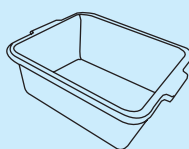


zure zatiak
pieces of you



the balde



0€

apirila | maiatza
april | may

81

81



the balde

antsoain 1

31014 iruñea

t. +34 948 12 19 76

f. +34 948 14 82 78

donostia ibilbidea. 11 behe

20115 astigarraga

t. +34 943 44 44 22

f. +34 943 33 60 66

www.thebalde.net

info@thebalde.net

publi@thebalde.net

m. +34 686 485 980

harpidetzak / suscriptions: haizea bakedano perez

argitaratzailea / publisher: eragin.com - azpikari sl

editore / editor: iñigo martinez

zuzendaria / director: koldo almandoz

zuzendari komertziala & publizitatea / comercial director & publicity:

iñigo martinez

publi@thebalde.net

+34 686 485 980

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

itzulpenak / translations: smiley, 11itzulpen.

ale honetako kolaboratzaileak / collaborators this issue: arkaitz villar, iñigo salaberria, nerea lurgain, david zapirain, aritz branton, uxeta labrit, agurtzane ortiz, maitane gartziandia

ale honetako argazkilariak / photographers this issue: dougie wallace, iñigo salaberria, uxeta labrit, the balde crew

azaleko irudia / cover image: aran santa


aurkibidea / sumary: ekato

harpidetza orria / subscription page: jorge lucero

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

HEZKUNTZA, HIZKUNTZA POLITIKA
ETA KULTURA SAILA
Hizkuntza Politikarako Sailburuordetza



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

Imaginative, provocative and interesting works? send them to:

info@thebalde.net



EAT MY
HEART

o
o
o

pop up altzariak

Liddy Scheffknecht artistak altzariak erabiltzen ditu bere lanen ardatz gisa. Bere azken sorkuntza bitxia iruditu zaigu. Hain modan dagoen pop-up kontzeptuari jarraiki, altzariak soilik ez, espazio eta altzariak betetzen duten gune osoa sortu du.

pop up furniture

Artist Liddy Scheffknecht uses furniture as the basis for her work. Her last piece of work has caught our attention. Making use of the pop-up idea, which is so fashionable at the moment, she has created not just furniture but also a complete area made of space and furniture.



itsasoa margotuak

Zelanda Berriko Zaria Forman artistak, itsasoa margotzen du. Berdin dio ozeano Indikoko uhertz epelak diren edo Israelgo itsaso hila den. Zaria Formanek, mugimendu etengabearen espazioa den itsasoa finkatu egiten du bere lanetan. Ozeano antartikoko koadroek aho bete hotz utzi gaituzte.

painted seas

New Zealand artist Zaria Forman paints the sea. The murky Indian Ocean or the Dead Sea, it makes no difference. Zaria Forman fixes the sea – that space of endless movement. The pictures of the Antarctic Ocean will astonish you as it did us.

zariaforman.com



(DIS)APPEAR

13. giza eskubideen jaialdia

Apirilaren 17tik 24ra, Donostiako giza eskubideen zinemaldiaren edizio berri bat ospatuko da. Kartelak aurten historiari eta memoriari egiten dio men. Joko bikoitza eskaintzen du irudiak. Historia eta memoria, lur azpitik ateratzen ikusten ditugulako batzuetan, baina lur azpian ezkatatzeko ahalegin handiak besteetan.

13. human rights cinema festival

This year's Donostia Human Rights Film Festival will be held from April 17th to 24th. The posters for it refer to history and memory. The image gives a double message. Sometimes we see history and memory emerging from under the earth; other times, huge efforts are made to bury them there.

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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**


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

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



eragin.com

diseinua, internet
eta argitarapenak



mikroskopiotik brodatura

Alicia Watkins-ek brodatu bitxiak egiten ditu. Loreak, paisaiak edo irudi ohikoagoak brodatu beharrean, mikroskopia batekin ikusten diren birus, mikrobio eta gaixotasunak brodatzeari ekin dio. Eta guri izugarri gustatu zaigu ideia. Datozen gabonetan gaisotasun piloa oparitzeko asmoa dugu... brodaturik, lasai.

from the microscope to embroidery

Alicia Watkins does special embroidery. Instead of embroidering usual flowers, scenery and pictures, she embroiders the viruses, microbes and illnesses she sees through a microscope. And we love the idea. We want to give you a lot of illnesses next Christmas; but don't worry, they'll all be embroidery.



intzentsu puntuak

Intzentxu makiltxoak erabiliaz eta banaka banaka arroz paperean erredura puntuak eginaz, Jihyun Park artista korearrak paisaia iradokitzaileak sortzen ditu. Bere lanek sortzen dituzten argi eta itzal jokoak ederrak iruditu zaizkigu. Nonbait zigarroak zerbait erretzen duzuenean, Jihyun Park-en lanaz hitz egiteko aitzaki polita eman dizuegu. Ez da ezer.

incense points

Using incense sticks and making holes in rice paper one by one, Korean artist Jihyun Park creates evocative scenery. The light and shadow plays created in the work are beautiful. Whenever you burn something with a cigarette, you'll have the chance to talk about Jihyun Park's work. Don't mention it.

MIKROTASUNA

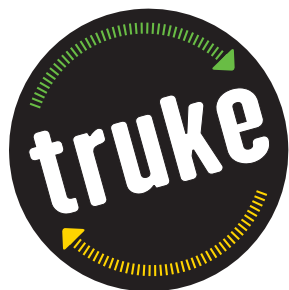
erle argizari mapak

Ez da thebalden erleek eginiko artea erakusten dugun lehen aldia. Bai ordea, kartografia lanetan ikusten dituguna. Ren Ri artista txinatarrak, hamarkada bat darama erleak hazten. Lan honetarako, erregina toki zehatzetan jarri eta erle langileak haren inguruan lan egin dezaten bultzatzen ditu. Behin eta berriro. Botere ekonomikoek gurekin, gizakiokin, egiten duten gauza bera...

bees' wax maps

This isn't the first time we've shown bees' art in thebalde. But it is the first time we've shown it on maps. Chinese artist Ren Ri has spent a decade keeping bees. To do so, he puts the queen in a particular place and encourages the worker bees to work around her. Time and again. Economic power does the same thing to us, to humans...





LEHEN AUKERA, BIGARREN ESKUA



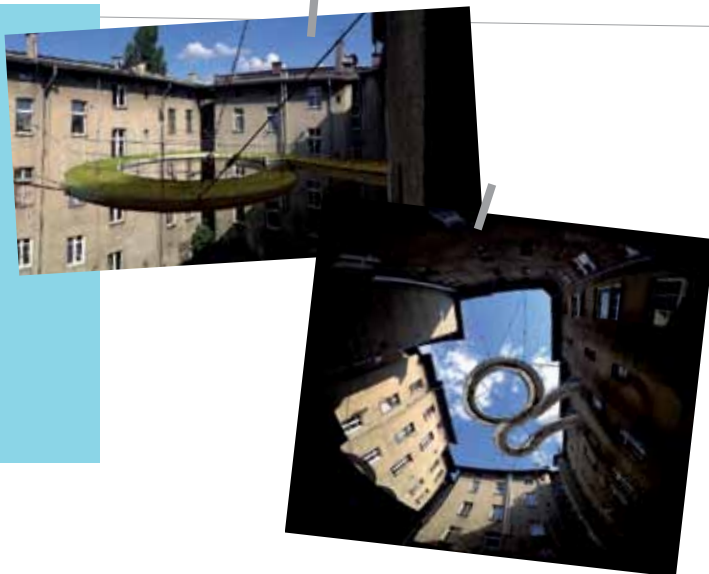
TRUKE.EU
BIGARREN ESKU ETA
TRUKERAKO SARE SOZIALA

airean paseatzen

Poloniako Zalewski arkitektura taldeak, Gliwice hirian, beren bulegoa duten eraikinean paseatzeko ibilbide berezi hau eraiki dute. Bulegoko balkoitik zuzenean atera eta bueltatxo bat eman nahi zutela pentsatu eta ideia hura errealitate bihurtu dute. Ezer ez zegoen tokian Oz-ko ibilbidearen parekoa den bide liluragarria eraiki dute.

walking around in the air

The Polish Zalewski architecture group, based in Gliwice, have constructed this special walk to walk around the building their office is in. Go straight out to the balcony from the office and, if you want to go for a walk, they've come up with this idea to make it come true. They've made this wonderful path – something like the road to Oz – where there was nothing before.



AIR WALKERS

pabellon 6

Bilboko Pabellon 6 arte eszeniko taldeak, inurri lana eginaz, proposamen eta jarduera interesgarri ugari antolatu ditu azken urteotan. Gozatu ahal izan dugun azkenekoa, antzerki labor jardunaldia. Pabellon 6-en filosofia espazioa, egitasmoak edo eta programazioa ezagutzeko klikatu ondorengo webgunean.

Pabellon6.org

pabellon 6

Bilbao's Pabellon 6 artistic group, working away like ants, has offered many interesting events over recent years. The latest one, for our delectation, was the short theatre event. To find out about Pabellon 6's philosophic space, projects and programmes, visit this website.



paisaiaren murmurioa

Artista ezberdinek, arte disziplina ezberdinak erabiliaz, paisaiaren aurrean duten begirada anitza erakusten digu Koldo Mitxelena kulturunean paratu duten proposamenak. *Locus amoenus*, kontzeptuak, zeinak natura idiliko eta paradisiakoa aditzera ematen digun present dago erakusketan, baina *Locus horrendus*-ak, naturaren iluntasun eta misterioak ere, badu islarik .

The murmur of scenery

Various artists, using different artistic disciplines, show us their views of scenery at Koldo Mitxelena arts centre. *Locus amoenus* offers us ideas in which there is idyllic nature and paradise; but *Locus horrendus* also show us nature's darkness and mysteries.

<http://kmk.gipuzkoakultura.eus>

usopop 6

Maiatzaren 30an eta Sara-Lizarrietan ospatuko da aurtengo Usopop jaialdia. Programa ederra lotzea lortu dute aurten ere. King Creosote, Wall of Death, Belako, H-Burns, Petti eta DJ set-ak. Gainera Etorbizuna egitasmoko partaideek sortutako "Leihotik" koreografiak gozatzeko aukera izango du bertaratzen denak. Egun aparta pasatzeko aukera aparta!

usopop.com

usopop 6

This year's Usopop Festival will be held at Sara-Lizarrieta on May 30th. This year it has another great programme. King Creosote, Wall of Death, Belako, H-Burns, Petti and DJ sets. People who go there will also be able to enjoy the Etorbizuna project members' "Leihotik" choreography. The chance to have a great day out!



ASPERTZEKO BETARIK EZ

le cinema inventé

Duela 120 zinema asmatu zuten Lumiere anaiei ohorez erakusketa jarri dute Parisko Grand Palais-en. Esposizioa ez da objektu edo pelikulen erakusketa soila. Lumiere anaiek 1500 goratik pelikulatxo egin zuten (horietako gehienak betirako galdu dira) eta zinema teknikak eta tresnak garatu zituzten. Beren eraginak eguneraino dirau. Horren lekuko erakusketan ikusgai dauden zinema garaikideen hainbat film.

grandpalais.fr

le cinema inventé

There's an exhibition about the Brothers Lumière, who invented cinema 120 years ago, at the Grand Palais in Paris. The exhibition shows more than just objects and films. The Lumière brothers made more than 1,500 short films (most of which have been lost for ever) and developed cinema devices and techniques. Their influence is still felt today. Which can be seen in many contemporary films.



rainworks

Seattle hiriko kaleetako espaloi eta errepideetan, duela hilabete batzuk pintada bitxi batzuk hasi ziren azaltzen. Hainbeste euri jasotzen duen hiri batean, umoreari eutsi behar zitziola pentsatu zuten Rainworks proiektuaren sortzaileak eta bere bi lagunek. Eta horretarako, bustitzen denean soilik ikusgarria den sustantzia ez toxiko eta biodegradagarri batekin margotu dituzte kaleak.

rainworks

Strange graffiti started showing up on the pavements and roads of Seattle some months ago. In a city where it rains so much, the founder to the Rainworks project and two friends must have thought a sense of humour was necessary. And so they painted using a biodegradable, non-toxic material which can only be seen when it is wet.

<http://rain.works>

ego gutxiago less ego
antalde gehiago more teamwork



the balde.net



atzo, gaur
eta bihar
klik bakarrera!

yesterday, today
and tomorrow in
just one click!

Check all previous the balde numbers.
New contents everyday.

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

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

euskaratik ingelesera,
ingelesetik euskarara

ZUZEN

Itzulpen eta zuzenketa
zerbitzu profesionala

GAZTELANIA | EUSKARA

INGELES | FRANTSESA | ALEMANA

11itzulpen

www.11itzulpen.eu



Mikel Ayllon

Ez tiro egin ambulantziei

Eleberririk ausart bezain aberatsa gauzatu du Mikel Ayllonek Igartza sariaren laguntzaz. Izua eta desolazioa nagusi diren gizarte distopiko batean, elkartasunaren ametsari eta edertasunaren ilusioari eutsi nahi liekete pertsonaiek.



ebook-ean ere bai!

elkar

BIZI LITERATURA
www.elkargitaletxea.eu

argi zelataria
light stalker

iñigo salaberriarekin
hizketan

talking
with iñigo salaberria

Zure azken lanerako Islandia aukeratu izana ez da kasualitatea. Duela 27 urte han izan zinen bizitzen eta lanean. Nolakoa izan da, hainbeste denboraren ostean, irla hain berezi horretara itzultzea? Han izan nintzenetik asko aldatu da irla. Naturari eskainitako parke tematiko bihurtzen ari da. Aurten, lehendabiziko aldiz, milioi bat turistak bisitatuko du Islandia. Duela lau urte ez zen erdira ere iristen. Islandiara lehendabiziko aldiz joan aurretik, elkarrizketa batean irakurri nion Borges, hain urruna eta ezezaguna izanik, gizarte islandiarra kristalezko kutxa baten azpian bizi zela. 86an, iritsi berritan, ikusi nuen lehendabiziko gauzetako bat islandiako lehen ministroa izan zen, iragarki panel batean kondoiaren erabilera sustatzen. Europan oraindik tabua zen IHESaren gaia. Herrialde ezberdin batera iristen nintzela jabetu nintzen. Asteazkenetan garagardoa debekatua zegoen, eta uztailean ez zegoen telebistarik. Orain kristalezko kutxa hura hautsi egin da, eta Islandiak DisnIslandia bihurtzeko arriskua du. Lehendabiziko aldiz, bikingoek inbadituak izan dira; batzuk, ordea, hasi dira beren aizkorak zorrotzen...

Choosing Iceland for your last work was no coincidence. You lived and worked there 27 years ago. What was it like going back to that special island after so long?

The island's changed a lot since I lived there. It's becoming a theme park dedicated to nature. This year a million tourists have visited Iceland for the first time. Four years ago there weren't even half that many.

