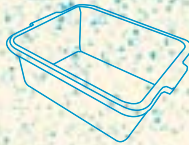


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we buy white albums

Liverpoolen ospatu den nazioarteko musika jaialdiaren aitzakian *We buy white albums* proiektua jarri dute martxan. Bertan Rutherford Chang-en bilduma berezia erakusgai jarri dute: The Beatles en album zuriaren 1000 kopiaik gora. Guztiak lehen edizioak. Bisitariek bildumako edozein disko entzun dezakete. Erakusketaren beste ezaugarri bat. Bisitariek, erosi ez, baina bildumazaleari beren Beatlesen disko zuria saldu diezaiokete.

we buy white albums

With the Liverpool international music festival as a pretext, the *We buy white albums* project has been started up. They have put Rutherford Chang's unusual collection on show there: More than 1,000 copies of The Beatles's White Album. All first editions. Visitors can listen to any record in the collection. Another characteristic of the exhibition: Visitors cannot buy but they can sell their White Albums to the collector.

rutherfordchang.com/white

WHITE MACHINE TRASH



comme des machines

Behin eta berriro errepikatzen dugu maite ditugula postaz iristen zaizkigun proposamen eta gauzatxoak. Jaso dugun azken paketeetako batean "from space" zegoen idatzita. Eta barruan, 3D inprimagailuz eginiko zapata, bota eta sneakerrentzat apaingarriak. Xumeak bezain ederrak. Eta beren webgunera bisita merezi du. Moda garaikidearen inguruko hausnarketa interesgarriak topatuko dituzu bertan.

comme des machines

We repeat over and over again that we love to receive proposals and things by post mail. The last one we received had written "from space" in the back. And inside, some ornaments made with a 3D printer for shoes, boots and sneaker ornaments. Simple and nice. And their website is worth a visit. It contains interesting reflections on contemporary fashion.

aaenterprise.es



beldurrezko astea

25 urte bete ditu gure zine jaialdi kuttunetako batek. Hogei urteko mukizu batzuk ginenean eta Antzoki Zaharreko butaketan edan, erre, oihu eta aitortu ezin diren beste gauza batzuk egiten genituenean, nork esan behar zigun zinemaldi honek hainbeste iraun behar zuenik. Eta gu ez bezala, hain sasoi onean iritsiko zenik 25. ediziora! Urriaren 25tik azaroaren 1ra.

horror week

It's already 25 years since one of our favourite film festivals was first held. Twenty years ago we were just young brats and back then, when we drank, smoked, shouted and did other unmentionable things, who would have told us that this film festival would last so long. And, unlike us, that it would reach this 25th anniversary in such good shape! October 25th to November 1st.

donostiakultura.com/terror/2014/

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



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hanburgesak eta balak

9 urteko neska batek Uzi batekin bere tiro irakaslea akabatu zueneko albisteak ikusi genuen duela aste gutxi komunikabideetan. Guztia *Burgers and Bullets* izeneko janari kateko jatetxe batean gertatu zen. Bertan hamburgesak eta patata frijituak jateaz gain, 50 arma ezberdin baino gehiagorekin tiro egiteko aukera duzu. Eta albisteetan ikusi genuen bezala haurrak ere eraman ditzakezu hain guneez familiar eta entretenigarri.

burgers and bullets

A few weeks ago we heard through the media that a nine year old girl had killed her shooting instructor using an Uzi. It all happened in a *Burgers and Bullets* chain restaurant. As well as eating hamburgers and chips, you can also fire 50 different guns there. And, as we saw on the news, you can also take children to that fun, family place.

bulletsandburgers.com/



helduentzako nazioarteko txotxongiloen XII mostra.

Urriaren 23tik 26ra ospatuko da biurteko interesgarri hau. Aurtengo programan, ohi duten moduan, proposamen anitz eta ezberdinak izango dituzte. Besteak beste *Dromosofista* italiarrak, *Merlin Puppet Theatre* greziarrak, *Borja Ytuquepintas* kataluniarra, *Taun Taun* euskadunak,... Herriko guneez ezberdinetan izango diren emanaldiek ez dizute aspertzeko tarterik utziko.

12th international adult marionette exhibition

This interesting biennial event will be held from October 23rd to 26th. In this year's programme, as usual, there will be many different and varied offerings, amongst others the Italian *Dromosofista*, the Greek *Merlin Puppet Theatre*, the Catalan *Borja Ytuquepintas*, the Basque *Taun Taun*... The shows will be given in different places around the town and there won't be time to get bored.

bergara.net



mem

Musicaexmachina jaialdiak mutazio ugari jasan ditu azken urteotan. Baina mutazio horietan beti lortu du, modu batera edo bestera, proposamen eta lan esperimentalen erakuslehi izatea. Aurten, irailean hasi eta azaroa bitarte luzatuko den edizioak Bilbo eta Gasteiz izango ditu laborategi nagusi.

mem

The Musicaexmachina festival has undergone many changes in recent years. But those changes have, in one way or another, always managed to create a show-place for experimental work and offerings. This year, it will be held between September and November and Bilbao and Gasteiz will be the main laboratories.

musicaexmachina.com





Komikigunea



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kmk.gipuzkoakultura.net/komikigunea



3, 2, 1, ZERO!

big boy

Bat batean bulegora paketetxo bat iritsi zaigu posta bidez. Eta guri postaz iristen zaizkigun gauzak ilusio berezia egiten digute beti. Disko bat eta DVD bat biltzen dituen zorro bat. Giza itxurako oiloak eta elefanteak. Eta diskoa jarri bezain pronto mediterraneoko tarantelak eta balkanetako doinuek hartu dute gure bulegoa. Eta euskaraz errezitatutako/oihukatutako hitzak. Definitzen zaila egiten zaigun proiektua da BigBoy eta horregatik hain zuzen ere gustatzen zaigu.

big boy

Suddenly, a package in the post arrived at our office. And we always get particularly excited about things we get in the post. It contained a record and a DVD. Chickens and elephants which looked human. As soon as we put the record on, the office was invaded by Mediterranean Tarantellas and sounds from the Balkans. And words recited/shouted in Basque. BigBoy is a difficult project to define, and that's just why we like it.

bigboyaldea.bandcamp.com
bigboyaldea.blogspot.com



zero

50-60. hamarkadetan Zero izeneko arte abangoardia mugimenduak material eta medio berriekin esperimentatu zuen. Sua, argia, mugimendua, espazioa, performancea, instalazioa,... zerotik hasita mundu berri bat eraikitzeko lilura. Beste batzuen artean, Armando, Henk Peeters, Piero Manzoni, Lucio Fontana, Yves Klein, Jean Tinguely eta Yayoi Kusamaren lanak ikusgai egongo dira azaroaren 15ra bitarte. Non? Amsterdamgo Stedelijk museoa. Aitzakia hobeagorik udazkenak Amsterdamenek zein itxura duen ikusteko?

zero

In the 50's and 60's a vanguard artistic movement experimented with new materials and media. Fire, light, movement, space, performance, installations... Starting from zero, they built a marvellous new world. Amongst others, Armando, Henk Peeters, Piero Manzoni, Lucio Fontana, Yves Klein, Jean Tinguely and Yayoi Kusamaren's work will be on show until November 15th. Where? At Amsterdam's Stedelijk Museum. Could there be a better pretext than seeing what it looks like for going to Amsterdam this autumn?

stedelijk.nl



jazzpana

Rural postmodern festival da musika eta arte jaialdi honen leloa. Eta lehen ediziotik, antolatzaileak asmatzaile dohaia erakutsi dituzte. Egungo modernillo-indiek, beren bizar luze eta alkandorekin basomutil ruralen kutsua hartu dute. Urriaren 24 eta 25ean ospatuko da Beasainen.. ah eta thebalde da!

jazzpana

This music and art festival's slogan is *rural postmodern*. And, since the first edition, the organizers have shown that they have inventive talent. They guessed the look of today's modern-indie types, with their long beards and lumberjack shirts. It's going to be held at Beasain on October 24th and 25th. Ah! and thebalde will be there.

jazzpana.com



indarkeria isila

Urtarrila bitarte, Artium-go Iparra aretoan dagoen erakusketa honetan, eguneroko biolentziak dituzte aztergai eta erakusgai nazioarteko artista ezberdinen ikuspegitik. Administrazioak eta burokraziak eragiten dituen bortxakeria txiki eta pozoitsuen katalogo zabalaz eta askotan ikusiezinez, jabetzeko eta hausnartzeko proposamen interesgarria.

silent violence

In January this exhibition in the Iparra room at Artium will examine and reflect on a small-scale, daily violence through the eyes of different international artists. An interesting opportunity to find out about and reflect on the wide catalogue of often hateful, small-scale and poisonous violence which public administrations and bureaucracy give rise to.

artium.org

ASPÈRTZEKO
BETARIK EZ



bad

Urriak 22tik azaroak 2ra dantzak eta antzerki garaikideak Bilboko kale eta antzokiak hartuko ditu. Hiriarekin interakzioan gauzatzen diren dantza, mugimendua eta antzerki proposamen berritzaileek kolorea eta arnasa ematen diete kaleei. Emanaldiez gain, tailer eta mintegiak ere antolatuko dira. Ez ezazu pasatzen utzi.

bad

Contemporary dance and theatre will take over the streets and theatres of Bilbao from October 22nd to November 2nd. Dance which makes the city interactive, innovative movements and theatre offerings will fill the streets with colour and new life. In addition to the shows, workshops and round-table talks will also be organised. Don't let it get away.

badbilbao.com



luhusora txangoa

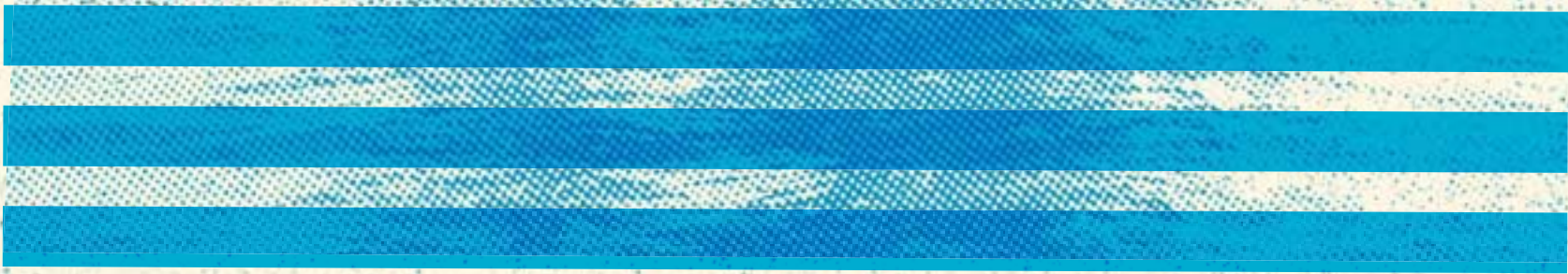
Azaroaren lehen egunean Luhusoko Harri Xuri kultur elkartean arratsalde-gau pasa ederra antolatu dute. Deja bu taldearen *Arrastoak* antzerki obrarekin hasiko dira eta segidan Kaabestri ensembleren musika emanaldia izango da. Paraje eder hauek ezagutzeko aitzakia perfektua.

trip to luhuso

Luhuso's Harri Xuri culture association have organised a great way to spend the afternoon and evening on the first of November. The Deja bu group will start with its play *Arrastoak* and then the Kaabestri ensemble will give a concert. The perfect pretext for seeing these beautiful surroundings.



itsas estrukturak
sea structures



bell rock

Bell Rock faroa iparraldeko itsaso erdian dagoen Inchcape izeneko arrezifean dago, Eskoziako Arbroth hiriko kostaldetik 18 kilometrotara. Inchcape arrezifea, marea bizietan 1,5 metro azaleratzen da ur gainetik. Tarte eskas horiek kenduta, itsasoko urak estaltzen du arrezife osoa. Iparraldeko itsaso beltz eta bortitzetan dauden itsas argi bakarti baten erreferentzi hutsak *La pel freda (Larrua hotz)* liburuko protagonistak ekartzen dizkigu gogora. Bells Rock-en ere Batis Caffo, Aneris, eta meteorologo irlandarra irudikatzen ditugu (ikus zenbaki honetako *paperpapers*).

