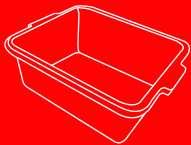


# the balde



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august | abuztua  
september | iraila

47

bidaia: mapetan galduta

travel: lost in maps

# 47



the balde

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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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

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**we make magazines**

Bi urtetan behin ospatzen den aldizkarien bilkura honetan hartu dugu parte beste behin. Luxemburg-en biltzen dira mundu guztiko aldizkari ezberdinak eta bereziak. Aldizkaria informazioaren gordailu eta erakusle baino gehiago dela sinisten dugunontzat, derrigorrezko zita da Colophon. Urtero bezala, bertan izandako aldizkariok, gure txokoa dugu We Make Magazines liburu gomendagarrian. Han eta hemen egiten diren aldizkariari erreparatzea munduan barna bidaiatzeko aukera bitxia eta ezberdina izan daiteke.

[www.colophon2009.com](http://www.colophon2009.com)

**we make magazines**

We've taken part in this two-yearly magazine makers meeting again. The world's most different, peculiar magazines get together in Luxembourg. For those of us who believe that magazines are more than just information stores and displays, going to Colophon is a compulsory event. Like every year, the magazines attending are recommended in the We Make Magazines book and in this way travel around the world to different places where magazines will be seen in different ways.

[www.colophon2009.com](http://www.colophon2009.com)

**tabakalera soinutan**

Donostiako kultura garaikidearen gunea izan nahi duen Tabakalera, askotan hitz egin da eraikuntza berezi horren eta bertan erakusten diren artelanen arteko elkarrizketaz. Uda honetan, Tabakalera Soinutan erakusketa antolatu da bertan, eta horixe da, gure ustez, orain arte arte elkarrizketa hori modu berritzaile, eder eta egokienean lortu duen erakusketa.

Eraikuntza ezagutzeko modu ezberdina eskaintzen digu, apenas garatzen dugun entzumena erakusketaren protagonista bihurtuz. Merezi du bertoko eta nazioarteko artistek egin duten lanetan barna bidaiatzeak. Ez zarete damutuko.

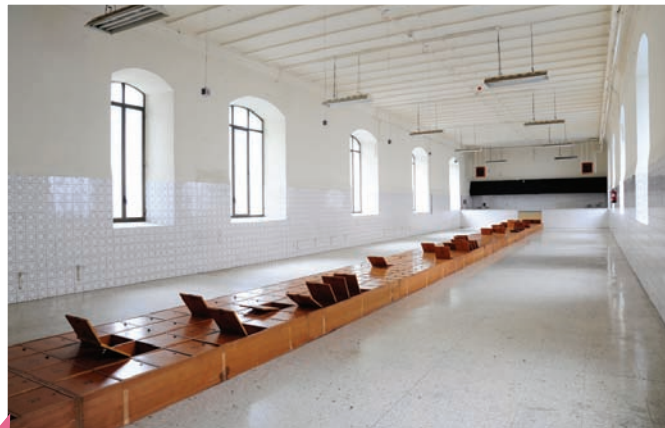
[www.tabakalera.eu](http://www.tabakalera.eu)

**tabakalera in sounds**

At Tabakalera, the Donostia contemporary arts centre, there are often conversations about how special the building itself is as well as the exhibits shown there. In our opinion, Tabakalera Soinutan (Tabakalera in Sounds) is the most innovative, beautiful and appropriate exhibit yet to be organized there. It offers different ways to get to know the building by making our sense of hearing, so often undeveloped, the main player. It's worth travelling around the inside of the international and local artists' works. You won't regret it.

[www.tabakalera.eu](http://www.tabakalera.eu)

SOINUA IKUSI  
IRUDIA ENTZUN



**marina d'or**

Ane Igarateburuk iragartzen zuen oporretako gune erraldoi eta glamurosoa ez dago bere unerik gozoenean. Gure ilehoriak gainera, plantoia eman dio, eta orain hain modan jarri diren kruzeroak iragartzen dabil... Bidaia ezberdin bat egiteko aukera iruditu zaigu. Egun Marina D'Or-en asteburu bat pasatzea esperientzia ahaztezina izan daitekeela iruditzen zaigu. Muturreko esperientzia baten bila abiatzeko, ez dago diru asko gastatu edo urrutira joan beharrik.

[www.marinador.com](http://www.marinador.com)

**marina d'or**

The giant, glamorous holiday resort which Ane Igarateburu advertises isn't at its finest moment. As well as the blondes, having a break and going on one of the very fashionable cruises seems like a great idea. It seems to us that spending a weekend at Marina D'Or nowadays could be an unforgettable experience. If you're looking for extreme experiences, you don't need to go very far or spend a lot of money.

[www.marinador.com](http://www.marinador.com)





# gozatu euskaraz





#### antzoki abandonatuak

Argazki hauei erreparatuta, bi bidaia klase egiten dugu. Lehen, iraganera, antzoki hauetan mota guztietako antzezlanak eta emanaldiak eskaintzen ziren garaiara. Bigarrena, orainaldian egiten dugun bidaia da. The balden hainbeste gustatzen zaizkigun abandonaturiko gune hauek bidaia estetiko berezia eskaintzen digute. Julia Solis estatubatuarren argazkietan, antzoki ertainak eta txikiak dira nagusi. Eroetxe, kartzela, hotel, eskola eta herri elkarteetako eraikinetako antzokiak dira, eta horrek xarma berezia ematen dio lan honi.