Before going to Iceland for the first time, I read an interview with Borges in which he said that Icelandic society lived in a glass case, being so far-off and unknown. In '86, when I got there, one of the first things I saw was the prime minister on a billboard encouraging people to use condoms. At that time, AIDS still taboo in Europe. I realised I had reached a different land. Beer was forbidden on Wednesdays and there was no television in July.

That glass case has been broken now and Iceland is in danger of becoming Disneyland. The Vikings have been invaded for the first time, but some of them have started sharpening their axes...

Zer efektu eta eragin izan du denboraren iraganak Islandian egin duzun lan berrian?

Bi bideo oso ezberdin egin ditut. Lehena, "Birta Myrkur II", duela 27 urte aurreko bertsioa grabatu nuen leku berean filmatua, eta bigarrena, "Luz a la Deriva", Reykjavik gauetz erakusten duena.

Orain arte, nire bideo guztiek leku baten aurkikuntzarekin izan dute zerikusia, zentzu topografikoenean, baina lehendabiziko aldiz jarri dut kamera berriro ezagutzen nuen paisaia baten aurrean, nahiz eta nire memorian oso lausoa izan. Denborak nire oroitzapenak zein puntura arte aldatu dituen ikusi nahi nuen. Eta konturatu naiz pertzepzio horretan islatuta ikusten nuena ez zela hainbeste espazio ezagun bat, baizik eta nire barne denbora, nire barrurako begirada bat, zeina labar baten moduan azaltzen zen nire aurrean eta tarteka bertigoa ere ematen zidan. Errealitateak nire kontzientzia marrazten zuen, ispilu baten moduan.

Nola definituko zenuke "Birta Myrkur"-en eginiko lana?

"Birta", islandieraz, eguzkia atera aurretik dagoen argiari esaten diote eta "Myrkur" gaua guztiz erori aurretik dagoenari. Izenburu hori aukeratu nuen hango gauak eta egunak erritmo ezberdinarekin ematen diotelako paso batak besteari, guk ezagutzen dugunarekin alderatuta. Muturreak kontrasteak dituen lurraldea da.

Blá Álónid lakura itzuli nintzen duela 27 urte aluminio fabrikaren alboan bainatzen ziren familia islandiar haiek oraindik ere existitzen ote ziren ikustera, edota, nahiz eta irudietan grabatuta egon, guztia amets bat baino ez ote zen izan argitzera. Zalantzak berehala argitu zitzaizkidan. Laban zizelaturako paisaia iradokitzaile hura spa artifizial bihurtu da, egunero albornoz zuriaz jantzita eta garagardo basoa eskutan datozen ehundaka turista jasotzen dituena. Ez zen islandiarrik bertan.

What influence has the past had on the work you have done in Iceland now?

I've made two very different videos. The first, "Birta Myrkur II", is a new version of what I had filmed in the same place 27 years earlier and the second, "Luz a la Deriva", shows Reykjavik at night.

Until now all my videos had been connected with discovering new places, in a topographical sense, and this is the first time I've set up my camera somewhere I know, faded though my memory may be. I wanted to see to what extent my memories had changed. And I've realised that what I showed in that perception was not so much a space as my internal time, a look within myself, which came up in front of me like a cliff and which sometimes gave me vertigo. Reality painted my consciousness as if it were a mirror.

How would you define your work in "Birta Myrkur"?

In Icelandic, "Birta" means the light before the sun comes out and "Myrkur" is the light just before night closes in. I chose that name because the nights and days there, compared with the ones we know, have a different rhythm, they merge into each other in a different way from here. It's a land of extreme contrasts.

I went back to Blá Álónid Lake – where, 27 years earlier, I had seen an Icelandic family swimming next to an aluminium factory – to find out if they were still there; although I had filmed there, I wasn't sure if it hadn't just been a dream. My doubts were soon cleared up. That evocative, chiselled cliff countryside has become an artificial spa; every day it welcomes hundreds of tourists who don white bathing robes and walk about with beer glasses in their hands. There were no Icelandic people there.



Zein izan da zure lan metodologia? Aurretik pentsatutako gidoi bat al zenuen?

Ez, ez dut gidoirik idazten, baina nire ingurua tentuz ikuskatzen dut grabatzen hasi aurretik. Nire grabatzeko moduak ez du zerikusirik aurretik idatzitako gidoeikin. Ez dut aurreikusitako planik. Itxarotearekin eta argi, itzal, mugimendu eta jendearen keinuekin du zerikusi gehiago. Distantzia aproposa bilatzen saiatzen naiz. Eta irudiak jasota daudenean, orduan soinua grabatzen dut modu independentean. Egunak begiratzen eta hitzik egin gabe pasatzen ditut. Gero guztia montatu, zer gertatu den ikusi, eta akaso nota batzuk idatzen ditut gidoi modura.

Egin duzun bigarren bideoa, "Luz a la Deriva", Reikavick-en grabatu zenuen, eta gauzez. Zer dute bi filmek komunean?

Jakina den moduan, Islandiak iluntasunean pasatzen du urteko zati handi bat. Nire lehen egonaldian, negu osoa pasa nuen eraikuntzan lanean Reykjavik-en. Asteburuetan paseatu egiten nuen. Irla uztean, oroitzen nituen gauzek eguneroko bizitzarekin zuten zerikusia. Alde batetik bestera eginiko ibilaldietan ikusitako erakusleihoak, tabernak, gurutzatzen nuen jendea... baina guztia argi artifizialez argitua, akuarium baten moduan. "Luz a la Deriva" lanarekin sentsazio horiek berreskuratu nahi izan ditut. Gauak duen abantaila da teloi gisa egiten duela lan, eta oinarrikoa dena uzten duela agerian. Teloi beltz horretan, ordea, beharrezkoa da argia, espazioa edo eta aukeratutako motiboa ikusi ahal izateko. Zinemaren oinarria diren argia eta itzalak berreskuratu. Georges de la Tour-en pinturetara edo 80eko hamarkadako Godard-en pelikuletara itzuli, non espazioa argitzen duen argia bera, kandela, lanpara edo fokua enkoadrearen barruan dauden, errepresentazio markoan.

What work methods did you use? Had you written a script?

No, I don't write scripts, but I do look around me carefully before I start filming. The way I film has nothing to do with written scripts. I don't have any previous plans. It's more to do with light, shadows, movements and people's gestures. I try to find the right distances. And then, when I have the images, I record the sound separately. I spend days watching and without talking. Then I put it all together, seeing what's happened and then, perhaps, I take some notes as a sort of script.

The second video you've made, "Luz a la Deriva", was shot in Reykjavik and at night. What do the two films have in common?

As everyone knows, in Iceland a large part of the year is spent in darkness. The first time I was there, I spend a whole winter working in construction in Reykjavik. I used to go for walks at the weekend. When I left the island, the things I remembered were connected with daily life. The shop windows, bars and people I used to see as I walked along... And they were all lit up by artificial light, as if it were an aquarium. I wanted to relive those sensations in "Luz a la Deriva".

The advantage of night is that it is like a curtain and it brings out the basic things. But on that black curtain light needs a space and a chosen theme in order to be able to see. The light and shadow which are the basis of cinema, as I was saying about Birta Myrkur, you can see in Georges de la Tour's painting, Godard's films from the 80's, in which the light which illuminates the spaces – candles, lamps or lighting – is included in the composition, in the frame.

Iñigo Salaberria

Iñigo Salaberria (Donostia, 1961). Historia eta estetika zinematografikoa ikasi zuen. Donostiara itzuli aurretik, Paris, Lyon, Reykjavick, Londres eta Madriden bizi eta lan egin du. Bideo-sorkuntzan aitzindari eta aditua da. Nahiz eta berak ez lukeen sekula halakorik esango. Solasa maite duen laguna da, Iñigok "bideo" gisa izendatzen ditu bere filmak. Bere buruarentzat lan egiten duela esaten duen artista asko ezagutu arren, Iñigo Salaberria da, nik ezagutzen ditudanen artean, filmak bere arima elikatzeko egiten dituen bakarra. Nahiz eta berak ez lukeen sekula halakorik esango. Bere lanak, zorionez, nazioartean erakutsi izan dira eta hainbat sari eskuratu dituzte. Nahiz eta berak ez dizun sekula halakorik esango.

Bere beste lan batzuk: *Disdirak* (1992), *La Noche navegable* (1993), *Diario Dogon* (1994), *Pulso a la materia* (2008), *Las Horas Contadas* (2010).



Iñigo Salaberria

Iñigo Salaberria (Donostia 1961). He studied cinema history and aesthetics. Before returning to Donostia, he lived and worked in Paris, Lyon, Reykjavik, London and Madrid. He is an expert and precursor in video creation. Although he would never say anything like that. Somebody who loves conversations, he calls his films "videos". Although I know many artists who work independently, Iñigo Salaberria is the only one I know who makes films to feed his soul. Although he would never say anything like that. His work, fortunately, has been shown internationally and won various different prizes. Although he would never say anything like that.

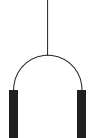
Some other works: *Disdirak* 1992, *La Noche navegable* 1993, *Diario Dogon* 1994, *Pulso a la materia* 2008, *Las Horas Contadas* 2010



no comment

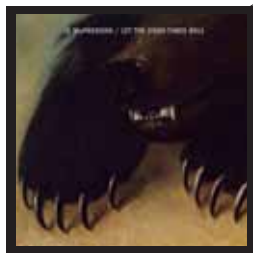
sao paulo
argazia / photo by: martxel





Signs and Signifiers diskoarekin debutatu ostean, *Let the good times roll* lan biziarekin itzuli da J.D. McPherson. Rock n´roll eta rockabilly doinuen zaleek eskertuko duten diskoa da, eta urteko lan onenen artean egotera zuzenduta dago. Diskoak maisuki batzen ditu *Let the good times roll* eta *Head over heels* bezalako abesti dantzagarriak *Bridgebuilder* gisako balada maitagarriekin. Sotoa energiaz beteten duen lana.

Following on from his debut *Signs and Signifiers* J.D. McPherson is back with the lively *Let the good times roll*. Fans of Rock n´Roll and Rockabilly will appreciate this one and it's definitely going to feature of year's Best of Lists. The record masterfully combines great dance tunes like *Let the good times roll* and *Head over heels* with gorgeous ballads such as *Bridgebuilder*. Stock up on energy with this one.



J. D. McPherson
Let the good times roll
Rouder Records



Sufjan Stevens
Carrie & Lowell
Asthmatic Kitty Records

Gertaera berezia da Sufjan Stevens-ek argitaratzen duen disko bakoitza, eta ikusmin handia pizten du. Bere gitarrak eta ahotsak gidatuta, autore kutsuko folk pop abestiekin osatu du lan berri hau. Bere ama, Carrie, eta ugazaita, Lowell, ditu protagonista nagusiak. Abesti sinpleak badirudite ere, moldaketa bereziak erakusten dituzte, eta disko handi baten aurrean gaudela agerian uzten du.

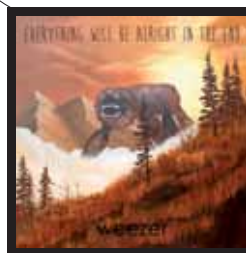
Each Sufjan Stevens' record release is a special occasion and it really sparks a lot of interest. Primarily based around his voice and guitar, the songwriter has come up with a folk pop disc. His mother, Carrie, and stepfather, Lowell, are the protagonists on this album. Though the songs may seem simple, there are some really special arrangements and this really is a powerful record.

Arcade Fire taldeko kide den Will Butlerrek bakarkako lehen diskoa argitaratu du. Zortzi abesti bildu ditu, eta anaiak gidatzen duen taldean hainbat tresna jotzeak lagundu egin dio lehen erreferentzia honetan estilo ezberdinak nahasten. Horrela, garage, pop, rock eta funk giroak entzun daitezke. Intentsitateak markatutako *What I want* da lan honek duen indarraren erakusle garbiena.

Arcade Fire member Will Butler has just released his first solo album. There are eight songs on the record and his multi-instrumental role in his brother-led band is showcased in the mix of different styles heard on this debut. Garage, pop, rock and funk are all present. The intense *What I want* is the clearest example of the record's strength..



Will Butler
Policy
Merge Records



Weezer
Everything will be alright in the end
Republic Records

Hogei urtetik gorako ibilbidean talde batek bizi dituen gorabeheren erakusle garbia da Weezer. Modak baldintzatuta, lehen disko urdineko abesti sendoetatik *Can´t stop partying* bezalako zaborrak idaztera pasa ziren. Ibilbide heteroogeno hori hasierako giroetara itzultzen duen diskoa da eskuartean duguna. *Ain´t got nobody* eta *Go away* bezalako abestiek nerabegarora garamatelako gustatzen zaigu.

Weezer are a fine example of the ups and downs that a band that has been on the go for more than 20 years lives through. They went from the strong songs on their debut *The Blue Album*, heavily influenced by what was in vogue at the time, to writing rubbish like *Can´t stop partying*. From that mixed bag they have returned to what they were doing when they started out. We like *Ain´t got nobody* and *Go away* because it brings us back to our teenage days.

Argitaratzen duen disko bakoitzeko hazi egiten den musikaria da Miren Iza. Ohiko letra intentsuak abesten baditu ere, argi puntu bat nabari zaio lan honetan. Doinuak osatzeko orduan elektronikaren eta samplerren laguntza izan du, eta oso modu dotorean osatu ditu kantuak. Zuzenekoetarako prestatu dituzten konponketek, gainera, dimentsio berri bat ematen diete abestiei; eboluzioan dagoen artista baten aurrean gaudela erakusten digute.

Miren Iza grows on every record that she releases. While her lyrics are as intense as ever, there is a little more light let in on this record. Musically she's used electronica and samplers and the songs are very gracefully put together. Her arrangements for the songs live have added a new dimension and it's plain to see we are witnessing an artist in evolution.



Tulsa
La calma chicha
Gran Derby



Euskodemos
Canciones Desde La Tumba
Subgerfuge Records

Euskal Herrian 1981 eta 1986 artean aritutako hainbat rock talde batzen dira bilduma honetan. Rock sinfonikoa, punka, afterpunka edo mod doinuak biltzen ditu. Zortzi talderen hamasei abesti entzun daitezke, eta liburuxka batek osatzen dute. Bere garaian maketetan gelditu ziren kantuak berpiztu egin ditu lan honek; bertan entzun ditzakegu Josetxo Bicho aritu zeneko Neon Provos, edo Cancer Moon osatu aurreko Los Extraños taldeak.

This compilation, brings together a number of rock bands that were doing the rounds in the Basque Country from 1981 to 1986. It's a mixture of symphonic rock, punk, afterpunk and mod. Eight bands and sixteen tunes accompanied by a booklet. The record digs up songs from demos and early recordings by the likes of Neon Provos, featuring Josetxo Bicho or the pre-Cancer Moon Los Extraños.

earle bereko ezpala

Artikulu hau Steve Earle eta Justin Tower Earle aita seme-musikarien ibilbidearen inguruko errepaso izan zitekeen. Beste batzuen artean, Tim eta Jeff Buckley, Bob eta Jacob Dylan, Jhon, Julian eta Sean Lennon kantari-sagen istorio gazi-gozoaren bidetik kontatu beharko litzatekeena.