Faro honek ordea badu bere historia propioa. Historia hau, legenda batekin hasi eta bere garairako ingeniariak iraultza bat suposatu zuen eraikuntza "titanikoa" barneratzen ditu. Inchcape arrezifea Tay eta Forth arrezifeen nabigazio bidearen erdian dago. Aipatu bezala, marea bizietan soilik ur azaleratzen denez, hiltzaile ikusiezina da barkuentzat. Erdi haroa geroztik da ezaguna eta beldurgarria arrezifea. Legendak dio, XIV. Mendean, Arbroath-ko abadeak, itsas mareen indarraz mugitzen zen kanpaia erraldoi bat jarri zuela bertan itsas ontziei abisua emateko. Eta hain zuzen ere istorio horrek eman zion izena mende batzuk beranduago bertan eraikitako faroari.

1799. urteko abenduan, itsas ekaitz bortitz baten eraginez Eskoziako ekialdeko kostaldean 70 itsas ontzi hondoratu zirenean faroa eraikitzeko erabakia hartu zuten. Agintariak orduan egin zioten jaramon Robert Stevenson ingeniariari. Ingeñari eskoziar honek urteak zeramatzen Inchcape arrezifean faro bat izanez gero, istripu asko saihestuko zirela esaten. Urte batzuk beranduago Robert Stevenson ingeniariaren bilobak, Robert Louise Stevenson idazleak, aitona eta hark eraikitako faroaren inguruan idatziko zuen.

1807 eta 1810 artean eraiki zen itsas argia. Bertan lan egin zuten langileek lan baldintza beldurgarriak jasan behar izan zituzten. Itsasoaren erdian isolatuta, detailerik txikiak ere garrantzia zuen. Bi itsas ontzi ainguratu eta palafito bat eraiki zuten Inchcape arrezifean. Kostaldetik 18 kilometrora gisa honetako faro bat eraikitzeko, aurrerakuntza eta asmakizun ugari gauzatu behar izan ziren. Besteak beste, azkar lehortzen zen porlan berezia, karga zaldiak eusteko polea jokoa, mareen arabera lan egin behar zuten, gauz tokatzen zitzaizkion, argia lortzeko asmatu zituzten petrolio globoak,...

Faroa 1811. urteko otsailaren 1an piztu zen lehendabiziko aldiz eta eguneraino piztuta izan da. 1988. urtean faroa automatizatu zuten eta orduz geroztik bertan ez da bizi farozainik. Eta farozainik gabeko faroa, bere funtzioa berdin betetzen badu ere, ez du poesiarik. Presoaren gogoa kartzelara itzultzen den moduan, gustatzen zaigu pentsatzea Bell Rockeko farozainarena itsas argian dirauela, larrua hotz.

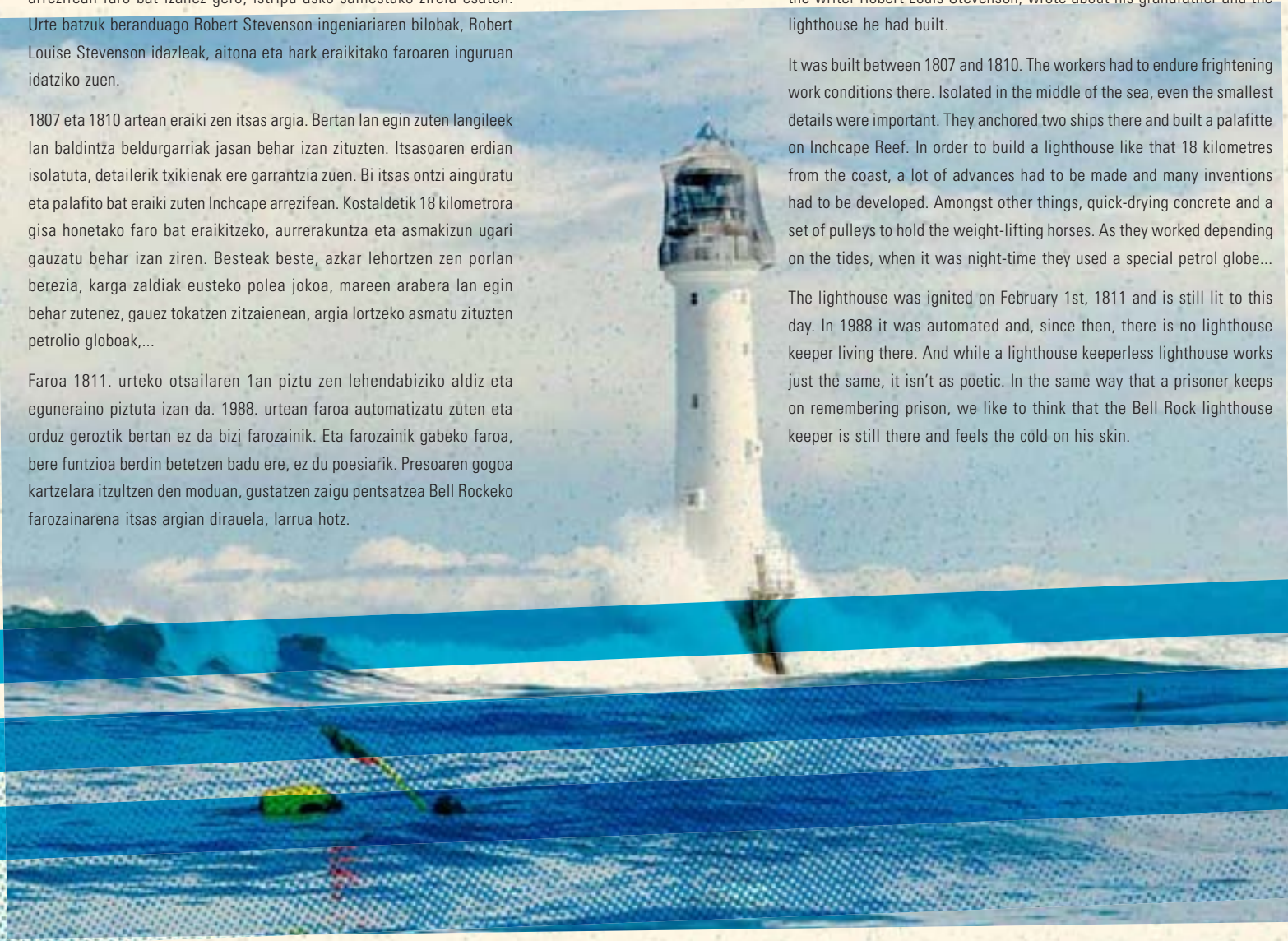
Bell Rock lighthouse is on a reef called Inchcape in the middle of the North Sea, 18 kilometres from Arbroath in Scotland. With special tides, Inchcape Reef stands out 1.5 metres from the sea. But it is usually covered by the sea. Just talking about a lonely lighthouse in the black, violent North Sea brings the characters from the book *La pel freda (arrua hotz)* to mind. You imagine Batis Caffo, Aneris and the Irish meteorologist on Bells Rock too (see *paperpapers* in this issue).

But this lighthouse has its own story. This story starts with a legend and goes onto the engineering revolution which the titanic building project involved. Inchcape is in the middle of the reef on the shipping route between Tay and Forth. As we have said, it only stands proud of the water during special tides: it is a silent killer for ships. This frightening reef has been known of since the Middle Ages. Legend has it that in the 14th Century the abbot of Arbroath put a giant bell on it which, moved by the sea, warned boats that the reef was there. And, in fact, that story gave the lighthouse its name some centuries later.

In December 1799, a violent sea storm sank 70 ships off the coast of Scotland and the decision was taken to build a lighthouse. The authorities listened to what the engineer Robert Stevenson had to say. This Scots engineer had said for years that building a lighthouse on Inchcape reef would prevent a lot of accidents. Some years later the engineer's grandson, the writer Robert Louis Stevenson, wrote about his grandfather and the lighthouse he had built.

It was built between 1807 and 1810. The workers had to endure frightening work conditions there. Isolated in the middle of the sea, even the smallest details were important. They anchored two ships there and built a palafitte on Inchcape Reef. In order to build a lighthouse like that 18 kilometres from the coast, a lot of advances had to be made and many inventions had to be developed. Amongst other things, quick-drying concrete and a set of pulleys to hold the weight-lifting horses. As they worked depending on the tides, when it was night-time they used a special petrol globe...

The lighthouse was ignited on February 1st, 1811 and is still lit to this day. In 1988 it was automated and, since then, there is no lighthouse keeper living there. And while a lighthouse keeperless lighthouse works just the same, it isn't as poetic. In the same way that a prisoner keeps on remembering prison, we like to think that the Bell Rock lighthouse keeper is still there and feels the cold on his skin.



gaviota ez da kaioa gaviota is not a seagull



Gizakiak itsaso erdian eraiki dituen esturturen artean anitzenak petrolio edo gas plataformak dira. Pasadan mendeko hasieran, AEB-tan petrolio ateratzeko itsasora begira jarri zirenetik, plataforma hauek ika-mika ugari sortu dute. Eraikuntzak sortzen dituen arazo ekologikoak, kutsadura arrisku nabarmena, ustiaketaren eraginez lur mugimenduak,...

Arriskuak arrisku eta edonolako kutsadura mota dela, azken 25 urteotan *Gaviota* izeneko plataformak, Urdaibaiko zeru hertzean lanbroarekin agertu eta desagertzen den itsas mamua bihurtu da. Txalupa hartuta bertara hurbiltzen diren arrantzaleek ez ezik, gutxik ezagutzen du Gaviota plataforma. The balden, Euskal Herriko "lur eremu" satellite honen berri eman nahi dizuegu.

Kostaldetik 8 kilometrora dago. Metalezko uharte hau, itsasotik 105 metroko altuerara dago. 10.000 tonako pisua du eta egun, txanda, bertan lan egiten duten 36 pertsonak bertara helikopteroz eramaten dituzte.

1972. urtean hasi ziren petrolio indusketak Bizkaiko golkoan. 1980. urtean, *Foramer* enpresa frantsesak gas natural meatokiak topatu zituen eta bertan eraiki zuen plataformari *Campo Gaviota* izena eman zion. Iparreko itsasoko plataformen modeloa kopiaitu zuten. 1986. urtean hasi zen gas ustiaketa. Garaiko 60.000 milioi peseta kostatu zen (700 milioi euro). 12 urteetan 12.000 milioi metro kubiko gas ateratzea zen asmoa, baina 8 urte pasa aurretik gasa agortu zen eta 10 milioi metro kubiko besterik ez zuten atera. Zergatik ez zen itxi orduan? Ba 1995an ur azpiko gas biltegi bihurtu zutelako. Orduz geroztik, 106 metroko ur sakonera eta harkaitzean barna 2100 eta 2.7000 metroko sakonera gas biltegi erraldoi bat dago. Udan zehar gasa bildu eta neguan, hornitzaile bihurtu da Gaviota.

Inoiz txipiroietara bazoazte inguru hartara, pentsa ezazue zigarroa piztu aurretik....

Many of the structures which mankind has built on the sea are petrol and gas platforms. At the start of the last century, when they started to look towards the sea for getting petrol in the US, these platforms were controversial. Their construction caused ecological problems, there was a high risk of pollution, exploiting the planet would cause earthquakes...

In spite of the risks and all types of pollution, the *Gaviota* platform has been a sea ghost you see appearing and disappearing amongst the mists on this Urdaibai horizon. Apart from the fishermen who get close to it on their skiffs, few people know *Gaviota*. We want to tell you about this "satellite of the land" in the balde.

It's 8 kilometres from the coast. This metal island is 105 metres above the sea. It weighs 10,000 tons and nowadays the 36 people who work there in turns are taken there by helicopter.

The first excavations for petrol in the Bay of Biscay took place in 1972. In 1980 the French company *Foramer* found gas there and built a platform there, calling it *Campo Gaviota*. They copied the design from North Sea platforms. It started bringing gas out in 1986. It costs 60,000 Pesetas back then (700 million Euros). Their intention was to extract 12,000 million cubic metres of gas, but the gas ran out after just 8 years, after getting only 10,000 million cubic metres. Why didn't they close it down then? Well, because they turned it into an underwater gas storage facility. Since then, there's a giant gas storage facility 106 metres above the seabed and between 2,100 and 2,700 metres under the seabed. It takes gas in during the summer and, in winter, Gaviota becomes a supplier.

If you ever go looking for baby squid out there, think carefully before lighting a cigarette...



burj al arab & palm islands

2006. urtean, Sarjah Emirato arte garaikide biurtekora artista baten laguntzaile gisa joateko aukera izan nuen. Sarjah-k, Dubai alboan dagoen arren ez du harekin zerikusirik. Michael Winterbottom *Code 46* filman, mugaren bestaldean dauden hirien modukoa da Sarjah. *Blade Runner* islamiar bat.

