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argitaratzailea / publisher: eragin.com - azpikari sl

editore / editor: iñigo martinez

zuzendaria / director: koldo almandoz

zuzendari komertziala & publizitatea / comercial director & publicity:

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diseinua / design: martin etxauri, ekaitz auzmendi, eneko etxeandia.

itzulpenak / translations: smiley, 11itzulpen.

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ale honetako argazkilariak / photographers this issue: uxeta labrit, christopher testani, dillon marsh, the balde crew.

azaleko irudia / cover image: malmö

aurkibidea / summary: peru almandoz

harpidetzak orria / subscription page: otomotake studio

inprimategia / printed at: gráficas alzate

lege gordailua / legal: na-3244/01

The Baldek sortutako eduki guztiek honako lizentzia pean daude:



Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



EUSKO JAURLARITZA
GOBIERNO VASCO

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ETA KULTURA SAILA
Hizkuntza Politikarako Salburuordetza

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Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkigu:

Imaginative, provocative and interesting works? send them to:

info@thebalde.net

erretratu brodatuak

Erretratuak egiteko teknika ugari ezagutu eta erakutsi ditugu the balden. Erretratu zale gara, hain zuzen ere beti mutazio prozesuan dagoen formatua delako. Ezer berririk egitea ezinezkoa dela pentsatzen hasten garenean zur eta lur uzten gaituen erretratu proiektu berri batekin egiten dugu topo. Oraingoan pazientzia handia duela erakusten duen Cayce Zavaglia-ren erretratu brodatuak izan dira.

caycezavaglia.com

embroidery portraits

We've looked at a lot of technique for making portraits in the balde. We like portraits: it's a format which continually mutates. Just when you think nothing new can be invented, you come across an amazing new project. This time it's been Cayce Zavaglia's embroidered portraits: what a lot of patience!



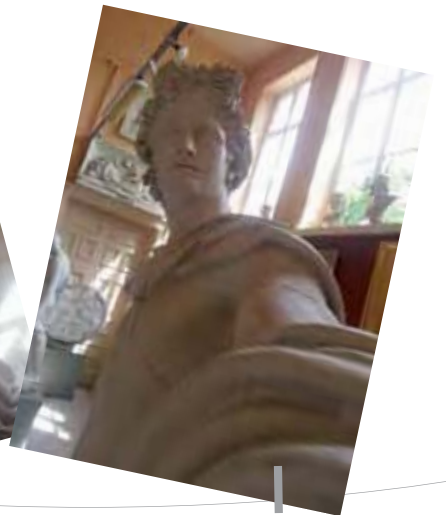
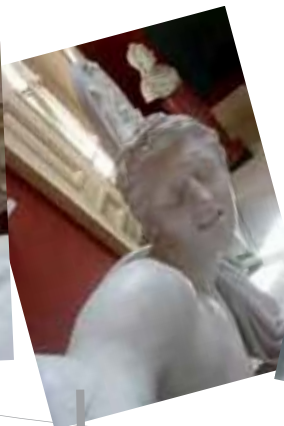
ERRE-TRATUAK

selfie eskulturak

Jazsus_ur_lookin_well izenez sinatzen duen artistak Irlandako Cork hiriko Crawford arte galearian aragzki berezi hauek atera zituen. Bizi dugun egoaren loraldian, gure buruaz soilik pentsatzen dugun garaiotan, estatuek ere beren buruei argazkiak ateratzea erabaki dute.

selfie sculptures

The artist who signs as Jazsus_ur_lookin_well took these special selfies recently in the Crawford art gallery in Cork, Ireland. In these times in which we only think about ourselves and have become pure ego, not even statues can resist taking pictures of themselves.



eguzki pinturak

Jordan Mang-Osan artista filipinarrak eguzkiren argi indarra erabiltzen du bere koadroak egiteko. Lupa eskuetan hartuta, egurra erreaz konposatzen ditu bere artelanak. Eguzkia egiten duenean soilik lan egiteko aitzakia ederra asmatu du Jordan Mang-Osanek

sun paintings

Philippine artist Jordan Mang-Osan uses the energy of the sun for his paintings. He uses a magnifying glass to make his work by burning. Jordan Mang-Osan's come up with a great excuse to only work when the sun's shining

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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
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eragin.com

diseinua, internet
eta argitarapenak



punto de vista jaialdia 2015

Iruñako Ikuspuntu jaialdiak albiste ugari ekarri ditu aurtten. Biurtekoa izatetik, urtero ospatzera pasako da berriro. Aurrerantzean Baluarte izango du egoitza. Aurtengo jaialdian, sail ofizialaz gain, Margaret Tait zinegile eskoziarrari eta irlei eskainiko zaie zinemaldia. Zinema poesia eta arriskua gisa ulertzen dutenentzat zita derrigorrezkoa. Otsailaren 10tik 15a bitarte.

puntodevistafestival.com

punto de vista festival 2015

Iruñea's Punto de Vista Festival has given us a lot to talk about this year. It's gone from being biennial to being yearly. And, from now on, Baluarte will be the main space for it. At this year's festival, in addition to the official section, the film festival will focus of Scottish film-maker Margaret Tait and about islands. It's a compulsory date for those of us who understand cinema to be poetry and risk. From 10th to 15th February.



ISLANDS & MONSTERS



pop pilulak 3

Fanzinearen hirugarren alea jada kalean da. Zuri beltzezko zimelduriko arrosez apainduta eta ohi duen moduan, pop kultura arantzez beteta. Merezki duten guztiak eta liburu dendetan topatuko duzu 3 euroren truke. Salneurri horretan ez duzue hainbeste eta hain ona topatuko.

pop pilulak 3

The third issue of the fanzine is in the streets. With a bunch of wilted roses in the cover and full of culture thorns. You'll find it in all those places and libraries that are worthy a visit just for 3 euros. You won't find nothing better for that price.

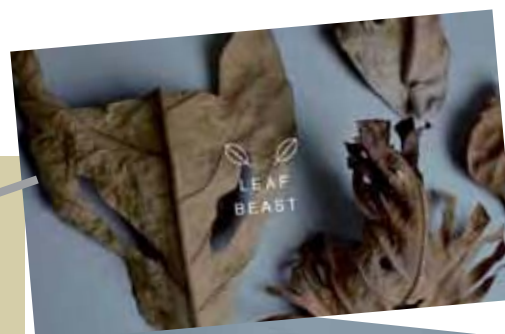
hosto munstroak

Baku Maeda artistak egiten duen proposamena hain da simple eta basikoa ezin dugula ezer ederragorik irudikatu. Haurtzaroan izaten dugun irudimen anabasara bidaiatzeko aukera. Edonork jolastu dezake hostoak munstro bihurtzeko jokora. Aurrerantzean hodeiei begiratzeaz gain hostoetan ere munstroak bilatuko ditugu.

bakumaeda.tumblr.com

leaf monsters

What the artist Baku Maeda offers us is so simple and basic that we can't think of anything more beautiful. A chance to go back to the chaotic imagination of our childhood. Anyone can play at making the leaves into monsters. From now on we'll see monsters not just in the clouds but also in leaves.





LEHEN AUKERA, BIGARREN ESKUA



TRUKE.EU

BIGARREN ESKU ETA
TRUKERAKO SARE SOZIALA



rockomikiak

Koldo Mitxelena kulturenean abenduaren 17tik urtarrilaren azken egunera arte, kulturaren transmisioa nola gauzatzen den ezagutzeko erakusketa paratu dute. 80. eta 90. hamarkadetan Euskal Herriko musika talde eta komiki egileen arteko harreman aberatsa erakustez gain, bertoko artistek kanpotik jasotako eragina ikusi eta eragin horrek belaunaldiz belaunaldi josi duen kateaz hausnartzeko tartea izango da erakusketarekin batera antolatutako hitzaldi eta bisita gidatuekin. Komikiak, musika eta fanzineak urte berriari hasera emateko.

kmk.gipuzkoakultura.net

rockomikiak

There will be an exhibition about cultural transmission and how it happens at Koldo Mitxelena Culture Centre from 17th December to 31st January. As well as showing the stimulating relationships between music groups and comic writers in the 80's and 90's, you see the influence which artists here received from other places and the talks and guided visits to the exhibition will be a chance to see how this influence went from one generation to another. Comics, music and fanzines to start the new year.



BINETAK ETA DOINUAK



kotxeek okupatzen dutena

Letoniako aktibista talde batek eginiko akzio honek primeran erakusten du auto batek zenbateko tokoa hartzen duen bizikleta batekin parekatuta. Ideia itzela eta adibide argigarria iruditu zaigu.

the space cars take up

This action by a group of Latvian activists shows very well how much space a car takes up compared with a bicycle. It's a great idea and an illuminating example.



arte ederren museoa

Urtarrilaren amaiera arte, Bilboko museo eder honetan hiru erakusketa itzel ikusteko aukera izango dugu. Mimmo Paladino artista grabatzailearen lanak eta plantxak, hiperrealismoari eskainitako erakusketa ikusgarria eta Prado museoa eta artista garaikideak izeneko proposamen berezia. Gabonetako arratsalde aspergarri horientzat planik ezin hobea.

fine arts museum

There will be three main exhibitions at Bilbao Fine Arts Museum until the end of January. Mimmo Paladino's engravings and impressions; various artists' hyper-realist work in a very particularly exhibition; and a special proposal from the Prado and contemporary artists. The best way to spend dull Christmas afternoons.

rock & roll gaua

Abenduaren 27an Hondarribiko Psilocibenea aretoan Vinyland festa ospatuko da. Kurt Baker Combo eta Platinillos Volantes taldeekin batera Lie Detectors Donostia-Oarsoaldeko rock&roll-garage-punk talde berria arituko da. NCC, Plan B edo Dirty Pink Ladies taldeetan eskarmentua duten kideekin osatutako taldea da gezur detektatzaileak. Gainera beren abeslaria erabat jota dagoela entzun dugu (bibotea ikustea besterik ez dago).

rock & roll night

On december the 27th Hondarribi's Psilocybenea venue will hold the Vinyland party. Along with Kurt Baker Combo and Platinillos Volantes will be Lie Detectors, a new rock & roll-garage-punk band from the Donostia-Oarsoaldea area. The fellas in the detectors have been playing in several bands such as NCC, Plan B or the Dirty Pink Ladies and we hear that their singer is fucking bananas. Check his moustache!



amnh

American Museum of Natural History-k bere artxibo eta bilduma guztien berri emateko programa berezia hasi du. Guztira 33 milioitik gora objektu eta espezien bilduma. Museoa zapaldu beharrik gabe, eta hilabetero bideo berri baten bitartez museo liluragarri honen bilduma bisitatzeko aukera izango dugu.

amnh.org

amnh

American Museum of Natural History has initiated a special program for the diffusion of the museum collection: more than 33 milion objects and animal species. Wedon't even have to go to the museum. With a monthly new video, we'll be able to visit the astonishing collection.



WINTER PLANS

punta galea challenge

Otsailaren 28ra birate dago irekia epea Punta Galeako Olatu handien surf txapelketa ospatzeko. Txapelketa, munduko zirkuituko frogetako bat da eta olatu handietan aritzen diren munduko surflari onenak inguratzen dira. Tartean ere euskaldunak daudelarik.

punta galea challenge

The call is open until the 28th of february for the Punta Galea Big Wave Challenge. This is one of the big wave world championship stages and the best big wave riders are waiting for it. Among them the basque riders of course.