[www.abandonedtheaters.com](http://www.abandonedtheaters.com)

#### abandoned theatres

When we look at these photos, we go on two types of journeys. First to the past, to the times when plays and recitals were given in all these theatres. The second journey is to the present. These places offer the type of journey to abandoned places with special aesthetics that the balde enjoys so much. Most of the theatres in US photographer Julia Solis's work are small or medium-size. Former asylums, prisons, hotels, schools and town clubs lend their special charm to her work.

[www.abandonedtheaters.com](http://www.abandonedtheaters.com)

## THE SHOW MUST GO ON

#### 20 hatz proiekt

World music deritzon estiloaren barnean kokatu dezakegu Iñaki Plaza eta Ion Garmendiak sortu duten 20 hatz proiektua. Ohikoa da gisa honetako musika taldeetan kultura bateko eta besteko musikariak biltzea, irribarreak trukatzea, bazkari begetarianoa egitea eta, guztiok batera, "rollito onari" kantatzea. 20 hatz proiekt honetan, ordea, beste bilaketa bat egin dute: Instrumentuekin esperimentatu (pvc hodiekin eginiko tubiogh instrumentu harrigarria, adibidez) eta eskaintza berritzaile batekin datozkigu bi musikari hauek eta beren lagunak.

[www.hogeihatz.com](http://www.hogeihatz.com)

#### 20 hatz project

You could put Ion Garmendia's Iñaki Plaza's 20 hatz project into the category of world music. It's usual to compile music groups like this from different cultures, make vegetarian food and then, all together, with the best of vibes, get singing. But 20 hatz makes different types of compilations. Experimentation with instruments (amazing instruments made with PVC tubes, for example) and innovative contents make these musicians and their friends work attractive.

[www.hogeihatz.com](http://www.hogeihatz.com)

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## GETXO IRUDI HIRI

### la dena

Bere lan guztiak, edo, izenburuak argitzen duen moduan, ia guztiak bildu ditu Jon Manzisidorrek komiki-bilduma honetan. Bere lanen estilo eta joera aniztasunak irakurlea harritzeko gaitasuna du. Ironikoa, sinplea eta sinplista, intelektuala, naif-a, ergela... zaila da deskribatzen. Gu bere komikien oso zaleak gara, eta oso harro gaude la dena horren % garrantzitsu bat the baldek argitaratu duelako.



### almost everything

Jon Manzisidor has brought together all his work, or examples of all his work, in this comic collection. His work's style and diversity often amazes his readers. Ironic, simple, simplistic, intellectual, naïf... it's difficult to describe. We love comics too, and we're very proud that a big percentage of his work has been published in the balde.

### azafata uniformeak

Cliff Muskiet KLM hegazkin konpainian lan egin du azken 30 urteetan. 1980eko hamarkadaren hasieran, konpainiak, beren uniformeak aldatu behar zituela eta, uniforme zaharrak botatzea erabaki zuen. Muskiet jaunak, orduan, uniforme horietako batzuk gordetzeko baimena eskatu zuen. Une hartan hasi zuen bilduma berezi hau. Egun, garai guztietako 360 konpainiatako 843 uniforme ditu.



### air hostess'es uniforms

Cliff Muskiet has worked for the airline KLM for the last 30 years. At the beginning of the 80's the company decided it had to change its uniforms and get rid of the old ones. Mr Muskiet asked permission to keep a few of those uniforms and that's when he started his collection. He now has 843 different uniforms from 360 airlines and every decade.



### getxophoto

Hirugarren edizioa betetzen du aurten Getxophotok. Argazkiak herritarrei hurbiltzeaz gain, herritarrak protagonista bihurtzen dituen jaialdi hau gure ekimen kuttunenetakoa da. Arrazoa: artea, herria eta herritarrak (hiria eta hiritarrak ere balio du, ez dago hemen polemika atxagatarrik) biltzeko modu arrakastatsuak daudela frogatzen duen ekitaldia delako. Historia ofizialetik at dauden milaka mikrohistoria kontatzen dute urtero Getxon erakusten diren argazkiek. Aurtengo edizioari Alberto Garcia Alixen "De donde no se vuelve" ikus-entzunezkoak emango dio hasiera.

### getxophoto

In its third year, as well as getting close to local people, this year's photos make them the stars. Getxophoto, one of our favourite events, the town and the townspeople's (you could also say the city and its people, we don't want to get into an Atxaga type argument). Way of life is shown in this exhibition. Outside the official history, thousands of micro stories show a different view at this year's photo exhibition at Getxo. Alberto Garcia Alix's "De donde no se vuelve" is going to start this year's audio-visual experience.



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[www.ladinamo.org/suscripciones](http://www.ladinamo.org/suscripciones)

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## BIDAILAGUNAK



### mapamundistas

Iruñean, irailean zehar ospatzen den ekimen honetan, bidaiarekin zerikusia duten hainbat jarduerataz gozatzeko aukera izango dugu beste behin. Aurtengo edizioan pertsoneri eskaini zaie Mapamundistas. Zurekin bidaiatu duten edo bidaian topatzen dituzun pertsonak izango dira protagonista. Hain ezberdinak eta aldi berean hain berdinak izan daitezkeen mundu bazter guztietako pertsonak.