Sarjahtik Dubaira eginiko txangoetako batean, Espainiako enbaxadako langileetako batek, kotxe batean sartu (Dubain ezinezkoa da oinez ezer egitea, ez da espaloirik existitzen) eta bela ontzi itxura duen Burj Al Arab hotel famatua bisitatzera eraman gintuen. Burj Al Arab bisitatzeko lau modu dago: 1- Bertan erreserba egitea (merkeena 1600 € gaueko) 2- Bertan lan egitea, 3- Enbaxadetakotxe ofizialen batekin sartzeara (gure moduan) 4- kolatzea (3. aukeraren modukoa baina enbaxadaren koartadarik gabe. Eta Dubain ez nuke nik halako tontakeria gehiegi egingo... bada-“espada”)

Enbaxadako kotxetik atera eta hotelera sartu bezain pronto, mundu paralelo batetara sartzearen sentazioa duzu. Sarreran, sari ederrez jantzitako emakume eder sorta batek intsensuari eusten zion. Eskailera mekanikoetan gora, alboetako paretak arrainez betetako akuarium erraldoiak direla jabetu nintzen. Beste gauza batez ere berehala jabetu nintzen. Eskaileretako zintan eskua jartzen nuen bakoitzean nire atzean zegoen garbitzaile batek, eskua altxatzea itxaron eta eta hura egondako tokia trapearekin garbitzen zuen.

Eraikinaren kanpo aldetik doan kristalezko igogailua deskubritu eta bertan eman nuen hotelean pasatako ia denbora guztia. Gora eta behera. Igogailutik ikusi nuen itsasoari tokia kenduta eraikitzen ari diren Palm Islands palmera erraldoi itxurako urbanizazio eroa. Eskubi aldera begiratu gero uharte artifizialez osatutako mapamundi itxurako The World izeneko beste urbanizazioa.

Hainbeste gorabeherek txizagura sortu zidaten. Komunera sartu eta hustu ostean, konkretara hurbiltzerakoan, ordura arte ikusi ez nuen filipinar edo malaisiar itxurako zerbitzari batek grifoa ireki eta toallatxo bat luzatu zidan. Komunetik atera nintzen zerbitzaria bertan utziaz. Airea behar nuen. Desertuko aire lehor eta beroa bazen ere. Hoteleko atari inguruan geratu nintzen. Luxuzko kotxeak nola iristen eta ateratzen ziren ikusten.

7 izarretako hotela omen da Burj Al Arab, baina nik ez nioke etsairik amorratuenari ere gomendatuko.

In 2006 I had the opportunity to go to Sarjah Emirate as assistant to a contemporary artist. Although Sarjah is next to Dubai, it's nothing like it. Sarjah is like one of the towns on the other side in Michael Winterbottom's film *Code 46*. An Islamic *Blade Runner*.

On a trip from Sarjah to Dubai, a worker at the Spanish Embassy took us by car (you can't walk anywhere in Dubai: there aren't any pavements there) to visit the famous Burj Al Arab Hotel, which looks like a sailing ship. There are four ways to visit Burj Al Arab: 1- Make a reservation (the cheapest price is 1,600 €) 2- Work there 3- Arrive in a Corps Diplomatique car (as we did) 4- Sneak in (a bit like the third option, but without an embassy's protection... and I wouldn't do too many things like that in Dubai, just in case)

As soon as you get out of the embassy car and go into the hotel, you get the feeling you're in a parallel world. At the entrance a group of women wearing beautiful saris and holding sticks of incense offer you sweets. As you go up the escalator, you realise that the walls to the side of them are giant aquariums full of fish. And you realise something else very quickly too. Whenever I put my hand on the handrail, a cleaner came out behind me with a cloth to clean it as soon as I lifted my hand.

When I discovered the glass lift on the outside of the building I spent most of my time in the hotel there. Up and down. From the lift I could see the bit of land they were stealing from the sea to build Palm Islands, which is shaped like a giant palm tree. Looking to the right, there's another housing estate called The World, which is shaped like a map of the World.

Going up and down so much made me want to take a leak. After going to the toilets and taking a pee, when I went up to the basin a Filipino or Malaysian looking attendant, who I hadn't noticed before, turned the tap on and offered me a towel. I left the toilets and left the attendant there. I needed some air. Even if it was dry, hot desert air. I left the hotel and stayed close to the entrance. I saw luxury cars coming and going.

Apparently Burj Al Arab's a 7-star hotel, but I wouldn't recommend it to my worst enemy.

Gizakiak itsasoan egin dituen eraikuntzen artean, gerrarekin zerikusia dutenak dira ziurrenik ikusgarrienak. Horren lekuko bigarren guda mundialean eraiki ziren Maunsell dorreak.

Dorre gotortu hauek, etsaien itsas ontzi, mina eta Manchako kanalaren beste ertzetik zetozen hegazkinak garaiz ikuskatzeko eraiki ziren Ingalaterrako kostalde eta ibai eremu ezberdinetan. *Mad Max* eta *Waterworld* film post apokaliptikoen aztarnak diruditen eraikin hauen gerra osteko istorioak dira ordea interesatzen zaizkigunak.

1964. urtetik aurrera, eta gobernu britainiarrak ezartzen zuen zentsura eta kontrol zorrotzari ihes egiteko, dorre hauek "abordatu" eta "pirata" talde ezberdinek irrati libre ugari sortu zuten bertan: *Radio Caroline*, *Radio Sutch*, *Radio Invicta*, *King Radio*,... eta horien artean Paddy Roy Bates-ek *Knock John* izeneko dorrean sortu zuen *BBMS* (Britain's Better Music Station) ezaguna. Irratia itxi ziotenean bertan geratu eta The principality of Sealand mikronazioa sortu zuen. Munduko herrialderik txikiena. Azken honen historiari ordea ez diogu jaramonik egingo. Asko hitz egin eta idatzi da Sealand-en inguruan, baina bertoko agintariek printzerri bihurtu zutenetik bizkarra eman diogu. Ez zaizkigu monarkiak interesatzen.

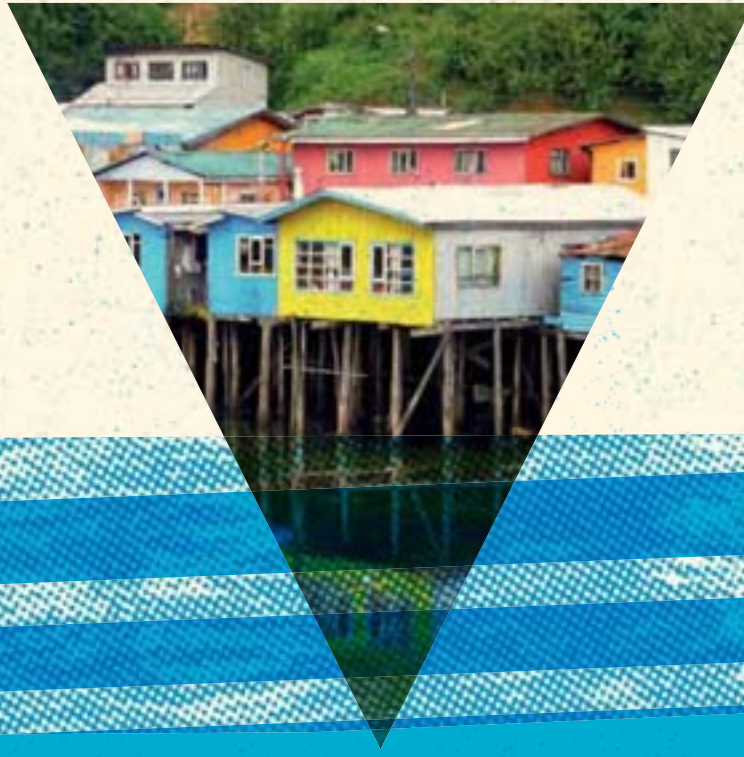
Of all man-made constructions to be found at sea, surely some of the most spectacular are those built for military purposes during wars. A prime example of this is the Maunsell Forts, built during World War II.

These forts were built along the English coast and in different estuaries in order to detect enemy ships, mines and aircraft flying across the English Channel to attack the British mainland. What really interests us, however, is what became of these *Mad Max* and *Waterworld*-like constructions once the war had finished.

From 1964 onwards, in response to strict control and censorship by the British Government, the forts were 'boarded' by 'pirate' groups that set up many free pirate radio stations: *Radio Caroline*, *Radio Sutch*, *Radio Invicta*, *King Radio*,... and amongst those was the infamous *BBMS* (Britain's Better Music Station) set up by Paddy Roy Bates on the *Knock John* tower. When the station was closed down, he remained there and founded the micro-nation The Principality of Sealand, the smallest country in the world. We are not particularly interested in this last part of the story, not since the creation of the principality anyway. We don't really have much time for the monarchy.

guda arkitekturak war architectures





palafitoa palafitte

Quemchiko apaiza, nire amaren laguna, Salgariren liburu bat oparitu zidan. Ez zidan inongo zirrarak eragin. Bizi ginen palafitoko leihotik egunero ikusten nuena, yagan eta chiloten arteko borrokaldiak, lurrikarak ekarritako hondar olatuak, ekaitzak,... Salgariren abenturak baino askoz hobekak ziren.

Francisco Coloane

The priest from Quemchi, a friend of my mother's, gave me a book by Salgari. It didn't move me at all. From where we lived, we saw the fights between the Yaga and Chilote through our window every day, the waves brought by the earthquakes, storms... It was much better than Salgari's adventures.

Francisco Coloane

Francisco Coloane idazle txiletarrak ongi definitzen duen moduan, palafito batean bizitzea abentura nobela batean bizitzearen modukoa da. Coloane, Txileko literaturako klasikoa den *El último grumete de la Baquedano* liburuaren egilea, Chiloé irlako Quemchi herrian jaio zen, palafito batean, itsasotik gertuago lurretik baino. Aita bale arrantzalea zuen eta harekin egin zituen bere lehen itsas bidaiak. Urte mordoa eman zuen Txileko hegoaldeko itsasoetan lanean.

Coloaneren moduan, badira egun, mundu osoko ur azalera ezberdinetan, palafitoetan jaio, bizi eta hil egiten direnak. Palafito hitza, Pompeyan deskubritu zituzten ur azalera gainean eraikitako etxeen izendapenagatik dator (Palafitta). Manglaren arkitektura begetalean oinarrituta, etxea, uretan jarritako pilareen gainean eraikitzen duen herri eta kultura ugari dago. Itsaso parean etxe bat izatea, oso luxu berria da. Duela oso gutxira arte, itsas aurreko edo ur gaineko etxeak, arrantzale, migratzaile, preso edo baztertuen bizileku izaten ziren. Palafito batean jaio eta bizi denak, olatuek kulunkatuta eta itsasoaren doinuarekin lokartzen da gauero. Eta horrek, nahi ta nahi ez, amets ezberdinak eragiten ditu.

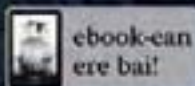
As Chilean writer Francisco Coloane so well describes, living on a palafitte is like living in an adventure book. Coloane, the writer of the classic Chilean novel *El último grumete de la Baquedano*, was born at Quemchi on Chiloé Island on a palafitte, closer to the sea than to the land. His father was a whale hunter and he went on his first voyages with him. He spent many years working on the sea off the south of Chile.

Like Coloane, there are still people today who are born, live and die on palafittes all over the world. The word *palafitte* comes from the house they discovered in the water at Pompei. Based on mangrove architecture, there are many cultures in which houses are built on pillars in the water. Having a house on the seafront is a very new type of luxury. Until very recently, houses on the sea or on the seafront were for fishermen, migrants, prisoners or people in the margins. People who are born on palafittes fall asleep each night rocked by the waves and the sound of the sea. And, like it or not, that leads to different dreams.

Odol mamituak Alaine Agirre



Infernura jaiste baten moduan, emakume gazte batek gaitz psikikoen mende igarotako aldia kontatzen digu, modu zirraragarri baina aldi berean poetiko batean.



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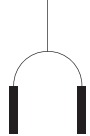
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no comment

argazia/shot: arka · bilbo



Pop elektronikora bidaia egin du Dotorek bere hirugarren erreferentzian. Orain arte nagusi ziren gitarra akustikoak konponketetarako utzi ditu. Ahotsei tratamendu berezia eskaini eta hauek sintetizadoreen erritmo errepikakorren gainean sartuz osatu ditu abesti berriak. *Balinesa*, *Sol nuevo* eta *Río de enero* kantuak nabarmentzen dira.