aspworldtour.com



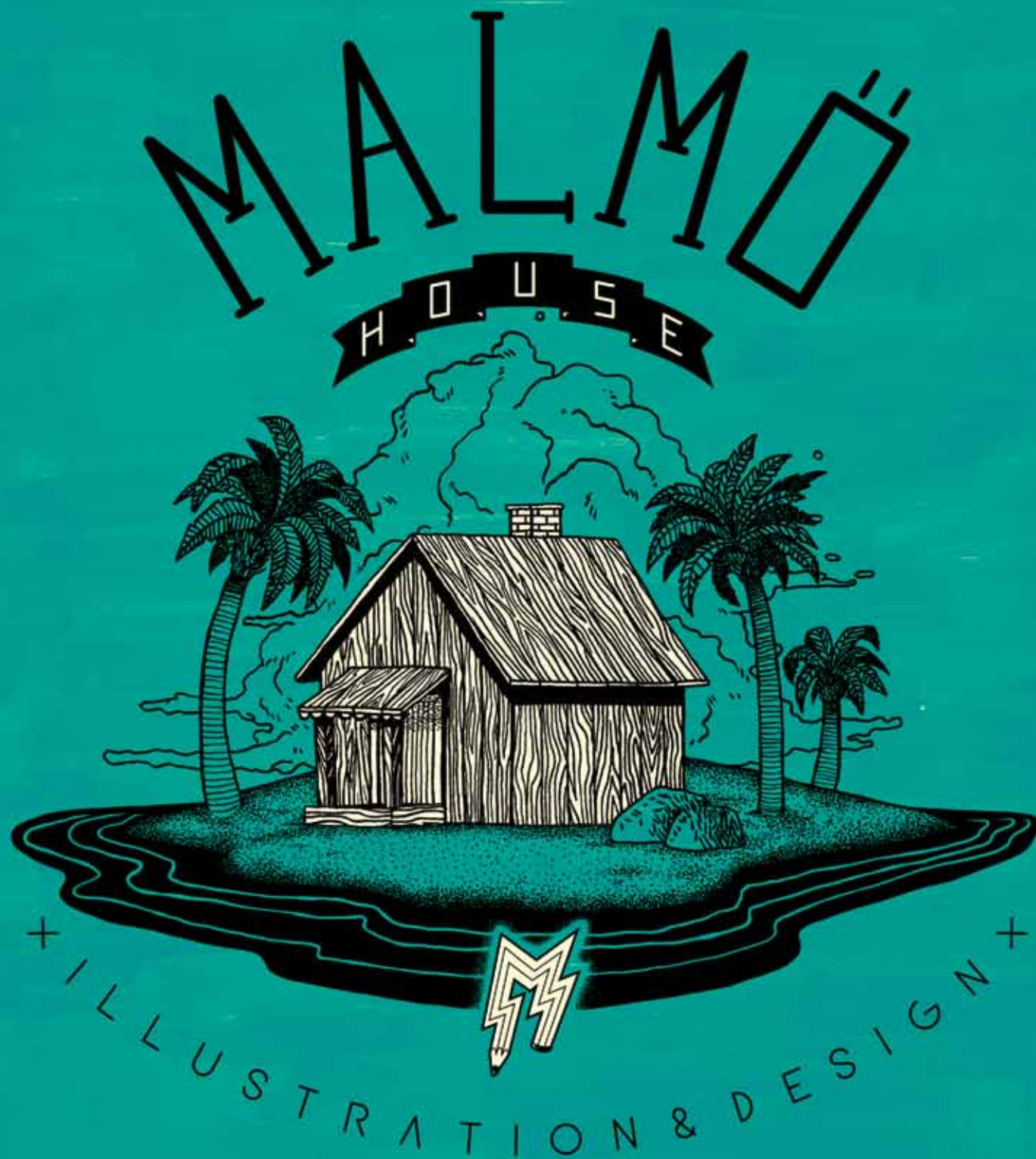


ROCKOMIKIAK

BINETAK & DOINUAK

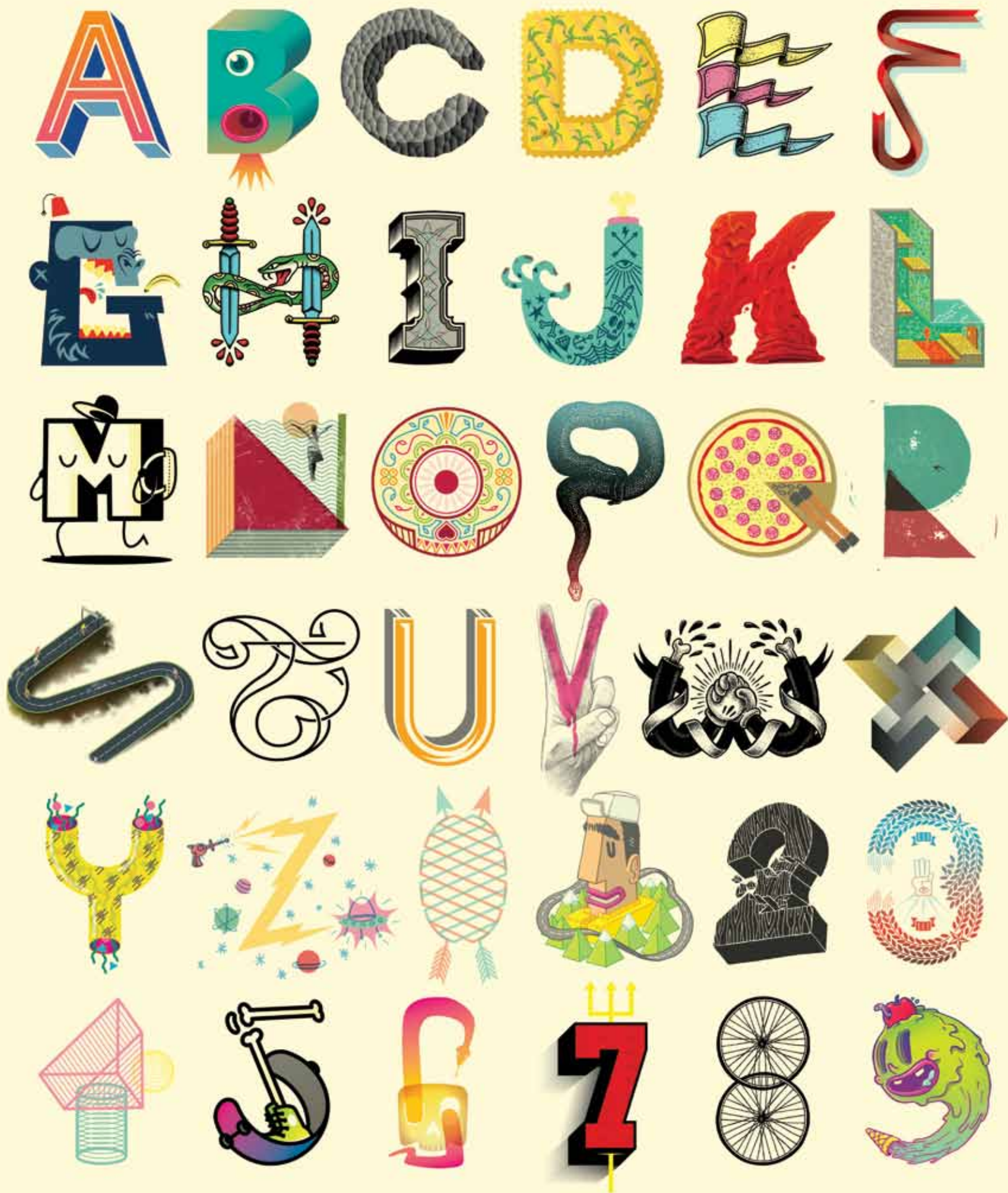
ABENDUAK 17 - URTARRILAK 31

KOLDO MITXELENA KULTURUNEAN



Baztanen, 2011ko urtarrilean ilustrazio eta diseinuan lan egiteko asmoz jaio zen Malmö. Bertan J. Angel eta Maria daude, estudioko atea zabalik lan egiteko irrikan. Marraztea, diseinatzea, komunikatzea atsegin dute eta horretan ahalegintzen direla ez dago zalantzarik. Finean saltseroak eta kurioak direnez prozesu sortzaile aunitz ibiltzen dituzte, baina, euren abiapuntu nagusia beti ere arkatza eta papera dira.

Malmö was founded in Baztan in January, 2011 to carry out illustration and design work. J. Angel and Maria are there, the studio doors are open and they're ready to work. They like drawing, designing and communication and there's no doubt they do a lot of work in those areas. As they have a lot of curiosity and like to look around, they use a lot of creative techniques, but pencil and paper are always their starting point.





Geografia klasetan ikasi genuenaren kontra... Malmö Baztanen dago beste modu batera esanda... Zergatik jarri zenioten Malmö izena zuen estudioari?

Malmö Baztan izaten jarraitzea desiatzen dugu, nahiz eta guk ere ez genuen hori ikasi geografiako klaseetan. Egia errateko estudioaren izena istorio sinple batetik dator. Izen bila genbiltzan eta faktore desberdinak elkartu zitzaizkigun. Batetik, Lisabö musika taldearen izenaren antzera (jarraitzaile finak gara) dieresiareen kontua atsegin genuen. Izen motz bat nahi genuen eta kasualitatez The Radio Dept. taldearen “Strange thing will happen” kantarekin topo egin genuen. Taldearen inguruan informazioa bilatuz Malmö hirikoak zirela ikusi genuen. Izena gustatu zitzaigun eta zergatik ez erran Suediar kultura atsegin dugu! Izen honekin unibertsalagoak sentitzen gara, herrikoak izatear harro gaude eta Baztanetik lan egitea luxu bat iruditzen bazaigu ere. Izen honek bertako izenekin sortzen duen haustura ere interesgarria iruditzen zitzaigun. Aipatzekoa da Minsk izena ere atsegin genuela, baina, Bartzelona eta Parisen izen bereko estudioak zeudela ikusi genuen

Zuek bidali zeniguten alfabetoari esker Indurain lehendabiziko izaten jarraitzen duela jabetu ginen eta pizzak nuntxakuekin zatitzen direla,... Nola otu zitzaizuen alfabetoa egitea eta bidaltzearen ideia?

Alfabetoa orain dela gutxi instagramen egon zen “36 days of type” mugimendutik sortu zen. Rafa Goicoechea eta Nina Sansek bultzatutako ekimenetik. Bertan 36 egunez, egunero tipografia bat garatu behar zen, inongo saririk gabe, erronka bakarra gure buruarekin geneukan. Probatzeagatik hasi ginen, baina, erabat engantxatu ginen. Diseinua guztiz librea zen (lanean normalean gertatzen ez den bezala) baldintzarik gabe, oztopo bakarra denbora zen. 36 egunak bete genituen eta honek jende aunitzek gure lanak ikustea eta diseinatzaile eta ilustratzaile interesgarri asko ezagutzeko aukera eman zigun. Moldaketa txiki batzuk eginez konturatu ginen letra denak elkartuz sortu genuen posterra estudioaren erreflexu zela. Horrela, sare sozialetan babestu zigutenei eta kolaborazio bat sortu zitekeen leku interesgarrietara bidali genuen. Erran norbaitek posterra eskuratzeko interesa balu 10 euroren truke salgai daukagula.

Egun osoan zirriborroak egiten zabiltzaten ilustratzaile horietakoak zarete? Edo lanaz aparte ez dituzue arkatzak eta errotulagailuak ukitzen? Noski bertze gauza batzuk egitea atsegin dugula, baina, askotan lana eta aisialdia banatzea kostatzen zaigu. Batetik lanetan ahal dugun guztia ematen dugulako eta bertetik estudioko lan eta proiektuak aisialdiz etxean hasitako zirriborroak erabiltzen ditugulako.

Egun ordenadoreen erabilera masiboa bada ere, eskuz eginiko marrazki organikoek xarma berezia mantentzen dutela uste dugun zaharruno horietakoak gara. Nola ikusten duzue zuek?

Eskuz eginikoa atsegin dugu, baina noski, digitala ere erabiltzen dugu. Prozesu guztiak arkatzez hasten ditugu, guretzat modu egokiena bai da. Gure lanetan eskuz eginiko laneak duten kutsu hori mantentzen saiatzen gara. Horretarako marrazkiaren trataera eta testurak zaintzen ditugu edo *letterpress* inpresio modua aunitz maite dugunez proiektu batzuetan ere erabiltzen dugu. Baina ezin ukatu digitalak lan asko errazten digula, kolore frogak azkarrak egiteko aukera eta zer esanik ez CTRL+Z konbinazioaz...

Ilustrazio eta diseinu estilo eta molde aunitz menperatzen duzue (errealismoa, komiki kutsukoa, minimala, detaile askokoa,...). Hala ere ba al duzue joera edo marrazteko estilo faboritorik?

Saltseatzea asko atsegin dugu, estilo eta testura ezberdinekin frogatzea... hasiera batean estilo jakin bat ez izateak buru hauste dezente ekarri zizkigun. Izaera falta genuenaren sentsazioa geneukan. Dena den denborarekin konturatu gara ez dela horrela. Bizia ematen digu eta proiektu batekin hasten garenean ate asko zabalik ditugu. Azken aldian *lowbrow* estiloa, *cartoon* edo komiki kutsuarekin diseinatzen gustura sentitzen gara. Hori bai, errealismoarekin oraindik borroka handiak irabazteko gelditzen zaizkigu.



In spite of what we learned in geography class... Malmö is in Baztan. To put it another way... Why did you decide to call your studio Malmö? We want Malmö to carry on being in Baztan, even though we didn't learn that in geography either. In fact, the story of the studio is a simple one. We were looking for a name and we were influenced by more than one factor. For one thing, we wanted a name like the group Lisabö (we're big fans) and we liked the umlaut. We wanted a short name and we found it by chance in The Radio Dept song "Strange things will happen". When we were looking for information about the group, we found out they were from Malmö. We liked the name and, well, we like Swedish culture too! The name makes us feel universal, even though we're proud to come from a small town and working in Baztan is a real luxury. We also thought the contrast between the name and names here was interesting. We also liked the name Minsk, but we found out there were studios with that name in Barcelona and Paris.

Thanks to the alphabet you sent us we realised that Indurain is still who he always was and that pizzas are cut using nunchakus... How did you get the idea to make an alphabet and send it out?

The alphabet was created not long ago from the "36 days of type" movement on Instagram, which was Rafa Goicoechea and Nina Sans's project. Every day for 36 days you had to make a new type of typography with no limits: the only challenge you had was with yourself. We had a go to start with and got completely hooked. It was completely free design (which doesn't normally happen), without any conditions; time was the only obstacle. We did all 36 days, and that meant all sorts of people saw our work and we got to meet lots of very interesting designers and illustrators. We made a few adjustments and realised that the poster we had made with all the letters together was the image of the studio. So we sent it to all the social networks which had supported us and collaborations could spring up in the most interesting places. (If anybody wants to get hold of the poster, it's available for 10 euros.)

Are you the type of illustrators who spend the whole day making sketches? Or do you put your pencils and felt pens down when you leave work? Obviously we like doing other things too, but we often find it difficult to differentiate between work and leisure. For one thing, we give all we've got at work and, for another, we use sketches we've done at home in our work and projects at the studio.



Nowadays computers are used all the time, but we're old-fashioned types who think hand-drawn organic things still have a special charm. What do you think?

We like doing things by hand, of course, but we also use digital formats. We start every process using our pencils, it's the best way for us. We try to keep that special pencil touch throughout the work we do. To do that, we take special care of the drawings and their textures; we also love letterpress, and use that in some projects too. But there's no denying the digital world makes things easier: the ability to do quick colour tests, not to mention CTRL+Z ...

You master a lot of design styles and forms (realism, comics, minimal, detail-packed...) But do you have a favourite way of drawing?

We like looking around a lot, trying out different styles and textures... At first not having a fixed style used to give us quite a headache. We had the sensation we didn't have our own personality. But, over time, we've realised it's not like that. It gives us liveliness and, when we start each project, there are many doors open for us. Recently we've felt at home with a lowbrow style, design with bits of comics and cartoon aesthetics. But we still have a big struggle ahead of us with realism.

paperpapers

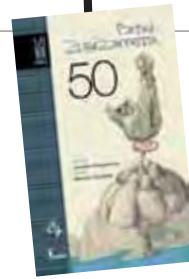


the rain book

juan kruz igerabide, oihane igerabide, elena odriozola. denonartean

Liburu formatua du baina berez artelan bat dela esango genuke. Poesiaz, kolorez eta paper ikusiezinez betetako argitalpen itzela. Batez ere euriz gainezka egiten duelako. Liburua biltzen duen kaxa ireki eta euri klase ugari topatuko dugu: letrek deskribatuko digutena batetik eta marrazkietan ikusiko ditugun klase eta koloretako euri ezberdinak bestetik. Opari bat liburu-objektu eta euri maitale guztientzat.

This is a book with a special format: we'd call it a work of art. A great publication with poetry, colours and invisible paper. And, above all, a book which it rains on. Open the box with the book in it and you'll find all types of rain in it: letters which describe it for us, for one thing, and types and colours of rain in drawings for another. A present for all lovers of the rain and object-books.