Idatzi genezakeen aitaren lanbideagatik haurtzarora hara eta hona eman zuela Steve Earlek, hegazti errarien moduan. Idatzi genezakeen haren musika zaletasunaz, droga menpekotasunaz, aktibismo politikoaz, haren emazte eta banaketa kontaezinez. Idatzi genezakeen ere harreman horietako baten fruitua den Earlez. Idatzi genezakeen nola Justin nola, bi urte zituenean, aitak abandonatu egin zituen. Idatzi genezakeen nola Justin gazteak, 12 urterekin, musika eta droga aitaren pasio berberaz besarkatu zituen. Idatzi genezakeen Earle aita-semeen harreman zailaz. Idatzi genezakeen bi musikari izuen talentuaz. Idatzi genezakeen muturreko sentsibilitateaz. Idatzi genezakeen genetikaren indarrak.

Baina zertarako idatzi honez gero idatzita dagoen zerbaiten inguruan? Guri Steve aita eta Justin Towers Earle semea azaltzen diren irudi hau soilik interesatzen zaigu. Gutariko bakoitzak sortu eta hautsi ditzakeen ohitura eta tradizioez hitz egiten digulako. Maitasunaz eta sustraiez hitz egiten digulako. Eta maitasun eta sustrai horiek nola hautsi eta berriro sortu daitezkeen. Aita militarra N.Y-en destinatuta zegoenean, han jaiotzen Steve Earle, baina zorua zapaldu zuen lehendabiziko aldian, bere aitak propio ekarritako Texasko lurra jarri zion aurrean. Halaber, Justin, Steve-bera aitak propio ekarritako Texasko lurra zapaldu zuen plater batean eta hura zapaldu zuen lehendabiziko aldiz semeak. Bi urte beranduago, aitak etxetik alde egingo zuen, eta bakoitzak bere biografia elikatzen jarraituko zuen.

a chip off the same earle

This article could have been a review of the father and son musicians Steve Earle and Justin Earle's trajectory. One that would have to be told from the same bittersweet perspective as that of the saga of father-son singers like Tim and Jeff Buckley, Bob and Jacob Dylan and John, Julian and Sean Lennon.

We could have written about how, because of his father's work, like that of a wandering minstrel, Steve Earle spent his childhood moving from place to place. We might have touched upon his love of music, his drug addictions, his political activism and the numerous marriages and break ups. We could also have focused on the Earle that was the fruit of one of those relationships. We could have talked about how he was abandoned by his father at the age of two. We might have discussed how, aged 12, the young Justin embraced both music and drugs with the same passion as his progenitor. We could have focused on the difficult relationship between father and son. We could have written about two fiery musical talents. We could have written about extreme sensitivities and about the strength of genetics.

But why write about something that has already been written about? The only thing we are interested in is this picture of father Steve and son Justin Towers Earle because it speaks to us of the customs and tradition that each one of us can create and destroy. Because it speaks to us of roots and love. And of how those roots and love can be broken and recovered again. While his father, a military man, was stationed in New York, Steve Earle was born, but the first time he took a step, he walked on Texas soil that his father had specifically brought for the occasion. When Justin, Steve's son, was born, dad Steve spread out some Texas soil for his son to take his first steps on, too. Two years later Steve was gone and each one would follow their own path in life.

elbis reber: neoiz argitutako pop sexya

The Wire telesailko lokalizazioa izan zitekeen Bilboko Kortez kalea gure hiriburu urbanoeneko xarma gehien duen guneeetakoa da. Txatarra biltegiarekin nahasten diren diseinuzko estudioekin batera mezkita bat, ijitoen elkarte bat eta mural modernoak aurkitzen dira. Nortasun handiko kalea da eta horretan asko laguntzen dute ertzetako emakume etorkinak eta neoizko argiak dituzten klubak. Horien artean aurkitzen da Manhattan kluba.

Erasmus egonaldi batean jaio zen Elbis Reber Varsovian 2007an. Musika eta performance-a batzen dituen proiektua Alba Burgosek eta Natalia Vegasek gidatzen dute nahiz eta Janina McCormack eta Faezeh Araee ere hasierako proiektuan zeuden. Bapatekotasunean oinarritzen dute beren proposamena eta ordenagailuz sortutako oinarrien gainean abestuta berehala sortzen dituzte kantuak. Neoiz kolorezko pop elektronikoa Kortez kaleko Manhattan klubera ere iritsia da eta hango eszenatokia ere zapaldu dute.



Beren proposamena muturrera eramateko ideia sexu amateurra eskaintzen duen cam gune batetan ere gauzatu zuten. Cam 4 gunean hainbat zuzeneko emanaldi eskaini dituzte, berez sexuaz gozatzeko gunea zuzeneko kontzertu bat eskaintzeko plataforman bilakatuz. Bilbotik mundu osoko ikusle ikusezinen aurrean abestiak biluztera igaro ziren sex-cam esperientzia beren eremura eramanez.

Maitasuna eta probokazioa nahasten dituzten irudiak sare sozialetan zabaltzen dituzte eta Tumblr gunea da horren adibide garbiena. Bere musikaz ere doan gozatu dezakezu Bandcamp eta Soundluc guneetan, helburua beren proposamena ahalik eta gehien zabaltzea da: ekainean Poloniak eskainiko dute zuzeneko.



text by: arkaitz villar



elbis reber: neon lighted sexy pop

Cortes Street in Bilbao – which could have been part of the set for The Wire tv series – is one of the most urban places in the city. Along with the scrap metal storage areas and design studios, there's a mosque, a gypsy association and modern murals. It's a street with a lot of character and the immigrant women from the riverside and the neon lights play a large part in that. Manhattan Club is one of them.

Elbis Reber was created during an Erasmus grant stay at Warsaw in 2007. Alba Burgos and Natalia Vegas direct this project, which combines music and performance, although Janina McCormack and Faezeh Araee were also involved at first. The idea is based on spontaneity and the songs are improvised on top of basic scripts made using computers. Neon coloured electronic pop has reached Kortez Street's Manhattan Club too and gone on stage there.



Their idea of taking things to extremes led to showing amateur sex via a web cam. They have given several live shows from Cam 4, turning a place for enjoying sex into a performance. Offering songs from Bilbao to invisible spectators, they got on stage to get naked and turn around the sex webcam experience to their own model.



They put images which combine love and provocation onto the social networks and Tumblr is the best example of that. You can also listen to their music free on Bandcamp and Soundluc, the objective being to make what they are offering as clear as possible: they are offering a concert in Poland in June.



musika hezurretan music in bones



Würzburg Unibertsitateko Wilhelm Conrad Röntgen (1845-1923) fisika irakasleak x radiazioa asmatu zuen 1895. urtean. 1901ean, Nobel saria eman zioten uhin motzeko radiazio elektromagnetiko horrekin eginiko aplikazio bereziagatik; x izpiez eginiko hezurren argazkiak, hain zuzen ere. József Hajdú-k, ia-ia gu guztiok bezalaxe, haurtzaroan hezur bat hautsi zuenean izan zuen lehen harremana x izpiekin. Beranduago, posta museoan lanean zebilela, x izpi erradiografia mordoak topatu zuen biltegi batean, baina ez zeuden museoaren medikuntzako objektuen atalean. Gaizkiulertu bat zelakoan, erradiografiak eskuratu, eta akatsa zuzendu behar zuenean, erradiografia haiek zerbait arraroa zutela jabetu zen. Ez

zitzaien asko kostatu deskubritzea, irudiez gain, erradiografia haiek soinua ere gordetzen zutela. 30ko hamarkadaren amaieratik aurrera, erabilpenik ez zuten erradiografiak baliatu zituzten Hungariako irratiko teknikari trebeek musika grabatzeko. Biniloaren ekoizpen guztia guda-industriara bideratuta zegoenez, erradiografieta hasi ziren musika grabatzen tresna berezi batekin. Gero, erradiografia horiek 23-25 diametroko zatietan moztzen zituzten, askotan forma asimetrikoan, eta zuloa egiten zieten disko aparailuan entzun ahal izateko. Hungariako irrati publikoak oraindik birziklatutako makina bat erradiografia-disko gordetzen ditu bere biltegieta.



Wilhelm Conrad Röntgen (1845-1923) professor of physics at the University of Würzburg, detected and produced X radiation in 1895. In 1901, he was awarded the Nobel Prize for the special application of the electro-magnetic radiation in shortwave that he had come across; for the x-ray photographs of bones. József Hajdú, like most of us, first came into contact with x-rays when he broke a bone as a child. Later on in life, while he was working in a museum he found a large collection of x-rays, but they weren't in the part of the museum dedicated to health. Believing them to have been erroneously stored, he set about ordering the x-rays. He quickly realised that there was something

strange about the radiographs. It didn't take him long to discover that the x-rays, as well as images, also housed sound. In the 30s, skilful technicians at Radio Hungary had used these apparently useless x-rays to make sound recordings. Europe was at war at the time and all vinyl was being used in the war effort so, using a special machine, radiographs were used to record music. These radiographs were later cut into 23-25 diameter pieces, often asymmetrically, and a hole was cut in the centre in order to play them on record timetables. Hungarian public radio still has a huge number of x-ray records in their archives.

paperpapers



atertu arte itxaron

katixa agirre
elkar

Katixa Agirre narrazio laburretan, poesian eta artikulugintzan ezagutu dugu orain arte. Zinemari buruz ere irakurri dizkiogu hainbat lan. Nobela argitaratu du oraingoan. Road movie baten moduan aurkeztu den liburua. Bidaia da hari nagusia. Eta edozein bidaietan bezala, batzuetan bidegurutzeak, beste batzuetan okerreko bideetatik barna abiatzen gara. Hori da hain zuzen ere bidaia interesgarri bihurtzen duena. Hori gertatzen zaio nobelako bikoteari. Beren egoerari aurre egiteko gaitasun ezak alde batetik bestera garamatza, errepide bidaian eta protagonistaren barne bidaian barna.

Until now we have been able to read Katixa Agirre's short stories, poetry and articles. She's also written a lot about the cinema. Now she has published a novel. It is a book a little like a road movie. The journey is the main thread to the journey. And, as on any trip, sometimes we take the wrong turn at the crossroads. That's just what makes the journey interesting. And it's what happens to the couple in the novel. Their inability to face up to their situation takes us from one place to another on the road trip and on the characters' internal voyage.



su zelaiak

mikel perurena ansa
susa, 2014

Sinesgarria. Gordina. Aski al dira bi adjektibo horiek liburu bat ona dela esateko? Badaezpada zehaztasun gehiago emango ditugu. Egitura originala josi du Perurenak, gure aitona-amonon gizartea margotzen. Alez ale margotu ere. Izen abizen. Gerraren krudelkerian sartu ditu jarraian. Modu erreal bezain gordin eta absurdoan. Nola irudikatu bestela Verdungo erreketetako sarraskia? Bi planoak uztartu gero, gero eta itogarria den giroa sortuz. Hizkuntza ere bikain moldatu du idazleak, dagokion girora egokituz eta irakurlari erronka botaz. Su zelaian geratu ziren euskara baizik ez zekiten haiek, morts pour la patrie. Itzuli zirenak baina, bizirik itzuli al ziren? Haiek hil, Frantzia sortu.

Believable. Crude. Are those two adjectives enough to say that a book is good? Just in case, I'll say a little more. Perurena has put together an original structure in his picture of our grandparents' society. And painted it little by little. Name and surname. Then he submits them to the cruelty of war. In way which is a crude as it is absurd. How else could you explain the massacre of Verdun? Bringing two levels together, the atmosphere becomes increasingly claustrophobic. The author also uses language very well, adapting it to the atmosphere and challenging the reader. Those people who only spoke Basque left their lives on the fields of fire, morts pour la patrie. But did the ones who came back come back alive? They died, France was born.

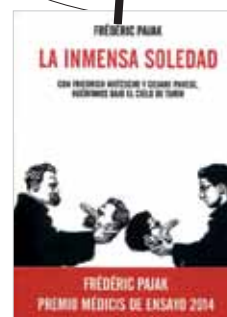


moskuko urrea: kultur eta gizarte mugimenduen eztanda irunen, 1983-1993

juanma sarasola "xaun"
autoedizioa, 2014

Autoedizioan (nola bestela?) alimalezkoa lana egin du Xaunek. Entziklopedikoa kasik. Elkarrizketa aunitz eta ikuspuntu ugari. Argazki esanguratsu. Pertsonai interesgarri eta hurbilak. Horrela lortu du puzzlea burutzea. Elkarrizketa, gainera, ondo landuak, parean zuen lagunari egokituak eta egokiak. Euskal Herriko kaleko kulturaren epizentroetako bat bikain geratzen da jasoa. Han egon bazina, beharrezkoa duzu liburu hau atxiki. Zorte onekoa ez baldin bazinen, ez zara damutuko.

Xaun has done incredible work on this self-edition (how else would it have happened?) Almost an encyclopaedia. Many interviews and different points of view. Meaningful photographs. Interesting, approachable people. That's how he's put the puzzle together. What's more, the interview are well conducted, appropriately adapted for the interviewees. An epicentre of Basque street culture is well reflected her. If you were there, you need to get hold of this book. If you weren't that lucky, you won't regret it.