Dotore is here with his third record and this time around it's pop electronica. The acoustic guitars usually very much to the fore are buried in the mix. It's heavy on the effects for the voices which, along with repetitive synthesiser riffs, make up the basis for the new songs. Stand-out songs are *Balinesa*, *Sol nuevo* and *Río de enero*.



Dotore
Variaciones
Sones 2014



The New Pornographers
Brill Bruisers
Matador 2014

Kanadako taldeak lau urtetan kaleratu duten lehen-dabiziko diskoa da hau. Denborak ez du haien arima geldiarazi eta kolorez betetako pop doinuak dakartzate berriro. Konposizio aldetik 70ko hamarkadako eragina erakusten duten kantuak dira eta *Wide eyes* abestian maisuki erakusten dute hori. Hasieratik amaierara entzun beharreko lana.

This is the first release by this Canadian quartet in four years. The long wait hasn't dulled them in any way and their songs are still full of colourful pop. There is a heavy 70s influence on show here, check out *Wide eyes* to see what we mean. A must listen-to record, from start to finish.

Hiru saiotan grabatutako diskoa da hau. Lehendabizikoa *Tally All the Things That You Broke* Ep-an argitaratu zuten eta horiei kantu berriak gaineratuta osatu dute lan luzea. 90eko indie eszenaren eragina badute ere *Black and white* eta *Always back in town* kantuetan punkera ere gerturatzten dira. *She's rolling* kantuan joera hipnotikoa hartzen dute.

The band recorded this album in three sessions. They previously released the opening track on the EP *Tally All the Things That You Broke*, and have made up the rest of the record with new songs. While there is a 90s indie touch to them, songs like *Black and white* and *Always back in town* are closer to punk. They even get a little hypnotic on *She's rolling*.



Parquet Courts
Sunbathing Animal
Rough Trade



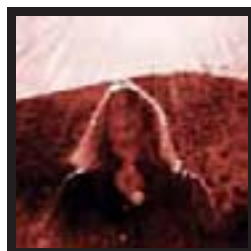
Royal Blood
Royal Blood
Warner 2014

Out of the black abestiaren lehen konpasek Muse taldea gogorarazten badute ere Royal Blood bikoteak berezko nortasuna duen disko sendoa argitaratu du. Ez dute gitarrarik erabiltzen eta baxua eta bateriaren doinuekin disko osoan zehar gozatu daitezkeen riff indartsuak osatzen dituzte. *Figure it out* da gure disko gailuan gehien errepikatu dugun kantua.

Though from the very first notes on the song *Out of the black* brings the group Muse to mind, duo Royal Blood have released a very solid record with a character all of its own. No guitars here, just bass and drums, and the record is choc-full of powerful riffs. We keep going back to the song *Figure it out*.

Hamalau hilabete pasa ditu Ty Segallek bere disko berria idazten, inoiz igaro duen denborarik luzeena. Ondorioa? Lan bikoitza osatzen duten hamazazpi kantu. Segallen soinuan eragina duten garai ezberdinetako rock, garage eta psikodelia atzeman daitezke. Ia instrumentu guztiak berak jo ditu eta aurreko lanekin alderatuz konponketek pisua hartu dute.

Ty Segall spent 14 months writing material for his latest album, the longest ever for him. The result is a 17-track double album. Segall's sound is a mixture of different rock epochs, garage and psychedelia. He plays almost every instrument himself and, in comparison to previous releases, there is a heavy emphasis on arrangement work on this one.



Ty Segall
Manipulator
Drag City 2014



Ibeyi
Oya
XL Recordings 2014

Miguel "Anga" Díaz Zayas perkusionista kubatarraren Lisa-Kaindé eta Naomi Diaz alaba bikiek osatzen dute Ibeyi. Ingelesa eta Yoruba hizkuntzetan abesten dute, bigarren hau afrika mendebaleko esklaboek Kubara eramandako hizkuntza da, eta ahotsa da abestien instrumentu nagusia. XL diskoetxeko buru den Richard Russellek ekoiztu duen Ep-a azkenaldian entzun dugun lan bereziarena da.

Ibeyi is made up of Cuban percussionist Miguel "Anga" Díaz Zayas's twin daughters Lisa-Kaindé and Naomi Diaz. They use English and Yoruba, the latter a language brought to Cuba from slaves forcibly transported from West Africa. The main instrument on show here is the voices. This is one of the most special releases that XL records' owner Richard Russell has produced in recent times.

niña coyote

Chico Tornado sortzen duen horma sonikoari nola egiten diozu aurre? Tornadoen aurkako babeslekurik ba al duzu?

Ez dut babeslekurik behar, asko maite dut horma sonikoa. Hori bai, darabilen bolumenari aurre egiteko sekulako egurra ematera behartzen nau... Biak gor geratzearren arriskua azaltzen da hor... ji ji ji

Talde ezberdinetan aritutakoak zarete...orain, bi izateagatik, eztabaidetan zailagoa edo errazagoa izaten al da erabakiak hartzea?

Errazagoa da eguneroko erabaki txikietan ados jartzea, okerreina da akordio errazik ez badago ez dagoela desentpatatzen duen hirugarrenik, baina orokorrean erabaki garrantzitsuetan ere ados egoten gara.

Zuzenekoekin hasi zinetenetik zapatilla pareta baino gehiago gastatu duzue jada...

Chico Tornadorekin errepidean aritzea zer moduzkoa da?

Ekipo sendoa gara eta oso ondo moldatzen gara, askotan kanpotik datoz arazoak, ingurutik... Plazerra da Tornadorekin errepidean ibiltzea... zailena etxera buelta araztea izaten da.

Atzerrian izan zarete biran, aurretik ezagutzen ez zaituztenen aurrean jotzea erronka berezia al da?

Egia esan ilusioa egiten digu gutaz inoiz entzun ez dutenen aurrean jotzeak, eta gure zarata entzunda jartzen duten lehen harridura aurpegi hori ikusteak

Nola egiten diozue aurre? Nola seduzitzen duzue audientzia atzerritar hori?

Guk gurea egiten dugu, hemen eta Pekinen... kontzertu bakoitza benetan disfrutatzea da audientzia seduzitzeko gure modua.

Azken garaiotan daramazuen erritmoarekin...etxeko baratzari kasurik egiteko denborarik geratzen al zaizue?

Horretan ere, bizitzako ia arlo guztietan bezala, familiaren laguntza handia dugu... Edozer duzu posible maite duzun eta maite zaituen jendea baduzu inguruan.

How do you overcome Chico Tornado's wall of sound? Do you have anywhere to shelter from the Tornado storm?

I don't need any shelter, I love his wall of sound. But, yep, I suppose it's true, I really have to beat the shit outta my drums to make myself heard. Both of us are gonna end up pretty deaf... ha ha ha.

Both of you have played with different bands... and now that there are only two of you, is it easier or more difficult to agree and make decisions?

It's easier to agree on the small everyday stuff. The problem is that when there are major disagreements there isn't a third member who can swing the vote, but to be fair, we generally agree on most of the important things.

Since you've started playing live shows, I'm sure you've worn through more than one pair of sneakers each...What's it like to be on the road with Chico Tornado? We're a strong team and really get on well together... most times any problems that come up are from the outside, they're not our doing. It's a pleasure to tour with Tornado... the most difficult thing is to get him to go back home.

You've toured abroad... Is it especially challenging to play to people who have absolutely no idea who you are?

The truth is that we really look forward to playing to a crowd who have never heard us before, and especially when we see the very semi-stunned first look on their faces when we let it rip with the noise.

How do you seduce a foreign crowd? How do you go about it?

We just do our own thing, doesn't matter if we are here or in Beijing... the only way we seduce an audience is by truly enjoying each and every gig.

You have been pretty busy lately... Any time to look after the orchard at home?

Well, we get a lot of help from family... with the orchard and with a whole pile of other stuff too. You can do anything you want if you have people you love and are loved by on your side.

NIÑA COYOTE *etc*



CHICO TORNADO

chico tornado

Niña Coyoteren bateria jotzeko modua ikusgarria da... Zer jaten du Coyoteak? Korrekaminos edo bide lasterkariak oso gustukoak ditu baina haragi eta arrai gordinekin txoratu egiten da... barazkiak oso gustukoak ditu ere...

Zer musika mota eta zein talde entzuten ditu Niña Coyotek?

la edozein musikaz gozatzeko gai da Niña Coyote ala ere R&R, soula, funkya, bachata eta hard rockarekin gozaten du gehien. AC/DC, Black Sabbath, The Supremes, Martha and the Vandelas, Detroit Cobras, Jr Walker, Kiss, Kyuss, Rage Against the Machine, Anestesia, Dut, Lobo Electrico, NCC, Ike and Tina Turner...

Proiektu ezberdinetan aritu zarete aspaldidanik. Nola sortu zen Coyotea eta Tornadoaren arteko musika ibilbidea?

Niña Coyoteri Zuloak taldean bateria jotzeko eskaini ziotenean, lokalera joaten hasi ginen. Inprobisazioak egiten eta denbora pasa jotzen hasi ginenean, arratsalde batean egiten genuena audioan eta bideoan grabatzea pentsatu genuen. Muntaia egiterako orduan ikusi genuena benetan potentea zela iruditu zitzaigun eta hor hasi ginen diskoarekin lanean.

Aurrera begira, zoazten tokietara desertuko doinu pozoitsuak eramateaz gain, ari al zarete kantu berriak ateratzen? Nolakoa da bien arteko konposaketa prozesu hori?

Ideia berri asko ditugu buruan eta orain hasiko gara gure disko berria izango denaren kantuak prestatzen. Kantu batzuk nik egiten ditut oso osorik, beste batzuk egiten ditugun inprobisazioak grabatu eta gustuko ditugun zatietatik eraikitzen hasten gara...

Zer ez zenuke eramango irla desertu batetara?

Sakeleko telefonoa.

The way Niña Coyote plays the drums is pretty spectacular... What does this Coyote eat?

She has the odd craving for Road Runner and other road racers but meat and raw fish drive her wild...she's very fond of vegetables, too.

What type of music and what groups does Niña Coyote listen to?

She'll listen to almost anything but she especially likes R&R, Soul, funk, bachata and hard rock. AC/DC, Black Sabbath, The Supremes, Martha and the Vandelas, Detroit Cobras, Jr Walker, Kiss, Kyuss, Rage Against the Machine, Anestesia, Dut, Lobo Electrico, NCC, Ike and Tina Turner...

You've both long been involved with other musical projects. How did Coyote and Tornado get together?

When Niña Coyote was asked to play the drums in the group Zuloak, we started heading down to the rehearsal rooms together. We would improvise and just pass the time playing. One afternoon we decided to video and record a session. When we were editing and mixing it, we saw that we had something really potent on our hands, so that's where the idea to do a record came from.

So with an eye on the future, apart from dragging your venomous desert songs around from place to place, are you working on any new stuff? How do both of you go about writing the material?

We have loads of new ideas and we'll shortly begin to get some new tunes ready for the next record. Some of the songs I write by myself, others come from improvisations that we record where we take out the bits we like, work on them and build them eventually into a song...

What would you not bring to a desert island?

A mobile phone.



...MAS CUMBIAS...



cumbia planeta

1940. urtean norbaitek esan izan balu Kolonbiako taberna eta dantzaldi herrikoietan soilik entzuten zen doinu honek mundua konkistatuko zuela, barre algarak besterik ez zituen entzungo inguruan. Baina hamarkada horretan hasi zen, birus bat bailitzan, gaurdaino iritsi den cumbiaren zabalkunde isil eta kutsakorra. Herrialde berrietan, garapen are kutsakorragoa izan zuen cumbiaren birus hark: cumbia argentinarra, cumbia txiletarra, cumbia boliviarra, cumbia dominikarra, cumbia ekuatoriarra, cumbia mexikarra, cumbia peruarra, cumbia venezuelarra, cumbia uruguaiarra... Eta garapena ez da soilik geografikoa izan; birusak hainbat mutazio pairatu ditu: *cumbia villera*, *technocumbia*, *cumbia sonidera*, *cumbia dance*, *cumbia hop*, *cumbia reggae*...

Cumbiaren oinarria, beste doinu askorena bezala, Amerikako indigenen musikak eta esklaboek ekarritako erritmo afrikarrek bat egin zuten garaian dago. Denboraren poderioz, musika espainiarraren eragina eta musika-tresna berriak gehitu zitzaizkion. Cumbiaren ADNaren ezaugarria horixe baita, era bateko eta besteko musika eta estilotatik edateko eta moldatzeko duen gaitasun itzela. Ez da existitzen garai eta eremu berrietara hobe moldatzen jakin duen musika estilorik.