50

patxi zubizarreta
mintxo cemillan, joserra senperena. txalaparta

Joan berezia argitaratu zenetik, dirudienez, liburu-disko-ilustrazio sormenari ekin dio Patxi Zubizarretak. Oraingo honetan ere Joserra Senperenaren musikaz lagunduta. Aurrekoan Thomas Canet argazkilariaren lanak irudikatzen bazuen liburua, oraingoan Mintxo arabarraren ilustrazioek betetzen dute hutsune hori. Ez dakigu zein puntura arte diren errentagarriak ekonomikoki liburu hauek, baina irakurle eta entzule gisa behintzat, proposamen hauen aurrean, sortzaile eta argitaratzaileei eskerrak eman eta errenditu ez daitezen eskatzea dagokigu.

Since he published "Joan", it seems that Patxi Zubizarreta has devoted himself to creating book-record-illustrations. This time he's been accompanied by musician Joserra Senperena again. The previous book was illustrated with Thomas Canet's photographs; this book comes with Araban artist Mintxo's illustrations. We don't know if these books make any sort of a profit, but, just looking at it, we have to ask readers and listeners to thank the creators and publishers.



tunelak, izarak, mozorroak eta bafleak.

josu martinez.
elkar

Ihesaldirik ez litzateke existituko kartzelik ez balego. Eta kartzelik ez litzateke beharko ihesaldirako grina eta beharra gure geneetan txertaturik izango ez bagenu. Josu Martinezen liburuak euskal gatazkari lotutako 10 ihesaldiren berri ematen digu. Ez da egunkarietako orrialdeetan soilik azaldutako kronikekin konformatzen eta ihesaldi bakoitzaren mapa osoa eskaintzen digu. Ihesaldien geografiak eta protagonistak zein anitzak eta zein ezberdinak diren erakusten duen liburu entretenigarri eta irakur erraza da Martinezena. Ihes betea zilegi balitz...

There wouldn't be any break-outs if there weren't any prisons. And there wouldn't be any need for prisons if the need and the desire to get away weren't in our genes. Josu Martinez' book is about 10 escapes connected with the Basque conflict. He doesn't limit himself to newspaper cuttings and draws a full map of each break-out. Martinez' entertaining, easy-to-read book shows us how diverse the scenery and people involved in escaping are. If it were legitimate to get away...



estacion espacial deseo.

ralf könig.
La cupula.

Ralf König-ek bere azken lanean, gure bikoterik kuttunena diren Konrad eta Paulen abentura berri bat eskaintzen digu. Oraingo honetan, etorkizunera, 2021. urtera daramatza bere arkatzetik sortzen diren sudur handiak. Zientzi fikziozko istorio honetan, komikia eta espazio ontziko diarioen nahasketari esker, grabitaterik gabe ere sexu desioak bizirik irauten duela deskubrituko dugu. Eta bide batez etorkizunean ere bikote harremanei eustea zein zaila suertatuko den. Königek arinkeria, haunsarketa eta sakontasuneko karga dun emozioak eskaini ditzake, baina beti ere umorez eta dibertitzeko helburuaz. Komiki garaikidean ezaugarri eta estilo propioa izatea lortu duen maisua da König.

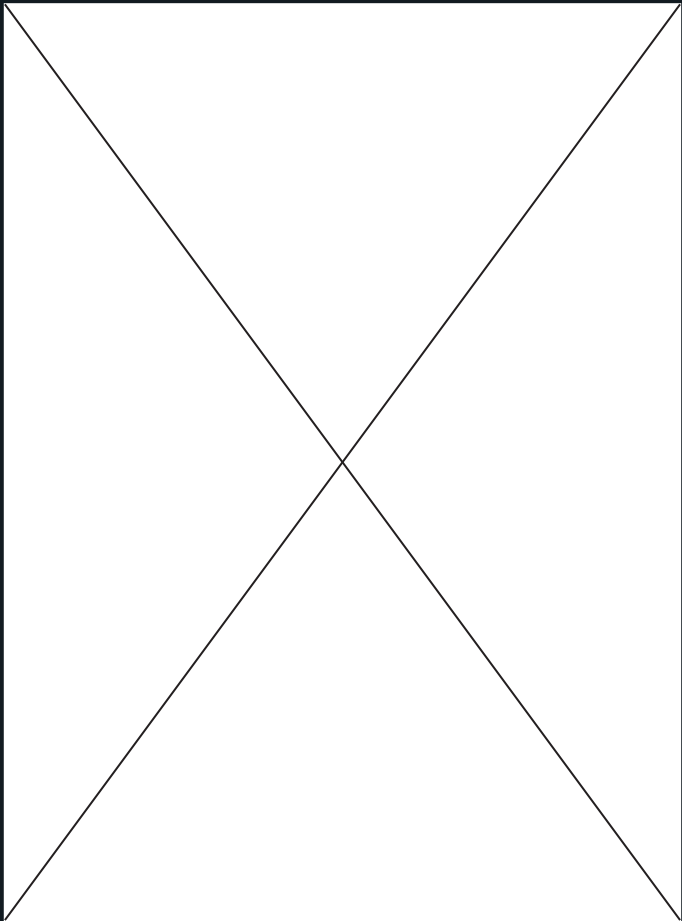
Ralf König gives us Konrad and Paul's – our favourite couple's – latest adventure in his new book. This time he takes the large noses which his pencils creates to the future, to 2021. In this science fiction story we will discover, in this mixture of a comic and a newspaper, that sexual desire persists even when there's no gravity. And that in the future, too, keeping a relationship going is tough. König offers frivolity, rough humour and deep emotions, but his aim's always to entertain and he never lacks a sense of humour. Master König has managed to create his own style and uses contemporary styles as he wishes.

.....

beltzuria

.....

Textu honetan falta den argazkia / The photo missing int this article



Ixiar Rozas idazlea argitaratu berri duen *Beltzuria* liburuaren inguruan hizketan
Writer Ixiar Rozas talking about Beltzuria, the new book she just published

Animaliarena da lehen hotsa. Amarena dator ondoren. Liburu honen lehen hotsa, lehen lehen txinparta noiz piztu zen?

Testuaren hasieran dagoen irudiarekin, hondartzan paseatzen ari den emakume helduak ozen esaten duenean: A ze Beltzuria datorren! Une horretan hasten da Beltzuria, orain zortzi bat urte.

Genero aldetik deskribatzen zaila da Beltzuria. Beste batzuen artean, saiakera, poesia eta dokumentalaren nahasketa dela irakurri dugu. Artefaktu bat dela ere ikusi dugu nonbait. Nola definituko zenuke zuk?

Zuk esan duzun guztia biltzen duen testu idatzia da. Testua irakur dezakegun edozer izan daitekeela kontuan hartuta: irudi bat, oinez doan pertsona bat, hondartza baten itsas-ertzean oinez doan emakume heldu bat, gorputza mugimenduan, koadro bat, partitura bat, film bat. Horiek guztiak irakur egin ditzakegu eta hortik gure interpretazioa osatu. Artefaktu hitza Beltzuriaren azken testuan erabiltzen dut, aurkezpen egunean ere irten zen, bai, mahaikide izan nituenen artean. Erantsiko nuke ez zaizkidala gehiegi interesatzen norabide bakarreko irakurketak, edo irakurketa bakarra eskaintzen dutenak, edo batzuek gauzak hitz bakar batekin definitzeko duten behar hori... Errealitatearen konplexutasuna laguntzen duten materialak interesatzen zaizkit.

Irakurlearentzat, segidan datorren orrialdean zer topatuko duen asmatzea zaila da. Horrek atraktiboa eta zirrargarria egiten du batetik, baina helduleku edo makulurik gabe uzten du bestetik. Eta badut inpresioa, zuretzat, idazlearentzat ere, prozesua horrelakoa izan dela. Nolabait idazten zenuen heinean sortzen joan den liburuia izan dela... makulurik gabe idatzitakoa dela...Hala da edo hasieratik zenuen argi liburuaren ildoia eta estruktura?

Liburuan idazketa prozesua bera da. Baina Beltzuriaren gidioia ez dago aurretik idatzia edo ez dago nik aurretik dakidan zerbaiten eszenaratze bat, bukaerara naramana. Idazten hasten naiz eta idatzi ahala osatzen doa liburuia. Horrela azaltzen dut gainera testuan bertan. Tartean egoerak sortuz noa, egoera jartze prozesu bat dago ere, performatiboa dena, egiteko beste modu batzuen artean. Idazketa prozesuan sortutako materialen edizio eta muntaia lana handia izan da. Eta horren guztiaren azpitik asko zaindu dudan geruza poetikoa dago. Poetikoa denak lan bat du atzean, mundua ikusteko modu bat. Eta lan hori guztiz ikusgarria egiten ez bada ere, irakurle, entzule edo hartzailearengana iristen da modu batean ala bestean. Idazten dudanean guztiz kontrolatuta ez dauden eremuetan sartzea interesatzen zait. Eta aldi berean dena dago oso neurtua testuan, isiltasunak, erritmoak, sonoritatea, erresonantziak. Hau da, testuaren barne dramaturgia. Konposizioaren kontzientzia eta ardura bat dago nire lanean, posizionamendu argi bat.

Horrexegatik, ez dut uste testuaren hartzaile makulurik gabe geratzen denik. Egia da parte-hartu behar duela hartzaileak, posizionatu beharra dauka testuaren aurrean. Hori da hartzaileak duen askatasuna. Eta hori lehenengo eta bigarren oharretan azaltzen dut. Zintzo jokatzten dut zentzu horretan, bai neure buruarekin eta baita irakurlearekin ere. Nik materialak oratu egiten ditut eta hartzaileak oratutako materialekin esanahiak sortzen ditu. Esanahiak ez ditut nik erabat sortu, ez dudalako nahi izan, jakina. Idazketaren eta idazlearen lekuaen aldetik ere posizionamendu bat dago. Kontrakoa egitea, esanahiak kontrolatuta eta jada erretilu batean zerbitzatua ematea, berriro diot, manipulatzaila dela esango nuke.

Ahotsak berebiziko garrantzia du liburuan. Ahots bilatzailea zaitugu bertan.

Ahotsaz hausnartzeko eta hitz egiteko behar hori nondik datorkizu? Idazketaren praktikatik. Hamarkada bat da honako galderak egiten hasi nintzela neure buruari: zein da hitza, gorputza eta ahotsaren arteko harremana? Zer egin eta eragin dezake harreman horrek praktika artistikoan? Zein da performatibitateak idazketan duen eragina? Nola eraman hitza eta ahotsa espaziora, eszenara, etab.? Orain hamar bat urte Gau bakar bat neure antzerki lana Idoia Zabaleta koreografoarekin eszenaratzen ari nintzela galdera horiek indar gehiago hartu zuten, biderkatu egin ziren nolabait esateko. Orduetik hona doktore tesi bat idatzi dut ahotsaren inguruan, testu eta saiakera laburrak, artikulua... Ahotsaren inguruan ikerketa teorikotik eta praktika artistikotik aritzea interesatzen zait, biak osagarriak dira une honetan nire lanean. Ahotsa ez baita hitza soilik, lengoaiarekin eta esanahiarekin lotu ohi dugu, lengoaiaren sisteman sartzen da. Hitzak eta esanahiak itzala egiten diote ahotsari, albo batean uzten dute, baztertuta. Hori horrela izan da pentsamenduaren istorioan, eta pentsamendu unibertsal horretan harrapaturik jarraitzen dugu. Baina hitza esanahiaz gain hotsa ere bada, erritmoa, materia. Eta ahotsa arnasketa da, gorputzetik datorren hotsa, zerbait fisikoa, organikoa. Horrez gain ere, ahotsa da bakarrak egiten gaituena, bakartasuna ematen gaituena. Ahotsa modu konplexuan begiratzu eta entzunez gero eremu emankorra irekitzen da. Hala da behintzat niretzat.

Liburuaren formari, diseinuari dagokionez, narrazioa modu ez jarraian aurkezten duzu, testuen eta kontakizunen artean espazioak utziaz. Espazio huts eta isilak, arnasa hartzeko tarteak bailiran...Liburuia, objektu gisa ere ez dago edozein moduan argitaratua...

Beltzuriaren edukiak berak eskatu dit forma hori. Formak eta edukiak bat egitea bilatu dut. Garrantzi handia eman diot beraz diseinuari. Lengoiaren erabilerragatik, hitzak luzatzeko bilaketarengatik, ez ditudan argazkiak erabiltzen ditudan moduagatik ere... Zentzu horretan Bigarako Itziar Aranburu eta Jon Ander Garciak egin duten lana azpimarratu nahi nuke, liburuari sentsibiltate handiz leio gehiago ireki dizkiotelako.

the balden irudiaren inguruan hausnartzen ibiltzen gara behin eta berriro. Zuk beltzurian irudirik ez duzu sartu baina falta diren irudiei dagokien espazioa nabarmendu duzu...Zer dela eta?

Irudien inguruan gogoeta egiteko aukera eman dit testuan zehar irudirik ez erabiltzeak eta gero nituen bi irudiak nahiz idazketa prozesuan aurkitutakoak erabiltzea. Irudien desagerpenen inguruan. Desagertzen al dira irudiak? Zer gertatzen da haiek desagertzen direnean? Ez al dira modu setatsuan bueltatzen eta ez al dute horrela bizirauten? Galdera hauen harira, ipurtargien modukoak dira erabili ditudan ez-irudi eta irudi horiek.

Esku oharrak eta codak (isatsa italiarrez) izeneko bi atal berezi ditu liburuak amaiera aldera. Zergatik daude ezberdinak liburuaren korpus nagusitik bi atal hauek?

1.Beste testura bat dute bi testu horiek, beste modu batean sortuak dira, beste mekanismo batekin. Hitzen erritmoa eta esanahiaren artean mugitzen dira bi testu horiek, biak ala biak modu berean helaraztea bilatu dut testu horietan. Ez nituen liburuaren gorputza nagusian ikusten, ezta oharretan ere. Koda hori epilogo moduko bat izan daiteke ere.

The first voice is the animal's. And then it's mother's. When did the first voice, the very first spark for this book light up?

Along with the picture at the start of the text: when an elderly woman walking on a beach says: Ah, what a Beltzuria (frown) is on its way! That's when Beltzuria started, eight years ago.

It's hard to say what what genre Beltzuria belongs to. Amongst others, we've seen essay, poetry and documentary. It's also something like a device. How would you define it?

It's a text which brings together everything you've said. You can read the text taking anything into account: a picture, a person walking somewhere, an elderly woman walking beside the sea on a beach, a body moving, a picture, a score, a film. We can read all of those things and complete our interpretation using them. I use the word device in the last text in Beltzuria, it came out when we did the presentation too, somebody who was with me said that. I should add that I'm not particularly interested in single interpretations, or things which offer a unique interpretation, or the need some people have to be able to define things using a single word... I'm interested in materials which help to describe the complexity of reality.