[www.mapamundistas.com](http://www.mapamundistas.com)

### mapamundistas

We'll have to chance to enjoy different activities connected with journeys once more in Iruña throughout the month of September. This year's event will offer Mapamundistas. The main players are going to be people who have travelled with you or people you have met on your journeys. People from all over the world can be so different and, at the same time, so alike.

[www.mapamundistas.com](http://www.mapamundistas.com)

### ertz10

Nork esan behar zigun Ertz jaialdiaren 10. edizioa ospatuko genuenik! Bere xumetasunean eta nortasun periferikoan, musika jaialdi honek beste hainbat egitasmo erraldoik baino bide luzeagoa egin du. Ez da zaila asmatzen arrakastaren arrazoia. Kalitatea, berezitasuna, zaletasuna eta indarrak ongi neurtzen jakitea izan da musika jaialdi honen ardatza. Aurten, azken 10 urteotan parte hartu duten musikari ugari gonbidatuko dituzte, eta jaialdia Beran, Donostian eta Hazparnen ospatuko da.

[www.ertza.net](http://www.ertza.net)

### ertz10

Who would have predicted that we were going to celebrate the 10th edition of Ertz. With all its humility and periferical nature, this music festival has lasted longer than some larger festivals. It's not hard to see how it has succeeded. Quality, differentiation, enthusiasm and knowing how to use its energy have always been at the centre of this festival. Musicians who have taken part over the last ten years have been invited to come again and the festival will be held at Bera, Donostia and Hazparne.

[www.ertza.net](http://www.ertza.net)



### mundaka

Urtero ekilibristaren alanbrean izaten den munduko txapelketako froga hau, aurten ere itzuliko da Mundakako ezker olatura. Munduko txapelketako surflari askori gustatzen ez zaion froga da, horregatik maite dugu guk. Ea aurreko urteetan baino zorte hobea dugun eta ezkerreko olatuan hodi magiko hori ikusteko aukera dugun... Hurbiltzen denak oihukatu diezaiola Egurrrraaa! gure Aritz Aranburu eta bertoko surflari gonbidatuei.

[www.billabongpro.com](http://www.billabongpro.com)

### mundaka

The yearly high-wire acrobat world championship trial has come back to Mundaka's left wave this year. It's a trial that many of the surfers don't like, that's why we love it. Let's see if this year there's better luck and we get to see the left wave and its magic tube again. When we get close, we'll all shout "Egurrrraaa!" (Go for it!) to to Aritz Aranburu and our wild cards.

[www.billabongpro.com](http://www.billabongpro.com)



## mapen historia labur bat

**Unibertsala da gizakiak neurketarako duen joera eta neurketa hori grafikoki gordetzeko beharra.**

Babiloniarrena da aurkitu den maparik zaharrena. Kristo aurreko 2300. urtekoa da, eta buztinean zizelkatu dago. Mapa horretan lur-sailen neurketa azaltzen da, gero, agintariek zergak kobratzeko erabiltzen zutena. Mende batzuk beranduagoak dira lur-sailak banatzeko balio zuten Txinan topatutako mapak. Garai berean, Marshall uharteetan, landare zuntzak eginiko mapetan, Ozeano Bareko uharteen kokapena azaltzen duten mapak egiten ziren. Lehenengo itsas mapak edo kartak lirateke horiek. Inken eta Maien zibilizazioek ere ezagutzen zuten kartografiaren artea. Euren mapetan menderatzen zituzten lur-eremuak adierazten zituzten.

Kristo aurreko VI. mendean, Anaximandro filosofo grekoak mundu ezagunaren mapa borobila egin zuen. Egeo itsasoko uhertzak ziren garai hartan "mundu ezaguna". Erastotenesek, Kristo aurreko II. mendean, mundu ezagunaren kontzeptua zabaldu zuen: Ganges ibaia ekialdean, Britainia Handia gisa ezagutzen dugun uhartea mendebaldean, Libia hegoaldean, Eskandinabiar penintsularen hasiera iparraldean. Mapa honetan azaldu ziren, lehendabiziko aldiz, marra bertikalak eta horizontalak. Kristo ondorengo 150. urtean, Tolomeok *Geographia* liburua idatzi zuen, mapa ugari osatua. Hura da ezagutzen dugun lehen Atlas. Erromatarrek kartografiaren artea garatzen jarraitu zuten, baina, inperioaren suntsipenarekin batera, Europako kartografiaren zientzia desagertu zen. Jerusalem munduko erdigune gisa aurkezten zuten lau monje kenduta, atzera-pauso izugarria eman zen kartografian. Marinel arabiarrek, ordea, garai berean, mapa izugarri fidagarriak egin zituzten. Al-Idrisi jakintsuak munduko mapa berri bat egin zuen 1154. urtean. Eta beranduago, XIII. mendean, mediterraneoko marinelak, meridianorik eta paralelorik gabe, portu garrantzitsuenak batzen zituzten lerroekin eginiko itsas-kartak garatu zituzten.