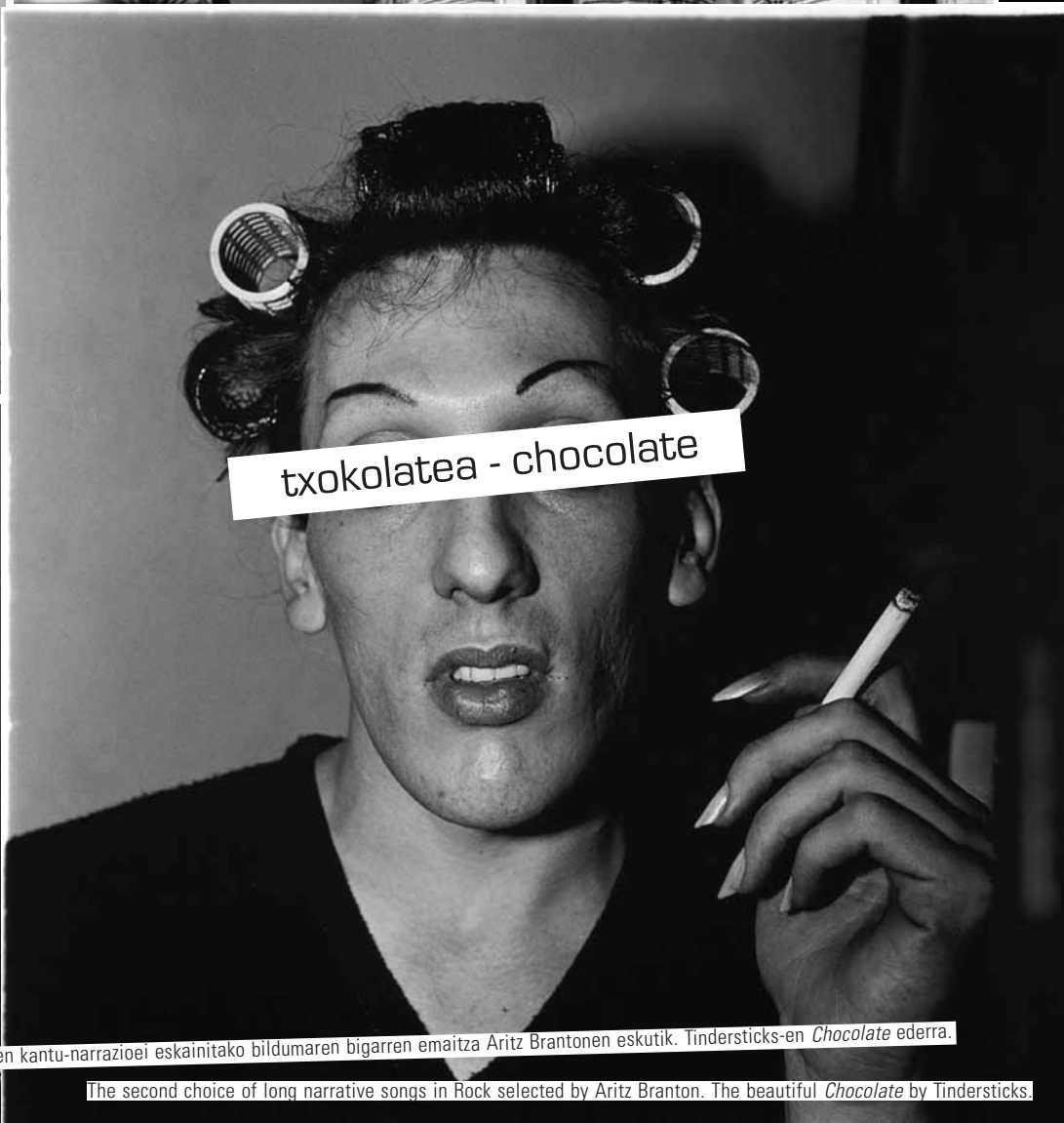


la inmensa soledad

frederic pajak
errata naturae

Imanolek luzatu zidan. "Hiretzako". Aurreko astean antzerkiaz, gaixotasunaz, literaturaz, emakumez, Turin hiriaz eta liburu denda batean hitz egin daitezkeen mila gauzaz hizketan jardun ginen. La inmensa soledad ez da narratiba, ez da filosofia, ez da komikia, ez da poesia, ez da saiakera. Horiek ere bada, baina ez da horiek soilik. Nietzsche eta Pavese bezalako bi egile ezberdinek konpartitzen dituzten bizipenen kontakizun ederra da: Turin, gaixotasuna, literatura, emakumeekiko lotura,... guztia Frederic Pajack-en testu eta komiki-ilustrazioekin. Liburu maitaleek liburu denda bat jartzen dutenean soilik gerta liteke halakorik.

Imanol gave it to me. "For you". Last week we talked about the theatre, illnesses, literature, women, and the city of Turin: the thousands of things you can talk about in a bookshop. La inmensa soledad is not narrative, philosophy, a comic, poetry or an essay. It is all those things too, but not just that. It is the narrative of the experiences of two very different writers, Nietzsche and Pavese: Turin, illness, literature, connections with women... all of that in Frederic Pajack's texts and comic drawings. Things like this can only happen when book lovers open book shops.



Hansi Sturm

Rockaren kantu-narrazioei eskainitako bildumaren bigarren emaitza Aritz Brantonen eskutik. Tindersticks-en *Chocolate* ederra.

The second choice of long narrative songs in Rock selected by Aritz Branton. The beautiful *Chocolate* by Tindersticks.





Ostiral arratsalde ezin hobea izan zen. Lana ia bukatura geneukan.

Apaintzen ari ginen etxea gizontxo zahar batena zen. Traje txalekodun batez jantzita zebilen beti, eta, ziur aski, soldadutzatik lizentziatu zenetik zeukan. Bazirudien beti zegoela postetxerako bidean, paper marroiz eta lokarritz bildutako paketeak besazpian. Txikoria ateratzen zigun portzelanazko kikaretan, eta custard cream gailetak plateretan.

Gurasoen etxea zen: urte batzuk lehenago zendu ziren, bata bestea baino aste gutxi batzuk geroago. Gizona ez zen inoiz beste inorekin bizi izan, ezta beste etxe batean ere.

Neure buruari galdetzen nion zer gertatuko ote zitzaion etxeari gizona zendu ondoren.

Nire gelara heltzeko ibilbidea oso laburra zen. Garai batean, etxea agurearena bezalakoa izan zen, baina ordurako gela bakarreko hainbat pisutan zegoen banatuta. Eta, iraganean, haren etxeak bezala, lorategi handia izan zuen. Gaur egun, ordea, solairu bakarreko eraikin moderno bat zegoen hor, eta, haren barruan, haginlari baten eta podologo baten kontsultak.

Nire gelan sukalde elektrikoa zegoen; neguan gela berotzeko baino ez nuen erabiltzen. Haren ondoan harraska bat; gainean, beirazko apal bat, eta apalaren gainean hortzetako eskuila eta kaxa bat Marlboro. Bazter batean, mahai bat eta aulki bat, eta, erdian, metro karratu bat inguru zegoen libre. Ohe azpian egurrezko tiradera bat zegoen; han nituen nire arropa ia guztiak, eta, gainerakoak, aulki gainean.

Disko-jogailu bat neukan, eta, haren azpian, diskoz betetako kutxa batzuk. Lehenengo eta bigarren solairuko bainugela nire gelaren aurrean zegoen. Ur-neurgailu batek 50 penikeko txanponak hartzen zituen. Ordu erdiz itxaron behar genuen ura berotu arte, bai eta adi egon ere, kabroi batek bainua lapurtu ez zezan.

Komun bat zegoen goian eta beste bat kanpoan, baina ordurako inork ez zuen kanpokoa erabiltzen; beraz, auzoko prostitutek hara eramaten zituzten bezeroak, txortan egiteko. Ahalik eta denbora gutxien ematen nuen gelan. Herrira nindoala, larruazala oraindik bero eta leun neukan bainuagatik.

Beraz, 18:30ean, tabernako ohiko aulkian nengoen eserita. Betiko bezeroak geunden, hamabi inguru

ordu horretan, erlaxatuta eta giro atseginean, zortziak jotzean etorriko zen jendetza heldu baino lehen.

Barra txikiaren inguruan egoten ginen. Gero, billar mahaietara hurbiltzen ginen. Etxeko araua: irabazten zuenak jarraitu egiten zuten. Gure izenak arbelean idazten genituen, eta, ondoren, txanda itxaroten genuen. Erronkariak jokoa ordaintzen zuen, beraz, ona izanez gero, gau osoa jokoan ematen zenuen.

Gau horretan alimaleko nenbilen. Emakumea billar gelan agertu zen pilota beltza sartu nuenean; zerrrendako hurrengo izenak txanponak sartu zituen mahaian.

Emakumea bistaz ezagutzen nuen, kale-kantoiaren zegoen tabernatik – paper margotu erliebedun eta belus gorritzko tapizak zituena–; igandero gauean joaten ginen. Billar gelan, emakumeak beste itxura bat zeukan, itxura ona, eta niri begira zegoen.

Partida ahalik eta azkarren bukatu nuen, larri galdu gabe, eta harengandik gertu geratu nintzen, zutik. “Nahi al duzu zerbait hartu?, galdetu zidan.

“Nik eskatuko ditut. Zer nahi duzu?”, erantzun nion.

“Zuk hartzen duzuna”, esan zidan.

Ohiko bezeroa izatearen abantaila zera da: nahiz eta barra gainezka egon, bekain bat altxatu, buruarekin keinua egin, eta botila pare bat Holster Pils garagardo pasatzen dizkizutela besteen buruen gainetik. Tarte batez billar gelan ibili ginen, besteen “barkatu” entzuten, ukondoak eta billar makilak saihesten; azkenean, alde egitea erabaki genuen.

Goizegi zen klubera joateko, beraz kale-kantoiaren zegoen igande gaueko tabernara joan ginen. Ostiral gauean ere lagun asko zeuden; bikotez eta ikaslez beteta zegoen. Esaten zuten homosexualak joan ohi zirela taberna horretara; ziur aski, horregatik joaten ziren ikasleak, seguru sentitzeko.

Nire ametsetako emakumea zen. Pernod eta andere-mahats beltzak edan genituen, John Barry eta Ford Cortinas autoz mintzatu ginen –Mark 3 hobesten zuen– eta zein nahiago?: ile-gomina ala Brylcream? Nik Brylcream nahiago nuen. Ados geunden *On Her Majesty's Secret Service* zela James Bond-en filmik onena, osotasunean hartuta, George Lazenby-ekin obsesionatu ezean. Silkcuts erretzen zituen, Marlboroak ere gustuko zituen, eta bioi gustatzen zitzaizkigun Old Port zigarro puruak.

Klubera joan ginen. Goialdean tipula-pastel frijitu pare bat jan genituen, eta, gero, beheko gela lasaira joan ginen, dantzalekutik gertu.

Goiz ateratzea erabaki genuen; ez litzateke atsegina izango hor egotea itxi arte, argiak pitzen zituztenean: ez zinateke han berriro eseriko. Kostata, aterainoko bidea ireki genuen, une ona zen handik irteteko: oraindik zulo beltza zen, beroa, kez beteta, aukeraz josia...

Emakumea ibai ondoan bizi zen, herriaren beste aldean. Taxiak hartzeko ilara infernu bat zen, beti bezala. Patata frijituak saltzen zituen gaueko denda zegoen ondoan; patata horiek okerrenak ziren, baina, ordu haietan, beteta zegoen saltokia. Kanpoan, borrokan edo oka egiten ari ziren. Taxian sartu ginen; axola zitzaigun gauza bakarra gu geu ginen.

Haren gelan –nire gela bezalakoa zen, etxea parekoa– konponketa batzuk eginda zituen: 50eko hamarkadako aktore famatuaren paper margotua zuen hiru hormatan, David Bowieren afixa handi bat, eta errezel politak; neuk ere erraz eraberi nezakeen nire gela magnolia eta diseinu arruntekoa. Azken batean, horixe zen nire lanbidea. Lanpara batzuk zituen, baita kandela batzuk ere.

Benetako txokolatea prestatu zuen; ez zen makinetatik ateratzen den berehalako kaka hori. Pakete bat Fox gailera zuen, baita Cointreau botilaxo bat ere. Egun ezin hobe baten bukaera. Are hobea zirudien txokolateari, zigarroei eta lanrajzko likoreari esker.

Mini-gona eskoziarra askatu nion, artilezko galtzerdi beltzak kendu, ezpainak hanketatik gora eraman... Ze arraio? Zakil gogor eta handi batek jo ninduen begian!

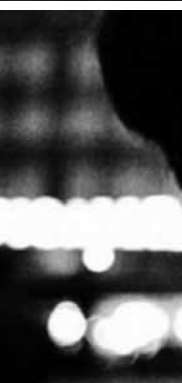
“Kaka zaharra! Gizonezkoa zara!” Leihotik jauzi egin nahi nuen, garrasika, mugitu ezinik nengoen...

Emakumezko... Gizonezko... Ez zen itxuraz aldatu. Burukomina neukan, zerbait egin nahi nuen, zerbait esan...

Negar-zotinka heldu zidan... “Agerikoa zen... nola ez duzu asmatu?” eta “Maite zaitut, zure emakumea izan naiteke...”.

Oraindik ere begi ederrak zituen, marroi sakonak, ezpainak txokolatezko eta lanrajzko zaporedunak.

“Ze arraio!”, esan nuen, “ez naiz inoiz titizalea izan...”.





It had been the perfect Friday afternoon, the job was almost done.

The house we were decorating was owned by a little old man, forever in the same three piece suit he'd probably had since he was demobbed. He seemed to be forever on his way to the post office, carrying brown paper and string wrapped parcels under his arm. He'd bring us out china cups of camp coffee and plates of custard cream biscuits. The house had belonged to his parents who had both passed away within weeks of each other, a few years back. They were the only people he had ever lived with, this was the only house he had ever lived in.

I wondered what would happen to the house when he's gone.

It was a short walk to my bedsit, once a similar house to the old man's, now broken into lots of single room accommodation. It also once had a great garden like his, now occupied by one-storey modern block building, containing the dentist and chiropodist.

In my room was an electric cooker, which I only used in winter to keep warm, next to that was a sink with a glass shelf above it, on which was a toothbrush and carton of marlboro's. There was a table with a chair in one corner, a single bed in the other, and about four sq ft in the middle. There was a wooden drawer under the bed with most of my clothes in, the rest was over the back of the chair.

I had a record player on a table and boxes of records underneath. The bathroom for the first and the second floor was opposite my room, it had a meter for the water which took two 50pence pieces, you'd have to wait half an hour for the water to heat up, and keep an eye on the door in case some sod pinched your bath.

There was one toilet upstairs and one outside, but no one used the outside one anymore, so it was where the local prostitutes would take their clients for a quickie. I'd spend as little time as I could in my room, my skin was still warm and soft from the bath as I walked into town.

So I was sat on my usual bar stool in my usual pub by 6.30, the usual twelve or so regulars in at this time of the evening, nice and relaxed before

the post 8.00 crush, we'd crowd around the tiny bar then pool tables, the house rule for fool was winner stays on, you'd chalk your name on the blackboard, and wait your turn. The challenger would pay for the game, so if you were good, you'd play all night.

Tonight I was great. She walked into the pool room just as I potted the black, the next name on the list, bent down to the slot on the table and put coins in.

I was used to seeing her surrounded by burgundy flocked wallpaper and red velvet upholstery in the Sunday night pub around the corner; she looked different stood here in the pool room, she looked good, she was looking at me.

I ended the game as quickly as I could, without losing badly and stood near her. "Would you like a drink?", she asked.

"I get them. What do you want?" I replied.

"The same as you're having", she said.

The great thing about being a regular when the bars turned deep is it only takes a raised eyebrow and a couple of nods, and two bottles of Holster Pils had been passed over people's heads to you. We did the pool room dance for a while, moving to "excuse me"s bending around elbows and pool cues until we decided to move on.

It was too early to go to the club, so we went around the corner to the Sunday night pub. It was still quite busy on a Friday night, full of couples and students. It had a reputation as a gay bar, probably why the students came in, to feel safe.

She was my dream. We drank pernod and blacks, talked about John Barry, Ford Cortinas (she preferred the Mark 3), what was best: gel or Brylcream? I preferred the Brylcream. She even agreed *On Her Majesty's Secret Service* was the best Bond film, if you accept it as a whole and not just get hung up about George Lazenby. She smoked Silkcuts, she didn't mind Marlboros, but we both had a fondness for Old Port cigars.

