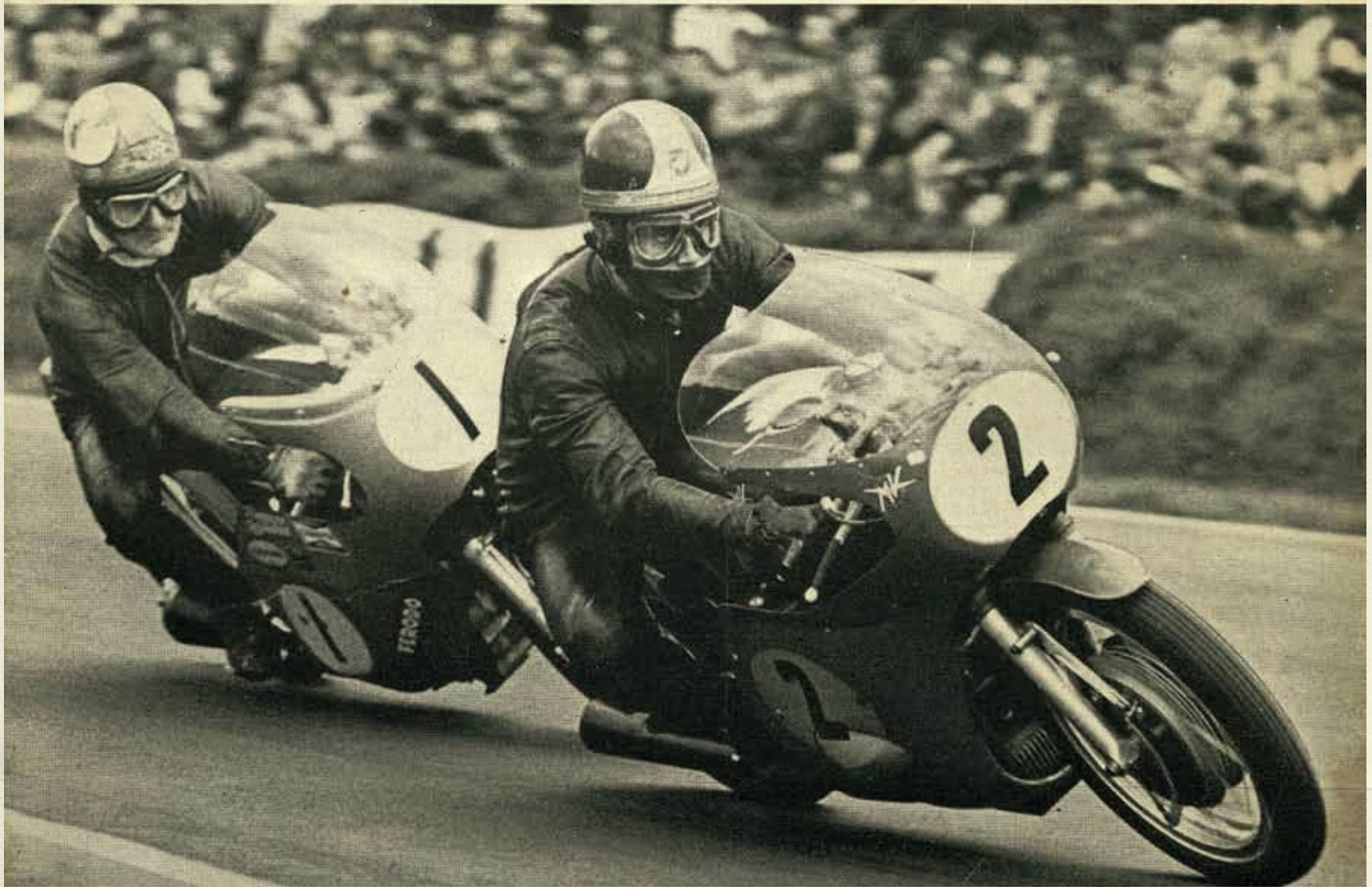
We still have a lot of work to do to finish it, but it will be ready by spring. I hope you manage to meet the expectations you've created! Whatever happens, if we manage to get a debate going, in our country and abroad, about this unfinished conflict, we'll be very pleased.

Motorcycle Sport

VOLUME 10 NUMBER 11

NOVEMBER 1969

TWO SHILLINGS



Puch Tests ★ **ISDT Report** ★ **Some Racers** ★ **Mallory Races**

Velocette Saga ★ **Vintage Cadwell** ★ **Speedway Final**

motorcycle sport

Alemaniarrek ingenieritza, italiarrek diseinua, japoniarrek eraginkortasuna, frantsesek glamourra, baina britaniarrak (eta britaniar presoen ondorengo diren australiarrak) izan dira motorraren mundua modu berezian bizi izan dutenak.

Garai batean, motorra gidatzeko bi modu zegoen. Modu ohikoan, gidariaren gorputzak motorrarekin bat egin eta honen ardatzarekin bat eginaz bihurguneetan etzan egiten da. Modu britaniarrean, gorputza beti tente eta zuzen eraman behar zen, errepidarekin 90 graduko angelua eginez, eta bihurguneetan, motorra zen mugitu eta etzan egin behar zena. Ez zen modurik logikoena, ez zen modurik zihurrena, baina honetan ere britaniarrek, estetikaren etikaren jarraitzaile izan dira. Emaitzak eta helburuak betetzeaz gain, emaitza eta helburu horiek lortzeko moduari ematen zioten garrantzia. Bazegoen jarrera honen atzean elegantzia eta heroitasun zoro bat. Egun ia zentzurik ez duen izaera eta bizitza ulertzeko jarrera erromantiko bat.

60. hamarkadan, Erresuma Batuan argitaratu zen Motorcycle Sport aldizkariak izaera horri eutsi zion. Ez zen inoiz punta-puntako aldizkaria izan, baina bazuen gai bereko beste aldizkariak ez zutena: xarma. Aldizkaria sortu zutenak motozaleak ziren eta motorraren mundua ez zuten soilik arlo tekniko edo ekonomikotik ulertzen. Urteak pasa ahala, diseinua eta edukiak aldatu zituzten baina 80. hamarkada iritsi arte motorren epikak eta estetikak ez du beste inork hain ongi ulertu eta islatu. Diseinu aldetik, gutxiago gehiago dela asmatu zuten minimalismo eskandinabiarrak iritsi aurretik. Bi tintekin, betirako iraungo duen diseinua lortu daitekeela erakutsi zuen Motorcycle Sport-ek. 2 shilling-en truke zaila da ezer ederragorik eskuratzea.

motorcycle sport

German engineering, Italian design, Japanese stability, French glamour, but British... well... the British and the Australians (descendents of exiled British criminals) have always been the people to really embrace motorcycles in a special way.

At one time there were two ways to ride a motorcycle. There was the normal way where the rider's body was positioned parallel to the bike shaft and the driver lay on the machine as it went into corners. Then there was the British riding position where the body was always held erect at a 90 degree angle to the ground and it was the bike that lowered itself into the curves, not the body. It wasn't the most logical way to ride a bike, nor was it the safest but the British, yet again, were strict believers in the code of the ethics of aesthetics. Not only did they place importance on the achievement of results and objectives, they also held the method in which they were achieved in high regard. This attitude conceals a certain elegance and crazy heroism, a romantic take on life that is today regarded as almost completely senseless.