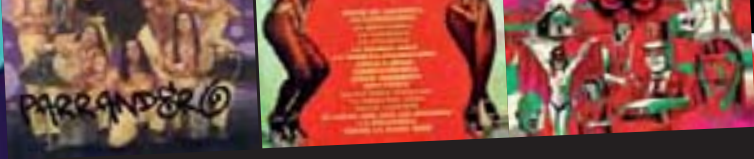
Cumbia izenaren etimologia ere ez dago garbi. Ikerlari batzuen iritziz, *cumbé* "beltzen dantza" hitzetik etor liteke. Beste ikerlari batzuek *Cumbague* buruzagi indigena parrandero eta dantza zalearen izenetik datorrela esaten dute. Afrikako jatorria zuten *kumba*, *kumbe* edo *kumbi* danborrak izendatzeko hitza espainiar hizkuntzara moldatzean *cumbia* izena sortu zela diotenak ere badira. Baina Cumbiaren ezaugarri nagusia, hain zuzen ere, bere definizioaren definizio eza da. Cumbiak kutsatzeko eta kutsatua izateko gaitasun izugarria du. Ez du beste hainbat musikerekin "purutasunarekin" duten obsesioa. Cumbiak badaki musika oro dela hasiera-hasieratik nahasketaren emaitza. Eta akaso horregatik, bere aurreiritzi gabeziagatik, iristen den toki orotan, herri xehearen musika bihurtzeko gaitasuna du.

Bidaiatu ahala, bisitatzen dituen geografien doinuak bere egiten ditu konplexurik gabe cumbiak. 60eko hamarkadan, Argentinako langile eta etorkin auzoetan hartu zuen indarra. Horren garapena egun hain ezaguna den *cumbia villera* da. Mona Rodriguezek eta haren gisako kantariak milaka pertsona jartzen dituzte dantzan asteburu oro, hiri periferietako villetan antolatzen diren dantzalekuetan. Mexikon, organoa eta perkusio elektronikoa gehitu zioten, eta horren emaitza dira, batetik, estudioetan nahasturiko *technocumbia* eta *cumbia sonidera* estiloak, eta, bestetik, zuzeneko emanaldi eta berbenei esker herrialde osoan zabaldu den *cumbia grupera* dantzagarria. Perun izan zuen bilakaera oso bitxia izan zen. Cumbiak 60eko hamarkadan eztanda egin zuenean, Perun rock and roll doinuak oso popularrak ziren, eta, horregatik, *cumbia andina* delakoak gitarra elektrikoaren eta rock and roll erritmoen eragin handia du.

60ko eta 80ko hamarkaden arteko garaia cumbiaren urrezko aroa izan zela esan daiteke. Komunikazioen garapenak globalizazioaren aro berriari bide eman zion, eta musika angloa Latinoamerika osoan sartu zen. Baina horrek ez zuen cumbiaren bazterketa ekarri. Esan dugun bezala, cumbiak sekulako moldatzeko gaitasuna du, eta gaitasun horren emaitzak XXI. mendearen hasera honetan cumbiak bizi duen loraldian ikusten ditugu.

Cumbiaren jaioterrian, Kolonbian, Bonba Estereo taldeak mundu osoa konkistatu du, cumbia, elektronika, reggae eta rap nahasketarekin; Puerto Rico-ko Calle 13 ezagunek kolonbiar cumbia eta cumbia villera doinuak erabiltzen dituzte beren konposaketan mutanteetan; Ingalaterratik datozkigun Los Chinchas kolektiboaren proposamen dantzagarriek ere hautsak arrotu dituzte; aipatzekoak dira, halaber, Los Peyotes taldeko gitarra-jole ohiairen Rolando Bruno y su Orquesta Midi proiektuaren garage-cumbia-yeye doinu dibertigarriak; Las Taradas neska-talde argentinarrek egiten duen cumbia tradizional eta swing eta soka soinuaren nahasketa ederra; Los Olestar argentinarren cumbia-punk azkar eta zorrotza... Asko dira cumbia barneratzen duten proposamen berritzaileak eta moldaerak. Ezin ditugu hemen guztiak aipatu, baina ez ditugu artikulu honetan aipatu gabe utziko, gurean, Joxe Ripiauk sortutako cumbia doinuak, edota Mursegok, bere ahotsari eta talentuari esker, egin duen cumbiaren aldaera *Cumbia villera de la ciudad armera* kantuan.





cumbia planet

If, in 1940, somebody had said that the music which was only to be heard in the most humble bars and dance halls in Columbia would one day conquer the world, he or she would have been laughed out of town. But it was in that decade that Cumbia started to spread like a virus, silent and taking everybody with it. And the Cumbia virus, in new countries, has developed even more contagious strains: Argentinian Cumbia, Chilean Cumbia, Bolivian Cumbia, Santo Domingo Cumbia, Mexican Cumbia, Ecuador Cumbia, Peruvian Cumbia, Venezuelan Cumbia, Uruguayan Cumbia, and the new strains aren't just geographical, there are other mutations too: *Villera Cumbia*, *Technocumbia*, *Sonidera Cumbia*, *Dance Cumbia*, *Hop Cumbia*, *Reggae Cumbia*...

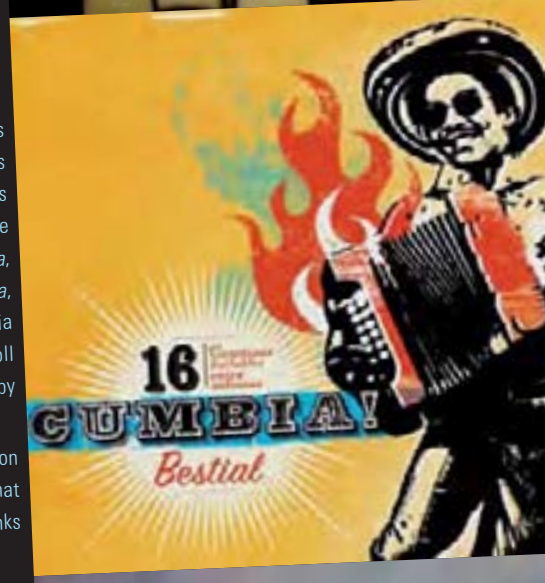
The origins of Cumbia, like many types of music, are the combination of indigenous American music and the African rhythms which the slaves brought with them. Over time, it was also influenced by Spanish music and new instruments were added. The ability to take in new types of music and adapt to them is in Cumbia's DNA. No musical styles adapts better to new times and styles.

The origins of the name Cumbia, on the other hand, are not so clear. Some researchers believe that *cumbé* may be derived from words meaning "the blacks' dance". Other people say that *Cumbagu* was the name of an indigenous chief who was very keen on dancing and, in general, having a good time. And then others say that *kumba*, *kumbe* and *kumbi* were words meaning 'drum' and were adapted into Spanish as *cumbia*. But the main thing about Cumbia is that it can't be defined. Cumbia's incredibly good at influencing and being influenced. Cumbia's not obsessed with "purity" in the way that some other types of music are. Cumbia knows that music, right from the start, has always been the result of mixing things together. Maybe it's because of its lack of prejudice that it becomes the music of the working classes wherever it arrives.

Wherever Cumbia goes it takes on the local sounds and, without any scruples, incorporates them. In the 60's it became very popular in workers' and immigrants' districts. There is became the now very popular *Cumbia Villera*. Singers like Mona Rodriguez get thousands of people up and dancing at the dance halls on the city outskirts. In Mexico they added the organ and electronic percussion to it and the results, on the one hand, are *Technocumbia*, mixed in the studio and, on the other hand, *Cumbia Sonidera*, as well as *Cumbia Grupera*, a very danceable variant which is played in concerts and at dances. In Peru, Cumbia developed in a very special way. During the Cumbia Explosion, in the 60's, rock'n'roll was very popular in Peru and, because of that, *Cumbia Andina* is heavily influenced by electric guitars and rock'n'roll rhythms.

The Golden Age of Cumbia lasted from the 60's to the 80's. New media and globalisation led to music in English taking over the whole of Latin America. But that did not mean that Cumbia was forgotten. As we've said, Cumbia's incredibly good at adapting and, thanks to that, it's alive and well right now, at the start of the 21st Century.

In the birthplace of Cumbia, Columbia, a group called Bonba Estereo has been successful all over the world mixing Cumbia, Elektronica, Reggae and Rap; Puerto Rico's famous Calle 13 mixes Columbian Cumbia and Cumbia Villera sounds in its mutant music; in England, Los Chinchos' danceable music has stirred things up; Los Peyotes's former guitar player Rolando Bruno and his Orquesta Midi make fun Garage-Cumbia-60's music; the Argentinian girls in Las Taradas mix Cumbia and Swing. The Argentinians Los Olestar make fast, sharp Punk Cumbia. There are many new ways of changing and adapting the style. We can't mention everybody here, but we can't leave out the variant which Joxe Ripiau's tune and Mursego's created with her voice and talent have created... *Cumbia villera de la ciudad armera*.



erretratu kaostikoak caostic portraits

leoneartworks.com

David León Vizcaya, deitura horiekin, Athletic-ko jokalaria, lehendakari edo maskota izan zitekeen. Baina Lezamara inguratu baino, Bilboko Caostica zine-kanibal taldea nahiago izan zuen. Caosticako irudien arduraduna izateaz gain, bere mundu grafiko propioa garatzen dihardu. Guk, the balden bere erretratu bizarroen galeria irekitzea erabaki dugu.

David Leon Vizcaya, with that name, was born to be an Athletic player, president or even the club pet. But he skipped Lezama and preferred to join the cinema-cannibal Caostica team. He became responsible of the Caostica image as well as he keeps on developing his own graphic world. We decided to open this gallery with some of his bizarre portraits.





UFO
PORNO

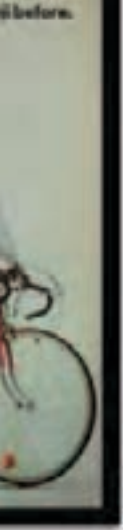


gurpil zoroan
retro wheels

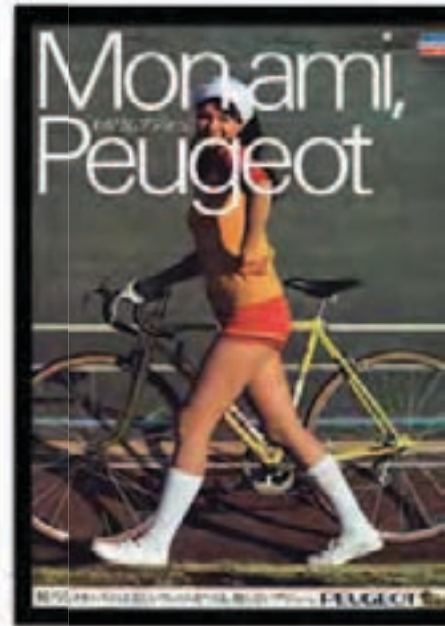


Vintage eta retro liluran bizi garen garaiotan, bizikleta iragarki hauek gaur egungoak izan zitezkeen. Baina ez dira. Iragarki hauek, egunkari eta aldizkarietan argitaratu zirenean punta-puntako bizikletak ziren. Teknologia eta diseinu modernoa zuten garairako. Modernoa, abangoardiakoa, garaikidea den oro vintage eta retro bihurtzen da. Bizitza hamster baten gurpilaren modukoa delako.





In these times in which we marvel at everything vintage and retro, these bicycle ads could be just off the press. But they aren't. When these ads were published in newspapers and magazines, these were the very latest bikes. Symbols of technology and design. It's another example of modern, vanguard and contemporary things becoming vintage and retro. Because life's a wheel. And we're hamsters on that wheel.



ile gorria
red hair

Errautsetatik altxatu
eta nire ile gorriaz,
gizonak irensten ditut airea bailiran.

Out of the ash
I rise with my red hair
and I eat men like air.

sylvia plath









argazkilaria / photographer: **robert demeter**
makilajea eta orrazkera / make-up artist and hair: **belinda siu**
modeloa / model: **sarah mundy**
ekoizle laguntzailea / production assistant: **txuma vazquez**
estilismoa eta jantziak / styling and clothes: **nerea lurgain s/s 2014 collection**

nerealurgain.com



508 lansa hegaldia 508 lansa flight

Merkellen ileapaindegi berdineren joaten dela dirudien emakume hau Juliane Diller da. Mamalogian aditua da (adi, mamalogia ez da ez amak ikertzen dituen zientzia, ez bularrak ikertzen dituen ere), eta, batez ere, sagu zaharren ikerketan dago espezializatua. Ez da harritzekoa. Aita biologoa zuen, eta ama mundu osoan ezaguna zen ornitologoa. Amazoniako lau txori tropikalei bere abizena eman zien, Maria Emilia Koepckek.