We moved down to the club. Upstairs for a couple of onion bhajis went down to the quiet bar, near the dance floors.

We decided to leave early, you wouldn't want to be there in the end, when the lights came on. You'd never sit down in there again. In a depressing shuffle we pushed to the door, now it was good to get up and out, while it was still a black hole, warm, and smokey, full of possibilities...

She lived by the river, the other side of town, queue for taxis was hell as usual, next to the late night chippy, the worst chips you could buy, but at this time of night, full. Outside fights and throwing up. We jumped in the taxi, nothing mattered but us.

Back at hers, a bedsit in a house similar to mine, she'd done something, painted three walls, put up some old fifties star wall paper, a big Bowie poster and some nice curtains, it would be easy for me to change my woodchip magnolia bedsit standard. Afterall, it was my job. She had a few lamps here and there were some candles.

She made us proper hot chocolate, not the instant shit you get from the machine. She had Fox's biscuits and a small bottle of Cointreau, too. The end of a perfect day. The taste of chocolate, cigarette, and orange liqueur made it even seem better.

I undid her tartan miniskirt, pulled off her black wool tights, my lips moved up her legs... What the fuck? I had a large hard dick poking me in the eye.

"Shit! you're a chap!" I felt like jumping through the window, screaming, I couldn't move...

She... he...still looked the same... I had a pain in my head, I wanted to do something, say something...

He was holding me, sobbing... "You must have known, how could you not tell?" And "I love you, I can be your woman..."

His eyes were still beautiful, deep brown, his lips still chocolatey and orangey.

"Shit!" I said, "I was never a breast man, anyway..."



7 blade runner

Blade Runner. 1982. Bai, niri ere flipantea iruditzen zait. Philip K- Dick-en *Do Androids Dream of Electric Sheep* nobelan libreaki oinarritutako filmak 30 urte baino gehiago ditu. Zinema-aretoetan estreinatu zuten duela gutxi, eta, pantaila handian eta jatorrizko bertsioan ikusteko aukera ordainezina denez, negu ondarreko gau triste eta euritsu horietako batean Donostiako Trueba zinema-aretoa sartu nintzen.

Blade Runner ikusten dudan bakoitzean, are gehiago gustatzen zait. Nola egin liteke halako film konplexua hain gidoi sinplearekin? Nola da posible, egun, 30 urte baino gehiago duen zientzia fikziozko film batek hain sinesgarri eta, era berean, liluragarri izaten jarraitzea? Zergatik erakartzen gaitu hainbeste hain inperfektua den *Blade Runner*-ek?

Istorioa 2019. urtean gertatzen da. Argi dago filmean azaltzen diren gauza askok ez duela islarik izango 2019an, baina esango nuke zientzia fikziozko beste edozein filmek baino askoz hobeto jakin zuela etorkizuna asmatzen. Gauez, Shangai, Dubai, Hong Kong, Mexiko DF edo munduan barreiatuta dauden megalopoli horietako batean ibiltzea tokatu zaionak badaki zertaz ari naizen.

Blade Runner 1982. Yes, I too think it's amazing. The film, loosely based on Philip K- Dick's novel *Do Androids Dream of Electric Sheep*, was released more than 30 years ago. They'd just started showing it at the cinemas, the chance to see it on the big screen and without dubbing was unmissable, and I walked into Trueba Cinema in Donostia on one of those sad nights at the end of winter.

I like *Blade Runner* more each time I watch it. How can such a complex film be based on such a simple script? How can a science fiction film still be so believable and, at the same time, so amazing thirty years later? Why is *Blade Runner* – such an imperfect film – still so fascinating?

The story takes place in 2019. It's clear that many things we see in the film will not be around in 2019, but I'd say it got the future much better than any other science fiction film ever has. Anyone who's walked around any of those megalopoleis scattered around the world at night – Shanghai, Dubai, Hong Kong, Mexico City – knows what I mean. The world being created

Munduak zerbaitetan bihurtzeko bidea badarama, hori *Blade Runner*-en mundua da.

Erreplikanteen bertsio ezberdinak esistitzen diren moduan, *Blade Runner* filmak ere bertsio eta garapen ezberdinak izan ditu. Zazpi, zehatz mehatz.

- 1- 1982ko lehen kopia. Denver eta Dallas hirietako biztanle gutxi batzuek filmaren lehen bertsioa ikusteko pribilegioa izan zuten. Ilunegia zela susmatzen zuten ekoizleek antolatutako emanaldia izan zen. Bertsio honetan ez zen azaltzen hain aipatua izan den "amaiera zoriontsua".
- 2- 1982ko bigarren kopia. San Diegon beste proiektio bat antolatu zuten ekoizleek. Hiru sekuentzia kentzeaz gain, "amaiera zoriontsua" gehitu zioten.
- 3- AEBetako estreinaldi-beretsioa. Inork ezer ulertuko ez zuen beldurrez, ekoizleek off-ahots piloa sartu zuten. "Amaiera zoriontsua" inposatu zuten, eta Ridley Scott haserretu egin zen.
- 4- Nazioarteko bertsioa. AEBetako bera da, baina han kendu zizkioten biolentziako hiru

there is the world of *Blade Runner*.

Just as there are different models of replicants, there are also different versions of the film *Blade Runner*. Seven, in fact.

- 1- 1982, the first version: Just a few inhabitants of Denver and Dallas had the privilege of seeing the first version of the movie. The producers, who had organized the screenings, thought the film was too dark. In that version the famous "happy ending" does not appear.
- 2- 1982, the second version: The producers put on another screening at San Diego and, as well as cutting three scenes, added the "happy ending".
- 3- The US première version: Worrying that nobody would understand a thing, the producers added a lot of voice-overs. They insisted on the "happy ending" and Ridley Scott got angry.
- 4- International version: The same as the US version, but with the three violent sequences restored.

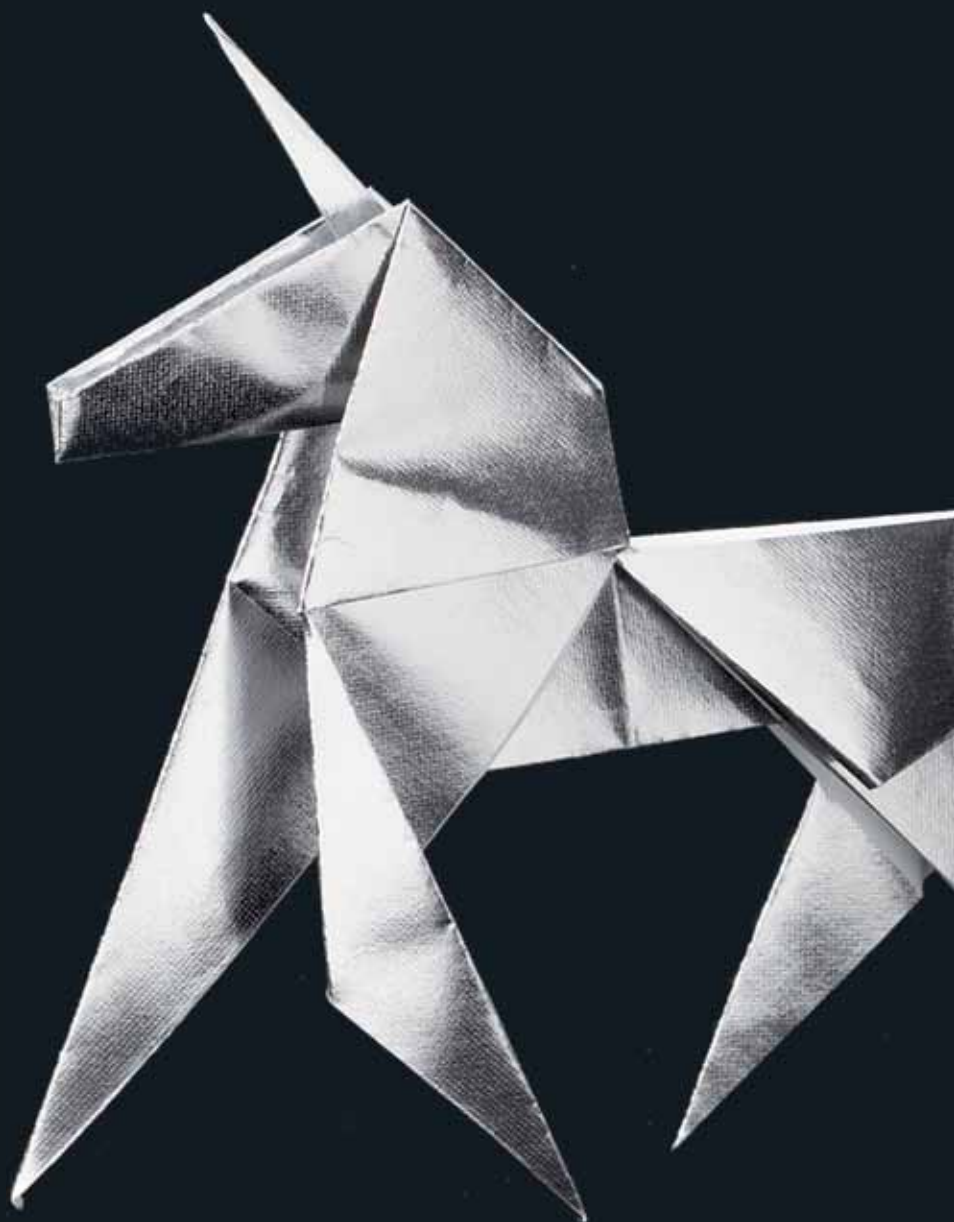
sekuentziak mantentzen zituen.

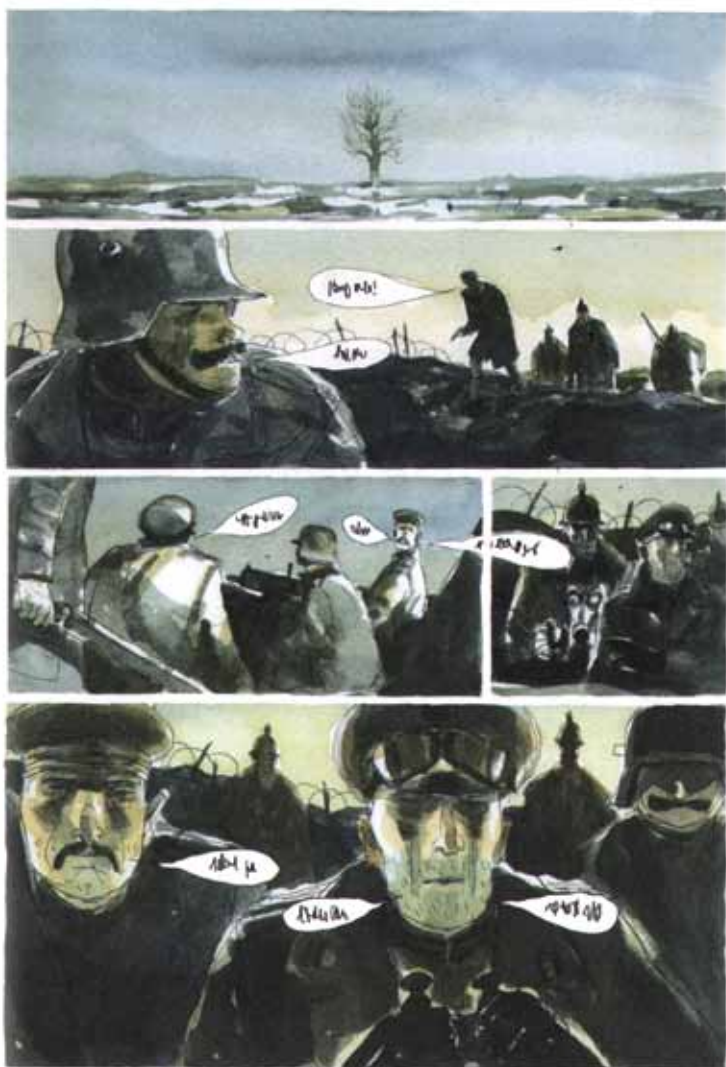
- 5-** Light bertsioa. AEBetan estreinatzen zen bertsioari beste bi minutu moztu zizkioten, bortitzegia zelakoan.
- 6-** 10. urteurreneko bertsioa (1992). Aitzakia ederra izan zen "Director's cut" delakoarekin beste bertsio bat estreinatzeko. Ridley Scottek amaiera zoriontsua kendu, eta unikornioaren eszena sartu zuen.
- 7-** 2007an, Scottek bere bertsio definitiboa aurkeztu zuen. Zinena-aretoetan berriro estreinatzen den kopia, hain zuzen ere. Off-eko ahots asko kendu, amaiera zoriontsuaren trazarik ez, eta musikan ukitu batzuk egin zituen.

Blade Runner-en sekuela filmatuko dute 2016an, eta 2017an estreinatuko da. Ikustera joango gara. Jakina. Baina ez dio sekula itzalik egingo originalari (haren edozein bertsiotan). *Blade Runner*-ek misterioa eta magia duelako. Filmeko aktoreek, ezer berezirik egin gabe, beren bizitzako antzezpena egin zutelako. Zuzendariak, formularik gabe dabilen alkimista baten moduan, film-filosofala lortu zuelako. Ikusleok, oraindik, hipnotizatuta geratzen garelako, gizatasun eta maitasun istorio honekin.

- 5-** Light version: A further two minutes were cut from the US première version to make it less violent.
- 6-** 10th anniversary version (1992): It was the perfect excuse to release the Director's Cut. Ridley Scott removed the happy ending and added the scene with the unicorn.
- 7-** In 2007 Scott presented his definitive version. This is the version they've just shown in the cinemas. Many of the voice-overs have been removed, there's no trace of the happy ending and some music has been added.

The sequel to *Blade Runner* is going to be filmed in 2016 and premièred in 2017. Obviously, we'll be going to see it. But it will never be a patch on the original (in any of its versions). Because *Blade Runner* is mysterious and magical. The actors in the film – without doing anything all that special – gave the performances of their lives. Because the director, using no type of formula, made a keystone movie as if he were an alchemist. Because we, the spectators, are still hypnotised by this story of a society and of love.