It's hard for readers to guess what's coming on the next page. That's attractive for some people, but other people feel insecure about it. And I get the impression that for you too, the writer, the process has been a bit like that. A book which you created as you were writing it... It's written without being propped up on anything... Is that right, or did you know what the direction and structure were going to be from the start?

The book is the process of writing in itself. But the script for Beltzuria was not written beforehand and there's no type of initial scene setting which I had written and which takes me to the end. I start writing and completed the book as I wrote. I explain that in the text itself. Sometimes I create situations, there's also a process of setting situations, performance, amongst other ways of creating things. It's been a lot of work assembling and editing the material created. And the poetic side of things, which I've worked hard on, is beneath all of that.

All poetry has work behind it, a way of seeing the world. And, while that work is not wholly visible, the way it reaches the reader, listener or receptor is in one way or another. I'm interested in getting into all the areas which I don't master when I'm writing. At the same time, everything in the text is carefully measured: silences, rhythms, sounds, resonance. In other words, the text's inner play writing. Composition is a matter of conscience and responsibility in my work, a clear position is taken. That's why I don't think the receptor is left without support. It's true that the receptor has to take part, he/she has to take up a position with regards to the text. That's the receptor's freedom. And I explain that on the first or second page. I'm well behaved like that, with myself and with the readers too. I take hold of the material and then the receptor creates the meaning using the material taken hold of. I don't create all the meanings because I don't want to. There's also a position to be taken between writing and being the writer. Doing the opposite, controlling the meaning and serving it up on a tray, is, I'll say it again, manipulation.

Voices are particularly important in the book. It searches for voices for us. Where did you get that need to think and talk about voices?

From the practice of writing. A decade ago I started asking myself questions such as what is the relationship between the word, the body and the voice? What can that relationship do and influence in the artistic process? What is the influence of performance in writing? How can you take the word and the voice to space, to the stage, etc? Ten years ago, when I was getting my play Gau bakar bat ('A Single Night') ready for the stage with choreographer Idoia Zabaleta, those questions multiplied, so to speak. Since then I've written a doctoral thesis about the voice, short texts and essays, articles... I'm interested in carrying out theoretical research and artistic initiatives about the voice: they're both complementary in my work at the moment.

Because the voice isn't just words, we usually link it with language and meaning, it's part of the language system. Words and meanings throw a shadow over the voice, they leave it to one side, marginalise it. It's been that way throughout the history of thought, and that universal thought still has us tied down. But words are the voice as well as meaning, rhythm, material. And the voice is breathing, the voice which comes out of the body, something physical, organic. As well as that, the voice is what makes us unique. Looking and listening to the voice in a complex manner opens up a fertile area for us. Or at least it does for me.

You present the form of the book, in terms of design, as a non-sequential narrative, leaving spaces between the texts and the story. Empty spaces and silences, as if they were moments for getting your breath back... The book is an object which has not been published just any old way...

The contents of Beltzuria themselves demanded that form. I try to combine contents and forms. So I pay a lot of attention to design. Because of the use of language, the attempt to lengthen the words, the way of using photographs which I don't have... In that area I'd like to underline Bigara's Itziar Aranburu and Jon Ander Garcia's work: they opened many other windows for the book with their great sensibility.

We've reflected about images in the balde time and again. In Beltzuria you've not included images but the spaces for them emphasise them... What's that all about?

Not using images throughout the text enabled me to reflect about images and, later, to use two images which I had chosen during the writing process. About the disappearance of images. Are images disappearing? What happens when they disappear? Don't they insist on coming back and isn't that how they survive? To answer your question, the images and non-images I've used are like glow-worms.

The book has two special sections at the end, instructions and coda (tail in Italian). Why are those two sections separate from the book?

Those two texts have another texture, they were created in a different way, using a different mechanism. Those two texts are somewhere between words' rhythm and meaning, I wanted to get them both across in a special way. I didn't see them in the main part of the book, not in the notes either. That coda may be a type of epilogue as well.

Beltzuriko azken orrialdetako "39 ohar performatibo. (Austin, Butler eta Virnotik) haratago" testua Ixiar Rozasen ahotsean grabatua Errekan ipuin liburu sonoroan. Edizioa: Idoia Zabaleta, Ixiar Rozas. Grabaketa: Rafael Martínez Pozo. Azala espazioak ekoiztuta.

The text "39 ohar performatibo. (Austin, Butler eta Virnotik) haratago" recorded on Ixiar Rozas' voice for the Errekan audio tale. Edition Idoia Zabaleta, Ixiar Rozas. Recording: Rafael Martínez Pozo. Produced by Azala .



no comment



anonimoa / oñati



audio

testua / by: arkaitz villar

Uda garaia luzeagoa da Allah Las entzuten baduzu. Los Angeleseko Amoeba disko dendan elkar ezagutu zuen laukoteak bigarren estudioko diskoa dakar. 60eko hamarkadako doinu eta estetika fineko kantuek osatutako lana da, Love gisako taldeak gogorarazten dizkigu. Psikodelia errezean erori gabe, kantu sinple baina erraldoiak egiteko gai direla erakusten dute: folk, rock, pop eta surf estiloak nahastea maite dutenentzat.

The summer lasts longer when you listen to Allah Las. This quartet whose members met in LA record store Amoeba are back with their second studio offering. There is an elegant 60s melodic buzz on the songs that will remind you of bands like Love and the like. They stay away from standard easy psychedelia and while the tunes are simple, they really showcase these guys' song-writing talent. For those of you who like a mixture of folk, rock, pop and surf music.



Allah Las
'Worship The Sun'
Innovative Leisure Records



This is cave music
Moon Hooch
Hornblowing recordings

Diskoaren tituluak dioen moduan, kobazulotik datorren musika egiten du Moon Hooch hirukoteak. Bi saxofoi eta bateriajole batek osatzen dute taldea. 2013an argitaratu zuten lehen diskoko *Number* abesti dantzagarriarekin erotu bagintuzten, erritual berbera proposatzen digute oraingoan *EWI* bezalako abestiekkin. New Yorkeko metroan hasi ziren, eta dantzalekuetako kobazuloetan ari dira orain.

Just as indicated by the name of the record, the Moon Hooch trio play cave music. The group is made up of two saxophone players and a drummer. If on their first release in 2013 they drove us wild with the very danceable *Number*, well, they are back with more of the same with songs like *EWI*. They started out in the subway in New York and they are currently to be found in any dancehall cave.

Rock doinuekin nahi dutena egiten duten musikari amerikar sorta ezagutzen ari gara azkenaldian. King Tuff ez da Ty Segall-en mailara iristen, baina honek ere joera ugari maisuki nahasten ditu fuzz giroen laguntzarekin. Honela, disko zuzen eta bizia eraiki du, zeinean nahastu egiten diren doinu klasikoak (*Rainbow's Run* eta *Beautiful thing*), sendoak (*Black Moon Spell* eta *Magic Mirror*) eta bihurriak (*Black Holes in Stereo*).

We have recently been treated to a whole bunch of American musicians who can do just about anything with a rock melody. King Tuff is not up there with Ty Segall but he still masters the mixing of a lot of different styles with fuzz rock. This album is a skipping lively beast that mixes classic sounds (*Rainbow's Run* and *Beautiful thing*), loud stuff (*Black Moon Spell* and *Magic Mirror*) and some pacy tunes (*Black Holes in Stereo*).



King Tuff
Black Moon Spell
Sub Pop



Bonfire Beach
'Bonfire Beach'
Cleopatra Records

Magic Wands taldeko Dexy Valentine abeslariaren proiektu berria da Bonfire Beach. Ispiluaren aurrean jartzen baditugu, Spacemen 3, Bikini Kill, Dum Dum Girls eta My Bloodie Valentine-ren erreferentziak aurkituko ditugu. *Spit u out* abestiak irekitzen du hamaika kantuz osatutako diskoa, guztietan intentsuena. Gero, *Black Tinted Moonlight* eta horren gisako kantu hipnotikoak aurkituko dituzu. Eserita bidaiaraziko zaituen musika.

Bonfire Beach is a new side project by Magic Wands' front man Dexy Valentine. If we look a little closer, we'll pick up references of the likes of Spacemen 3, Bikini Kill, Dum Dum Girls and My Bloodie Valentine. *Spit u out* opens up this 11-track album and it's certainly the most intense. That's followed by *Black Tinted Moonlight* others of the same hypnotic ilk. Hope you are sitting comfortably for the trip.

Geldirik egon ezin diren musikari horietakoa da Joseba Irazoki. *Oso banda* bakarlana aurkezten ibili ostean, talde-lana berreskuratzen duen proiektu berri batekin datorkigu orain. Egitura konplexu baina sendoak erakusten dituzten kantuak dira, erritmo aldatetetan eta errepikapenetan oinarrituak. Asko zaindu du ahotsa, eta disko berezi bezain ona osatu du.

Joseba Irazoki is just one of those musicians that just can't sit still. Fresh from touring to promote the solo record *Oso banda*, he's back with a new record with a full band this time around. Powerful songs with complex arrangements, lots of time changes and repetition are the backbone of this record. He's really worked on his voice on this one, as special as it is good.



Joseba Irazoki
Joseba Irazoki eta lagunak
Bidehuts



Iska Dhaaf
'Even the sun will burn'
Brick Lane Records

Bi kidek osatutako taldeen gaindosia dugula uste baduzu, oker zabilta. Iska Dhaaf Nathan Quiroga eta Benjamin Verdoes musikariek osatzen dute taldea, eta ideia hori birrintzeko asmoarekin datoz. Ez dute musika gogorra lantzen, baina rock giroak erabiltzen dituzte pop pintzelez jositako abestiak eraikitzeko. Indie musikak baino nortasun gehiago erakusten dute *Happiness* eta *Everybody knows* kantuei esker.

If you think we've overdosed on two-member bands, well, you're wrong. Musicians Iska Dhaaf Nathan Quiroga and Benjamin Verdoes make up this group and they really want to shred the aforementioned idea of there being too many two-piece bands. They are no hard rock merchants, but rather they use rock ambience and flashes of pop to construct their songs. They show more character than most indie music on songs like *Happiness* and *Everybody knows*.

The Ex Holandan sortu zen 1979an. Punk eztandaekin jaio baziren ere, jarrera berezia izan zuten hasieratik. Autogestioa eta ideologia anarkistari, esperimentazioa eta bide berriak urratzeko gogo nabarmena gehitu zitzaizkien. Azken 35 urteotan diskoak grabatzeaz gain, The Ex taldeak belarria AEBetan edo Ingalaterran soilik jarri beharrean, Turkia, Hungaria, Etiopia eta Kongoko musikari ere jaramon egin dio. Eta, beste batzuek egin dutenaren kontra, ez da jarrera estetiko edo promozionala izan. The Ex-ek pasioz esploratu ditu herrialde ezberdinetatik heldutako musikak, eta loturak egin ditu leku horietako musikariekin. Horren lekuko, taldeak antolatzen dituen bira bereziak. Makina bat izan dira 35 urteko ibilbidean. Guri, ordea, 2004an Etiopian egin zuen lehen bira hura (aurrerago ere itzuli dira han jotzera) iruditu zaigu deigarria. Musika tresnak, soinu ekipoa eta argi indar generadore bat hartu, eta Etiopiarabiatu ziren musikaren pasioak bultzatuta.

Honako hauek Andy Moor-ek *Ethiopian news* egunkarian eginiko elkarrizketatik berreskuratu ditugu

Zergatik Etiopia?

Hogei urte daramat Afrikako musika entzuten. Amsterdamen hamar bat jatetxe etiopiar daude, eta horietara joateko ohitura dugu aspaldidanik. Jatetxe horietan jartzen duten musika kaseteetatik zetorrela jabetu ginenean, grabaketa horiek eskatzen hasi ginen. Horien artean, bazen sekula ikasten ez genuen izen arraro bat. Izugarri gustatzen zitzaigun. Orduan deskubritu genuen Getachew. Etiopiarabi joan ginen lehendabiziko aldian, haren kasete piloa eskuratu genuen.

Biran /on tour

Ez genuen aretoetan jotzen. Kalean antolatzen genituen kontzertuak, espazio publikoetan. Antzoki abandonatu bateko eskaileretan, plazetan... Gasolindegia batean ere jo genuen, eta hiru mila pertsona inguratu ziren hara... erokeria izan zen. Jakina, berehala ikasi genuen jo aurretik poliziari eskatu behar geniola baimena, eta, batzuetan diru apur bat eskatzen baziguten ere, lortzen genuen jotzea. Guk geuk



The Ex was formed in the Netherlands in 1979. Although they sprang up with punk, they had a special attitude from the start. In addition to DIY and anarchist ideology, they had a real desire to experiment and look for new ways of doing things. As well as making records over the last 35 years, The Ex have listened to music from beyond the UK and the US: Turkey, Hungary, Ethiopia, the Congo... And, unlike other people, they have never had an aesthetic or promotional attitude. The Ex have explored music which has come from other countries with passion and formed links with it. A sign of that is the special tours they organize. There have been a lot of them over the 35 years the group's being going. Their first tour in Ethiopia in 2004 (and they've been back since) caught our attention. Their passion for music led them to take their instruments, sound system and a generator and head for Ethiopia.

We're reprinting the interview Andy Moor did with them for the *Ethiopian News*

Why Ethiopia?

I've been listening to African music for twenty years. There are around ten Ethiopian restaurants in Amsterdam and we've been going to them for some time now. When we found out the music there was being played on cassettes, we asked for the recordings. Amongst them, there was a strange name we could never get to learn. We really liked it. That's when we discovered Getachew. The first time we went to Ethiopia, we got hold of loads of her cassettes.

On tour

We didn't go to concert halls. We set up our concerts in the street, in public areas. On the steps of an abandoned theatre, in a square... We also played at a petrol station and three thousand people turned up... it was crazy. Of course, we soon learned that we had to ask the police for permission first and, even though they asked us for money a few times, we did get to play. We used to advertise the

iragartzen genituen kontzertuak, kotxe bat hartuta eta megafonoaz batetik bestera emanaldiak iragarri; jakina, musutruk izaten ziren.