Emakume hau, Joan Diller, edozein estatistika zalek hegaldi batean bere alboan eserita nahiko lukeen pertsona horietako bat da. 1971ko abenduaren 24an, amarekin eta beste 92 bidaiariekin Limatik Iquitosera zihoan Lansa konpainiako 508 hegaldia hartu zuten artean, bizirik dirauen bakarra da. Hegazkina Andes mendikatea pasatu eta Amazonia gainetik zihoanean, ekaitza sartu eta tximista batek erregai-tankea jo zuenean motor batek su hartu zuen. Pilotuak altura galdu zuen emergentziarako lur hartzea egiteko, baina, bat batean, hegazkina bitan zatitu, eta kontrolik gabe jausten hasi zen. Ohianaren kontra jo aurretik, Julianeren eserlekua hegazkinetik ebatzi zen, eta zuhaitzen adar eta hosto tapizaren kontra jo zuen. Horrek, eta gerrikoa eserlekura lotuta izateak, salbatu zion bizitza.

17 orduz konortea galduta egon ondoren, esnatu, eta inguruan hegazkinaren eta bidaiarien gorputz zatiak besterik ez zituen ikusi. Julianek klabikula bat hautsita eta begian kolpe bat

besterik ez zuen. Hurrengo egunetan, laguntza noiz helduko zain egon zen, amets gaizto paisaia hartan, baina inor azaltzen ez zela ikusita, gurasoen natura irakasgaiak ekarri zituen gogora: errekatxo bat topatu, eta hura korrontean behera jarraitzen hasi zen. Egunak eman zituen oihanean barnako bidaia horretan. Indarra galtzen zuen abiadura berean, zauri irekietan eltxoek larbak jartzen zizkioten. Istripua izan eta ia bi astea, ibai batean kanoa bat topatu zuen arte. Hura hartu zuela uste baduzue oker zabilzate. Ongi hezitako neska izanik, han geratu zen kanoaren jabea azaldu zain. Handik bi egunera, kanoaren jabeak ziren bi ehiztari azaldu ziren. Zauriak zaindu ondoren, bederatziko orduko bidaia egin zuten kanoan, eta populatuta zegoen lehen herrira eraman zuten, eta handik segidan Pullcapara. Han elkartu zen bere aitarekin.

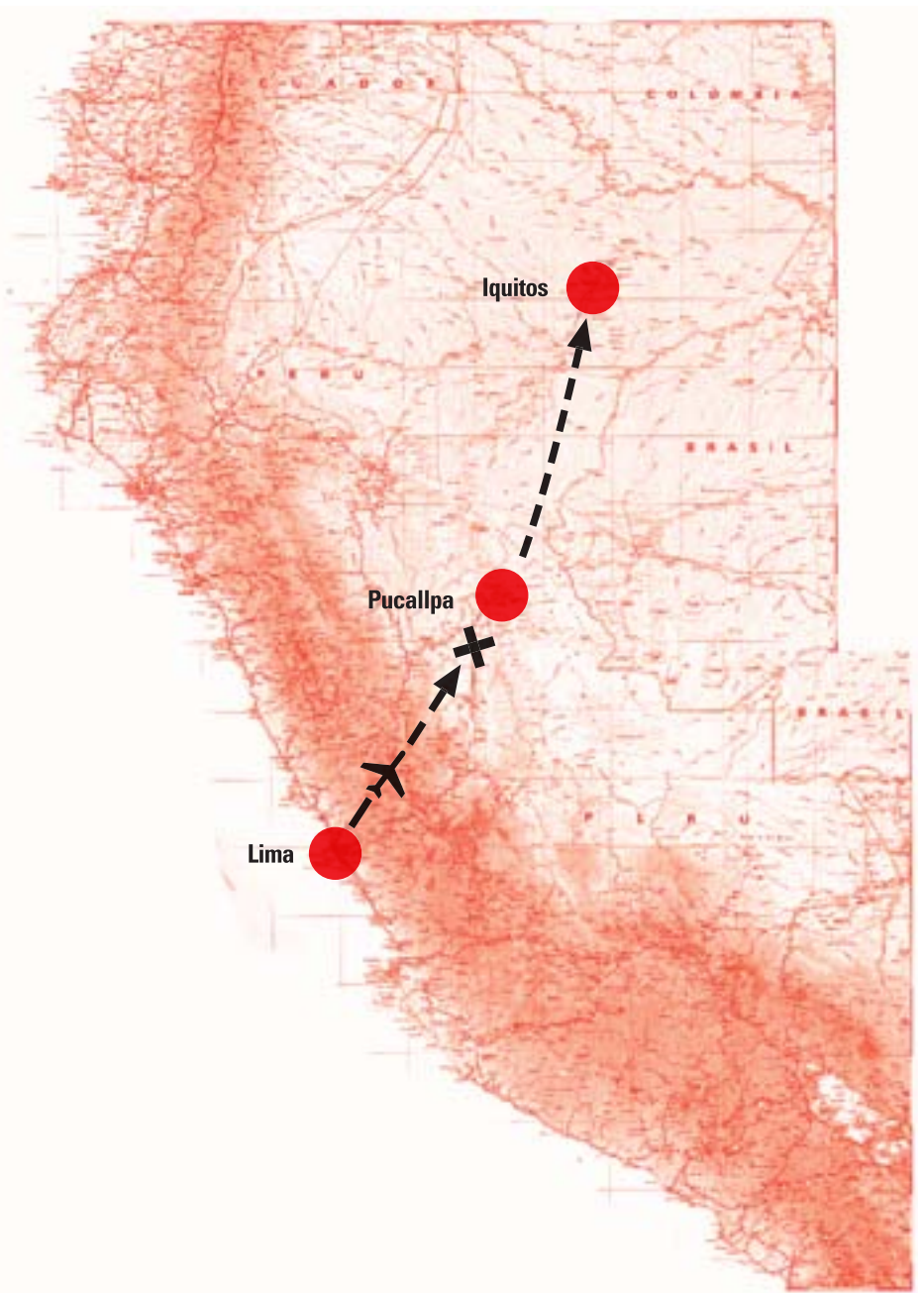
Aurrerago jakin zen hegaldi hartako beste 13 pertsona atera zirela bizirik hegazkinak oihanaren kontra jo ostean. Baina ez zuten oihanaren lege naturala gainditzeko aukerarik izan; guztiak hil egin egin ziren. Horregatik, Zoologische Staatssammlung Münchenera (Munichko Zoologia Museoa) joaten bazarete, eta hango liburuzaina, Merkelen ileapaindegi berera doan emakumea, ikusten baduzue, ez diozue begiratuko artikulu hau irakurri aurretik egingo zenuketen modu berean.

Juliane Diller is a woman who looks like she goes to the same hairdresser's as Angela Merkel. She is an expert in mammalogy -mammalogy isn't the science which studies mothers, nor does it investigate breasts- and, above all, she researches bats. That should come as no surprise. Her father was a biologist and her mother an ornithologist who was famous world-wide: Maria Emilia Koepcke gave her name to four tropical birds from the Amazon.

Joan Diller is one of those people who any statistics fan would like to sit next to in a flight. She is the only one of the 92 travellers on the Lansa flight from Lima to Iquitos on 24th December, 1971, including her mother, who survived. When the plane had crossed the Andes and was flying over the Amazon, there was a storm and a flash of lightning struck one of the fuel tanks, setting fire to one of the engines. The pilot descended to make an emergency landing, but the plane split in two and fell to earth. Before hitting the forest, Juliane's seat left the plane and landed on a carpet of branches and leaves. That, and having her seat belt fastened, saved her life.

After being unconscious for seventeen hours, she woke up and saw bits of the plane and the other travellers' bodies all around her. Juliane, on the other hand, only had a broken collarbone and a blow to one eye. For the next nightmarish days she stayed there waiting for help but, as nobody came, and remembering what her parents had taught her about nature, she found a stream and started following the current. She spent days travelling through the forest like that. She started to lose the little strength she had when mosquitoes began to lay their eggs in her open wounds. And then, two weeks after the accident, she came across a canoe. But you'd be wrong to think that she took it. Being a well brought up girl, she waited there until the owner appeared. And a couple of days later the owners, a couple of hunters, turned up. After giving her first aid, and a nine-hour canoe journey, they reached the first inhabited land and, from there, they went to Pucallpa. And there she came across her father.

Later she found out that another 13 people had survived the crash. But they didn't manage to survive the law of the jungle and died at the crash site. So if you go into the *Zoologische Staatssammlung München* (Munich Zoology Museum) and see the librarian there, who looks as if she goes to the same hairdresser as Angela Merkel, you may see her with different eyes after reading this article.



juggalo

Tribu urbanoen fenomenoa oso 80. hamarkadako badirudi ere, behin eta berrito bersortzen den zerbait da. *The Warriors* filman bezala, gazteek beren kaxa antolatzeko eta beren berdinekin elkartzeko beharra izaten dute. Hemen aurkezten dizkizuegun AEBtako white trash, raver, marihuaneroek, hip hop talde baten inguruan sortu zuten beren komunitatea 90. hamarkadaren amaieran. Insane Clown Posse taldearen jarraitzaileek, "the Juggla" kantuarengatik, beren buruari Juggaloo izena eman zioten. Shaggy 2 Dope-k dion moduan <<Juggaloak bizitzako bide guztietatik datoz -txirotasunetik, aberastasunetik, erlijio guztietatik, arraza guztietatik. Berdin dio zilarrezko goilara bat ahoan jaio bazara edo crack arroka batekin>>.

Juggalo azpikultura honen adierazgarrietako batzuk hauek dira: *Faygo* markako edari merkeak kontsumitzea, horror-core eta underground rap-a entzutea; aurpegia pailazoan moduan margotzea, *Hatchet gear* markako jantziak janztea; Hatchet logoa lepokoetan zintzilik eramatea; eskuekin juggaloen keinua egitea; Whoop! Whoop! oihukatzea; arma zuriekiko maitasuna; wrestling borroka zaletasuna; ... irudikatzen dituzuen "amerikana" guzti horiek eta ziurrenik irudika ezin dituzuenak ere bai.

Juggaloek urtero beren Woodstock partikularra antolatzen dute. *Gathering of the Juggalos* izenekoan astebetez biltzen dira. Bertan Psychopathic Records zigiluko artisten zuzeneko musika emanaldiak eta bestelako ekimen ugari antolatzen da. Iaz 100.000tik gora juggalo elkartu zen bertan.

Irdiari Sean Dunnek zuzenduriko *American Juggalo* filmetik aterata daude.

While the whole concept of urban tribes comes across as being a very 80s phenomenon, it just won't go away. Young people today are no different than those we saw in *The Warriors* when it comes to organizing themselves and hooking up like with like. The urban tribe we're dealing with here is a community formed at the end of the 90s by white thrash, ravers and the pothead followers of a hip-hop band. The fans of the group Insane Clown Posse started calling themselves *Juggalos* after the band's song "the Juggla". As Shaggy 2 Dope put it: "Juggalos come from all walks of life – from poverty, from rich, from all religions, all colors. It doesn't matter if you're born with a silver spoon in your mouth, or a crack rock in your mouth".

So, how exactly would you identify this *Juggalo* subculture? Well, they drink cheap *Faygo* soda, listen to horrorcore and underground rap, paint their faces like clowns, wear Hatchet Gear brand clothes, wear the Hatchet Gear logo on a chain, make the *Juggalo* sign with their hands, shout Whoop! Whoop!, love knives and wrestling... you know, any of that typically American stuff you can imagine. That and more.

The Juggalos have their own particular Woodstock every year. They all meet up for a week at Gathering of the Juggalos. There are live shows by bands on the Psychopathic Records record label, as well as many other types of activities and stuff to do. Last year, more than a 100,000 Juggalos turned up.

The stills here are taken from filmmaker Sean Dunne's movie *American Juggalo*.





the fall



Britania Handiko telesailak ezberdinak dira. Zertan? Istorioak kontatu eta filmatzeko moduan. Ikus-entzunezkoetan "britaniarra" adjektibo gisa erabili liteke. Historikoki telesail britaniarretan muturreko proposamenak topa ditzakegu: 1963. urtetik agertzen eta desagertzen joan den *Doctor Who* bezalako telesail amaitezinak; edo gure haurtzaroko amesgaiztoak elikatu zituen *Into the Labyrinth* bizarroa edo eta *Benny Hill*-en abentura eta kalenturak.