In the 1960s, the Motorcycle Sport magazine that was published in Great Britain held firmly onto that understanding of motorcycle riding. It was never a state-of-the-art magazine but it did have a charm that was lacking in others. You see, the people who started the magazine were motorbike enthusiasts, and their view on motorbikes wasn't just restricted to technical or economical features. As the years passed the design and content changed but it up until the 80s nobody else had captured the aesthetics and how epic motorcycling really was. As regards the question of design, it invented the "more is less" concept before Scandinavian minimalism arrived on the scene and it proved that you could come up with an everlasting design with just two different inks. At two shillings a throw, you would be hard pushed to find anything more beautiful.



etxe hutsa

Elkar ezagutzen ez zuten sortzaile batzuek, banaka, Bilboko etxebizitza huts batean argazkiak ateratzeko aukera izan dute. Argazkilari bakoitzak bere begiradaz miatu eta islatu du etxe hutsa. Argazkilari hauen lana ikusgai izango da hainbat erakusketatan 2013an zehar BlackBoxBilbao aretoan.

empty house

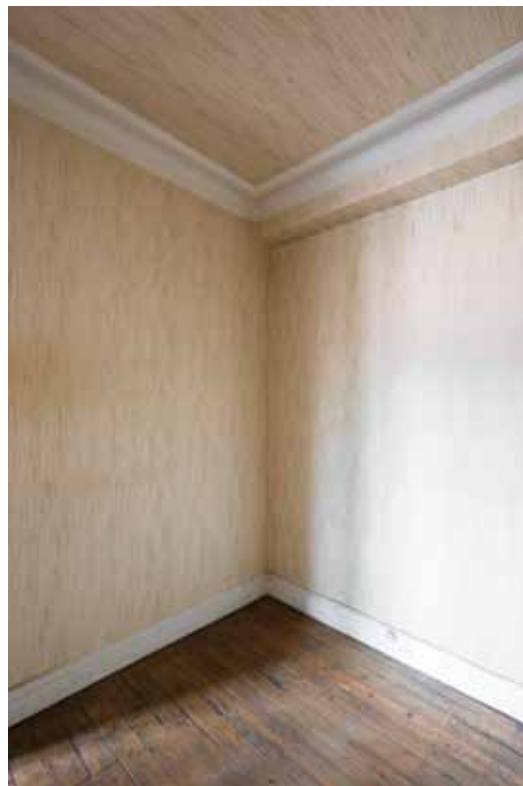
Some creative people who don't know each other have had the opportunity to take photos in an empty house in Bilbao. Each photographer has examined and shown the house from his/her point of view. Their work can be seen in BlackBoxBilbao throughout 2013.



Mikel Alonso



Ignacio Fernandez Téllez



Cesar Azcarate

Nork jarriko dio musika maitasun kantu honi?

Maritxu Urizarri egunero Marie Brizar kopatxo bat edatea gustatzen zitzaion. Berpiztu egiten zuen.

Eta hala izan zen bere alabek erresidentzia batera eraman zuten arte. Baina bera baimenik gabe ateratu, eta bere etxera itzultzen zen. Eta, bertan, apur bat edan, eta asko erretzen zuen

Egun batez, kaleko ateak itxita topatu zituen arte. Gero burua galdu zuen, hitz egiteari utzi zion, eta bere pisua hustu zuten. Dena eraman zuten. Marie Brizar botila ireki berri bat besterik ez zuten utzi. Eta Maria Urizar bera.

Bi musu maritxu,
Bi zurrupada eman eta bizi!

Who's going to put this love song to music?

Maritxu Urizarri liked drinking a little Marie Brizar every day. It revived her. And she did that until her daughter took her to an old people's home. But, without asking for permission, she used to leave and go back home. And there she drank a little and smoked a lot. Until, one day, she found the doors locked. She lost her mind, stopped talking, and they emptied her house. They took everything. They only left an opened bottle of Marie Brizar behind. And Maria Urizar herself. Two kisses for you, Maritxu, Take two sips and live!



Cesar Azcarate



Ignacio Fernandez Téllez



Carlos Marcote



Alfonso Batalla



Josu Igartua



Ignacio Fernandez Téllez



Mikel Alonso

Argazkilari hauen lana ikusgai izango da erakusketa ezberdinetan 2013. urtean zehar BlackBoxBilbao aretoan.

Argazkilari hauen lana ikusgai izango da erakusketa ezberdinetan 2013. urtean zehar BlackBoxBilbao aretoan.

Kredituak / Credits

Eragilea / Promoter: Xabier Rementeria.
Ignacio Fernández Téllez, BlackBox Bilbao aretoaren arduraduna. blackboxbilbao.com

Argazkilariak / Photographers

Josu Igartua, Mikel Alonso, Ignacio Fernandez Téllez, Alfonso Batalla, Cesar Azcarate arkitektoa eta Carlos Marcote margolaria.

tatville

Jaques Tati 1907an jaio eta 1982an hil egin zen. Tarte horretan, bere izenari lotuta egongo den zinema begirada propio bat sortu zuen.

Gaztaroan, musikaletan eta mimo gisa egin zuen lan. Eta garai hartan ikusi eta ikasitakoak bere ibilbide artistiko guztian izan zuen eragina. Haren filmak zinema mutuaren eta zinema modernoaren arteko zubiak dira. Batetik, zinema mutuaren inozentzia eta narratiba zinematografikoa uztartu zituen, eta, bestetik, II. Mundu Gerraren osteko industrializazioak gizartearengan zuen eraginari kritika egin zion modu ironiko baina zorrotzean. Guztia, apenas hitzik gabe, pertsonaia, objektu eta elementu eszenografikoekin koreografia perfektuak osatuz.

1958an, Tatiaren *Mon Oncle* filmak bi sari jaso zituen: hizkuntza-atzerritarrean eginiko film onenari Oscar saria, eta Cannes-eko zinemaldiko sari nagusia. Arrakasta horri esker, bere aspaldiko ametsa filmatzeari ekin zion: *Playtime*. Film berri hau filmatzen hasi aurretik, Tati Europako hiriburuak bisitatu zituen, modernisten arkitektura aztertzeko. Bere haserako ideia Parisko hainbat lokaziotan filmatzea zen, baina ez zen gustora geratu egin zituen frogazko filmaketekin. Orly-ko aireportuan filmatzeko baimenik ez zuela jasoko jakin zuenean, irtenbide berri bat bilatu zuen.

Jaques Tati was born in 1907 and died in 1982. He developed a cinematic point of view which will always be linked with his name.

When he was young he worked in musicals and mime. What he saw and learned at the time was to influence his whole artistic career. His films are a bridge between silent movies and modern cinema. On the one hand his films combine silent movies' innocence and cinema narrative and, on the other hand, an ironic and sharp criticism of the influence of post-World War 2 industrialisation on society. He did this all, with hardly any words used, by combining characters, objects and scenery with perfect choreography.

In 1958 Tati's *Mon Oncle* won two prizes: the Oscar for the best non-English language film and main prize at Cannes. Thanks to that success, he was able to start filming his long-time dream: *Playtime*. Before starting on this new film, Tati visited the capital cities of Europe to study the modernist architecture. His initial idea was to locate the film in several locations in Paris, but he wasn't happy with the tests. When he heard he wasn't going to be given permission to film at Orly airport, he decided to go for another option.



Ez zen lan erraza izan. Asmo handiko filma zen, eta aurrekontu handia bazuen ere (garaiko 17 milioi libera), filmatze prozesu luzean zehar dirurik gabe geratu ziren behin baino gehiagotan. Arrazoi nagusia: Tativille. Filma egiteko Jaques Tatik Parisko periferian dagoen Gravelle guneko 15.000 metro karratuko gunean eraiki zuen hiria da Tativille. Filmaketak iraun zituen hiru urteetan (1964tik 1967ra), gorabehera ugari pairatu zituen ekoizpenak. Besteak beste, ekaitz batek Tativilleko hainbat gune suntsitu zituen. Filmaketarekin jarraitzeko, argazki erraldoiak erabili zituzten, eta, tranpantojoei esker, Tativille epe laburrean berreraikitzea lortu zuten. Haserako aurrekontua asko puztu zen eta, filma amaitu ahal izateko, Tatik bere etxea saldu behar izan zuen eta Pompidou presidenteak, zinegileari kreditu berezi bat emateko agindua eman zuen. Tativille eraikitzeko gastatutako dirutzari buruz galdetu ziotenean, Tatik zera esan zuen: "Liz Taylor kontratatzea bezain beste kostatu zaigu Tativille eraikitzea. Bakoitzak bere lehentasunak ditu".