1507. urtean, Martin Waldseem Iler geografo alemaniarrek eginiko mapan, America izena azaldu zen lehen aldiz. Américo Vespucio-ren omenez jarri zuen; marinel italiarrak, itsasoa utzi eta Sevillan geratu zenean, bere bidaien mapak egin eta banatu zituelako. 1570ean, Abraham Ortelius kartografo flandiarrek 70 mapa biltzen zituen lehen Atlas modernoa argitaratu zuen: *Orbis Terrarum*.

Garai hartan, mapak eskuratzea eta irakurtzen jakitea oso garrantzitsua zen. Mapak ziren bidaiatzeko tresna bakarra, eta haien ziurtasuna ez zen egungoen modukoa. Gerardus Mercator, garaiko kartografo eta mapa bildumagile handiena izan zen.

Mapa ugari azterketa egin zuen, eta berak marraztutako munduko mapa ezinbesteko tresna izan zen garaiko nabigatzaileentzat.

XVII. mendetik aurrera, mapen zehaztasuna asko garatu zen. Latitudea eta longitudea hobeto kalkulatu zuten eta luraren tamaina eta forma modu zehatzago batez ezagutzen hasi ziren. Itsas korranteak zehazten zituzten mapak ere mende horren erdialdean agertu ziren. Gainera, kartografiaren printzipio zientifikoak ezarri ziren, eta esploratu gabeko eremuetan soilik ematen ziren akats larriak. XVIII. mendean beste aldaketa handi bat eman zen kartografian: lurralde berriak deskubritzeko izpiritu itzali zen, eta izpiritu nazionalista piztu zen Europako herrialdeetan. Herrialde bakoitzak bere lurraldea eta mugak zehazki neurtzeari ekin zion. Frantzia, Erresuma Batua, Austria, Suitza eta Espainia, lan horri ekin zioten buru-belarri. AEBetan, 1879an, Geological Survey sortu zen herrialde osoko mapa topografikoak egiteko. 1891an ospatu zen Nazioarteko Geografia Kongresuan mundu osoa 1:1.000.000 eskalan kartografiatzeko proiektuari hasiera eman zitzaion. Oraindik amaitu gabe dago lan hori. XX. mendean kartografiak garapen tekniko ugari izan zuen. Hegazkinetatik eginiko argazkiek, hasieran, eta sateliteetatik eginikoek, beranduago, iraultza bat izan ziren mapa topografikoetan eta geodesikoetan. Hala eta guztiz ere, luraren zati ugari geratzen da oraindik sakonki kartografiatzeko, eta zer esanik ez planetaren zatirik handienari buruz. Ozeanoek sekretu eta zonalde ezkutu ugari gordetzen dituzte kartografo eta geografoentzat.



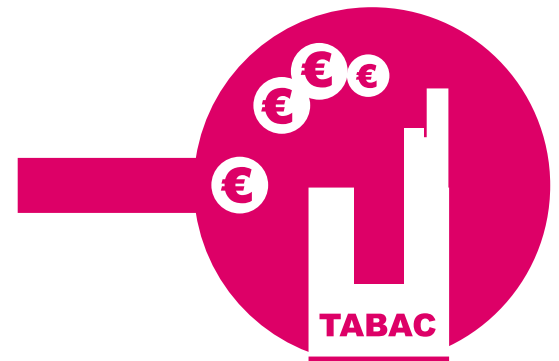
## a short history of maps

Humanity's tendency to measure things and record these measurements graphically is universal.

The oldest maps found to date are from Babylon. They date from 2,300 BC and were molded in clay. In these maps there are field measurements which were used by the authorities for raising taxes. Maps from some centuries later, found in China, were used for dividing land up. At the same time, on the Marshall Islands, vegetable fibre was used to make maps showing the islands in the Pacific ocean. They may be the first sea maps or plans. The Inca and Maya civilizations also used cartography. They showed the territories they conquered on their maps.

In the fourth century BC the Greek philosopher Anaximander made a round map of the known world. The islands in the Aegean sea were the "known world" at that time. In the second century BC, Eratosthenes widened the idea of the known world: the river Ganges to the east, the island known as Great Britain to the west, Lybia to the south, the start of the Scandinavian peninsula to the north. On this map vertical and horizontal lines appeared for the first time. In 150 AD Ptolomy wrote his "Geographia" and included many maps in the book. This is the first known atlas. The Romans continued to develop cartography but, when the empire was destroyed, the science of cartography disappeared from Europe. With the exception of a few monks who chose Jerusalem as the centre of the world, cartography took a huge step backwards. At the same time, however, Arabian sailors drew up incredibly reliable maps. The savant Muhammad al-Idrisi made a new map of the world in 1154. And later, in the 13th century, Mediterranean sailors drew up a map without meridian or parallels but with all the main ports on a lined sea map.

In 1507 Martin Waldseem Iler, a German geographer, put the name America onto a map for the first time. This was a tribute to Américo Vespuccio. This sailor, on leaving the sea and settling in Seville, distributed the maps of his voyages. In 1570 the Flemish cartographer Abraham Ortelius put 70 maps together to publish the first modern atlas, "Orbis Terrarum".



At that time, getting hold of maps and knowing how to read them was very important. Maps were the only tools for travelling and they were not as reliable as they are today. Gerardus Mercator was the greatest cartographer and map collector of the age. He studied numerous maps and his lined map was an indispensable tool for the navigators of the time.