Egungo serie britaniarren joera bestelakoa da. Film luze baten itxura duten kapitulu urriko telesail motzak. Apenas dozena erdi ataletan istorio liluragarriak garatzen dituzte. Esate baterako *Luther*, *Black Mirror*, *Peaky Blinders*, *Utopia*,... Horien artean, iaz BBC2 estreinatu eta kateko azken hamar urteetako audientziarik onenak lortu zituen bost ataleko *The Fall* telesail itzela.

The Fall telesailan hiri bat, Belfast, eta bi pertsonaia dira protagonista nagusiak. Gillian Andersonek maisuki antzezten duen Stella Gibson polizia eta telesailaren lehendabiziko segundutik ezagutzen dugun Paul Spector hiltzaile sikopata, Jamie Dornan aktoreak antzeztua.

Hain zuzen ere horretan datza telesailaren arrakastaren sekretuetako bat. Ikusleak hiltzailea lehen segundutik ezagutuko du, ez soilik hilketen uanean baizik eta bere eguneroko jardunean. Bere familia ezagutuko dugu eta bere lan jarduneko arazoan testigu izango gara. Telebista albistegietan, hiltzaile baten berri ematen dutenean, norbaitek, hiltzailea pertsona jatorra zela esaten duenean Paul Spector etorriko zaigu burura. Emakume gazteen hilketekin ez da morboa soilik bilatzen. Hiltzailearekin batera, hilketa guztien prestaketen testigu izango gara. Narrazioaren ikuspuntuetako bat hiltzailearena izatea eta ikuslea, hilketa errituaren partaide eta hiltzailearen gezur eta bizitza bikoitzaren konplize bihurtzea da *The Fall* genero hontako beste telesailetatik ezberdintzen duena.

Arrakastaren beste aurpegia Stella Gibson polizia da. Gillian Anderson aktoresari *X-Files* telesailko Scully-ren mailako pertsonaia eskaintzen diona. Gizonezkoen mundu batean, bere gaitasunez ziur dagoen emakume sofistikatua da Stella Gibson. Ziurtasun horrek inguruko gizonengan sortzen duen erakarpena eta beldurra baliatzen badaki Stellak. Sexuarekiko duen jarrera irekia, eta bere diskurtso feminista garbiak, gatazkak sortzen ditu bere inguruan, besteak beste, erahildako emakume biktimak "santuak edo putak" gisa soilik sailkatzen dakitela leporatzen dienean bere lankideei.

Bi pertsonaia nagusiak paraleloan ikusiko ditugu. Ikuslea da gertatzen ari denaren informazio osoa duen bakarra, eta horrek, pertsonaiekin sakonki inplikatzeko eta gertakariak zirrara berezia bizitzea eragiten du. Eta katu eta sagu joko honen eskenatoki gisa, gatazka politiko-militarrak banatutako gizarte bat eta politika, polizia eta kriminalen harteko ustelkeria harremanak. Guztia britainiarrek soilik filmatzen dakiten moduan. BBC-ko ekoizleek, zuzendari gisa Jakob Verbruggen belgiarra aukeratu zuten, hain zuzen ere, Belfasteko errealtatea begi neutroekin ikusiko zuen norbait nahi zutelako. Baina lehendabiziko fotogramatik telesail "britaniar" bat dela konturatzen gara. Komisaldegia, etxeak, hotelak, errepideak, autopsia gelak, bulegoak, jantziak,... benetakoak direnaren sentsazioa transmititzen dute. Gauza bera gertatzen da pertsonai sekundarioen antzezpeneekin, soinua lantzeko modu naturalarekin,...

British tv series are different. In what way? In the way they tell their stories and film them. In audio-visuals, the adjective "British" can be used. There have always been extreme offerings amongst British tv series: Unending tv series such as *Doctor Who* which has been disappearing and reappearing since 1963; the strange *Into the Labyrinth* which few of our childhoods' nightmares and *Benny Hill's* adventures and hot moments.

Contemporary British series have a different tendency. Short series with just a few episodes which look like feature films. Amazing stories are told in just half a dozen episodes. For instance *Luther*, *Black Mirror*, *Peaky Blinders*, *Utopia*,... Amongst them, BBC2's own fantastic series *The Fall*, whose five episodes have had the largest audiences in the last ten years.

In *The Fall* the main players are a city, Belfast, and the main two characters. Gillian Anderson masterfully plays Stella Gibson and we know the psychopathic killer Paul Spector, played by actor Jamie Dornan, from the first second of the series.

In fact, that's one of the secrets of the tv series' success. Spectators know the killer from the first second and not only when he murders, also in his daily life. We meet his family and see the problems he has at work. When we see the news about the murderer on the television, we think of Paul Spector, who somebody says is a nice person. There is more than just morbid curiosity about the young women's murders. Along with the killer, we see all the preparations for each murder. One of the narrative points of view being that of the killer, and the spectator taking part in the killer's rituals and lies and becoming an accomplice to his double life, is what separates *The Fall* from other tv series in the genre.

Another part of the success is the policewoman Stella Gibson. The actress Gillian Anderson offers a character as good as her Scully in *The X-Files*. In a man's world, Stella Gibson is a sophisticated woman who is sure of her ability. Stella knows how to make use of the attraction and fear which that security of hers brings out in men. Her open attitude to sex and clearly feminist discourse give rise to conflicts around here, for instance when she accuses her workmates of only categorizing the women victims as "saints or whores".

We see the two main characters in parallel. The spectator is the only person who has all the information and that leads to deep implication with the characters and the events become particularly moving. And the backdrop for this cat and mouse game is a society divided by political and military conflict and the corrupt relationships between politics, police and criminals. And all of this filmed in the way which only the British can do. The BBC producers chose the Belgian Jakob Verbruggen to direct, in fact, so that he could see the reality of Belfast through neutral eyes. But you realise it's a British tv series from the very first still. The police station, houses, hotels, roads, autopsy rooms, offices and clothes all give a sensation of reality. The same can be said of the secondary character's acting, the natural way in which sound is used...

when a tree falls



We asked the film-maker Asier Altuna what his film is about. He answered us and, at the same time, showed us what he wrote and the ideas he drew when he was writing the film.

What's the film about?

As the process of making a film goes ahead, you have to answer the question "What's the film about?" more and more. I've stumbled more than once when answering it. You might think that any creative person knows very well what he or she wants to tell and what it's all about when they start work. But that's not the way it works for me. Sometimes I finish a film and I still don't know very well what I've made it about. And that lack of knowledge pushes me forward. Spectators usually watch films as if they were on a journey, sitting still in front of the screen and waiting to see what will happen, where it will take them.

I get caught up by the pictures. The pictures become an obsession for me. Sometimes it feels like the pictures are following me. I've

also made short films about strong images which obsessed me.

I've made the film which we will finish shooting at the end of October about some pictures which have been following me for a long time now.

A young man taken from a black and white photography, and his whole family behind him; dozens of relatives. He holds their weight like a stone lifter.

In another picture which has been following me for a long time now, dozens of young relatives from a black and white photo are pulling a rope which is tied to their waists.

On one side there's the burden which a family is carrying; on the other, they run away from that burden. The rope.

That's the start of the conflict in this film. A young man who's carrying the family burden leaves the farmstead. That mixes everything up. There's already a conflict, there's already mystery.

And then one of Kirmen Uribe's songs suggests a very attractive and metaphorical situation. I got the central sequence in the film

from that.

And Mikel Laboa's song *Oroitzen zaitudanean ama* (When I remember you, Mother) helped me to build one character.

What a strange mixture! All of that and colours. Red, white and black. In the film, each child was given a colour on birth. That colour symbolises the role they are each going to play in the family. And it'll mark their identity for life.

That's all in the film, but does it answer the question what the film is about? Probably not.

It's a film with fracture in it. The breaking of transmission between the generations. About the ups and downs in the farmstead way of life and values. About lack of communication. The young and the old speak in different languages. Communitarian life and individualism. Nature and the city. Two worlds which clash.

In fact, it's a small homage I want to pay to a world which is on its way out.

Can you see... What the film is about?

kale kartoian
cardboard streets

argazkiak eta marrazkiak / photos and drawings by: rubiralta





ego gutxiago less ego
lantalde gehiago more teamwork



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berrerabilpenaren komunitatea recycling community

Diotenez, "munduko herrialde guztiek Euskal Herriak mantentzen duen kontsumo maila edukiko balute, Lurra bezalako hiru planeta beharko lirateke hori guztia ekoiztu ahal izateko". Baieztapen harrigarria da, beldurgarria.

Asko, gehiegi kontsumitzen dugula badakigu. Badakigu, baita, kontsumitzen ditugun gauza asko eta askori ez diegula merzei duten erabilera ematen. Eta jakin, badakigu, gauza horiek, azkenean, gure etxeetako trastero, garaje edo txokotan amaitzen dutela, eta usteltzen direla, oraindik erabilgarri izanik. Eta gauzak esaten ditugunean askotariko objektuei buruz ari gara: arropa, altzariak, haur-kotxeak, jostailuak, mozorroak, etxetresna elektriko txikiak, liburuak, mendiko materiala... "Norbaiti emango nioke hau, baina ez dakit nori...", maiz pentsatu izan dugu. Eta, maiz, hori nori eman ez dakigunez, zakar kontainerretara botatzen dugu, eta ahaztu egiten dugu, nahiz eta hori egoera onean egon eta erabilgarria izan.

Orain badago gauza horiei berrerabilpen bat eskaintzeko aukera, norbait hori aurkitzeko parada. Interneten dago, eta truke.eu du izena. Bertan, behar dena bilatu eta erabiltzen ez dena eskaintzeko okasioa izango du ataria bisitatzen duen edonork. Formulario simple bat bete beharko da behar ez dena iragartzeko eta profila sortu, besterik ez, behar dena bilatzeko. Erraza da, eta azkarra. Erabiltzaileak, beraien artean eta bitartekaririk gabe arituko dira. Beraiek erabakiko dute noiz, non eta zeren truke egin transakzioa. Gainera, interes edo gertutasun geografikoaren arabera foroetan parte hartzeko aukera egongo da. Erabiltzaile, bisitari eta lagunek sortuko dute komunitatea, beren ekarpenekin dinamizatuko dute webgunea. Berriak egongo dira guztien eskuragarri, informazio jarioak elikatuko du plataforma. Eta guztiek aterako diote etekina.

Garai berrietara egokitu beharra dago, bigarren eskua, trukea eta partekatzea pil-pilean behar dute egon. Izan ere, eta funtzionatzeko modu hauek dakartzaten begien bistako abantailaz gain, badago haratago doan funtsezko zergatia: bigarren eskuko salerosketak, trukatzek eta oparitzek hobeagoak garelara sentiarazten gaituzte, eta horrek zioriontsuago bihurtzen gaitu.

Apparently, "if the whole world consumed in the way the Basque Country does, three planets like the Earth would be needed to produce everything." It's an astonishing affirmation: frightening.

We know that we consume a lot: too much. We also know that we don't use many of the things we consume in the way they should be used. And we also know that, in the end, those things end up in our attics, garages or just anywhere; they rot while they could still be used. And by *things* we mean many different types of objects: clothes, furniture, prams, toys, disguises, small electrical appliances, books, mountaineering things... "I'd give this to somebody, but I don't know who..." is something we often think. And, often, because we don't know who to give it to, we throw it into the rubbish bin and forget about it, even though it's in good condition and usable.

Now there's an opportunity to recycle those things, a chance to find somebody to give them to. It's on the Internet and it's called truke.eu. You can look for everything you need there and offer things to whoever visits the site. You have to fill in a simple form and profile to be able to advertise your things and look for things. It's easy and quick. Users interact and don't need intermediaries. They choose when, where and what to swap. What's more, they can take part in forums depending on geographical or other types of proximity. It's a community created by visitors and friends, a website they invigorate with their contributions. New things will be available to all on this platform, which is fed with a continual flow of information. And everyone's a winner.