Playtime filmeko protagonista Jaques Tatik berak antzeztan duen Monsieur Hulot da beste behin. Filma sei zatitan dago banatuta: aireportua, bulegoak, asmakizunen erakusketa, kristalezko paretak dituzten apartamenduak, lorategia eta auto-karrusela. Gune horietan, Monsieu Hulot eta iritsi berri diren turista amerikar batzuen ibilbideari jarraitzen diogu, eta hiriaren ingurugiroak gizakiarengan duen eragina ikusteko aukera ematen digu, Tatik beti proposatzen dizkigun irudi eta soinu jokoekin. Modu fin eta ironikoan, gizarte modernoari eta hark sortutako urbanismoari kritika egiten zaio. *Playtime* filmaren haseran, jendeak arkitektoek diseinaturiko erreduei jarraitzen diete. Eraikuntzek sortzen dituzten lerroak eta espazioak errespetatu mugitzen dira, ingurunearen preso egongo balira bezala. Arkitektura bera da filmeko protagonista nagusia, beste pertsonaien jokabideari zuzenean eragiten diona. Baina gradualki, arkitektura lerroen zorrotasuna lausotuz doa, eta gizakiak beren arteko harremanak hestutzen hasten dira, inongo lerro zuzenik esistitzen ez deneko amaiera batera iritsi arte.

It wasn't easy work. It was a very ambitious film and even though it had a big budget (17 million francs), he ran out of money more than once during filming. The main problem: Tativille. Tativille was the town he built at Gravelle, a 15,000 metre area on the outskirts of Paris. During the three years it took to make the film (from 1964 to 1967), there were numerous problems with the production. Amongst other things, a storm destroyed many parts of Tativille. In order to carry on filming, they used giant photographs and, thanks to the effects of trompe l'oeil, they managed to rebuilt Tativille in record time. They went way over the original budget and, in order to finish the film, Tati had to sell his own house and president Pompidou ordered him to be given a special loan. When asked about the fortune he had spent to build Tativille, Tati said: "Building Tativille has cost as much as hiring Liz Taylor would have. We all have our own priorities".

The main character in *Playtime* is Monsieur Hulot, once more played by Tati himself. The film has six parts: the airport, offices, an exhibition of inventions, apartments with glass walls, a park and an automatic merry-go-round. In those places we see what Monsieur Hulot and some recently arrived American tourists get up to, and this is a pretext for seeing how the city is influenced by its surroundings. Tati shows us all of this with his usual image and sound tricks. In a sophisticated and ironic way he criticises modern society and its way of building cities. At the start of *Playtime* people follow the patterns laid down by architects. They respect the lines and spaces created by the buildings as if they were prisoners. The architecture itself is the film's main focus and it influences the characters' behaviour directly. But, little by little, the architecture's exact lines are softened and people begin to form closer relationships, and at the end it's as if there were no straight lines at all.





Tati reflects on cities' roles in *Playtime*. Life, work, transport, leisure ... Although it's paradoxical, Tati, who was so critical of the cities which modern society was creating, was also very keen on those cities' architecture and wanted to know all about it. He shows cities' dehumanisation, on the one hand, but, on the other, you also see his fascination with contemporary architecture and design. It's something that comes up in all his films. You only have to remember the modernist house in *Mon Oncle*, *Villa Arpel*: geometry, colours, plastic, an automatic garage, the garden path, the kitchen laboratory, the tap which looks like a fish ... On the one hand, it's a criticism of the idea of minimalism and clean lines. On the other, the ludic possibilities which that foolishness offers you.

Playtime was praised by the critics but ignored by the public. It was a huge flop and, although he tried, Tati did not manage to save Tativille. André Malraux (the egocentric writer and French minister of culture at the time) ordered Tativille's demolition. On reflection, it was the biggest favour they ever did Tati. From now on, if anyone wants to see the most modern city in old Europe in the middle of the last century, they'll have to watch *Playtime*.

Tatik hiriaren funtzioa aztertzen du *Playtime* filman. Bizitza, lana, garraioa, aisialdia ... Paradoxikoa bada ere, Tatik, gizarte modernoaren sortzen ari zen hiriekin kritikoa bazen ere, hiri horien arkitekturekiko zaletasun eta jakinmin handia zuen. Hirien deshumanizazioa agerian uzten du, batetik, baina uneko arkitektura eta diseinu garaikidearekiko lilura erakusten du, bestetik. Haren film guztietan errepikatzen den kontua da. *Mon Oncle* filmeko *Villa Arpel* etxe modernista oroitzea besterik ez dago: geometriak, koloreak, plastikoa, garage automatikoa, lorategiko bidexka, sukalde laborategia, arrain itxurako iturria ... Batetik, garbitasunaren eta minimaltasunaren ideiarekin atzean dagoen argelkeriari kritika. Bestetik, argelkeria horrek eskaintzen duen jolasarako aukera ludikoa.



Playtime-k kritikaren laudorioak bai, baina ikuslegoaren txalorik ez zuen jaso. Porrot ekonomiko itzela izan zen eta, saiatu bazen ere, Tatik ez zuen lortu Tativille salbatzea. André Malraux-ek (idazle egolatra eta garaiko Frantziako kultura ministroak) Tativille botatzeko agindua eman zuen. Ongi pentsatuta, Tati egin zaion mesederik handiena. Aurrerantzean, iragan mendeko erdialdean Europa zaharrean esistitu zen "hiririk" modernoena ezagutu nahi duenak *Playtime* ikusi beharko du.



paperpapers

testua / text by: d.sastre & uxeta

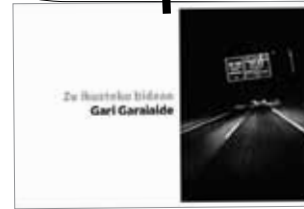


urtebetetze festa

castillo suarez. elkar

Badira poesia idazten duten idazleak, eta badira poetak. Castillo Suarez bigarren sail horretan sartuko genuke. Ez dugulako inongo zalantzarik lan handia hartu duela bere azken liburuko poemetan hitzak aukeratzeko eta esan nahi zuen hori nola esan nahi zuen hausnartzeko. Baina ez dirudi. Bere poemek ez dutelako artifizio edo apaingarririk. "Mundua esaten ez diren hitzekin egin dago" dio Castillo Suarez-ek, guk ordea, uste dugu, bere poemek hitz horiek erabiltzen dituztela, eta mundua, zentzurik intimoenean, ulertzen laguntzen digutela. Bizitza bakarrik eraikitzen dugula esan zuen poetak liburuaren aurkezpenean. Bere urtebetetze festara gonbidatu gaituelako zorioneako gara.

There are authors who write poetry and there are poets. Castillo Suarez belongs to the second category. There is no doubt at all that she has reflected long and hard about what she wanted to say and has therefore taken great care in choosing the words of the poems in her latest book. It doesn't come across that way though. This is because her writing contains no artifices or adornments. She says it's "the world is made up with the words we don't say." We feel, however, that her poetry, in the most intimate sense of the word, helps us understand this very world. The writer states in the introduction that we build our own lives alone. We are fortunate in that she has invited us to her birthday.



zu ikusteko bidean

gari garaialde. edo

Edo argitaletxe kolektiboaren lehendabiziko aleak errepide istorio bat eskaintzen digu. Road Movie bat. Argazkilariak ez du helmugarik erakutsi nahi izan. Bidean, orduak eta kilometroak ikusezin bihurtzen dituzten bizitzako printzak erreskatatu ditu. Egunsentia, askorentzat, zuri-beltzekoa dela erakutsi digu Garaialdek. Ezin dugu koloretan irudikatu argazki liburu hau. *Zu ikusteko bidean* egunerokotasunaren kazetaritza kronika izatetik dokumentu istoriko bihurtzera noiz pasako den zain gaude.