From the 17th century onwards maps' accuracy improved considerably. Latitude and longitude began to be calculated better and the size and shape of the world began to be better known. Maps showing sea currents also began to appear in the middle of the century. Cartographical principles were established during this century and the only serious mistakes were now in areas which had not yet been explored. In the 18th century there was another important change in map making. The desire to discover new lands waned and European nationalism was born. Each nation started to make exact measurements of its land and frontiers. France, the United Kingdom, Austria, Switzerland and Spain set to this work with great enthusiasm. In 1879 the Geological Survey was founded in the United States to make a topographical map of the whole country. In 1891 at the International Geographical Congress the project to map the whole world at a scale of 1:1,000,000 was started and it has yet to be concluded. In the 20th century cartography incorporated numerous new techniques. Firstly photographs from aeroplanes and then satellite photographs revolutionised topographical and geodesic maps. Even so, many parts of the world have still not been properly mapped and this is even more true of the planets. The oceans also hold many secrets and hidden places for cartographers and geographers.



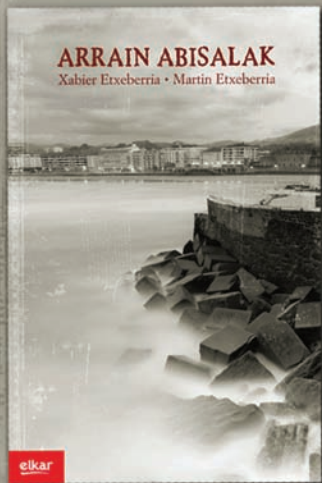
# europiako mapa map of europaia

- Scandinavia
- 1 Iceland Reykjavik 252.000
  - 2 Norway Oslo 4.200.000
  - 3 Sweden Stockholm 8.500.000
  - 4 Finland Helsinki 4.900.000
  - 5 Denmark Copenhagen 5.100.000
- British Isles
- 6 Scotland Edinburgh 5.100.000
  - 7 Ireland Dublin 5.100.000
  - 8 Northumbria York 8.000.000
  - 9 Lancaster Manchester 5.400.000
  - 10 Wales Cardiff 2.900.000
  - 11 Mercia Birmingham 7.400.000
  - 12 East-Anglia Cambridge 5.300.000
  - 13 Essex London 8.300.000
  - 14 Wessex Plymouth 5.900.000
  - 15 Kent Southampton 5.400.000
- Low countries/Central Europe
- 16 Holland-Zeeland The Hague 6.500.000
  - 17 Ysseland Arnhem 6.000.000
  - 18 Flanders/Vlaanderen Brussels 7.800.000
  - 19 Hainaut/Henegouwen Lille/Rijssele 7.100.000
  - 20 Schleswig-Holstein Hamburg 6.100.000
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  - 28 Frankenland Nürnberg 5.100.000
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  - 47 Provence Marseille 6.500.000
- Iberia
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  - 60 Umbria Rome 7.400.000
  - 61 Apulia Bari 5.700.000
  - 62 Naples Naples 8.600.000
  - 63 Sicily Palermo 7.100.000
- Balkans/Greece
- 64 Hungary Budapest 10.600.000
  - 65 Croatia Zagreb 4.600.000
  - 66 Bosnia-Herzegovina Sarajevo 4.100.000
  - 67 Serbia Belgrade 8.500.000
  - 68 Albania Tirana 5.000.000
  - 69 Transylvania Cluj-Napoca 7.500.000
  - 70 Moldavia Bacau 5.000.000
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**Freddy Heineken** (1923-2002) holandarrak, bere garagardoa mundura zabaldu zuen enpresagizona, Europazale sutsua zen. Zendu arte, Europako mugen aldaketa aldarrikatu zuen batasun handiagoa lortzeko helburuarekin. Heinekenek bi historialarirekin lan egin zuen *The United States of Europe. A Eurotopia?* liburua egiteko. Zera proposatzen zuen: dozenaka estatu txiki berri sortzea, populazio txikikoak (5 eta 10 milioi artekoak) eta historia, kultura eta etnia bereko edo paretsuko bitanleak biltzea bertan. Heinekenen teoriaren arabera, estatu txiki horiek errazagoak dira gobernatzen, estatu gutxi eta elkarren artean borrokatzen duten estatu handiak baino.

**Freddy Heineken** (1923-2002), the Dutchman who made his beer into a global brand, also was a dedicated Europhile. Towards the end of his life, he proposed reshuffling Europe's national borders to create a closer union. Heineken collaborated with two historians to produce a booklet entitled "The United States of Europe, A Eurotopia?" Heineken's proposal would lead to the creation of dozens of new European states, which would have a comparably small population size (mostly between 5 and 10 million), some basis in history, and for the most part would be ethnically homogenous. The theory behind Heineken's idea is that a larger number of smaller member-states would be easier to govern within a single European framework than a combination of larger states competing for dominance.



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# HOSTAL J.Palma

paradisu merkeak

## cheap paradises

### Hotela

Autobusa hotelez hotel doa eta bidaiariak hoteletako atarietan askatzen ditu. "El delfin saltarin hotelekoak behera!", dio tour-operadoreko enplegatua ozen. 70eko hamarkadan eraikitako hotela da, iaz eraberritua, esan digutenez. Esan digute ala ez? Jada ez gaude ziur.