We have to adapt to new times: second-hand, swapping and sharing things are current tendencies. In fact, and in addition to the obvious advantages of this way of working, there is another advantage: second-hand selling and buying, swapping and gifting makes you feel better, and that makes you happy.

truke.eu



larrua hotz

albert sanchez piñol
zigor eta lander garrok itzulia
txalaparta

Izugarrri disfrutatu dut Sanchez Piñolen nobela hau irakurtzen. Liburuak dituen azalera ezberdinak deskubritzen zoazen heinean, gero eta hondorago urperatzen zara istorio berezi eta harrigarri honetan. Eta akzioak ez du gainera etenik. Harrapatuta geratzen zara iparraldeko itsasoko uhartean bizi diren pertsonaia bizipenekin. Talentu dun idazle batek zein gutxi behar duen nobela bikain bat idazteko. Atseginena gainera, liburua gomendatu bai, baina ez dizuedala ezer gehiagorik kontatuko, nik hura irakurtzean izan nuen esperientzia eta harridura bera bizi dezazuen.

I have really enjoyed reading this novel by Sanchez Piñol. As you peel off the different layers of the book you are taken deeper and deeper into this unusual and surprising action-packed story. You are captivated by what happens to the inhabitants of an island in the northern seas. It just goes to show how little a talented writer needs to write an exceptional book. It's also an easy and thoroughly recommendable read. I'll say no more so as not to give anything else away so that you too may be as delighted and surprised as I was when I read it.

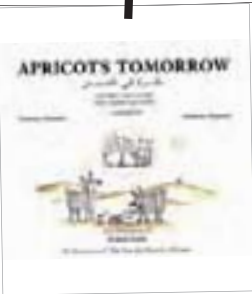


arantzak barrura

xabier mendiguren elizegi
elkarlanean

Umore tonuan idazten duenean, Mendiguren Elizegi, eguneroko detailerik txikienen ironia tantak biltzen trebea da. Liburu honetan ordea umorea ez da nagusi. Izatekotan, minak eragindako beltz kolorekoa. Hala ere, idazleak, garrantzirik gabeko detaille garrantzitsu horietan begia eta luma jartzeko gaitasun nabarmenari eusten dio. Bost ipuinek osatzen dute liburua. Bost eleberri izan zitezkeela iruditzen zaigu. Eta meritua ematen diogu hain zuzen ere luzatu beharrean, idazleak istorioen muinera joateko egin duen ariketagatik. Narrazio gordinak eta kontzesiorik gabeak. Bost zauri. Bost arantza... barrura.

When he writes in a humourous tone, Mendiguren Elizegi, shows how talented he is at portraying the smallest everyday events, covering them with a little coating of irony. Humour, however, is not really what this book is about. If it were, it would certainly be the humour of the dark painful type. As mentioned, where Mendiguren Elizegi excels is in capturing the important detail of the mundane. The book is made up of five stories, five stories that could be novels in themselves, so there is merit in the fact that he cuts straight to the quick rather than dragging the stories out. Unrelenting crude narrative. Five wounds. Five thorns... deep in the skin.



apricots tomorrow

primose arnander,
ashkahain skipeith.
Ilustrazioak
kathryn lamb

Arabiar esaerak biltzen dituen liburu ilustratua oparitu berri didate. Bitxia da jabetzea, esaera eta atsotitzek, elementu eta poesia molde ezberdinez bada ere gauza berdinez hitz egiten dutela munduko kultura ezberdinetan: *Zorrak kitatzen dituenak lasai itxi ditzazke begiak; anaiarentzat zuloa egiten duenak, bertan erortzeko arriskua du; lehoia ez dagoenean hienak dantzat dabilta...* guztia ilustrazio umoretsuz lagunduta.

Somebody has just given me this illustrated book of Arab sayings as a present. It's fascinating how old sayings and proverbs, while different in their elements and form of poetry, talk about the same things in different cultures all over the world: *those who repay their debts sleep easy; whoever digs a pit will fall into it; while the cat is away, the mice will play...* and all of them illustrated beautifully.



degenerado

cloé cruchaudet
dibbuks

Aurten argitaratu den komikirik indartsuenetakoa. Paul Grappe eta Louise Landy bikote maiteminduaren istorioa kontatzen du. Paul, I. guda mundialeko infernua bizi ostean desertatu eta maitalearen konpainian ezkutatu egiten da. Aurrerantzean emakumez jantzi eta ondorengo 10 urteak Suzanne Landgard izen eta izaera pean biziko ditu. Egoera horrek bikoteari nola eragiten dion maisuki erakusten du Frantzia bestseller bihurtu den komiki gogor, eder eta liluragarri honek. Angoulêmeko jaialdian ikusle goaren saria jaso du aurten. Merezia ezbaizik gabe.

One of the most powerful comics published so far this year. It tells the story of the couple Paul Grappe and Louise Landy. Paul was enlisted during The Great War but soon deserted having witnessed the horrors on the warfront. He hid out with his wife Louise to escape imprisonment. For the next 10 years he dressed as a woman and became in name and nature Suzanne Landgard. This harsh yet beautifully fascinating comic book which tells us how this affected the couple has become a bestseller in France. It won the Prize Awarded by the Audience at the Angoulême International Comics Festival. A must-read...

BATWOMAN



the baldians
trading cards

48

Kathy Kane
(aka Batwoman)



1956. urtean, Batman gay zela eta bere abenturen komikiak propaganda homosexuala zirela zabaldu zenean, DC argitaletxeak Kathy Kane (Batwoman) sortu zuen.

In 1956, when the word was spread that Batman was gay and that his adventure comics were gay propaganda, the publishers DC Comics created the character Kathy Kane (Batwoman).

Kathy Kane zirku baten jabea zen eta asmatzaille botereak zituen.

Kathy Kane was the boss of a circus and skilled as guesser.

Batmanen heterosexualitatea azpimarratua geratu zenean, Kathy ejertzitoan alistatu zuten eta DC-k komikietatik desagertu arazi zuten.

Once public perception of Batman's heterosexuality had been assured, Kathy was enlisted in the Armed Forces and she was made disappear from DC comics.

AEBtako armadan aritu zen baina *Don't ask don't tell* (ez galdetu/ez esan) politikaren ezabatzearekin batera isilik egon edo egia esatea erabaki behar izan zuen.

She served in the American Army but once the policy of "Don't ask don't tell" was done away with, she had to decide whether to remain silent or come out and tell the truth.

Egia esan zuen. Armairutik atera, ejertzittoa utzi eta Gotham-ra itzuli zen Batman laguntzera. Egun harreman profesionala dute soilik.

She opted for the truth. Out of the wardrobe she reemerged and returned to Gotham to aid Batman in his crusade against crime. Theirs is solely a professional relationship.

Gotham-en gaizkile ugari astindu eta neskalagun sortatxoak izan zuen (Rene, Montoya,...).

She cracked down on a lot of criminals in Gotham City and she had a quite a bunch of lady friends (Rene, Montoya,...).

Orain harreman finko bat du Supermanen laguna den Maggie Sawyer erreportariarekin.

Now she is close to Superman's friend, reporter Maggie Sawyer.

Aurten kaleratuko dute Kathy Kane bera protagonista duen lehen komiki bilduma.

The first collection of comics starring Kathy Kane will be published this year.

kartografia europarrak

Europaren historia, guda ezberdinen historia da. Mugak eta mapak behin eta berriro aldatu arazi dituzten gatazkek sortu dute gaur egun ezagutzen dugun Europa. Eta gaur ezagutzen dugun Europa, ziur izan, ez dela izango bihar ezagutuko dutena. Hori da bere patua, kartografo eta mapa egileen zorionerako.

XX. mendeko haserako Europa, bolborategi bat zen. Berehala eztanda egin zuena. Garai hartan modan jarri ziren mapa umoretsuak. Herrialde bakoitzari izaera bat ematen zitzaion, eta jakina, oso ezberdina izan zitekeen nortasun hori harreman geo-politikoaren arabera. Europa asko aldatu den arren apenas aldatu da.



european cartographies

The history of Europe is full of wars. Conflicts - which led to be changing frontiers and maps - created Europe as we know it today. And we can be sure that the Europe we know today will not be the Europe we know tomorrow. It's called destiny, which is good news for cartographers.

Europe at the start of the 20th Century was a powder keg. Which was just about to explode. Humorous maps became fashionable at that time. They would give each country a character and, of course, that character would vary considerably depending on the country's geo-political conditions.

While Europe's changed a lot, it hasn't really changed at all.







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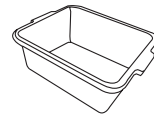
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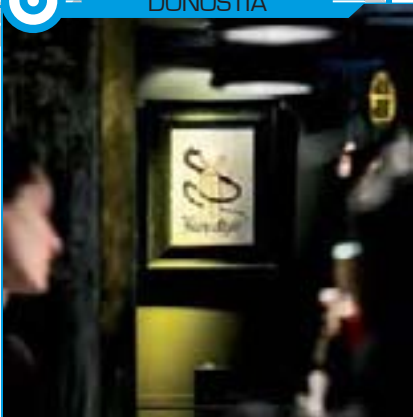
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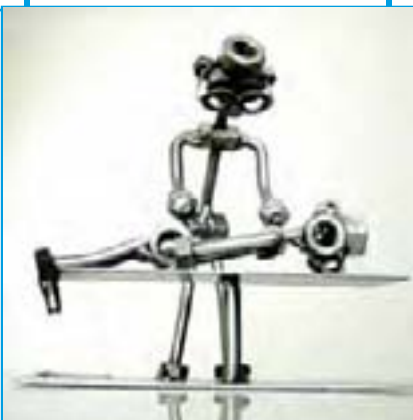
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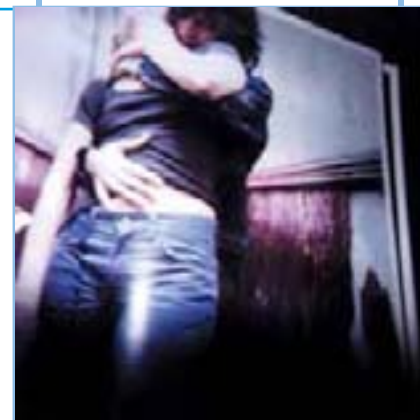
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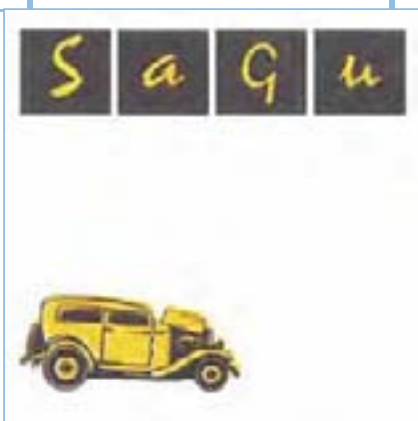
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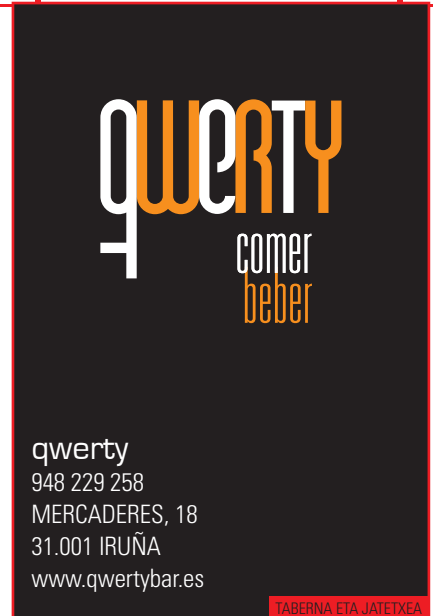
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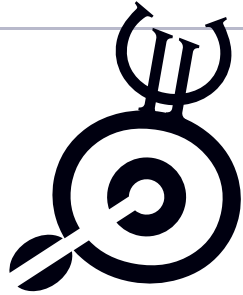
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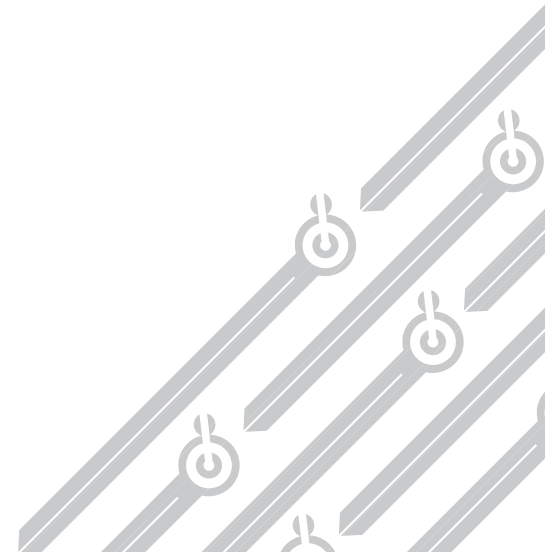
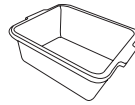
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