The publishers Edo have chosen a road story as the collectives' first publication. A road movie. The photographer doesn't seem to have wanted to show us the destination. Here he displays the brief glimpses of a journey that become invisible as kilometers and hours pass by. Garaialde shows us that for many daybreak is bland and white. We couldn't imagine this book in colour. We wonder when *Zu ikusteko bidean* (*On The Way to See You*) will change from being a modern day chronicle to a historic document.



hodeien adorea

yoseba peña. susa

"Besteak"-en ala "Seigarren zentzumena"-ren protagonistak dauden tokitik hitz egiten digute nobelaren ahots nagusiek. Metrailadorearen tiro-sorta da Yoseba Peñaren estiloa, deabruaren erritmoan. Ezin liburua askatu amaitu arte. Deabrua bera pozik egongo zen Peñak marraztutako giro paranoiko, beldurgarri eta polizial horretan. Deabrua ez, Kain baizik gorpuzten da Jon Preciado protagonistarengan. Preciado baino, Pringado bat dena, bestalde. Bidebietan ala Larratxon kokatzen den nobela honetako egoera batean ala bestean egon garelako sentsazio bizia dugu. Bigarren nobelaren zain, Baroi Gorriaren "Kainen semeak" entzungo dugu.

In "The Others" and "The Sixth Sense" the main voices in the novel speak to us from the place the protagonist finds herself in. Yoseba Peña's style is to just to lash off a burst of machine-gun fire at a devilish speed. You just can't put the book down until you have finished it. The devil himself would be more than happy with the terrifying, paranoid police atmosphere. But it's not the devil that is embodied by the main character Jon Preciado, it's more Cain we're talking about here. Preciado is, all things said and done, a bit of an idiot. You really get the feeling that you've been in similar situations to those played out here in Bidebieta or Larratxo. While we're waiting for the second novel, we'll just have to listen to Baron Rojo's "Hijos de Cain".



zuzen tolesgarria

zuzen biltzar tipia

Durangoko Azokan eskura eman ziguten paper tolestu hau. Ireki bezain pronto jakin genuen gustatuko zitzaigula. Zuri-beltzean inprimatua, aurpegi batean argazki erraldoi bat, eta bestean zuzenaren artikulua idatziak. Geroz eta urriagoak izategatik, are gehiago maite ditugu gisa honetako ekoizpenak. Eskura banatzen direnak, fanzinearen izpirituari eusten diotenak, *agitprop* borondatez sortuak direnak. Atarikoan dioten moduan, "horizontalak gara, bai, baina ez gaude etzanda, eta are gutxiago lo".

We were handed this piece of folded paper at the Durango Fair. We knew we were going to like it the moment we opened it up. Printed in black and white, on the one side there's a huge photo and on the other side there are articles written by the good folks at zuzen. As this type of product gets harder and harder to come by, the more we love them. You know, they're distributed by hand, they cling on to the spirit of the fanzine and have sprung from the well of *agitprop*. Just as they say on the cover: "We're horizontal all right, but we aren't lying down, and we're certainly not asleep."

AM DRAM

THEATRE

testua / text by: olwen mears

Zergatik egiten du jendeak antzerki amateurra? Gauza bat ziurtatu daiteke, diruagatik ez da.

Ezusteko langabezi aldian egonda, Donostian finkaturiko Theatrola (Kattuarraiak-en kidea) antzerki taldearentzat *Gona Gorriak* antzezlana idatzi zuen Ainhoa Agirreri gehien poztu zuena "hau egin daiteke" oharrearekin, "...azkenean, edonork produkzio bat egin dezake, gogoz arituz gero."

Lotsatia den edonorentzat, ezezagun talde baten aurrean ikuskizun bat egin eta barregarri geratzea izan daiteke pertsona horren ametsgaiztorik handiena. Hala ere, eskenetoki batera inoiz igoko ez liratekeen pertsonak dauden moduan, badira taulara igo gabe bizi ezin direnak ere.

"Zergatik egiten dut? Hori egin gabe ezin naiz egon!" dio 64 urtetako Crystal-ek. 11 urtekin hasi zen antzerkia egiten. "Nire bizitza bihurtu da".

"Edonora joanda ere, beti bilatzen dut bertako antzerki taldearen bat lagunak eta komunitatearekiko harremanak lantzeko" dio Chrissie-k, orain 20 urte Australiatik Londonera heldu zena eta egun Richmond Shakespeare Society (Londoneko mendebaldean), antzerki taldeko partaidea dena.

Alderdi sozial nabarmenaz gain ikusleko baten aurrean antzezteko badago askoz sakonagoa den motibazio bat. Batzuk txikitatik izaten dute grina, "Oroitzen dut nola txikitan, auzoko izkinako dendan jendearen gozamenarako *You are my sunshine* abesten nuen" esaten du gaur egun jubilatua dagoen Evelyn-ek,

Proscenium taldeko Mark-ek bere familiaren aurrean antzeztu egiten zuen haurra zenean. "Lau anai-arrebetatik txikiena nintzenez, atenzioa nireganatzeko modua zen beharbada egun osoa antzetzten ibiltzea."

Hala ere, aktore gehienek ez dute atenzio berengantu nahi izaten, normalean alderantzizkoa izaten da. Antzeztearen zirrarrarik handienetako bat zure buruarengandik aldi motz batez ihes egitearen aukera da. "Ni naizen horrengandik atsedena hartzea eta beste baten larruan ibiltzeko aukera asko gustatzen zait" dio Chrissie psikologo ohiak. Evelyn ados dago: "Beste pertsona bat denboraldi batez izatea da nik maitatzen dudana. Ama gaztea nintzenez gogoratzen naiz nola gazteagotzen ninduen inoiz haurzapirik ikusi ez zuen debuntante gazte xarmangarri baten papera antzezteak obra batetan."

Why do people do amateur dramatics? One thing is for certain, it isn't for the money.

For Ainhoa Agirre, who wrote *Gona Gorriak* for Donostia-based drama group Theatrola (part of Kattuarraiak) during an unexpected spell of unemployment, the most fulfilling aspect was 'realizing it can be done... that in the end anyone can put on a production, if you put your mind to it.'

For anyone who's easily embarrassed, standing in front of a crowd of strangers and making a spectacle of oneself can constitute their worst nightmare. But while there are those who wouldn't dream of ever getting up on a stage, there are some people who simply cannot imagine their lives without it. 'Why do I do it? I can't do without it!' says Crystal. Aged 64, she began acting at the age of 11: 'It became my life,' she says. 'Wherever I move to, I always seek out a local theatre group to make friends and build links with the community,' says Chrissie, member of the Richmond Shakespeare Society (west London), whose biggest life move was from her native Australia to London nearly twenty years ago.

Aside from the obvious social aspect, however, there is a much deeper motivation behind that inkling some get to act in front of a crowd, while some seem destined to act from an early age. 'I remember standing in the greengrocers shop amusing the queue with my rendition of 'You are my Sunshine',' says Evelyn, now retired.

Mark, meanwhile, also of Proscenium, had a tendency to "perform" in front of the family as a young child. 'Maybe being the youngest of four made me desperate to be noticed,' he says. Yet most actors aren't looking to be the centre of attention at all, quite the opposite in fact. One of the biggest thrills of acting is the chance to escape oneself for while: 'I enjoy the brief respite from being 'me' and the chance to walk in another's shoes,' says Chrissie, a former lecturer in Psychology. Evelyn agrees: 'What I love about acting is that I can be somebody else for a while. As a young Mum I remember being rejuvenated every night I played the glamorous debutante who had never even seen a nappy!'