### Lehen erreklamazioa

Biharamunean emakume zimurto bat kexu entzun dugu. Ispilurik gabeko logela eman diote. Markoa bazegoela onartu du, hori bai. Gainera, ile bat aurkitu zuen ohe gainean, ile kizkurra eta gogorra. Irribarre egin dugu. Zorionekoak garela konturatu gara. Gure logelak ispilua du, eta ez dugu kizkurra den ezer aurkitu.

### Habitat berria

Hotelak erlategiak bailira altxatzen dira inguruan. Balkoi batzuetan bandera piratak eskegi dituzte, gorri koloreko Ferrarikoak ere italiarrek. Hooliganak eta tifosiak harmailak konpartitzen.

### Afariak

Buffeta emakume baten logela bezain susmagarria da, gutxienez. Menuko jakirik goxoena patata frijituak dira. Astebetez patata frijituak afaldu ditugu. Sinestezina badirudi ere, ez gara patata frijituaz nekatu.

### Gaueko animazioa

Hoteleko terrazaren alde batean disko-jartzaille burusoilak asper begirada du. Urtez urte kopla bera. Hilea galtzearen arrazoa ulertu dugu. Rafaela Carrak "hay que venir al sur" oihukatzen du. Kubata kontrako eztaarritik joan zaigu.

### Hondartza

Hondartzak ez du parekorik. Ez du poesiarik, ez iradokitzeko gaitasunik. Ur nabar eta epelak dira. Halako dentsitatea dute. Olaturik ez. Cesare Pavesen La spiaggia-ko goizez eta arratsez akordatu gara. Eta Hendaiaz. Eta Zarautzez. Eta Allotzeko urtegiare bai.

### Eguzkia

Eguzkiak berdin jotzen du denentzat. Baita paradisu merkeetan ere.

### Hotel

The bus goes from hotel to hotel and drops travellers off at the door. Everybody for "El delfin saltarin off the bus, please!", shouts the tour-operator employee. The hotel was built in the 70s and was renovated last year or so they say. They did say it, didn't they? We're doubting already.

### The first reclamation

The next morning we heard a wrinkled old woman complaining. They had given her a room without a mirror. She accepts there was a frame. That's correct. Furthermore, she's found a hair on her bed, a stiff curly hair. We have a laugh at that. We realise that we are a lucky lot. Our room has a mirror and we haven't found a curly anything.

### A new habitat

There are hotels all around us, they look like stacks of beehives. There are Jolly Rogers hanging from a few balconies. The Italians have red Ferrari ones on theirs. Hooligans and tifosi sharing the same 'stands.'

### Dinners

The buffet is as at least as suspicious-looking as the wrinkled woman's room. The tastiest item on the menu is chips. We had chips for dinner for a week. Believe it or not, we have not lost our taste for them.

### The nightlife

The bald DJ on the other side of the hotel terrace looks a little bored. The same song year after year. We now understand how he lost the hair. Rafaela Carra screams "hay que venir al sur". we almost choke on our drink.

### The beach

The beach is without equal. It has no poetry or ability to inspire. The water is brackish and warm. Dense. No waves. We think of Cesare Pavese's La spiaggia-ko noon and night. And of Hedaia. And Zarautz. And of the reservoir in Allotz.

### The sun

The sun shines the same on everyone. Even in cheap paradises, too.

testua & photos by: xabier sagardia





**txori tipografiak  
bird typography**

What typography do birds love the most?  
Why do birds appear so often in the balde?  
As always, we don't have the answer. We ask  
the questions and, once again, those questions  
become images.

Zein da txoriek gehien maite duten tipografia?  
Zergatik azaltzen dira hainbeste txori the balden?  
Ohi den bezala, ez dugu erantzunik.  
Galderak egin eta galdera horiek irudi bihurtzen  
ditugu beste behin.

*hegazti errariak pausatu dira hizkietan...*





## the red elvis

A type of Alzheimer's has wiped him off the map of his contemporaries and he's damn hard to find on the ipods of the newest generations. But you can still find traces of Dean Reed in maps and history not so far from here.

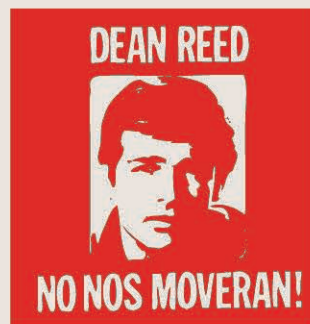
### From Colorado to Hollywood

Dean Cyril Reed was born on the 22nd of September, 1938 in the town of Wheat Ridge, a town that announced itself as the "The Carnation Growing Capital of the World". As a teenager he learnt how to play the guitar and at the age of twenty he bought an old car and drove off to Hollywood against his parents' wishes. He picked up a hitchhiker on the way who told him that if he gave him some clothes and paid for a motel room for him, he would give him a valuable contact in Hollywood. Dean, as decent as he was gullible, did as he was asked. When he got to Hollywood, he picked up the phone and rang the number. At the other end was an executive at Capitol Records. Two days later he had a recording contract in his back pocket. Dean Reed would never lose that decent gullible trust in other people to the day he died.