49



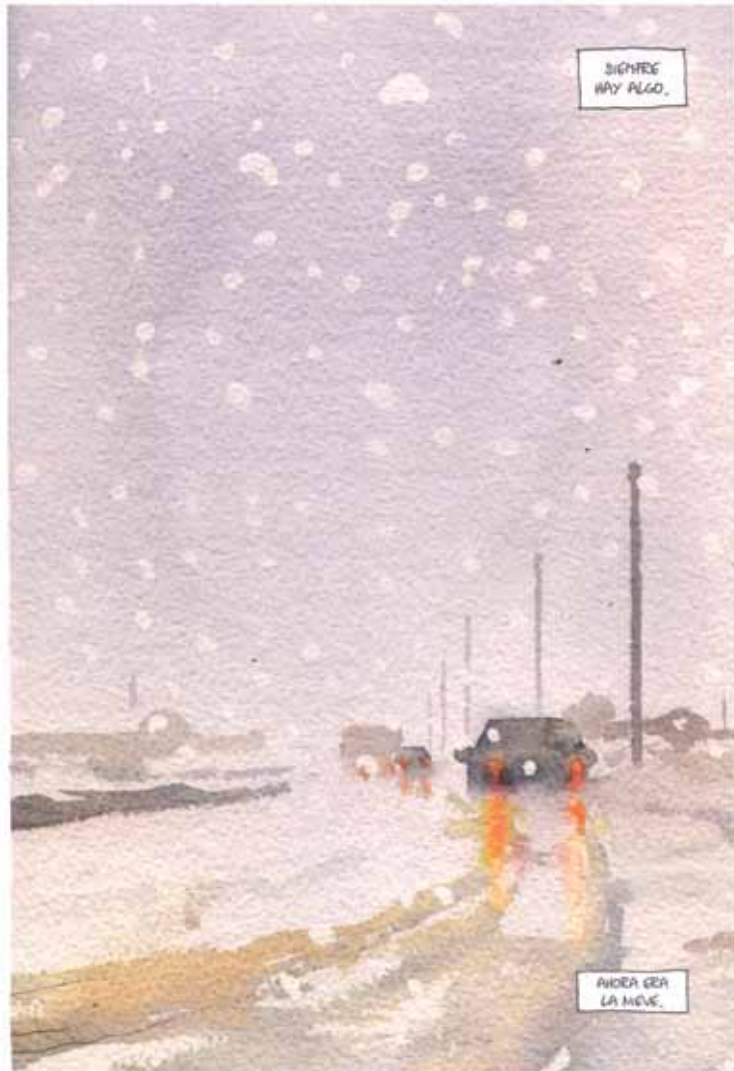
99

Irakurri nahi nukeen liburua. Ikusi nahi nukeen filma. Literatura baino literaturagoa dena. Zinea baino zineago dena. Gipiren azken komikia, *Unaistoria*, la ostia da.

Gianni Paccinotik, Gipik, komiki-liburu bat ateratzen duen bakoitzean, mundua toki apur bat bizigarriagoa da. Bai, askori gehiegikeria bat irudituko zaio esaldia. *Boutade* bat. Ados, baina ni benetan sinetsita nago. Badira beren talentuarekin kutsatzen eta liluratzen gaituzten sortzaile gutxi batzuk. Bizitzarekin konektatzeko gaitasun berezia duten egileak. Irakurlearen eta ikuslearen memoriarekin eta bizipenekin bat egiteko bidea urratzen dakitenak. Gipi horietako bat da.

Egunerokotasuna islatzeko erraztasun itzela du komikigile italiarrak. Egunerokotasunak izan dezakeen lilura eta hutsaltasunarekin. Gipik bere pertsonaiak maite ditu. Maitasun horrek, ordea, ez ditu modu iruzurtian babesten. Ez ditu epaitzen, ez ditu saritzen, baina ez die barkamenik eskaintzen ere. Gipiren lanetan minak min ematen du eta zorionak zorion. Sinplea bezain zaila. Sinesgarritasun sineskaitza. I. Mundu Gerran borrokatu zuen birraitonak, eta, haren eskutitzak deskubritzean, birraitonaren eta Silvano Landi idazlearen bizitzek bat egiten dute. Hori kontatzen du Gipiren *Unaistoriak*. Gipik maisuki marrazten duela esan genezake, estilo ezberdinak uztartzen dituela, baina guztiak Gipi direla. Aipa genezake nola uzten dituen paperean

egindako akatsak, egilearen beraren zalantzen lekuko gisa. Azal genezake nola mugitzen duen kamera komikian barna, eta non jartzen dituen komak. Baina ez dugu egingo. Alferrik litzateke. Komikiak irakurri eta begiratu egin behar direlako. Komikiak ezin dira kontatu. Nola kontatu errekek eta ibaiek lurra zizelatzten duten moduan zizelatzten dituztela malkoek gure aurpegiko zimurrak? Nola kontatu trikuak lubakietako zaurituen odolaz elikatzen direla? Nola kontatu alabek ez dituztela beren aitak maite? Nola kontatu gasolindegiek gizakiak abandonatzeko eremu izaten jarraitzen dutela? Nola kontatu gau ilunak beldurraz eta itxaropenaz elikatzen den bere argi propioa duela? Nola kontatu istorio guztiek gordetzen dutela istorio bat?



A book I'd like you to read. A film I'd like you to watch. It's more literature than literature. It's more cinema than cinema. Gipi's latest comic, *Unastoria*, is bloody amazing.

Whenever Gianni Paccinotti, Gipi, brings out a comic, the world becomes a little livelier. Ok, many people will think I'm going too far. I'm exaggerating. Alright, but I really do believe it. There are just a few creators who amaze us and affect us with their talent. People who have a special ability to connect with life. They bring readers' and watchers' memories and experiences together. Gipi is one of them.

This Italian comic writer is incredibly good at reflecting everyday

life. And all the wonder and defects in the everyday. Gipi loves his characters. But he doesn't protect them by lying. He doesn't judge them or reward them, nor does he offer them forgiveness. In Gipi's work pain causes pain and happiness leads to happiness. As simple as it is hard. Incredible credibility.

His great grandfather fought in the First World War and, when he came across his letters, he decided to combine his life with that of writer Silvano Landi. That's *Unastoria*. Gipi is a master draughtsman. He has different styles, and they are all Gipi. And he leaves the mistakes he makes on the paper to show the doubts he has as a creator. We could go on to explain how he moves the

camera around inside his comics, or how he writes his commas. But we won't. There would be no point. You have to read comics and look at them. You can't tell a comic.

How can you explain to somebody that streams and rivers chisel the land in the same way tears run along our wrinkles? How can you tell somebody that hedgehogs feed off wounded soldiers' blood in the trenches? How can you explain that daughters don't love their fathers? How can you tell someone that petrol stations are still places abandoned by humanity? How can you explain that the darkest nights have their own light, fed by fear and hope? How can you tell somebody that all stories hold a single story?

aran santa

paperezko istorioen arkitektoa stories

Aran Santaren erakusketan ikusi genuen Donostiako Garoa liburu dendan. Eta, paper fetixistak izanik, The balden zerbeit egiteko gombitea luzatu behar geniola erabaki genuen.

Azken bi urteotako The baldeko aleak bidali genizkionean, ez genuen inondik inora espero bueltan etorri zena. The balde zaharrekin egindako The balde berriak bidali zizkigun, eraldatutako kutxa batean.

Aran Santak aurretik gure orrietan beste batzuek kontatutako istorioak hartu ditu, berrerrabili, eta eraldatu egin ditu istorio propio eta iluragarriak sortuz. Guztia pop-up formatu ikusgarri eta landu batean. Aurtten, Aran Santak ekarri du udaberria the baldera.

We saw an exhibition by Aran Santa in the Garoa bookshop in San Sebastian, and seeing that we are paper fetishists, we decided to ask her to do something for the balde.

We sent her all the issues from the last two years and there was no way we expected what she returned. In a transformed box, she sent us new the baldes made from the old ones. Aran Santa has taken stories others have told us in these pages and reused them to come up with her own fascinating stories, and all in the wonderfully crafted pop-up format. Aran Santa has brought the spring to the balde.



2015









Eskuratu Entzun! liburu berria... ...eta eraman doan 19 kantuko CD-bilduma!



Entzun! bilduma 2014

TUTAN COME ON *Euskal Herriak rokeatzen du* •
 BAKELITE *Indarra* • ESKEAN KRISTO *Latigo!* •
 VOLTAIA *Erregerik Ez* • LA HORA DEL PRIMATE
Primatea naiz eta harro nago • JOSEBA IRAZOKI &
 LAGUNAK *Baso ertzean* • PERLAK *Ahaztu hasteko*
 • BORROKAN *Noiz da gero* • FLY SHIT *Iratzarri*
 • EZINEAN *Ke todos...* • EN TOL SARMIENTO
 (ETS) *Zure Mundua* • TANIA DE SOUSA *Hiltzen*
ari naiz • MORAU TA BEÑARDO *Agur esan nahi*
ez • NEREA ERBITI & THE SUSTRAIANS *Izango*
 • GOSARIAK *Errua* • LIBE *Ihesaldi handia* •
 HOGEITABIMETROKOADRO (22m²) *Gelditzeko*
 • KÀSHBÀD *Lokat Siderala* • BERRI TXARRAK
Helduleku guztiak

Harpidetu eta gainkosterik gabe etxean jaso.
 Idatziguzu entzun@entzun.com-era



Eta gainera:

Entzun 2008-2013 Kutxa!

- 5 liburu + 5 CD
- 740 orri musikaz gainezka
- Euskal Herriko 85 talderen 90 kanta!!!
- 150 aleko tirada mugatua

1996tik Euskal Herriko musikarekin

entzun.com / @entzuner


gozatu euskaraz

Euskara airean dago; egunerokoaren txoko guztietara zabaldu da, eta nahi duguna adierazteko eta lortzeko erabil dezakegu. Egin dezagun hegaz euskararekin eta euskaraz lagunekin, kideekin, neska-mutil berezi horrekin... noranahi heltzeko. Geure modura.



www.bizkaia.net





stripe tease

estilismoa
styling
nerea lurgain

argazkilaria
photographer
juancar hernández

makilajea eta ilea
make up & hairdressing
ilestimakeup

modelo
model
jone garabieta by thinking agency





glasweegee

kale argazkia puri-purian
pure street photography



dougiewallace.com

Despedidak ez dira agurrak. Despedidak, ezkondu aurretik normalean lagunekin egiten den desfasearen errituala izaten da. Mozorrota eta zomorrotu egiten gaituen festa paganoa. Lehertu arte jan, itsutu arte edan, gure planetatik ihes egin arte drogatu, ... Helloween balitz, munduko bazter guztietara hedatu den ohiturak ez du sekretu handirik: krema dirdiradunaz bustita eta markapaketez soilik jantzita dauden dantzari depilatuei ipurdia ukitu, txinoetan erositako zakiltxo diademarekin koadrilan atera, strip-tease dantzarien purpurina bularren artean burua ezkutatu, nata potetxoaz lagundutako mamading saioak, ... klasikoak bata bestearen atzetik

Glasgow-en jaio izanagatik Glasweegee ezizena duen Dougie Wallace argazkilariak makina bat gau pasa ditu kalean bere argazki kamerarekin. Giza portaeraren erretratatzailerik fina, bere lanak ironia, absurdua eta umorea islatzen du lehen begiratu batean. Bigarren irakurketarako aukera emanez gero, erretrataturakoak epaitu gabe, bizi dugun gizartearen isla eta kritika iradokitzen du.

Stags Hens & Bunnies, a Blackpool Story proiektuan, Ingalaterrako ezkontza despediden epizentrua den Blackpool hiriararen erretratu pertsonala egin du.

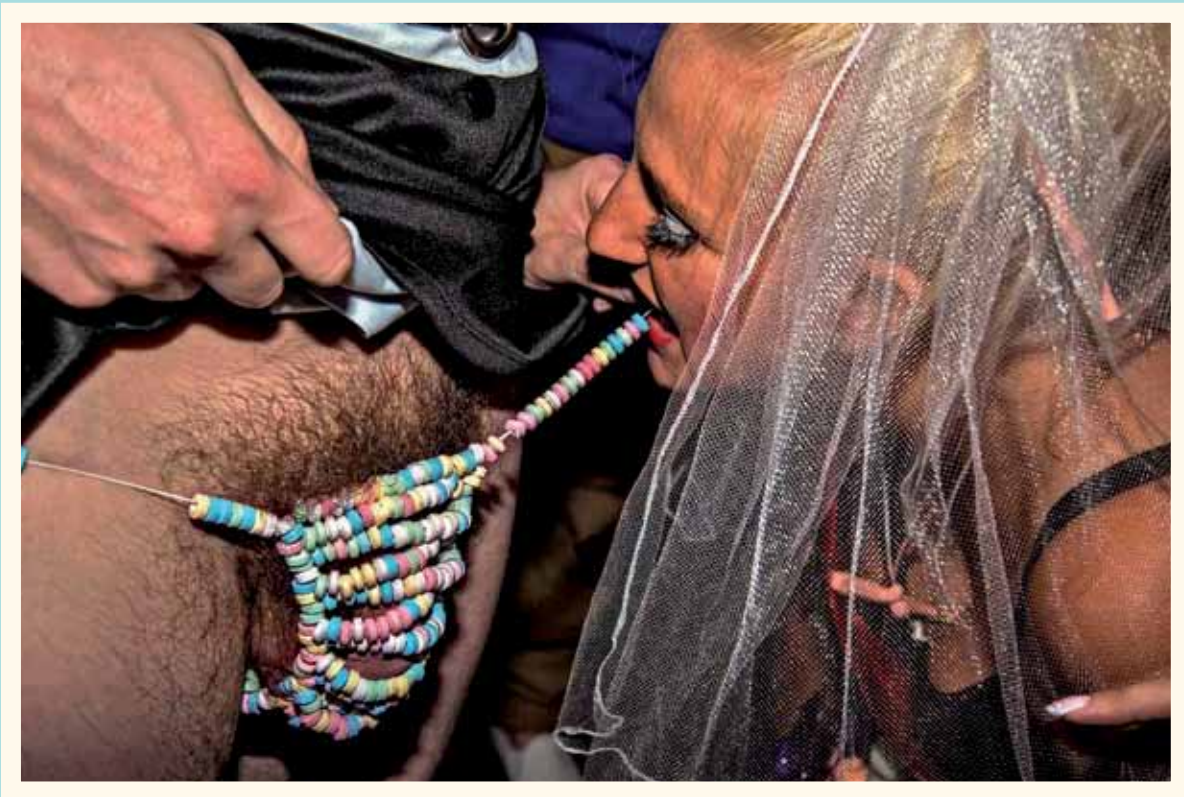
Stag Nights and Hen Parties are not farewells; they are simply a common out-of-control party ritual undertaken by friends and those about to be married. A pagan festival that we wear fancy dress for. Where we eat till we are fit to explode, drink till we are blind and drug ourselves into outer space... It's as if it were Halloween, so commonplace has it become all over the world, and there is certainly very little mystery to it: you grab a feel of arse of the evenly waxed heavily-hung dancers, covered in sparkly cream and wearing a scanty loin cloth; you all head out on the town proudly attired in your penis-crowned tiaras bought at the local pound shop; you shiver your head in the metallic-painted shiny breasts of a stripper; use little pots of cream in simulations of giving head... just one classic after another.

Nicknamed "Glasweegee" after his city of birth, Glasgow, Dougie Wallace has spent many a full night out in the streets with his camera. A fine portrayer of human behaviour, at first glance his work skilfully captures irony, absurdity and humour. If you take a second non-judgemental look at what he portrays, you will also see a reflection and criticism of the society we live in.