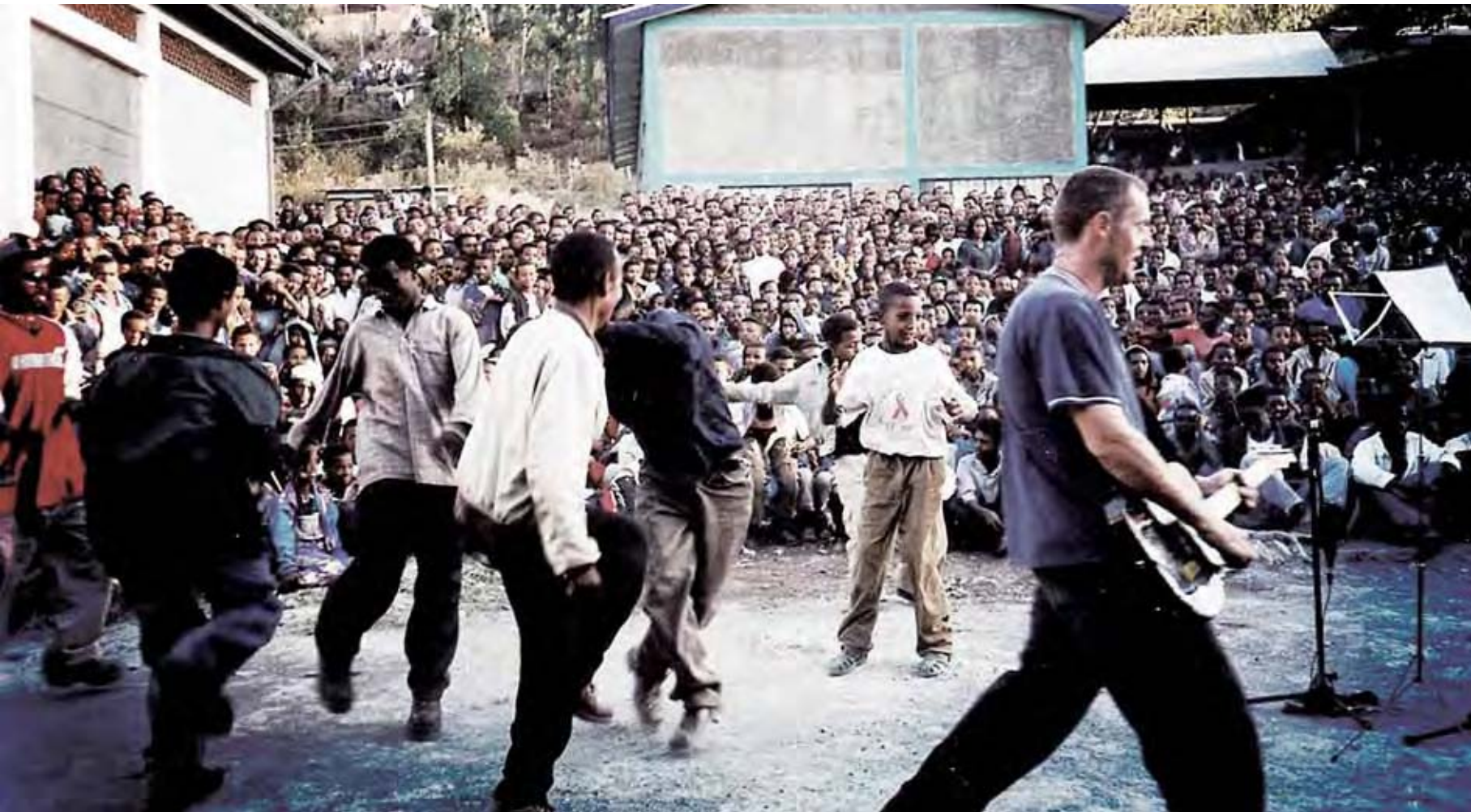
Gure hasierako beldurretako bat zen zer nolako erantzuna izango zuen jendeak gure kantuen aurrean. Horregatik, kantu melodiko sorta aukeratu genuen, baina, gero, bat batean, kablea gurutzatu zitzaigun, eta benetan maite genituen kantu eroak sartu genituen kantu zerrendan. Eta, hain zuzen ere, horiek izan ziren arrakasta gehien izan zutenak. Energia eta kutsu erritmikoa zuten kantu horiek izan ziren, ziurrenik, gertukoena haientzat. Hala ere, haientzat arrotza behar zuen guzti hark. Han ez da punk historiari izan. Hip hop apur bat badute, R&B apur bat, Soul apur bat eta 60 hamarkadako James Brown eta enparauen gauzak... Baina ez dut uste sekula entzuna zutenik gure moduko punk musikarik.

Jendearen erantzuna bitxia izan zen. Harridura eta asaldura sentitzen zutela iruditzen zait. Zer egiten zuen han musika talde holandar arraro horrek beren musika zatatzuaren eta Etiopiako musikaren arteko

nahasketa egiten? Izan ere, hura egiten saiatu ginen. Hango musika eta kantu batzuk ikasi, eta gure kantuekin nahasten genituen. Kontzertuetan festa giroa zen. Haientzat, ziurrenik, ikuskizun bizarro bat zen, baina espektakulua, azken finean. Eta modu baikorrean erantzuten zuten beti.

Kasetearen erreinua

Kasetea da Etiopian musika entzuteko modurik zabalduena. Kasetean saltzen da musika. Kopiatzen kopiatzen kopia. CD formatua garestiegia da, eta taxi eta kotxeetan kasetea erabiltzen dute. Horregatik, 10.000 kopia egin genituen gure musikarekin, eta, biran ginen bitartean, oparitu egiten genituen eta ahal genuen toki guztietan uzten. Taxi gidariei piloa eman genizkien, haiek dira eta musika zabaltzen eta garraiatzen dutenak. Hiri guztian barna eraman zuten gure musika. Ederra izan zen.



concerts ourselves by taking a car and telling people about them using a megaphone; obviously, they were free concerts.

One of our worries at first was what people would make of our songs. That's why we chose a set of melodic songs but, all of a sudden, we clicked and started including the mad songs we really love in our sets. And, in fact, those were the most successful ones. They were songs full of energy and rhythm and they were probably more familiar to them. Even so, the whole thing must have been very strange for them. There's never been punk there. They do have a bit of hip hop, a bit of R&B, some soul and James Brown from the 60's and so on... But I don't think they'd ever heard punk music.

People responded in an unusual way. I think they were shaken up and surprised. What was a strange Dutch group doing there, mixing up their noisy stuff and Ethiopian music? Even so, that's what we tried

to do. We learned a bit of music and a few songs from there and combined them with our own music. The concerts were big parties. It was probably something pretty strange for them, but it was a show. And they always gave us a positive response.

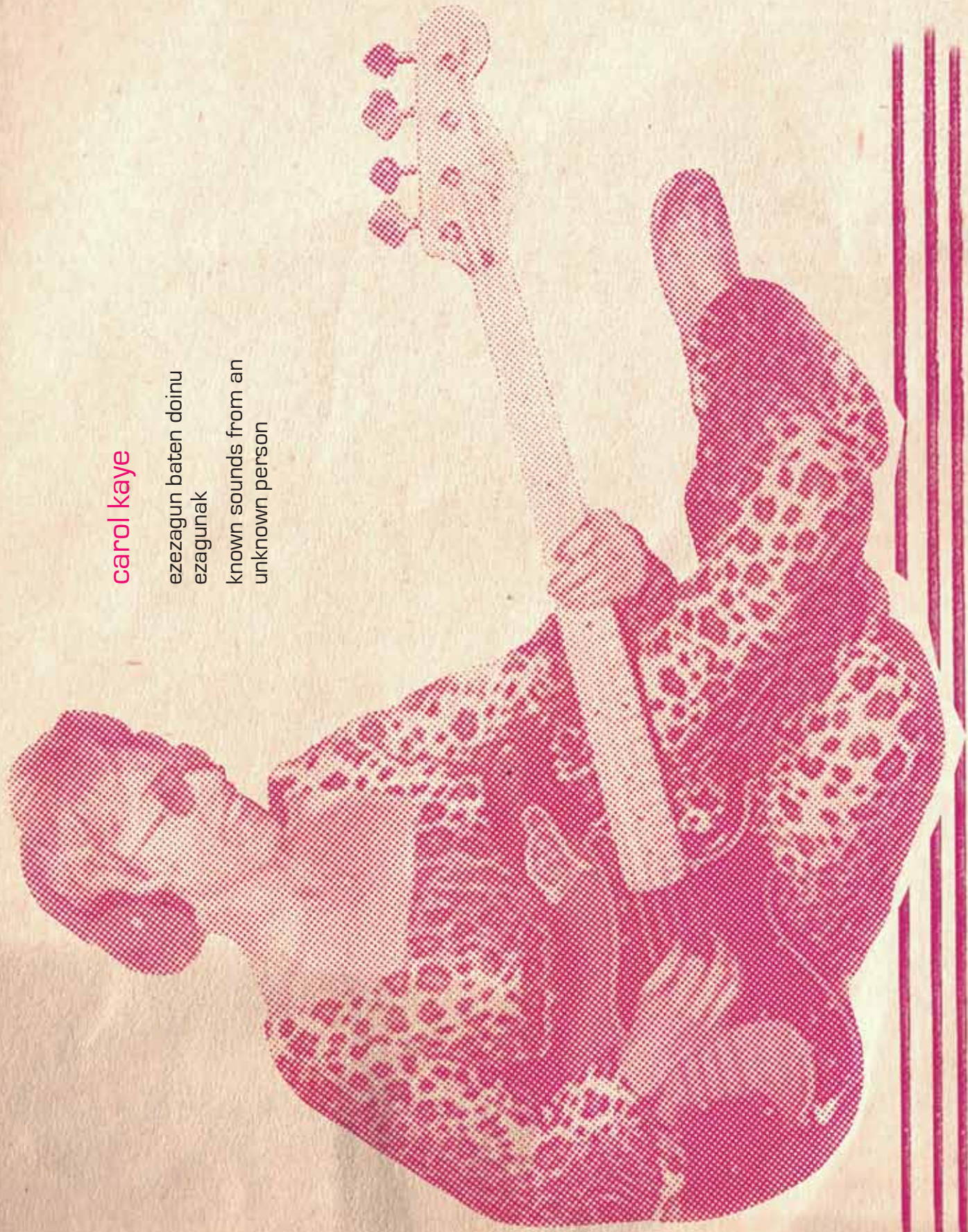
The Kingdom of the Cassette

Cassettes are the usual way to listen to music in Ethiopia. Music is for sale on cassettes. Copies of copies of copies. CDs are too expensive and cassettes are what people play in cars and taxis. So we made 10,000 copies of our music and gave them away while we were on tour, leaving them wherever we could. We gave loads to taxi drivers: they're the ones who get music heard and carry it around. They took our music everywhere. It was a great experience.

carol kaye

ezezagun baten doinu
ezagunak

known sounds from an
unknown person



Izar ugari eman du musikak historian zehar. Erdi Aroko musika konpositoreetatik hasi eta egundaino, hamaika izan dira historia liburuetan beren izena idatzita utzi duten musikariak. Izar konstelazio horren inguruan, ordea, izarrak baino are musikari hobeak izan diren musikari asko daude itzalean: estudio edo sesio musikariak. Beren burua artista eta "genio"tzat duten askok "mertzenario" ezizena ematen diete musikari hauei. Baina, aristokrazia kapitxoso nabarmena dagoen musikaren munduan, zerbait izatekotan, musikaren benetakoa langileak dira estudio musikariak. Omenaldia egin nahi diegu *the balde*; horretarako, estudio musikaren ortzian topa daitekeen izar ezezagun eta berezietakoa bat aukeratu dugu: Carol Kaye.

Carol Kaye 1935ean jaio zen, Everett hirian. Clyde eta Dot Smith izeneko bi musikarien alaba, txiro hezi zen Washington estatuko hainbat hiri eta herritan. 1949an, hamalau urte besterik ez zituenean, gitarra irakasle gisa hasi zen lanean. Dolarrik ez zegoen sobran Smitharren etxean. 50eko hamarkadan be bop jazz gitarra jole jardun zuen Los Angeles-eko klubetan. 1957an, Sam Cooke kantua Capitol Records-en grabatzen zebilela, baxu jolea ez zen azaldu, eta Fender baxua joko zuen norbaitekin bila hasi ziren; norbait gogoratu zen, orduan, klubetan aritzen zen ilehoriarekin.

60 eta 70eko hamarkadetan ilehori hura ez zen estudioetatik atera. Estudio musikari gutxiak du emakume honen kurrikuluma. 10.000 grabaketa baino gehiagotan hartu du parte, nagusiki baxua jotzen. Batzuetan, gitarra jole gisa ere aritu da. Zerrenda luzea da, eta ezin ditugu guztiak aipatu, baina hona hemen adibide batzuk: Brian Wilson eta Beach Boysen diskoetan jo zuen, Ritchie Valens-en *La bamba* grabaketan, Simon and Garfunkelen hainbat diskotan, Frank Sinatra, Nancy Sinatra, The Doors, Sonny & Cher, Joe Cocker, Barbra Streisand, Ray Charles, Frank Zappa, Ike & Tina Turner, The Righteous Brothers, The Monkees, Buffalo Springfield... Horien eta beste hainbat talde eta musikariren lanetan entzuten den baxua Carol Kayerenak da.

Ekoizle eta film musikagileen baxu jole kuttuna ere bihurtu zen. Beste batzuen artean, Lalo Shifrin, Phil Spector, Elmer Bernstein, John Williams, Alfred Newman eta Quincy Jonesen estudioko baxu jole izan zen. Azken horrek honela idatzi zuen bere biografian: "Emakumeek ez dute aukera gehiegi izan mundu honetan, baina, Carol Kaye baxu joleak Fendera hartzen duenean, edozer gauza egin dezake, eta gizonetako baxu joleak hauts bihurtu". Telebista saio ugariaren sintonien grabaketetan ere parte hartu zuen: *Cannon*, *The Streets of San Francisco*, *Mission Impossible*, *M*A*S*H*, *Kojak*, *Love Boat*, *Cosby Show*, *Hawaii Five-O*, *The Addams Family*, *The Brady Bunch*, *Bonanza*, *Wonder Woman*... Kayek milaka ordu sartu zituen grabaketa estudioetan. 80eko hamarkadaren hasieran erretiratu zen, artiritasak jota, eta gitarra eta baxu lezioak ematera itzuli zen, 14 urte eta poltsikoak hutsik zituenean egin zuen moduan. Egun, ia 80 urterekin, gitarra eta baxu klaseak ematen jarraitzen du. Ziurrenik, Carol Kaye izena ahaztuko dugu, baina betirako iraungo du berak jo eta grabatutako musikak.