Eta noski, dirurik ez dagoen arren eta zure denbora librean egiten duzula kontutan hartuta ere, antzerki amateurrak duen abantaila handienetarikoa bat aukeren aniztasuna da. "Profesional gehienek sekual egingo ez dituzten errolak egin ditzakezu...bizimodua ateratzeko beharrik ez dago eta munduko antzerkigile onenen lanekin egin dezakezu lan" dio Crystal-ek. 1963. urtean Edwin R Schoell akademiko Britaniarrak idatzi zuen: Badago, batez ere profesionalaren arloan, 'antzerki amateurra', obra amateurrak antzetzeko sortua dagoenaren sentsazio bat. Hau da, antzerki amateurrak artea izateko batere gogorik ez duela, entretenimendu arina dela." Esaiezu Proscenium taldekoei beren produkzioek ez dutela artea izan nahi. "Niri urte hauetan gehien gustatu zaizkidan pertsonaiak Salieri *Amadeus*-ko Salieri, Macbeth, eta Becket-en *Waiting for Godot*-ko Vladimir izan dira. Gutxien gustatu zaizkien artean Chekhov'-en Trigorin *The Seagull*-en da" esaten du bere bizitza osoan aktore amateurra izan den Mark-ek.

And of course, despite the absence of any monetary award – and in addition to the utter pressure on one's free time, especially for those with heavy work schedules - one of the biggest advantages of amateur dramatics is the sheer scope of opportunity: 'You get a chance to play roles professionals would die for... you are not dependent on the income to live [and] you come up against some of the best playwrights in the world,' says Crystal. In 1963 a British academic called Edwin R Schoell wrote: "There is, particularly in professional quarters, a deep-rooted suspicion that amateur theatre is really an institution that exists in order to give significance to 'amateur dramatics', a frivolous kind of amusement with no pretension to art."

Try telling Proscenium their productions do not aspire to art. 'My favourite roles over the years have probably been Salieri in *Amadeus*, Macbeth, and Vladimir in *Waiting for Godot* (by Samuel Becket),' says life-long 'amateur'



"Profesionala izanik inoiz lortuko ez zenituzkeen errolak egiteko aukera zabaltzen zaizu askotan" dio Crystal AmDram zaleak. Askotan antzerki profesionala eta amateurra ezberdintzen dituen ez da antzezpeneren kalitatea, diru eta denbora mugatua izatea baizik. "Lasaitasun sentsazioa hartu genuen gure lehen emanaldia egin eta gero, batez ere ikusleriari gustatu zitzaioala ikusirik" esaten du Ainhoak. "Eta kurturatu ginen, antzerki amateurra gehiago eginez gero, oso lan ona sor genezakeela. Ikusten duzu hor sartuta dagoen jendeak gauza handiak egin ditzakela. Badaude [Theatrolan] oso aktore onak, eta denbora gehiago izanez gero, sakontasun eta kalitate handiko lanak egingo litzuketanak. "Azkenean, produkzio profesionala ikustera bazoaz, beno, profesionala izan daiteke baina bien artean ez dago diferentzia handirik. Eta horrek erakusten du denbora gehiago eta infrastruktura hobetoarekin, antzerki talde amateurrek oso lan onak sor ditzaketela.

actor Mark. His least cherished roles, meanwhile, have included Trigorin in Chekhov's *The Seagull*. 'You get to play parts in plays you would probably never get near as a professional,' echoing fellow AmDram enthusiast, Crystal. What differentiates professional from amateur theatre is often not the quality of acting, but rather the limitations on time and budget. 'After our first performance there was a sense of relief,' says Ainhoa Agirre, 'mostly because we saw that the audience had enjoyed it. 'But also because we realized that if we could do [amateur theatre] more often we could create something really good. You see that the people involved are capable of great things. There are people [in Theatrola] who are really good actors or at least, if they had more time to dedicate to it, would be capable of creating really worthwhile productions. 'At the end of the day, you go to see a professional production and, well, it might be professional, but there isn't that much difference between the two. And it goes to show that, with more time and a better infrastructure, [amateur theatre companies] can produce some really great stuff.'

adibide gorri bat

Ainhoa Agirrentzat, Gona Gorriak lanaren sortze prozesua ez zen batere ohikoa izan. Langabezian zegoela proiektu bati ekin zion. 60. hamarkadako Donostian bizi ziren emakume batzuei buruz idazten hasi zen. "Menturaz hasi zen dena. Egun batean lagun batzuekin nengoen eta antzezlanei buruz ari ginela, horrela bota nuen zergatik ez dugu bat egiten? Ez zegoen erreakzio handirik baina inork ez zuen ezetz esan. Orduantxe, aktore gehienak emakumeak zirela kontutan harturik, ekin nion gidoia idazteari". Ainhoaren lagunak kemen eta gogoak *Gona Gorriak-eko* pertsonaien izaeran eragin zuzena izan zuen. Idazten hasi zenean ez zekien nola bukatuko zuen historia.

"Hasiera batean, lehenengo ekitaldia idatzi eta aktore guztiei erakutsi nienean, nire baitan pentsatu nuen "ea zer esaten duten". Igual ez zen beren gustukoa izango edota beren buruak halako erroletan ez zituzten ikusiko... Baina erantzuna bestelakoa izan zen: "Benga, idatzi bigarren zatia". Bigarren ekitaldia eta gero hirugarrena ere idatzi nituen. Lana idaztea oso dibertagarria izan zen eta komedia kutsua izateak nire lan egoerekiko kezka azaltzen lagundu zidan."

Emaitza genero pot pourri-a da eta azkenean antzerki zaharrari omenaldia ere bada. Badago komedia, azpijokoa, pistak, historia, dantza, magia... Parodia asko dago. Helburua ikuslegoari antzerkiak irauten duen bitartean ongi pasa araztea da.

Prozesu honetako alderdi atseginenatariko bat Ainhoarentzat parte hartu zuten bere lagunak eta ustezko ez-aktoreek jarritako gogoak izan zen. "Horrenbeste jendeak niri baietza emateak harritu ninduen". "Ederki, antzerki eskolara joaten nintzen" edo "Betidanik antzerkian egin nahi izan dut" eta horrelakoak esaten zizkidaten. Ainhoa berehala ohartu zen prozesuaren parterik zailena ez zela hamabost aktoreen agenda koordinatzea.

"Entseiatzeko tokia behar duzu. Horretarako udal baimena behar duzu. Elkarte baten izaera juridikoa behar duzu. Paper-lan guztia egin, dena finantzatu behar duzu (euskarriak, janzkerak...). materialeak gordetzeko tokirik ez baduzu, batzutan gauzak zabor ontzian bukatzen dute.

Theatrola taldearen zorionerako oztopo handi-handi bat gainditua zegoen: "Kattuarraiak sortua genuen ordurako eta horren bidez udalaren lokal bat eskura genezaken entseiatzeko. Edozein motako kontratua lortzeko beharrezkoa den IFZ zenbakia geneukan... Hori gabe ezinezkoa zen antzezlanaren aurkeztea."

Tamalez, antzerki taldeek izaten dituzten oztopo hauek, egun gure adinako jendeak dituen arazo berberen isla dira:

"Estatuak eskuragarri jartzen dituen dirulaguntzak ez datoz bat gaur egungo errealitate ekonomiko eta sozialekin bat" dio Ainhoak. "Estatuak suposatzen du 30 urte gorako bazara, lanean ari zarela, hipoteka bat ordaintzen ari zarela eta seme-alabak dituzula. 30 urte baina gutxiago baldin baduzu dirulaguntza batzuk eskura ditzakezu baina 65 urte baino gehiago baldin baduzu ere. Jubilatua zara eta beste talde sozial batean zaude. 30 eta 65 arteko adina edukiz gero oso zaila duzu antzezlan bat taularatzea. Egin nahi baldin baduzu, zuk ordaindu beharko duzu zure poltsikotik."

a raw example

For Ainhoa Agirre, the creative process behind Gona Gorriak was anything but conventional. Temporarily out of work and itching to get her claws into a new project, the origins of Ainhoa's play, about a family of women living in 1960s Donostia, were ad hoc to say the least.

'It came about randomly. One day I was with some friends and the subject of theatre plays came up. I said, "why don't we do one?" No-one really reacted, but nobody said "no" either. That's when I started writing the script, keeping in mind that most of the actors were women.'