Dean Reed was a tall handsome man and his looks opened many doors for him. He started work as an actor at the Warner Brothers Studio. He started studying acting and that was where he met Professor Paton Price, the man who would spark his interest in politics. Jean Seberg and Don Murray were his classmates and, little by little, he slowly began to become successful. However, he quickly realised that Hollywood was not what it said on the postcards. He recorded 'My Summer Romance' in 1961. The record went to number one in the charts in Chile. When told this, he bought a ticket to Santiago without thinking twice and he certainly didn't expect the type of reception he received there. Thousands of youngsters who wanted to see and touch the American actor and singer flocked to the airport. He later admitted that this was when he first tasted that highly addictive drug called fame. Another thing that caught his eye was the graffiti slogans sprayed on the walls around Chile: "Yankee go home"... And he decided to fight against the image Americans had around the world. He wrote to President Kennedy and asked him to destroy all of America's nuclear arms. Victor Jara would lead him out to play as he shouted "Venceremos."

### From South America to the Soviet Union

Reed, though not the most gifted of singers, is North American and he sings rock 'n' roll. As well as the left-wing message he proposes, his melodies and revolutionary stance soon conquers the Latin-American audiences. He heads for Argentina and he carries on his rock star/revolutionary



text by: uxeta labrit



## elvis gorria

Alzheimer moduko batek desagerrarazi du bere garaikideen memoriatik, eta belaunaldi berrien ipod-etan nekez topatuko dugu haren kanturik. Baina hain urrun ez dauden historia eta geografia mapetan topa daiteke Dean Reed-en aztarnarik.

### Coloradotik Hollywood-era

Dean Cyril Reed 1938ko irailaren 22an jaio zen, sarreran "Krabelinen munduko hiriburua" kartela duen Wheat Ridge herrian. Nerabezaroan gitarra jotzen ikasi zuen, eta, 20 urterekin, gurasoen iritzia kontra, auto zahar bat erosi eta Hollywood-era abiatu zen. Bidean, auto-stopetan zebilen tipo bat hartu eta, hark zera esan zion, arropa ematen bazion eta hotela ordaintzen, Hollywood-en kontaktu baliagarri bat emango ziola. Deaneak, zintzoa bezain ergela zenez, hala egin zuen. Hollywood-era iritsi zenean, telefona hartu eta Capitol diskoetxeko exekutibo bat topatu zuen telefonoaren beste aldean; handik bi egunera, lehen diskoa grabatzeko kontratua egingo zion. Dean Reedek hil arte mantendu zuen gizakiarenganako konfiantza ergel eta zintzo hura.

Dean Reed, gizon segaila zen, eta edertasunak ate asko ireki zizkion. Aktore gisa ere lanean hasi zen Warner Brothers estudioetan. Antzerkigintza ikasten hasi, eta hartan ezagutu zuen

kontzientzia politikoa piztuko zion Paton Price irakaslea. Jean Seberg eta Don Murray-ren gelakidea izan zen, eta, apurka, lanbide berrian arrakasta izaten hasi zen. Berehala jabetu zen, ordea, Hollywood ez zela postaletan ageri ohi zen lurralde oparoa. 1961ean "My Summer Romance" grabatu zuen. Disko hura Chileko salmenten lehen postuan zegoela jakin zuenean, bitan pentsatu gabe, Santiagorako abioi-txartela erosi zuen. Han egin zioten harrerak ustekabeen harrapatu zuen. Milaka gazte hurbildu zen aireportura, kantari eta aktore estatubatuarra ikusi eta ukitu nahirik. Beranduago onartuko zuen moduan, han dastatu zuen, lehen aldiz, aurrerantzean ezinbestekoa bihurtuko zitzaion famaren droga adikzioa. Beste gauza batek ere erakarri zuen bere atentzioa: paretetan irakurtzen zituen "Yankee go home" idatziek. Estatubatuarrek munduan zuten irudi haren aurka borrokatzea erabaki zuen: Kennedy presidenteari idatzi zion arma nuklearrak suntsitzeko eskatuz, Victor Jararen eskutik atera zen eskenatokieta "Venceremos" oihukatzen...

### Hegoamerikatik Sobietar Batasunera

Kantari kaxkar samarra bazen ere, Reed ipar amerikarra zen eta, gainera, rock doinuekin ausartu zen. Mezu ezkertiarrez gain, doinu eta jarrera iraultzaileez gose zegoen ikuslego latinoamerikarra konkistatu zuen berehala. Argentinara joan zenean, bere rock star eta iraultzaile bizitzarekin jarraitu zuen, hari eta erregimen militarrek kanporatu zuen arte. Madrilen bizi izan zen denbora batez. Handik, Helsinkira joan zen, argentinarrak delegazioarekin batera, 1965eko Munduko Bake Kongresuan parte hartzera entzule gisa. Bertrand Russell ez zen kongresuan azaldu, eta horrek txistuak eta oihuak eragin zituen aretoan. Reed, orduan, zalaparta

lifestyle until he is deported by the military regime there. He then goes to Madrid. In 1965 he flies to Helsinki to the World Congress for Peace as a member of the Argentinean delegation. Bertrand Russell did not attend and this was cause for some scandal. Though Reed was attending as a spectator only, he picked up his guitar and walked onto the stage. Those there were stunned. They hadn't a notion what to do. Less so when the other members of Reed's delegation, one by one, linked arms around him. That improvised concert would change his life forever.