Music has given us many stars throughout time. There are many examples of musicians who have written their name in the history pages of music, starting with the composers from the Middle Ages right through to today. Just beyond that shining constellation of stars, however, there are many much more talented musicians left in the shade. These are the studio or session musicians. Many music stars or self-proclaimed 'geniuses' call these musicians 'mercenaries'. Nevertheless, if there is one clear fact in the whimsical aristocracy that is the world of music today, the real music workers are the studio musicians. So, we at *the balde* would like to pay homage to them, and to do so, we have dug up one of the least known and most special stars of the music firmament: Carol Kaye.

Carol Kaye was born in the town of Everett in 1935. Daughter of musicians Clyde and Dot Smith, she was brought up in a poor family in different towns and villages in Washington State. In 1949, having just turned a tender 14, she began work as a guitar instructor. Money wasn't easily had in the Smith household. In the 50s, she was a bebop jazz guitarist in clubs on the L.A. scene. In 1957, Sam Smith was doing some recording for Capitol Records when his bass player didn't show up, so they started looking for someone who knew how to play Fender bass, and that was when one of them remembered the blonde who played in the clubs.

That blonde didn't leave the studios in the 60s and 70s, and there are few musicians with the kind of curriculum she has. She has played on more than 10,000 recordings, mostly on bass but also on guitar on occasion. It's a very long list; too long to mention everybody here, but the following will give you some kind of an idea: she's played on Brian Wilson and the Beach Boys' records, the recording of Ritchie Valens' *La bamba*, on quite a few Simon and Garfunkel albums, Frank Sinatra, Nancy Sinatra, The Doors, Sonny & Cher, Joe Cocker, Barbra Streisand, Ray Charles, Frank Zappa, Ike & Tina Turner, The Righteous Brothers, The Monkees, Buffalo Springfield... You can hear Carol Kaye's bass on these and many, many other recordings by other musicians.

She became film composer and producers' favourite bass player too. She was the studio bass player for, amongst others, Lalo Shifrin, Phil Spector, Elmer Bernstein, John Williams, Alfred Newman and Quincy Jones. Jones wrote the following in his autobiography: "Women don't get much of a chance in this world, but the Fender bass player Carol Kaye could do anything and leave the men in the dust." She also played on the soundtrack of many TV programmes: *Cannon*, *The Streets of San Francisco*, *Mission Impossible*, *M*A*S*H*, *Kojak*, *Love Boat*, *Cosby Show*, *Hawaii Five-O*, *The Addams Family*, *The Brady Bunch*, *Bonanza*, *Wonder Woman*... Kaye spent thousands of hours in the studio until she retired, stricken by arthritis, at the beginning of the 80s. She went back to giving classes, just like she had done when she didn't have two pennies to rub together at the age of 14. Now, almost 80, she's still doing bass and guitar classes. We'll probably forget her name but the music she played and recorded will always endure.



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bizi literatura



sirena kantuak
mermaid songs

hildakoen istorio biziak

Formolean gordetako tatuaje hauek, Warsawko morgeko langile baten bilduma pribatua dira. XX. mendearen lehen erdian bildutako "altxorrak". Inork erreklamatzeko ez zituen presondegietako eta kalean hildako pertsonen gorputzetan topatzen zituen tatuajeak ezkutuan ebatsi eta gorde egiten zituen. Arrazoi horregatik, ez dago ez izenik, ez data zehatzik. Langileak, bere testamentuan, bildumaren berri eman eta Warsawko institutu forenseari laga zizkion gorputz anonimotan idatzitako istorio hauek.

tales told by the dead

These tattoos, kept in formaldehyde, are part of a private collection owned by a morgue worker in Warsaw. The tattoo "treasures" were collected in the first half of the 20th Century. The collector would secretly slice the tattoos from the unclaimed dead bodies found in the surrounding streets or brought in from the nearby prison, and store them away. For this reason, there are no names or dates attached. The worker revealed his secret in his will, and he left these stories written in anonymous bodies to the Department of Forensic Medicine in Warsaw.

RICH. GULTO
"87"



goardiek konfiskatuko ez dizuten playboya
the playboy the guards didn't confiscate



farolillo gorria
last but not least



atera gaitzazu gaitzetik
save me from evil



marinelaren galbidea
sailor's temptation



ordu asko bakarrik
many hours alone



ariketak
exercises



karibeko subenirra
a souvenir from the caribbean



emakume gihartsuak berotuta
randy brawny woman

ego gutxiago less ego
 antalde gehiago more teamwork



the balde.net



ADDICTIVE
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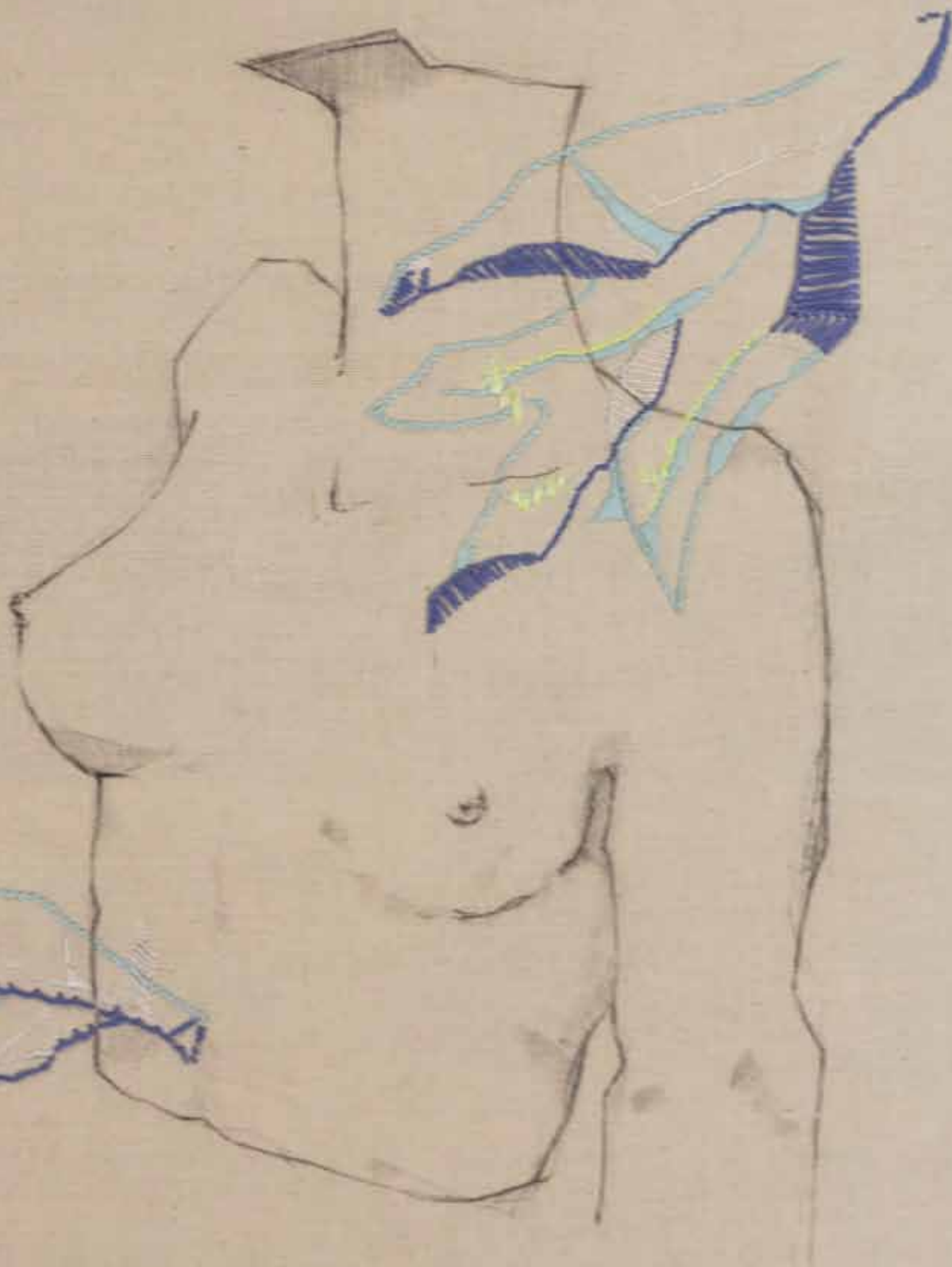
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bonjour trisstese

1984. urtean, eraikina amaitu eta egun gutxira, norbaitek *Bonjour Tristesse* idatzi zuen haren fatxadan. Ordutik geroztik, Berlingo Kreuzberg auzoko Schlesische kaleko 8. zenbakian dagoen eraikinak izen hori dauka, *Bonjour Tristesse*. Egundik, tristezia.

Ez dakigu grafitia idatzi zuenak Françoise Sagan idazlearen nobelak bultzatuta, hala hartan oinarrituta egin zen filmak bultzatuta egin zuen. Akaso, Alvaro Siza arkitekto portugaldarraren eraikinaren barru eta kanpoaldean bizi zen tristura salatu nahi zuen bizilagun batek egin zuen... Ez da sekula jakin.

Alvaro Siza 1980an jaso zuen eraikin bat egiteko enkargua. Gerrak suntsitutako eraikin batek utzitako eremuan etxebizitza sozialak egiteko eskaria jaso zuen, eta proiektuak 1987ko Nazioarteko Eraikuntza Erakusketarako amaitua behar zuen. Enkargua egin ziotenean, berrirakurketa urbano eta eraikuntza kritiko baten aldeko apustua egin zuen. Inguruko eraikinen ildo germanikoari jarraitzen dio, leihoei eta egiturari dagokionez, baina, azala egiteko orduan, gainazal leun eta ertz gabea eraiki zuen, etxe-aurre osoari eskultura kurbatu baten itxura emanez.

Arkitekturaren ekonomiaren eta praktikotasunaren aldarria egin zuen Siza. Ideologia ezkertiarreko arkitektoa izaki, etxebizitzako biztanle berriei beren etxeak ahalik eta azkarren egiteko asmoa izan zuen hasieratik, eta, emandako epea baino bi urte lehenago, amaitu zituzten lanak. Eta, amaitu bezain pronto, eraikinak egundik on esan zion tristezia. Hasieran, Alvaro Siza ez zitzaion batere gustatu grafitia, eta hura ezabatzeko eskatu zuen. Baina fatxada berriro margotzea ez zen batere merkea, eta, irtenbide bat bilatzen zuten bitartean, tristezia agurtzen zuen pintadarekin maiteminduz joan zen Siza. Ziurrenik, saudadearekin parekatzen zuelako. Grafitia ezabatzeko irtenbidea topatu zutenerako, etxe hartan habia egin zuen tristezia.

One day in 1984, shortly after the building was finished, somebody wrote *Bonjour Tristesse* on the façade. And that's the name the building at nº 8, Schlesische Street in the Kreuzberg district of Berlin has had ever since: *Bonjour Tristesse*. Good Morning, Sadness.

We don't know if the person who did the graffiti was inspired by Françoise Sagan's book or by the film based on it. Perhaps an inhabitant of Portuguese architect Alvaro Siza's building wanted to report the building's inner and outer sadness. Nobody's ever known.

Alvaro Siza was commissioned to build it in 1980. He got an order to construct a building on a piece of land which had been destroyed during the war, and it had to be finished in time for the 1987 International Construction Exhibition. When he got the order, he decided to go for a reinterpretation of urban spaces and a critical approach to construction. He followed the Germanic aesthetics of the buildings in the area in terms of windows and structure, but made the façade soft and edge-less, which made it look like a curved statue.

Siza proclaimed architectural economy and practicality. Being a left-wing architect, he said from the start that he wanted the new inhabitants to have their homes as quickly as possible, and work was finished two years before the given deadline. And, as soon as the building was finished, it said *good morning* to sadness. At first, Alvaro Siza didn't like the graffiti at all and asked for it to be removed. But repainting the façade wasn't going to be at all cheap and, while they were looking for a solution, Siza started to fall in love with the words. Probably because he associated them with *saudade*. By the time they had found a way to wipe the sadness graffiti away, it had nested in the building.



BONJOUR



TRISTESSE



camille zeruetan zarena

Aitzinako euskaldunek gizakia hartatik zetorrela sinesten zuten. Inguruan tximurik ez, eta gizakiarekin antzik handiena zuen animalia hartza zen, zalantzarik gabe (bi hankatan ibiltzeko gaitasuna du). Horren erakusle, oraindik Nafarroa eta Zuberoako festetan hartzak duen protagonismoa. Arizkun, Ituren eta Zubietako inauterietan hartzak duen garrantziaz gain, azken urteotan, izan da gurean arrastoa utzi duen hartza: Camille.

Camille piriniotako azken hartza izan zen. 2010ean hil zela uste dute haren jarraipena egin zuten biologo eta guardek. Egun, Esloveniatik ekarritako hartzak daude Pirinioetako paraje isolatuetan, baina horrek ez luke aitzakia izan behar. Maskotentzako hotelak eraikitzen dituen gizartea izanik, ez gara gai izan berreskurazina den altxor bat babesteko.

1997an ikusi zuten Camille Nafarroan lehen aldiz, Urzainkiko Urralegi sakanera hurbildu zenean hango hariztitan ezkurak jatera. Bere lehen "ardizidioa" Uztarrozen egin zuen. Hilabete batzuk beranduago. Ardiei eginko lehen erasoak bortitzak eta odoltsuak izan ziren. Biologo batzuen ustez, bakarrik egotearen estresak sortua izan zitekeen hartzak erakutsi zuen amorru hura. Camille Aspe aranekoa zen, eta han zebilen bere arreba Clauderekin, ehiztari sasikume batzuek hura hil zuten arte 1994an.

our camille who art in heaven

Primitive Basques believed that humankind came from bears. There were no monkeys in this part of the world and the animal that undoubtedly bore most semblance to humans was the bear (it could walk on two legs). Proof of this is that there are still festive rituals in Nafarroa and Zuberoa that are centred on the figure of the bear. In addition to the importance of the bear in carnival celebrations in the villages of Arizkun, Ituren and Zubieta, in recent years another bear has also been among us: Camille.