In his book *Stags Hens & Bunnies, a Blackpool story*, Wallace offers a personal portrait of the epicentre of pre-nuptial farewells that is Blackpool.







bron / broen

zubi bat ez da nahikoa
a bridge is not enough

Telesail honen lehendabiziko berezitasuna izenburuan bertan topatzen dugu. Bi hizkuntzatan dago: danieraz eta suedieraz. Ez da erabaki linguistiko soilak, edo zuzentasun politikoak eragindakoa, telesailaren ardatzean sustraitzen den bikotasuna baizik. Danimarka eta Suedia batzen dituen Oresund zubiaren erdian, muga-lerroa dagoen toki berean, gorputza erditik moztuta duen hilotz bat azaltzen da. Gorputz erdi bat Suedian dago, eta bestea Danimarkan. Horrek Malmö eta Koppenageko polizia departamenduen elkarlana abiatzen du derrigorrez. Bi polizia elkarlanean jarriko dira: Saga Noren, Asperger sindromea duena, eta Martin Rodhe familia burua.


Malmöko Saga Noren poliziaren pisuak ikasle pisu batena dirudi. Saga apenas pasatzen da etxetik. Polizia komisaldegiko apaletan gordetzen ditu arropa garbiak, jantziz aldatzeko beharra sentitzen duenerako (sarriegi ez). Ah, eta 1977ko Porsche 911 berde bat eta haurtzaroko sekretu bat du. Martin Rhodena eta bere familia zabala, berriz, diseinuzko etxe eder batean bizi dira; hartan ez dira falta *Wegner* aulkiak, *Bolia* altzariak eta *Pouliu* lanparak. Eskandinaviar diseinuaren ikonoak; bizitza oso batean metatzen diren erosotasunak, eta bigarren batean galdu litezkeenak.

2000. urtean ireki zen Oresund zubiak. Bi hiri eta bi herrialde batzen ditu, baina bizilagunen arteko aurreitziak azaleratzeko lotura gisa ere primeran funtzionatzen du. Nordic noir telesail honetan ez dago tokirik postal turistikoarentzat. Egun oro dirudi gris koloreko udazken egun bat. Gau oro, hirietako argi artifizialek bakardadea eta hotza islatzen dute. Garai bateko industriaguneetan, telecom eta teknologia-entresak daude orain. Iparraldeko herrialdeen ongizate sistema garatuaren azpian kapitalismo basatia ezkutatzen dela nabarmen uzten du telesailak.

Tramaren inguruan ez dugu ezer esango. Spoiler zaleak gara, baina jakin badakigu ez dela telesail ezagun horietakoa, eta ez genioke inori *Bron/Broen* honetaz gozatzeko aukera ukatu nahi. Aipatu ditugun bi hiri eta herrialdeen arteko aldeak eta polizia-ikerketak albo batera utziaz, telesail honen ardatza bi pertsonaia nagusiak dira. Liluragarria da bi pertsonaiek lortzen duten kimika, sexuaren eta maitasun erakarpenaren komodinik erabili gabe.

Irailean estreinatuko da hirugarren denboraldia. Eta bigarrena nola amaitu zen ikusita, dagoeneko udazkenaren zain gaude.





The first thing which makes this series different is the title itself. It's in two languages: Danish and Swedish. A decision which was taken not just to be politically correct or for linguistic reasons: there is a duality in the series' very roots. Oresund Bridge links Denmark and Sweden: a dead body is found right on the border line in the middle of the bridge. Half a corpse in Sweden, half a corpse in Denmark. Which means that the Malmo and Copenhagen police forces have no choice but to work together. The two officers who start working together are Saga Noren, a woman with Asperger's syndrome, and Martin Rodhe, a family man.

Malmo police officer Saga Noren's flat looks like students' digs. Saga hardly ever goes home. She keeps clean clothes on her shelves at the police station in case she ever feels the need to change – which is hardly ever. And her 1977 Porsche 911 holds some secret from her childhood. Martin Rodhe and his large family live in a beautifully designed house with Wegner chairs, Bolia furniture and Poulsen lamps. All icons of Scandinavian design. Features you can spend a whole life putting together and then lose in a second.

Oresund Bridge was opened in 2000, joining two cities and two countries, but the prejudices between the people on either side mean that the relationships between them are no more than superficial. There's no space for pretty postcards in this dark Nordic series. Each day looks like grey autumn. Each night the cities' artificial lights reflect solitude and cold. There are now telecom and technology companies in what used to be industrial estates. The series reveals the savage capitalism which underlies the northern countries' welfare system.

We won't tell you anything about the plot. We love giving spoilers, but Bron/Broen isn't that type of series and we'd hate to stop anybody from enjoying it. Leaving the differences between the two cities and the police investigation to one side, the two characters are the centre of the story. The chemistry between the two – and without making use of the usual, lazy resource of love and attraction – is extraordinary.

The third series starts in September. And, having seen how the second series ended, we're already waiting for autumn.

self-transcendence 3100 mile race



Munduko lasterketarik luzeena da. 3.100 milia (4.989 km). Sri Chinmoy yoga eta meditazio irakasleak sortu zuen 1996an, korrikalariei beren gaitasunaren mugak non dauden erakusteko eta horiek haus-
teko aukera emateko helburuarekin. Hortik datorkio *Self Transcendence* izena lasterketa berezi honi.

Urtero ospatzen da New York City-ko Queens auzoko Jamaican. Bertan, korrikalariek 5649 buelta ematen dizkiote 84. kalean dagoen 164 Place to Abigail Adams-tik, 168. kaleko Street to Grand Central Parkway-ra doan zirkuitoari. Zirkuitoak osotara 0, 5488 milia ditu (883 m) eta korrikalariek (barkatu baina runner esateko zaharregia eta marmartiegia naiz) 52 egun dituzte lasterketa amaitzeko. Batazbesteko historikoari begiratuta, korrikalariek 59,62 milia (95,95 km) egiten dute egunero.

Munduko errekorra Madhupran Wolfgang Schwerek du. 2006an, 41 egun, 8 ordu 16 minutu eta 29 segundutan amaitu zuen. Emakumeen errekorra Suprabha Beckjord-ek du, 49 egun 14 ordu 30 minutu eta 54 segundurekin. Eta yogi izena duten atleta ultra trascendentalen artean, ezin aipamenik gabe utzi Asprihanal Aalto, zeinak 11 edizioetan parte hartu duen eta horietako 7tan irabazi duen.

Aurtengo edizioa ekainaren 14tik abuztuaren 4ra ospatuko da. Garaiz zaudete. .

It's the longest race in the world. 3,100 miles (4,989 km). It was founded in 1996 by Sri Chinmoy, yoga and meditation master, with a view to giving runners the means to see where their limits where and how to surpass them. That's where this special race got the name Self Transcendence.

The race is held in Jamaica, Queens, in New York. Runners do 5,649 laps of the circuit made up a block that runs from 164th Place to Abigail Adams (84th) Avenue to 168th Street to Grand Central Parkway. The circuit is 0.5488 miles long (883 metres) and the runners have 52 days to finish the race. That's an average of 52.62 miles (95.95 kms) a day.

The world record is held by Madhupran Wolfgang Schwerek. In 2006, he finished the race in 41 days, 8 hours, 16 minutes and 29 seconds. The women's record is held by Suprabha Beckjord, who did it in 49 days, 14 hours, 30 minutes and 54 seconds. Amongst these ultra-marathon yogis Asprihanal Aalto, who has participated in 11 editions of the race, winning seven of them, is also very worthy of mention.

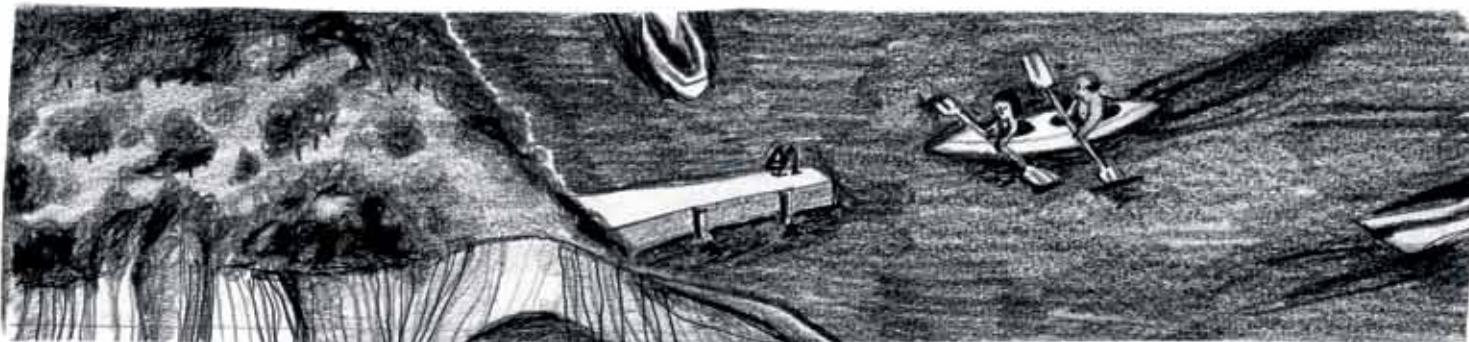
This year's edition takes place between June the 14th and August the 4th. You're still in time to put your name down.

<http://3100.srichinmoyraces.org/>

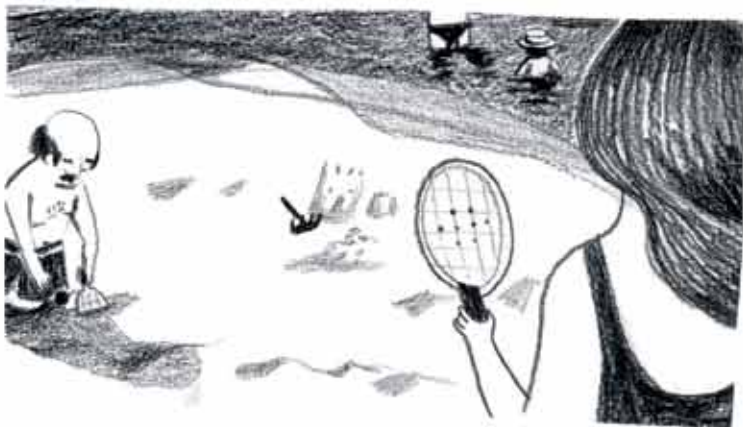


beti egun sentiaren aurretik
always before sunrise

KULEROAK ZIKINDU DITUT!



Abuztuaren 9a zen, igandea. Kayakean ibiltzera joan ginen aita eta biok. Ez ginen maiz joaten baina urteak generamatzala zirudien; oso ondo koordinatzen ginen.





Baina ez zen gosea, ezta kaka gura ere, ezta botagura ere, ezta trabatutako haizea ere. Berria zen sentrazio hura.



Zer gertatzen da txiki?

Ekarriko dizkizut tiritak?

Zauria egin al duzu? Kayakean ibili garenean?

A! Hori! Lasai neska errostera joango naiz oraintxe!



Odola daukat aita...

Ez aita... badakizu, hor behean.

Hilekoa dela aita!

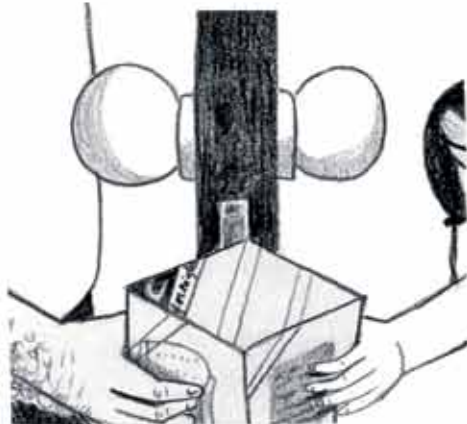
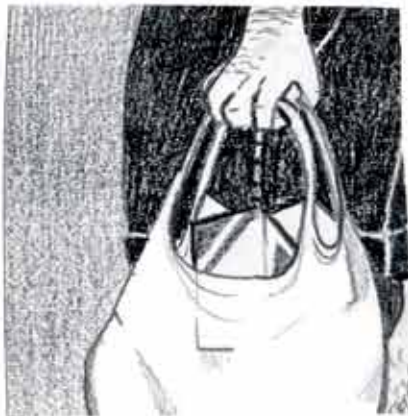
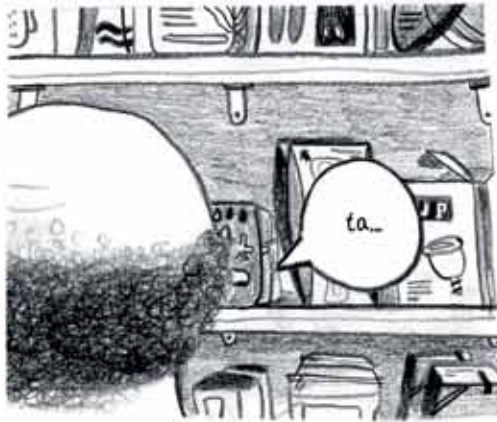
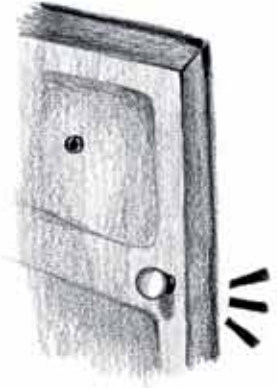


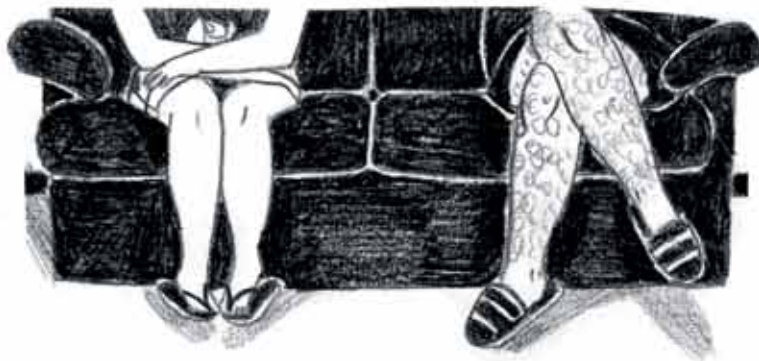
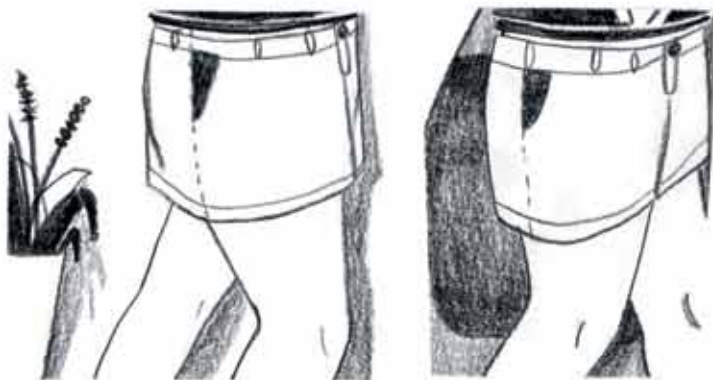
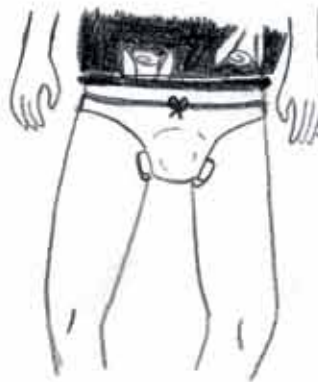


Egon hadi lasai Antton!