It was precisely the willingness and enthusiasm of Ainhoa's friends that dictated the characters and story of Gona Gorriak, which she began writing without any idea how it would end.

'Initially I wrote the first act and showed it to all the actors, thinking, "let's see what they say". I mean, they might not have liked it at all, or they might not have imagined themselves in those roles... But their reaction was "come on, write the second act". So I wrote the second and then the third... Writing it was fun, and the fact it was a comedy helped me to forget some of my worries about work.'

The final product is a pot pourri of genres and ultimately something of a homage to old-style theatre: 'there's a bit of comedy, intrigue, clues, history, dancing, magic. There's a lot of parody. It's a play that sets out to amuse.' One of the most pleasing aspects of the whole process for Ainhoa was the enthusiasm among her friends and other so-called 'non-actors' who took part. 'I was surprised that so many people jumped at the chance as soon as I suggested it to them. They'd say things like "Great, I used to do drama at school" or "I've always wanted to do theatre". Ainhoa was soon to discover that co-ordinating the diaries of fifteen actors wasn't the toughest part of the process.

'You need somewhere to rehearse. For that you need permission from the council. You have to be identifiable as an association, you have to do all the paperwork and you have to finance the whole set-up (props, costumes, etc) out of your own pocket. If you don't have anywhere to store it, things end up in the rubbish.'

Luckily for Theatrola, one huge obstacle had already been overcome: 'We had already created Kattuarraiak, through which we could gain access to council premises in order to rehearse. We had a VAT number, which you need for absolutely any sort of contract.. without it we wouldn't have been able to put on the play.'

Sadly, says Ainhoa, the possible hinderances facing drama groups like Theatrola are a poor reflection on the situation which many people of our age are currently dealing with:

'The grants available from the state don't reflect the current economic and social reality,' says Ainhoa. '[Government aid] supposes that from age 30 upwards you are working, paying for a mortgage and bringing up children. If you're younger than 30 you're entitled to grants for being young and if you're aged 65 or over you're retired and fall into another social group. But between the ages of 30 and 65 it seems you can't put on a play. And if you want to, you have to pay for it yourself.'



Italiako botaren takoiaren barrualdea Taranto eskualdea da. Paisaia mediterraneo eder horretan bizi da otso-armiarma (*lycosa tarantula*) eta horregatik eman zitzaion "Tarantula" izena. Tarantula batek kosk eginez gero, haren pozoiak nerbio-sistemari eragin eta histeria egoera batera eramango zaitu. Egoera horri "tarantismoa" esaten zaio. Jakina da erromatarren garaietatik tarantismoa sendatzeko exorzismo bereziak egiten zirela. Baina XVI. eta XVII. mendeetan musikaren erabilera zabaldu zen exorzismo saio horietan. Tarantismo egoeran zegoen pertsona dantzan jartzen zuten, erritmo bizi eta aldagarria zuen musikari jarraituz. Dantzari esker, gaixoak izerdia botatzen zuen, nekatzen zen eta, modu horretan, baretzen zen tarantismoa. Musika eta dantza hari Tarantela izena eman zitzaion.



Taranto is the inland area in the heel of the boot of Italy. The wolf spider (*lycosa tarantula*) lives in that beautiful Mediterranean countryside and that's where it's name comes from. If a tarantula bites you, its poison attacks your nervous system and makes you hysterical. This is called "tarantism". It is known that in Roman times a special type of exorcism was used to cure tarantism. And in the 16th and 17th centuries music started to be used in those exorcisms. People in a state of tarantism were made to dance to lively, changing music. Thanks to dancing, the ill people started sweating, got tired and, in that way, their tarantism was alleviated. That type of music and dancing was called Tarantela.

Unai Rosende eta Aitor Auzmendik filmatu duten *Tarantela* animaziozko film laburrak armiarma iletsuaren pozoiak sortzen duen tarantismo egoera berean murgiltzen gaitu. Zinemaren sukarrak jota, etxeko txoko batean eszenatokia sortu, eta fotogramaz fotograma sortu dute Coppolaren *// Padrino*-ren Siziliako paisaiak, David Lynch-en ezinegon atmosfera, Tim Burtonen samurtasun beltza eta Melies-en joko surrealisten usaina duen film txiki handi hau. Ikuslego kopuru eta takila errekorrak, komunikabide promozio erraldoiak eta alfonbra gorridun zinemaz gain, beste zinema bat badagoela erakusten duen film aske eta liluragarri bat.

Unai Rosende and Aitor Auzmendi have made a film called *Tarantela*, a short cartoon which transports us into the tarantism which those hairy spiders create. Crazy about cinema as they are, they have recreated Coppola's Sicilian scenery from *The Godfather* scene by scene, David Lynch's uneasy atmosphere, Tim Burton's dark tenderness and Melies' surrealist games to make this great little film. This free, wonderful film goes to show that there is cinema which is an alternative to the mass-viewer, best-selling, media promoted, red carpet cinema.



ikusi / watch:

<https://vimeo.com/54093834>

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baltistan style

Hushe mendiko herrixka bat da, Pakistanek menderatzen dituen Kashmirreko eremuetako batean kokatua, Baltistanen. Lehenengo begirada batean, ez dira eraikinak ingurumenetik ia bereizten. Mila lagun bizi dira paisaia okre horretan. Leku latz eta izugarria da. Dirua eta argindarra haraino iritsi ezin direla dirudi. Baina, Karakorum herrixkan, estiloa New York *fashionista*-n bezain garrantzitsua da.

José Gaspar Birlanga estetika katedradunaren hitzetan, "Moda bera kontakizun bat da". Mendiak zeharkatuz Tibetetik etorri zen herri honek munduko eskualderik babesgabeenetako bat hautatu zuen bizileku. Herri horren historia irakur daiteke *salwar kamish* batean (emakumezkoen zein gizonezkoen tradiziozko jantzia Pakistanen), kontu handiz buruaren alde batera kokaturiko feltrozko txano batean, edo formarik sinesgaitzenezan moldatutako bibote batean.

Herrixka 3.000 metrora dago, mendi-tontor elurtuez inguratuta. Api Dablat da hango emakumerik zaharrena. Hainbat iturriren arabera, 100-125 urte inguru ditu. Familiaren adobezko etxebizitzan sartu ginenean, lur gainean zegoen lotan, fetu-jarreran. Ilobak esnatu zuen: "Api, Api, gizon hauek atzerritik etorri dira zu ikusteko." Burua esku baten gainean jarri, eta irribarre zabal-zabala egin zuen, hortzoiak agerian: "Barkatu ez altxatzeagatik".

Hassan-ek (haren ilobak) *salwar kamish* marroi bat zeraman soinean, adobezko eraikinekin bat eginez. Ilozketak batek eskuineko eskuko bi hatz kendu zizkion Hassan-i. Turistek nola gertatu zitzaion galdetzen diotenean, sarkasmoz erantzuten die: "Txakur hatzjale islama itzela daukat."

Yasin *shirdar* bat da, zamaketari nagusi bat. Bere lana da, besteak beste, fardelak alokatzea eta pisatzea, bai eta mendiko ehunka espedizioi eraman behar dituzten zamen logistika kudeatzea ere. Sigar-koa da Yasin, Balistango ibarrik emankorrenetakoa, eta berak ere estilo propioa dauka. Bibote luzea darama, uhinak eginez orraztua.

Georg Simmel soziologo ospetsuak behin esan zuen bezala, moda "pentsamenduen eta pentsamendu ezaren umea da". Gizakiaren ezaugarri sakon bat da, munduko edozein txokotan aurki daitekeena.