Camille was the last Pyrenean bear. Forest rangers and biologists who observed the bear's movements over the years believe he died in 2010. Nowadays, bears brought in from Slovenia populate the more isolated regions of the Pyrenees but that should be no excuse for what happened to Camille. In this age of technological advances, where we can build hotels for pets, we have been unable to protect this irreplaceable treasure.

Camille was spotted in Navarre for the first time in 1997. He was seen eating acorns in the oak woods of the Urralegi gorge near the village of Urzainki. His first "sheep-icide" took place in Uztarrotz a few months later. His first attacks on sheep herds were particularly violent and bloody. According to several biologists, the stress caused by living alone could have been behind the rage shown in these ferocious attacks. Camille was from the Aspe Valley, which he shared with his brother Claude. That was until some despicable

Camille ezagun egin zen, eta garaiko Nafarroako gobernuko ingurugiro arduradunak, Yolanda Barcina andereak, aurre egin behar izan ziren, bai saien erasoek eta bai, Camilleren erasoek ere. Haren gestioaren adibiderik onena Orozen zintetan topa dezakegu. Ordainezinak. Ordaindu zirenak, ordea, kalte-ordainak izan ziren. Milioi bat eurotik gora jaso zuten abeltzainek erasoan aitzakian. Abeltzain batzuentzat oso errentagarriak izan ziren Camilleren joan-etorriak. Kalte-ordainek iraun zuten bitartean, bakea egon zen, baina, kalte ordainik ezean, hartzak ez zuen baliorik. Basurde ehizaren aitzakian, ehiztari frantses (sasikume) batzuek Canelle akabatu zuten Urdoxen 2004an. Azken hartz emearen konpainiarik gabe geratu zen Camille, bakarrik eta estresak eta depresioak jota. 2010an desagertu egin zen Camille, gaixorik eta bakarrik.

Camille Extreme izeneko kirol froga, 104 kilometroko Camille Bidea, Kamiltxo pampina... Halakoak sortu bai, baina ez zuten hartza bera babesteko fundamenturik izan horretaz aduratu behar zutenek. Pirinioetako azken hartza akabatu zutenei ez zaie deus gertatu, eta egun apenas akordatzten gara Camillerekin. Edozein egunetan, Pirinioetako hartza arrazaren azken gene eskasak gordetzen dituen Canelito hartza ere tirokatuta azalduko da mendi bazter batean. Afrikan aspaldi ikasi zuten bizirik dagoen lehoi batek hilik dagoenak baina aberastasun gehiago sortzen duela. Gu, oraindik, hori ulertzeko prozesuan gabiltza.

hunters killed Claude in 1994.

Camille became well-known and Yolanda Barcina, then head of the Department of the Environment in the local Navarren Government, had to deal with attacks on livestock by both vultures and Camille. Examples of her management are best seen in Oroz's cartoons lampooning her in one of the local papers. Priceless indeed. Those who were able to name their price, however, were the livestock farmers who were paid out over a million euro in compensation for the attacks on their flocks. Camille's forays proved very profitable for some local farmers. While the compensation lasted there was peace, but as soon as they dried up, the bear was worth nothing. Using a boar hunt as an excuse, a French hunter shot Canelle in Urdox 2004. Camille was left without the company of the last she-bear and, alone, stressed, sick and depressed, he disappeared in 2010.

People were able to come up with the sports competition Camille Extreme, the 104 kilometre trekking route called, the Kamiltxo teddy bear...but those who were supposed to protect the bear failed miserably. Nothing happened to those who killed the last Pyrenean bear, and nowadays we barely remember Camille at all. Any day now, Canelito, the last-remaining bear with Pyrenean bear gene traces, with turn up shot to death on a mountainside somewhere. The Africans realized a long time ago that a live lion is worth more to them than a dead one. We are still learning that here.





espezie inbaditzaileak

Sukaldari eta argazkilari hauen proiektuari esker, modu berri eta goxo bat topatu dugu animalia espezie inbaditzaileak borrokatzeko.



Kattagorri grisa
kattagorri krostinia, masusta zuria, auntz gazta, urra eta getozka



Grey squirrel
squirrel crostini, white mulberry, goat cheese, hazelnut & purslane



Lehoi arraina
lehoi arrain zebitxea, mihilu basatia eta tipula gorriarekin



Lur zizarea
limoi esentzia tarta txokolate eta lur zizare kriskagarriekin



Earthworm
lemon curd tart in chocolate & earthworm crust, crispy earthworm topping



Marmoka
marmoka kakahuete gurinaz, wakame alga eta gatzaturiko pepino entsaladaz.

invasive species

Thanks to the project of these chef and photographers we found a new and tasteful way to fight about the invasive species.



Lionfish
lionfish ceviche, wild fennel & red onion



Igaraba
igaraba saltxitxak, tigre ganba, arroz beltza eta piperrak.



Otter
otter sausage gumbo, tiger shrimp, bell pepper & black rice



Jellyfish
peanut butter jellyfish, wakame & salted cucumber salad



Kanadako antzara
kanadako antzara hanka konfitatua, udazken masusta eta patata gozo txikitua.



Canadian goose
goose leg confit, autumnberry sauce, sweet potato mash

argazkiak / pictures: christopher testani
janaria eta errezetak / food styling & recipies: michelle gaton



kabi zutoinak nest poles

Kalahari desertuko hegoaldean, naturak ez dio paisaiari aukera gehiegi eskaintzen. Horregatik, errepide ertzetan, garai batean hitzak desertuan zehar garraiatzen laguntzeko jarri zituzten telefono zutoinak, egun, arbola bihurtu dira. Hilik zeuden egur posteak bizitzara itzuli dira. Txonta familiako txori ehuleek telefono posteak okupatu eta beren kabi liluragarriak eraiki dituzte.

Nature hasn't really been generous to the south of the Kalahari Desert in terms of variety of landscape and vegetation.

That's why the telegraph poles that in their day helped carry words across the desert have now become trees. These wooden poles, once dead, have been brought back to life. Weaver birds, of the Finch family, have become pole-squatters, and built some incredible nests in the process.

argazkiak / photos by: dillon marsh



• Filmin hartan, zuzenrik hain gabe
 militarren basakeria, esklabotza,
 kabatu zuen Afrika Addiok.

• porretarako telebista artxiboetatik
 • akeria exotikoaz aspertzten hasi
 • erikusia zuen edozein aldaera,
 • zen existitzen. *Mondo* filmak
 • n ziren pelikula merke eta
 • ube zerrenden modukoak
 • gizartean zaila da oso.
 • ena ikusteko, egun
 • asterik ez dago.
 • ago jakiterik
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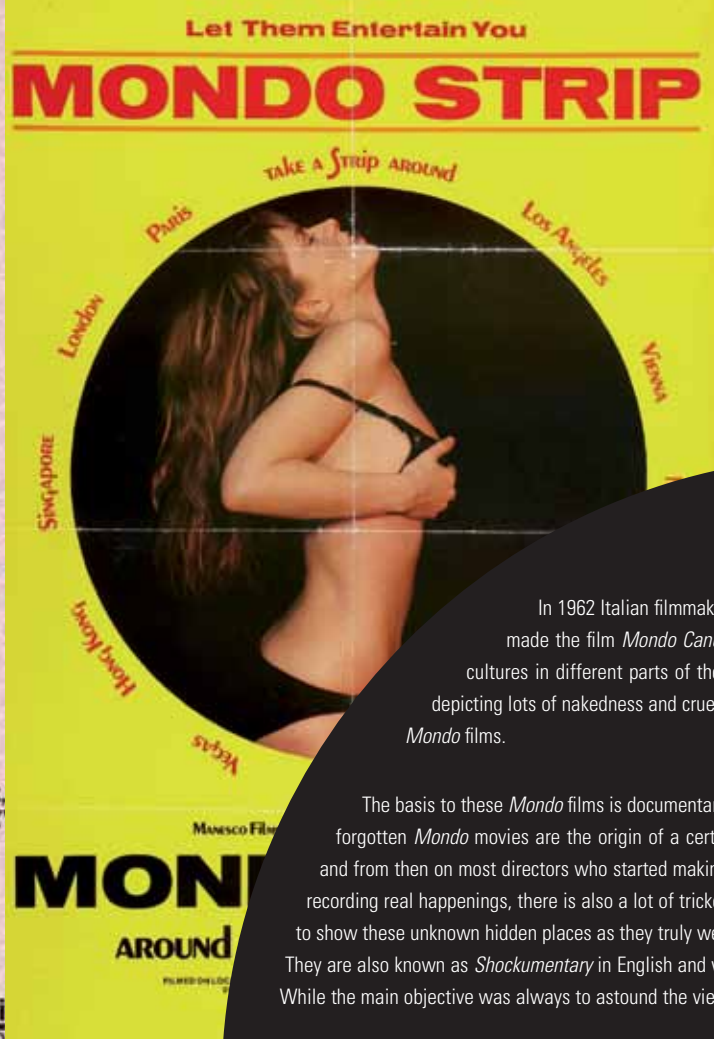
Directed by GUALTIERO JACOPETTI & FRANCO PROSPERI • Produced by MARIO MAFFEI &
 • Photography by BENITO FRATTARI • Music composed by NINO OLIVIERO • Conducted by
 COLAI • Edited by MARIO MORRA • Commentary written by GUALTIERO JACOPETTI.

Mondo pelikularen bat ikusi nahi duenak badu non aukeratu: *Mondo Cane* seriea (ez dago jakiterik zenbatgarren zenbakian doazen dagoeneko), *Africa Addio*, *Mondo di Notte*, *Mondo Trasho*, *Mondo Topless*, *Afrika secreta*, *Mondo Hollywood*, *Savana Violenta*, *Droga Sterco di Dio*, *Mondo Mudo*, *Malamondo*, *Mondo Balordo*, *Mondo Brutale*, *Mondo Bizarro*, *Shocking Asian*, *Mondo Porno*, *Mondo Delirium*, ...

Mondo Delirium, ...

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mondo films

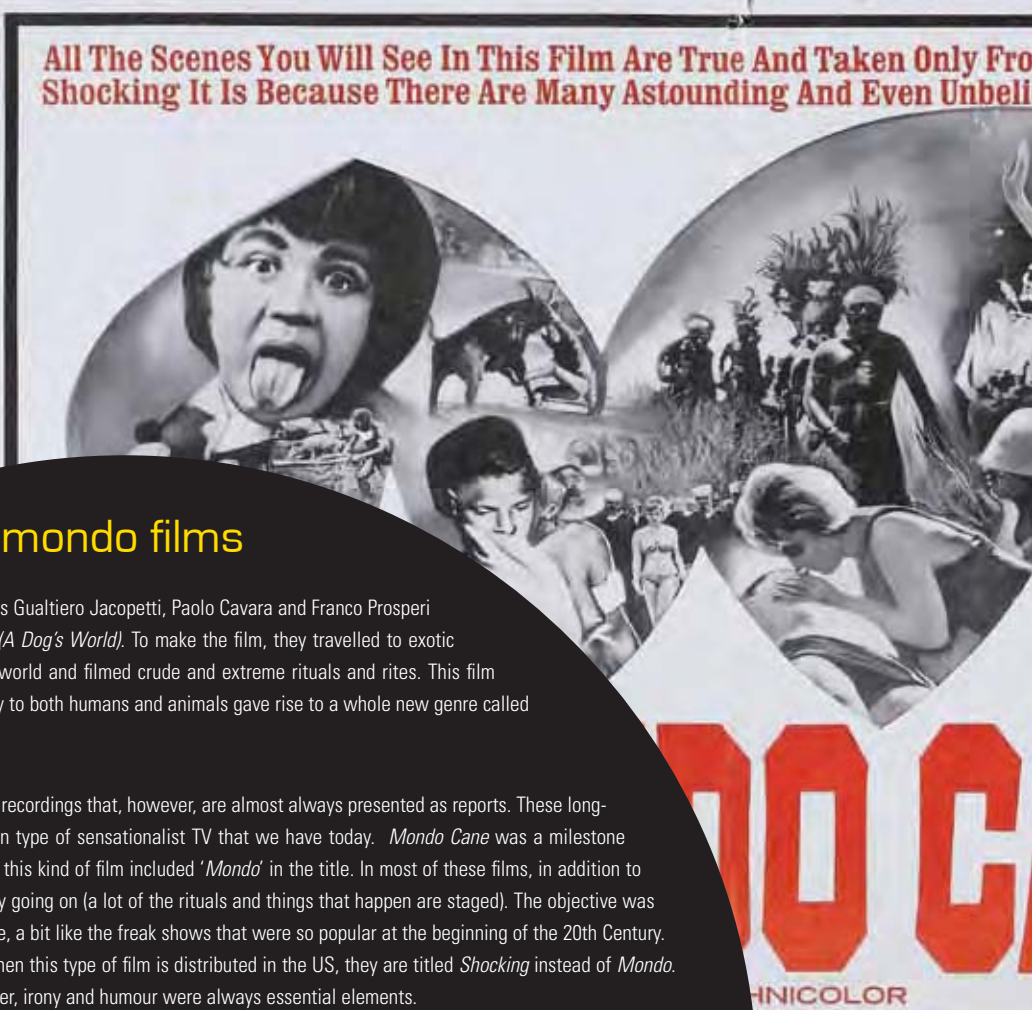
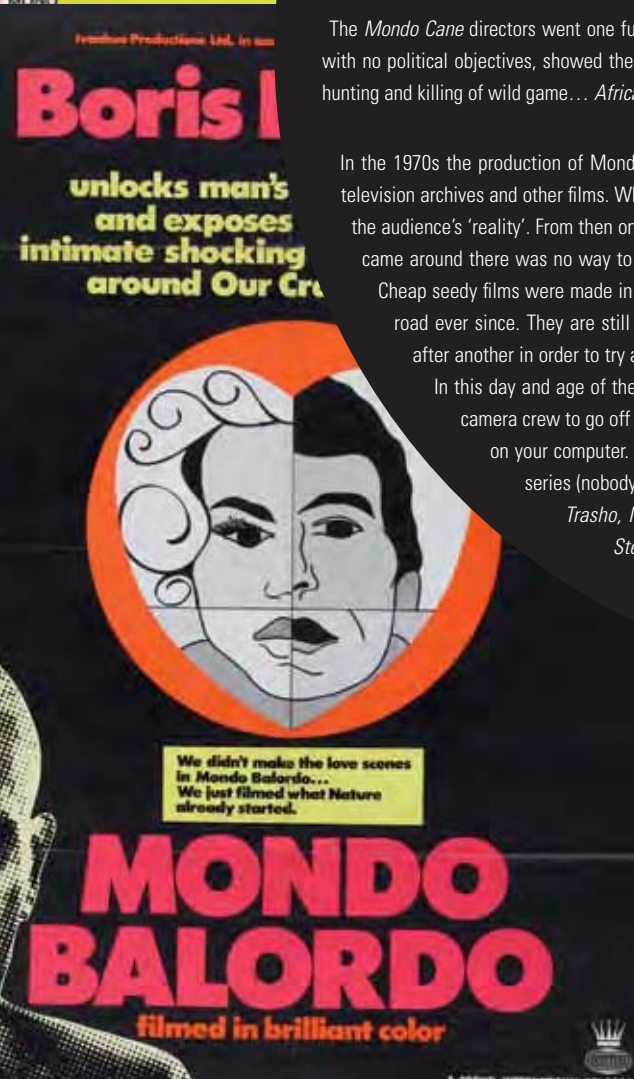
In 1962 Italian filmmakers Gualtiero Jacopetti, Paolo Cavara and Franco Proserpi made the film *Mondo Cane* (A Dog's World). To make the film, they travelled to exotic cultures in different parts of the world and filmed crude and extreme rituals and rites. This film depicting lots of nakedness and cruelty to both humans and animals gave rise to a whole new genre called *Mondo* films.