Gertatu beharrekoa huan...



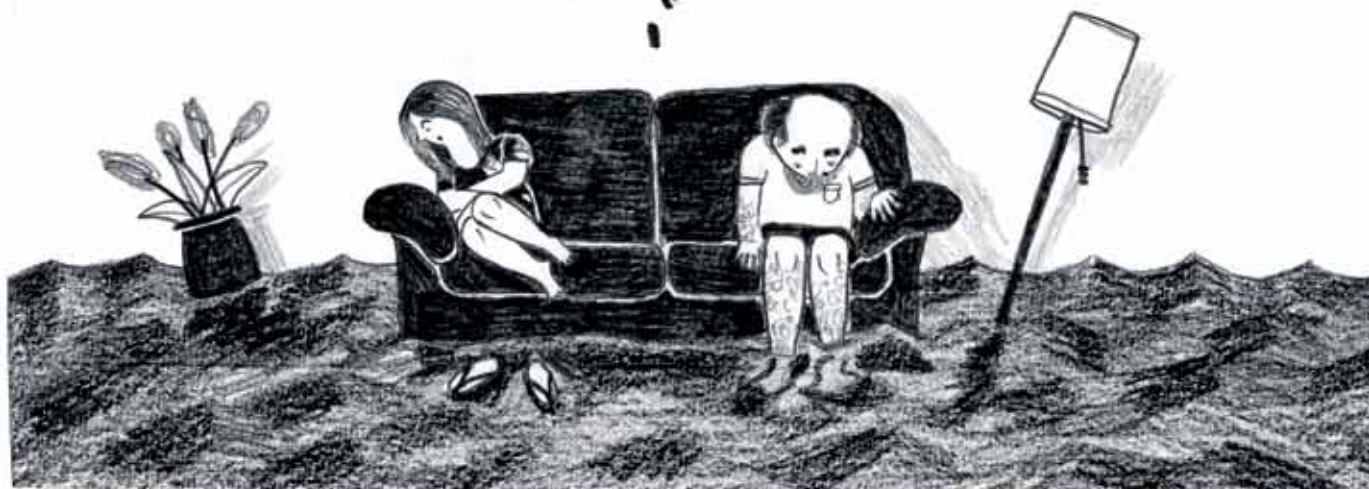


ta,
ondo?



bai, bai,
lasai

Goizeko itsaso barea ordu batzuen buruan zakartu egin zen, eta jada ez ginen hain ondo koordinatzen aita eta biok!



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

15 euro
6 ale/issues



izen abizenak/full name

helbidea/address

herria/city

postakodea/code

herrialdea/province

tel/phone

e-posta/email

bankua/bank

kontu korrente zbkia/account number

(20digit-rib):

sinadura/sign

the balde

antsoain 1
31014 iruñea
t. 948 121 976

donostia 11
20115
astigarraga
t. 943 444 422

info@thebalde.net
www.thebalde.net

the baldians
trading cards

51

Al Lewis



1923an jaio zen Wolcott New Yorken baina familia berehala joan zen Brooklynera bizitzera.

He was born in Wolcott, New York in 1923, but his family moved to Brooklyn very shortly afterwards.

Beste lanbide askoren artean, saltzaile, tabernari, irakasle, detektibe sindikalista trapezista, idazle, eta marinela izan omen zen.

Some of the many trades he supposedly plied were as a salesman, a barman, a teacher, a detective, a trade union organiser, a trapeze artist, a writer and a sailor.

Bere biografian ez dago errealitate eta fikzioa bereizterik. Adibidez Sacco eta Vanzettiren defentsa komitean lan egin zuela esaten zuen (4 urte besterik ez zituen garai hartan Lewisek)

It is impossible to distinguish between reality and fiction in his biography. For instance, he claimed to have formed part of the Sacco and Vanzetti Defence Committee but he was clearly a child at the time.

1955. urtean egin zuen debuta pelikula batean, Pretty Boy Floyd gangsterraren paperean.

He made his debut appearance in film as the gangster Pretty Boy Floyd in 1955.

1964an hasi zen fama emango zion papera antzezten. Munster familiako aitona hain zuzen ere.

In 1964, he began working in the role that brought him fame; as the grandfather in the Munster Family.

Telesailak oso gutxi iraun zuen telebistan baina kultuzko zaleei esker Al Lewisek bere bizitza osoan atera zion probetxua aitona banpiroaren paperari.

The TV series only ran for two seasons but Al Lewis was able to benefit from the role as a grandfather vampire for the rest of his career thanks to the show's cult status.

1989an New Yorken *Grandpa's* jatetxe ezaguna ireki zuen eta 1998. urtean, bere ezkerreko ideologiari jarriki, New Yorkeko gobernadore hauteskundeetara aurkeztu zen.

In 1989, he opened the famous *Grandpa's* restaurant in New York and in 1998, remaining true to his left-wing ideology; he was a candidate in the election for Governor of New York.

52.000 bozka jaso zuen eta galdu zuen, baina 2006. urtean zendu arte presondegietak erreforma, poliziaren bortxakeria eta marihuanaren legalizazioaren alde borrokatu zuen.

He received 52,000 votes and lost the election, but he continued to fight for prison reform, against police brutality and for the legalisation of marijuana until his death in 2006.

where to find us
the balderen kutixiak



the balde



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

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

DONOSTIA



a fuego negro

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

TABERNA-JATETXEA



arteleku

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

KULTURUNEA



bai & by

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

HIZKUNTZA ESKOLA



botika

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

DISEINU ETA KOMUNIKAZIOA



garoa kultur lab

943 265 669
ZABALETA 34 - 20002
DONOSTIA@EGAROA.COM
WWW.EGAROA.COM

KULTUR-LAB



geronimo

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

ARROPA DENDA



goiuri

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

BIKINI DENDA



koldo mitxelena

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

KULTURUNEA



lur lan ekomuseoa

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

BASERRITAR PRODUKTUAK



María Goñi Muñoa

psicóloga · psicoterapeuta

maría goñi muñoa

663 508 695
EUSKALHERRIA 14 - 20003
info@mariaagonipsicologia.com
www.mariagonipsicologia.com

PSIKOLOGIA - PSIKOTERAPEUTA



sasoí

943 315 180
ONDARRETA PASEALEKUA, 9 BEHEA
20018

FISIOTERAPIA



tytti thusberg

AMETZAGAÑA 17 B EGIA, 20012

www.tyttithusberg.com
www.slowbag.com

SLOW FASHION



GIPIZKOA HERRIAK



taupa taberna

OTALORA, 22 - 20500
ARRASATE

TABERNA



biur

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

ARROPA ETA OINETAKO DENDA



begi optika

943 526 753
BITERI KALEA, 34 - 20100
www.begioptika.com
ORERETA-ERRENTERIA

IKUSMENA TA ENTZUMENA



saiaz

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

HOTELA



aiko maiko

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

KAMISETAK ETA ARROPA



sugaar

943 161 958
ELKANO KALEA, 11 - 20240
ORDIZIA

TABERNA



makoki

943 557 666
KARDABERAZ 19, 1 - 20120
HERNANI

ILEAPAINDEGIA & PIERCING



sagu mekanika

943 629 388
XARLENGO, 20 - 20300
IRUN

TAILER MEKANIKOA



BILBO



lur lan bistrot denda

943 243 339
GORRITI PLAZA, 2 ATZEALDEA - 20003
lurlanbistrot@gmail.com
www.lurlan.org

BASERRI PRODUKTUAK



skunkfunk tolosa

943 673 862 / 943 249 496
NAGUSIA KALE, 21-23 - 20400
skunkfunktolosa@skunkfunk.com
TOLOSA

ARROPA DENDA



garoa liburu denda

943 832 507
TRINITATE KALEA 7 - 20800
ZARAUTZ@EGAROA.COM
WWW.EGAROA.COM
ZARAUTZ

LIBURU DENDA

bai & by

bai & by

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

HIZKUNTZA ESKOLA



BIZKAIA HERRIAK

BilbaoArte

bilbao arte fundazioa

944 155 097
URAZURRUTIA, 32 - 48003
info@bilbaoarte.org
www.bilbaoarte.org

ARTE ZENTRUA



kalderapeko

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

TABERNA ETA JATETXEA



skunkfunk bilbao

946 054 955
VICTOR, 5 - 48005
www.skunkfunk.com

ARROPA DENDA



portu zaharra

portu zaharra

944 602 033
PORTU ZAHARRA, 35 - 48991
www.portuzaharra.com
GETXO

TABERNA MITIKOA



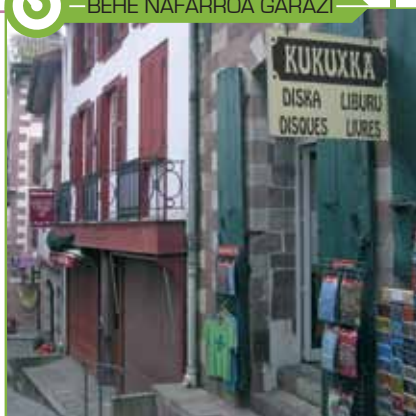
BEHE NAFARROA GARAZI



satistegi

944 911 475
BASAGOITI ETORBIDEA, 51 - 48991
GETXO

KAFETEGIA



kukuxka

0559 373 107
3 ZITADELA KALEA - 64220

LIBURU DISKA ARROPA OPARI DENDA



xibiouz

4 PLACE DU TRINQUET - 64220
www.xibiouz.com

SALTOKIA



LAPURDI BAIONA

KALIENTE

kaliente

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

ARROPA ETA MODA OSAGARRIAK



kalostrape

0559 529 470
22 MARENGO KARRIKA - 64100
kalostrape@hotmail.fr

OSTATUA ETA JATETXEA



kukuxumusu

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

LIBURU DISKA ARROPA OPARI DENDA



GASTEIZ



artium

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

MUSEOA



bai & by

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

HIZKUNTZA ESKOLA



montehermoso

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

KULTURUNEA



skunkfunk vitoria-gasteiz

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

ARROPA DENDA



IRUÑA



catachu

948 226 028
INDATXIKIA, 16 - 31001

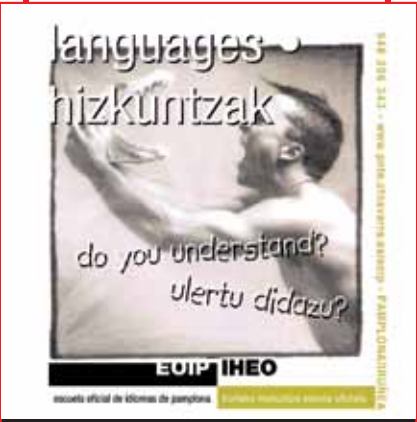
OSTATU-APAIRUAK



el infiernito

650 937 599
KALE BERRIA, 85 - 31001
www.elinfieritoguitarshop.com

KITAR DENDA



iruñeko hizkuntza eskola ofiziala

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

HIZKUNTZA ESKOLA



librería chundarata

848 470 198
PAULINO CABALLERO, 27
31.003 IRUÑA
www.libreriachundarata.com

LIBURUDENDA



qwerty

948 229 258
MERCADERES, 18
31.001 IRUÑA
www.qwertybar.es

TABERNA ETA JATETXEA



skunkfunk pamplona-iruña

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

ARROPA DENDA



auto kit
948 135 580
CTRA. ANSOAIN, 13 C
31013 ANTSOAIN (NAFARROA)
autokit@gmx.com

AUTO TAILERRA



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

JATETXEA

LEKUONA
ARKITEKTURA

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

ARKITEKTURA ESTUDIOA



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

KAMISETAK

Euskal Etxea
Centre cultural
BARCELONA

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

TABERNA, JATETXEA & KULTUR ELKARTEA



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

ARROPA DENDA



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

ARROPA DENDA



skunkfunk figueres
972 902 552
MORERIA, 1- LOCAL 4 - 17600
accessoriesfigueres@skunkfunk.com
FIGUERES

ARROPA DENDA



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

ARROPA DENDA



skunkfunk valencia
673 357 253
RUZAFÁ, 3- 46004
VALENCIA

ARROPA DENDA



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

ARROPA DENDA



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

ELKARTEA



skunkfunk

NUEVA COLECCIÓN SPRING SUMMER 15

www.skunkfunk.com

Aix en Provence • 12 Rue de Courteisade • **Bordeaux** • 3 Rue de la Merci • **Lyon** • 2 Rue du Platre • **Marseille** • 30 Rue Francis Davso
Paris • 52 Rue Du Faubourg ST Antoine • **Bayonne - Baiona** • 5 Rue Du Pilo • **Porto - Portugal** • Rua de Sã da Bandeira, 200
Barcelona • Ferran, 19 • **Barcelona** • Rondà Sant Pere, 31 (OUTLET) • **Bilbao** • Victor, 5 • **Figueres** • Carrer Morenia, 1
Madrid • Fuencarral, 33 • **Madrid** • Bordadores, 3 • **Pamplona - Iruñea** • Arrietá, 7 • **Tolosa** • Kale Nagusia, 21-23 • **Valencia** • Ruzafa 3
Vitoria - Gasteiz • Independencia, 16 • **Zaragoza** • Paseo Gran Vía, 31 • **Dublín** • Blooms Lane, Italian Quarter 24 • **San Francisco** • 1475
Haigh Street • **San Francisco** • 302 Valencia Street • **Berlín-Mitte** • Weinmeisterstrasse 12-14 • **Lisboa** • Rua Nova do Almada 82-84
Lisboa • Rua Rodrigues Faria 103 (OUTLET) • **Lima** • Avd. Conquistadores 660, San Isidro • **Santiago de Chile** • Alonso de Córdoba 3975, Vitacura



ENERGIA NEURTU ETA AURREZTU

ARGITU ekimenak modu erraz eta sinplean zure etxebizitzako energia kontsumoa murrizten lagunduko dizu.

Etxebizitzako kaxa elektrikoan neurgailu digital bat doan jartzea proposatzen dizugu. Gailu hori web orri bati lotuta dago eta bertan zure etxebizitzako kontsumo datuak kontsultatzeaz gain, zure kasuan kontsumoa murrizteko gomendio egokienak jasoko dituzu.

PARTE HARTU!

Informazio gehiago eta izena emateko:

www.argitu.eus