Manssur Hunza ibarrekoa da, baina udaldietan Baltistango mendietan egiten du lan, trekking-taldeen gidari. Bere dotoretasunak ospetsu bihurtu du. Mendate zailenetan ere, ia 5.000 metrora, alkandora garbi-garbiak eta prakak tolesdunak jantzen ditu. Egunero egiten du bizarra eta bibote luzea dauka. Karakorum-eko dandya bezala da ezaguna Manzur. "Estiloa funtsezkoa da, zure nortasuna islatzen du, begirunea irabazi edo galduarazten dizun itxura" dio haxixko zigarro bat biltzen duen bitartean. Haxixaren usaina jantzi guztietan itsatxita darama aspalitik.

Munduko eskualderik urrunenetako honetan bizi diren gizonezko eta emakumezkoen mezua hauxe da: estiloak ez dauka zerikusirik diruarekin. Estiloa aurpegiara bat da, jaka bati erantsita dagoen apaingarri txiki bat, Apo Alik bizar luzearen azpian erdi ezkuturik daraman metalezko txoria bezalakoa. Estiloa esertzeko, hitz egiteko edo begiratzeko modua da. Bibote handiko bi gizon, eskutik helduta, estilo handiko kontua da; baita txano batean txikle-pakete baten papera eramatea ere. Dotoretasuna izatearen adierazpen agurgarria eta debaldekoa da. Berlinen, New Yorken nahiz Baltistanen aurki daiteke. Hala eta guztiz ere, artzain baltiarrek duten liraintasuna, txanoak lorez apaindurik, oso urrun geratzen da hiri handietako etorbideen estilotik.

Hushe is a mountain village located in the region of Baltistan, one of several parts of Kashmir controlled by Pakistan. At first sight buildings are hardly visible in the surroundings. One thousand people, blending in with the ochre-coloured landscape, live here. It is a stark and impressive location, which both money and electricity seem unable to access. Yet in the village of Karakorum style is every bit as important as it is at Broadway Market at brunchtime.

According to José Gaspar Birlanga, professor of Aesthetics, "Fashion's very nature is narrative". A longer or tighter fitting *salwar kamish* (the traditional dress worn by both Pakistani men and women), a felt cap studiously placed off-centre or a moustache shaped into the most implausible forms tell the tale of a people who crossed the mountains from Tibet and established themselves in one of the most inhospitable regions on Earth.

Api Dablat is the oldest woman in this hamlet, located at an altitude of almost 10,000 feet and surrounded by snowy peaks. Different sources claim she is between 100 and 125 years old. As we enter the adobe family dwelling we find her sleeping on the ground in foetal position. Her grandson wakes her up: "Api, Api, these men from abroad have come to see you." Resting her head on one hand and smiling so broadly, which lets us see her gums in detail, she answers: "Excuse me for not getting up."

Hassan is her grandson; he wears a brown *salwar kamish* which allows him to blend in with the adobe buildings. Hassan has lost two of the fingers of his right hand due to frostbite. When tourists ask him how the amputations actually happened, he answers sarcastically: "I have a huge finger-eating Muslim dog."

Yasin is a *shirdar*, a porter boss. His tasks range from hiring and weighing luggage to controlling the logistics of the hundreds of loads mountain expeditions have to carry. Yasin is from Shigar, one of Baltistan's most fertile valleys, and he also has his own style. His long moustache is combed in waves. Fashion, as the famous sociologist Georg Simmel once said, "is the child of thought and thoughtlessness". It is a profoundly human phenomenon that can be found anywhere around the world. Manssur is from the valley of Hunza, but every summer he works in the mountains of Baltistan as a guide for trekking groups. His elegance has made him famous. Even in the most difficult passes, at almost 16,500 feet, he wears immaculate shirts and pleated trousers. He shaves every day and sports a large moustache. Manzur is known as the dandy of the Karakorum. "Style is of the essence, it reflects your personality, the presence with which you gain or lose respect", he states while rolling a hashish cigarette, the aroma of which he included in his wardrobe years ago.

The message of these men and women living in one of the most remote regions of the world is that style has nothing to do with money. Style is a facial expression or a detail pinned onto a jacket, such as Apo Ali's metal bird, hardly visible beneath his long beard. Style is the way one sits, speaks or watches. Two men with long moustaches holding hands have plenty of style. So does a chewing-gum wrapper on a cap. Elegance is the free and distinguished expression of being, and it stands out just as much in Berlin or New York as in Baltistan. Nonetheless, the grace of Balti shepherds with flowers in their caps is far removed from the boulevards of capital.









OAKOAK

oakoak

Oakoak artista frantsesaren lanak xumeak bezain indartsuak dira. Ironia eta umorez zipiritzen ditu kaleak eta egun, ez zaigu hori baino helburu artistiko gorenagorik otutzen.

The work by French artist Oakoak is modest and strong at the same time. He sprinkles the streets with irony and humor, and we can't think of a higher artistic objective than that.

oakoak.canalblog.com



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



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38

Florence Foster Jenkins



Florence Foster Jenkins 1868. urtean jaio zen Pennsylvanian.
Haurra zenetik musika ikasi nahi izan zuen.

Florence Foster Jenkins was born in Pennsylvania in the
year 1868. From a very early age she wanted to study music.

Aita, aberatsa bazen ere, ez zuen bokazio hura ongi ikusten.
Florencek, bere helburua lortzeko, gazte-gaztea zelarik Frank
Thornton Jenkins izeneko zientzia gizonarekin ezkondu zen.

Though her father was rich, he frowned upon his daughter's
vocation. Florence, however, was set on a musical future, so while
still very young, she married scientist Frank Thornton Jenkins.

Berehala dibortziatu zen eta pianista eta irakasle gisa
hasi zen lanean. 1909an aita hil eta herentzia puska
bat eskuratu zuen. Orduan opera kantari bihurtzeko
bere ametsa beteko zuela erabaki zuen.

She quickly divorced him and began to work as a pianist
and teacher. Her father died in 1909 and she came into a
handsome inheritance. It was then she decided she would
make her dreams come true and become an opera singer.

New Yorken, Verdi Club-a sortu eta kantu errezitalak
ematen hasi zen. Ama hil zenean hiriko aberats
ofizialetako bat bihurtu zen.

The Verdi Club opened in New York and hosted song
recitals. When her mother died, she then became one
of the 'officially' wealthy in the city.

Saiatu arren, ez zuen katurako dohairik. Florencek
ordea ez zuen amore ematen eta bere emanaldiak arrazoi
okerrengatik bada ere berehala ospetsu bihurtu ziren.

Try as she might, she was just not singer material.
Nevertheless, Florence refused to leave. Her appearances
soon became famous, but not for musical reasons.

Grabaketak egin eta diskoak ere atera zituen. Interneten
entzun daitezke "diva" honen xaramel eta armaniak.

She made several recordings and released some records. You
can listen to this diva's "melodious" harmonies on the internet.

Emanaldietan luzitzen zituen jantziak berak egiten
zituen, eta bere ahotsaren parekoak omen ziren garaiko
kritikoen esanetan.

The dresses she wore during her performances she made
herself, and, according to critics at the time, they were
on a par with her singing.

1944. urtean, urriaren 25an, Carnegie Hall-en eskaini
zuen kontzertua. Sarrerak atera ahala agortu ziren.
Emanaldia eskaini eta hilabetera hil zen, 76 urte zituela,
bere ametsa bete zuen Florence Foster Jenkins handia.

On the 25th of October, 1944, she performed at the
Carnegie Hall. Tickets sold out as soon as they went on
sale. The great Florence Foster Jenkins, having fulfilled
her dreams, died one month later at the age of 76.



2063. urtean, Smith kapitaina, argiaren abiaduratik hurbil zebilen espazio untzi batean bidali zuten, atzerabiderik gabeko etorkizunerako bidaian.

Haien itzaropena; etorkizunean, denboran atzera egiteko bidea asmatua izango zutela eta Smith 2063. urtera itzuliko zen gizakiaren etorkizuna bermatzeko.