The basis to these *Mondo* films is documentary recordings that, however, are almost always presented as reports. These long-forgotten *Mondo* movies are the origin of a certain type of sensationalist TV that we have today. *Mondo Cane* was a milestone and from then on most directors who started making this kind of film included 'Mondo' in the title. In most of these films, in addition to recording real happenings, there is also a lot of trickery going on (a lot of the rituals and things that happen are staged). The objective was to show these unknown hidden places as they truly were, a bit like the freak shows that were so popular at the beginning of the 20th Century. They are also known as *Shockumentary* in English and when this type of film is distributed in the US, they are titled *Shocking* instead of *Mondo*. While the main objective was always to astound the viewer, irony and humour were always essential elements.

The *Mondo Cane* directors went one further in 1966. That was the year they filmed *Africa Addio*. The film, most likely unintentionally and certainly with no political objectives, showed the consequences of the decolonization of Africa. Ethnic murder, military regime savagery, slavery, the massive hunting and killing of wild game... *Africa Addio* soon put paid to the innocence of these naïve young directors who only wanted to shock and astound.

In the 1970s the production of *Mondo* films turned into a race to be the most shocking and sensationalist. They began to use material from television archives and other films. When the spectators began to tire of the exotic crudeness, the filmmakers turned to topics more in tune with the audience's 'reality'. From then on it was accidents, operations, anything to do with sex, executions, drugs, suicides... by the time the 80s came around there was no way to categorise the scripts and films being made. The *Mondo* films were basically a collection of brutality. Cheap seedy films were made in little or no time and produced directly for video rental clubs. *Mondo* films have continued down that road ever since. They are still being made but nowadays they are very similar in structure to youtube playlists. Just one scene after another in order to try and shock the viewer. And that, in the type of society we now live in, is far from easy to achieve.

In this day and age of the internet, *Mondo* films don't really make any sense. Where once you needed an adventurous camera crew to go off and film something astonishing, nowadays it's just not necessary. All you have to do is turn on your computer. Anybody who wants to see a *Mondo* film has plenty to choose from: the *Mondo Cane* series (nobody knows how many of these films there are), *Africa Addio*, *Mondo di Notte*, *Mondo Trasho*, *Mondo Topless*, *Afrika sekreta*, *Mondo Hollywood*, *Savana Violenta*, *Droga Sterco di Dio*, *Mondo Mudo*, *Malamondo*, *Mondo Balordo*, *Mondo Brutale*, *Mondo Bizarro*, *Shocking Asian*, *Mondo Porno*, *Mondo Delirium*, ...





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iltze etxeak
nail houses





By 2013, 70% of the population of China will live in cities. That's quite a challenge. City growth is going to be one of the problems to face up to over the coming years: the urgent need for town planning and building new housing. Cities will need new plots of land as they expand. Normally large companies and governments don't have any difficulty buying those plots from their owners or, simple, taking them away from them. But there are points of resistance: people who don't accept deals or indemnity in exchange for their land or houses. Those points of resistance are called *Dingzi hu*. Nail houses. Nail houses became famous in 2007 when the couple Wu Ping and Yang Wu, inhabitants of Chongqing city (a megalopolis with 29 million inhabitants in south-west China) fought to save their house for three years. When they knocked their house down to build a shopping centre, Ping and Wu spent three years in the 18-metre deep hole where the house had been until they got the deal they wanted.

Nail houses owe their name to the dangerous nails which stick out in the buildings. Not all nail house owners have reached the peaceful conclusion which Ping and Wu did. The Chinese government (like governments all over the world) has used all sorts of weapons against those energetic inhabitants. But there are still cases of nail houses' resistance and dignity.





2023. urtean, Txinako populazioaren % 70 hirietan biziko da. Ez da erronka txikia. Datozen urteetan aurre egin beharreko arazoen artean, hirien hazkunderena dago; urbanismoa eta etxebizitza berriak egiteko premia larria. Hiriek, lursail berriak behar izaten dituzte beren zabalkunderako. Normalki, konpainia handiek eta gobernuek ez dute arazo handirik izaten lursail berri horiek beren jabeai erosteko edo modu batera edo bestera kentzeko. Badira, ordea, erresistentzia guneak: beren lur edo etxebizitzengandik indemnizazioak eta tratuak onartzen ez dituzten gizasemeak.

Erresistentzia oasi horiei *Dingzi hù* izena ematen zaie. Iltze etxeak. Iltze etxeak 2007an egin ziren ezagun, Chongqing hirian (Txinako hego mendebaldean dagoen 29 milioi biztanleko megalopolia), Wu Ping eta Yang Wu bikoteak hiru urtez borrokatu zuenean bere etxebizitza salbatzearren. Beren etxea bota zutenean merkatu gune bat egiteko, Ping eta Wuk hiru urtez eutsi zioten etxeak utzitako zuloan, 18 metroko sakoneran; harik eta komeni zitzairen akordio batera iritsi ziren arte.

Eraikuntzetan agerian geratzen diren iltze arriskutsu horiei zor diete beren izena iltze etxeei. Iltze etxe guztien jabeek ez dute Ping eta Wuk izan zuten amaiera baketsua izan. Txinako gobernuak (munduko beste gobernu guztiak bezalaxe) mota guztietako armak erabili baititu bizilagun kementsuen aurka egiteko. Bizirik darrai, hala ere, iltze etxeen erresistentziaren eta duintasunaren adibideak.



the baldians trading cards

49

Jeanne Baret



Jeanne Baret 1740an jaio zen Frantziako La Comelle herrian. Beste hainbat gauzen artean, munduari bira eman zion lehendabiziko emakumea izan zen.

Jeanne Baret was born in the French village of La Comelle in 1740. Along with many other achievements, she was the first woman to circle the globe.

1766an, gizonez mozorrotuta, Louis Antoine Bougainvilleren espedizioan abiatu zen, Philibert Commerson botanikoaren laguntzaile gisa.

In 1766, disguised as a man, she set off on Louis Antoine Bougainville's expedition as the botanist Philibert Commerson's assistant.

Bi urte beranduago, emakumea zela deskubritu zuten, eta Maurizio irlan utzi zuten Commersonekin batera.

Two years later, they discovered that she was a woman and they left both her and Commerson on the island of Mauritius.

Commerson hil egin zen 1773an, eta han geratu zen Jeanne, bakarrik. Port Louisen kabaret bat ireki zuen. Bertan ezagutu zuen ofizial frantses batekin ezkondu zen.

Commerson died in 1773, and Jeanne was left there on her own. She opened a cabaret bar in Port Luis. She met a French official there and married him.

Bikotea Frantziara itzuli zenean bihurtu zen Baret munduari bira eman zion lehendabiziko emakumea

The couple returned to France and that was how Baret became the first woman to circle the globe.

Munduan zehar bidaiatzen jarraitu zuen, eta 6.000 landare espezie bildu zuen. Commersonekin eginiko bildumarekin batera, Baretak 10.000 espezieetik gora sailkatu zituen; horietatik 3.000 berriak.

She carried on travelling all over the world and collected over 6,000 species of plant. Baret catalogued more than 10,000 species, 3,000 of which were new at the time.

Baina historia idazten dutenek ahazturara kondenatu zuten, 2010ean Glynis Ridley idazleak *The discovering of Jeanne Baret* idatzi zuen arte.

Unfortunately, those charged with recording history condemned her to oblivion, and it remained so until Glynis Ridley wrote the book *The discovering of Jeanne Baret* in 2010.

Commersonek haren izena jarri zion landare bati, *Baretia bonnafidia*, baina garaiko akademikoek *Turraea heterophylla* izenagatik aldatu egin zuten. Eric Tepe biologoak, omenaldi gisa, berriki deskubritutako espezie bati *Solanum baretiae* jarri dio.

Commerson named a plant after her, *Baretia bonnafidia*, but academics at that time changed it to *Turraea heterophylla*. The biologist Eric Tepe, in homage, has named a recently discovered species, *Solanum baretiae*, after her.



Kultura osasuntsua denean, birus baten modukoa da. Ez du mugarik eta bere eragina izurrite baten moduan zabaltzen du. 80 eta 90. hamarkadetan, Euskal Herrian, epidemia horrek musika eta komikietan topatu zuen plaga zabaltzeko modurik eraginkorrena. Atzerriko punk eztanda eta mugimendu alternatiboek gurean isla nabarmena izan zuten. Garaiko musika, komiki eta fanzine eztanda ikustea besterik ez dago. Abenduaren 17tik urtarrilaren amaiera arte, Donostiako KM kultur gunean guzti honen inguruko, erakusketa, tailer eta hitzaldiak antolatu dira hain zuzen ere **Rockomikiak** proiektuaren barne.

When culture is healthy, it's like a virus. It spreads its impact like an epidemic. During the 80 and 90s in the Basque Country, that epidemic found it's most effective way to expand in music and comics. Foreign punk explosion and alternative movement was powerfully reflected in our country. We just have to analyze the explosion of music, comics and fanzines that happened those yevars. And this is what the **Rockmomikiak** project is going to show with exhibitions, workshops and lectures from the 17th of December until the end of January, at the KM Culture Centre in Donostia.



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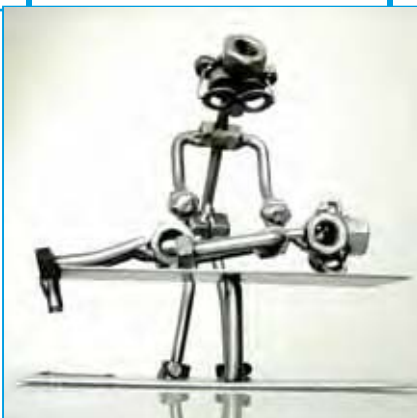
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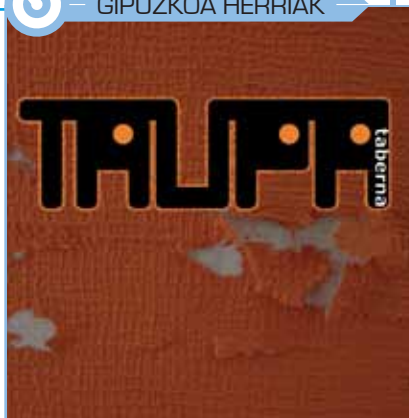
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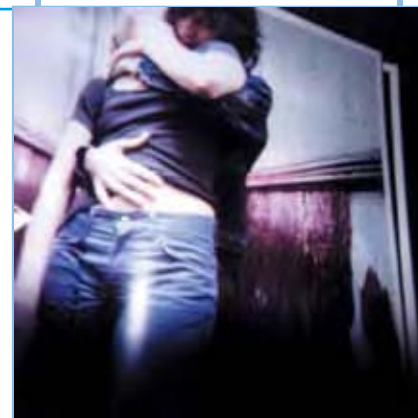
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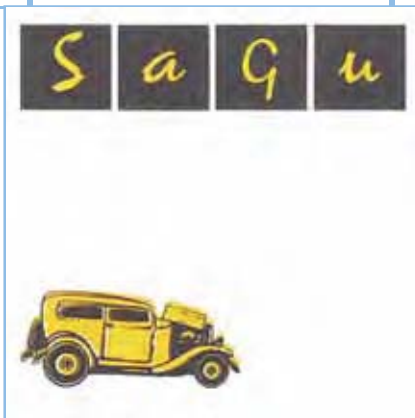
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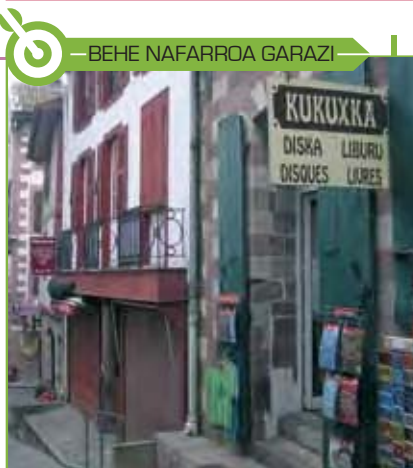
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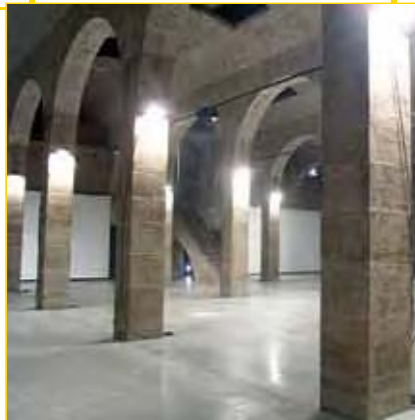
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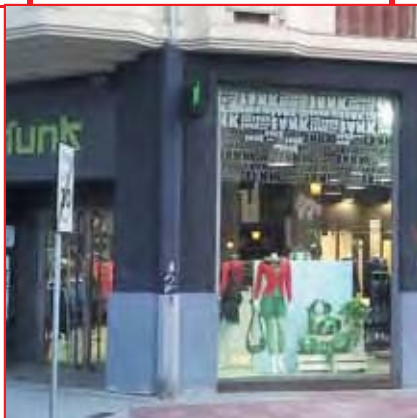
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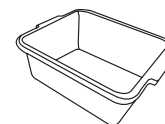
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