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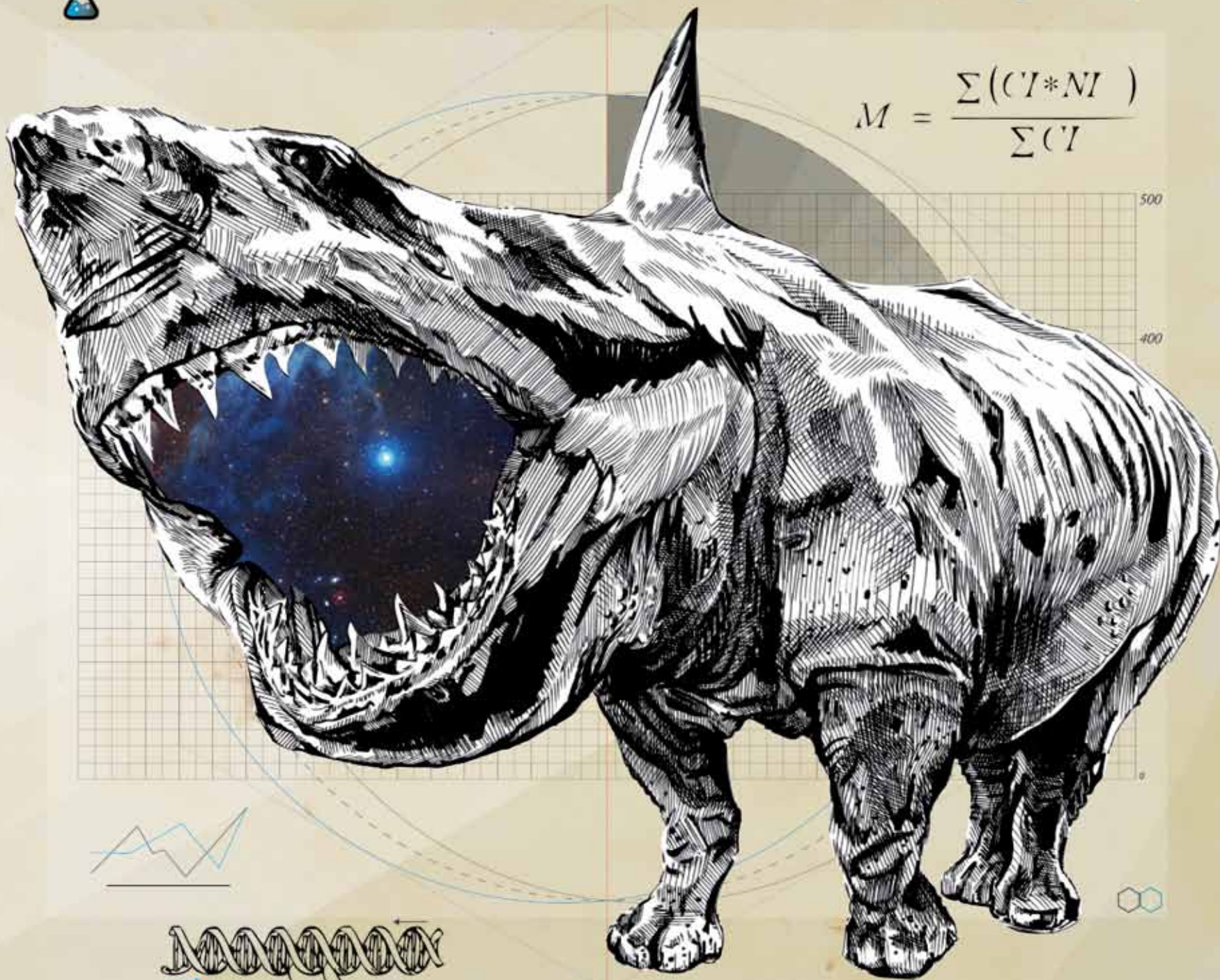
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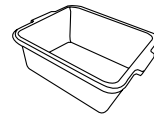
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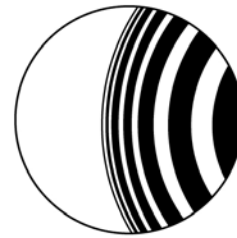
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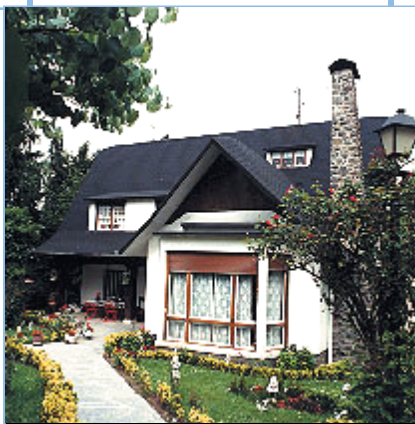
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BASAGOITI ETORBIDEA, 51 - 48991
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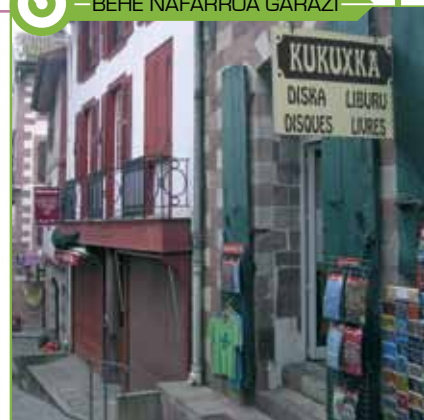
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www.karolaetxea.net
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MARINEL JATETXEA



herri biblioteka
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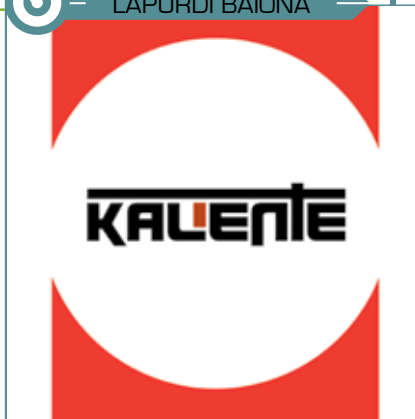
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3 ZITADELA KALEA - 64220

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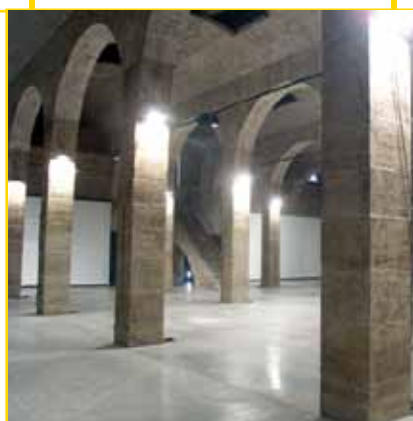
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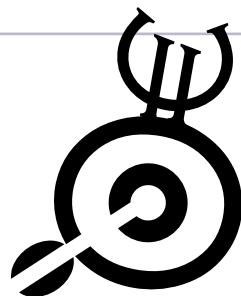
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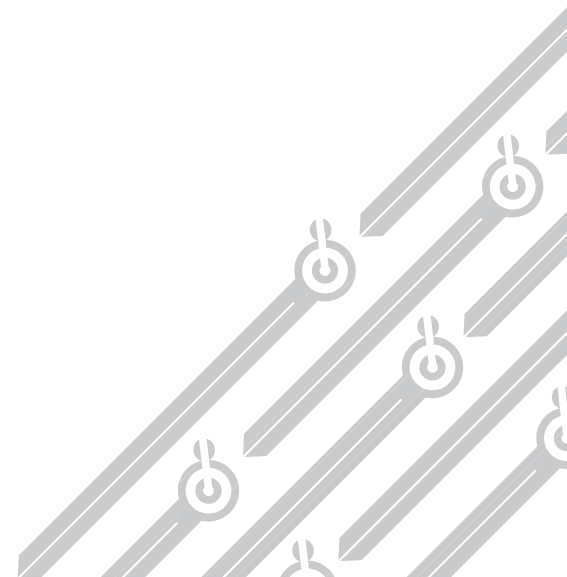
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