Nikolai Pastujov, the head of Komsomol (The Communist Union of Youth) quickly spotted a great opportunity in this "kind-hearted American." Soviet youth had just discovered the Beatles and were demanding rock 'n' roll. Once again, he didn't have to think twice. Reed accepted the invitation to go to Moscow. He was incredibly successful in Moscow and Dean Reed, who agreed with socialist principles - he was nicknamed The Red Elvis - became a legend. Before deciding to live in socialist East Berlin, he returned to Spain. He made loads of spaghetti westerns but it wasn't too long before the Franco regime 'invited' this unwelcome red pepper to leave the country.

#### Death in suspicious circumstances.

Dean Reed was in prison in five different countries. After 20 years he returned to the USA

and was jailed for being a threat to national security. Joan Baez, Peter Seeger and the composer Shostakovich publicly petitioned President Carter for his release. The judge imposed a \$500 dollar get-out-of-prison fine. Dean reeled off one of his speeches at the court hearing and was soon winging his way back to jail. Cinematographer Will Roberts, who had spent time with him in the Soviet Union, Chile, Cuba and other countries, premiered the film at the Denver Film Festival. Reed, on seeing the response to the film by his compatriots, immediately thought about going back to cinema. He returned to Berlin and started work on a new project. He disappeared the day before filming was about to start. Five days later, on the 13th of June, 1986, his body was found in the lake beside his home. Officially, it was pronounced an accident. There are many rumours surrounding the death of Reed. He was a very able swimmer and he drowned in shallow waters. Amongst personal belongings the police returned to his daughter Ramona was his wallet. All the documents in his wallet were bone-dry.

Reed never renounced his American passport and he insisted that the American people were good; it was the system that was wrong. To many he was a traitor and to others he was a hero. Some considered him to be a fake, a mediocre singer, a sex symbol, a revolutionary, a pacifist, an arrogant cowboy... one thing is for sure; his life and death are a captivating story.



haren erdian, eskenatokira igo zen bere gitarrarekin eta abesten hasi zen. Aho bete hortz geratu ziren bertako guztiak, zer egin ez zekitela, baina Reedek, azkenean, delegazioetako partaide guztiak berarekin batera abesten jarri zituen eta elkarrri eskua ematera behartu zituen. Kantaldi inprobisatu hark bere bizitza aldatuko zuen betiko.

Kongresuan zegoen Nikolai Pastujov-ek, "Komsomol" edo Komunista Gazteen Batasunako buru zenak, aukera itzela ikusi zuen "bihotz oneko amerikar" harengan. Sobietar Batasuneko gazteek Beatles-ak deskubritu berri zituzten eta rocka eskatzen zuten. Eta beste behin, bitan pentsatu gabe, Moskura joateko gonbidapena onartu zuen Reedek. Sobietar Batasunean izan zuen arrakasta sekulakoa izan zen, eta sozialisten ideiekin bat egiten zuen Dean Reed —Elvis Gorria ezizena eman zioten— legenda bihurtu zen. Berlingo alde sozialista bere bizilekua izango zela erabaki aurretik, Espainiara itzuli zen. Makina bat spaghetti western egin zuen bertan, baina Francoren Espainian ez zegoen lekurik Reed bezalako piper-gorri batentzat, eta alde egiteko "gonbidapena" egin zioten.

#### Heriotz susmagarria

Dean Reedek bost herrialdetako espetxeak ezagutu zituen bizitzan zehar. Hogei urteren ostean, AEBtara itzuli zenean, espetxeratu egin zuten nazioaren ziurtasunaren aurkako delitu batengatik. Besteak beste, Joan Baezek, Peter Seegerek eta Shostakovich konpositoreak

Reed askatzeko eskatu zioten Carter presidenteari hainbat ekitaldi publikotan. Epailak 500 dolarreko isuna ala kartzelan jarraitzeko aukera eskaini zion. Deanez, epaiketean, bere hitzaldietako bat bota eta... espetxera itzuli zen.

Will Roberts zinemagilea Reedekin izan zen Sobietar Batasunean, Chilen, Cuban eta beste hainbat herrialdetan barna. Dean Reed: American Rebel filma estreinatu zuen Denver-ko zinemaldian. Herrikideen harrera ikusita, zinemagintzara itzultzea erabaki zuen Reedek. Berlinera itzuli eta proiektu berri bati ekin zion. Baina, filmaketaren bezperan, desagertu egin zen. Bost egun beranduago, 1986ko ekainaren 13an, bere etxe ondoko lakuan aurkitu zuten gorpua. Bertsio ofizialak istripu bat izan zela esan zuen. Baina susmo eta legenda ugari dago Reeden heriotzaren inguruan. Batetik, igerilari trebea izanik, sakontasun urriko lakuan ito egin zen; bestetik, polizia Ramonari, Reeden alabari, eman zizkion gauzen artean, aitzakia zenean zeraman diruzorroa zegoen, dokumentu guztiak lehor-lehor zituen diruzorroa.

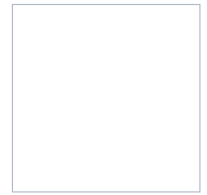
Redek ez zion sekula AEBetako pasaporteari uko egin; beti oihukatu zuen amerikarrak ez zirela gaiztoak, euren sistema baizik. Askorentzat traidore bat, beste batzuentzat heroia, gezurtia, erdipurdiko kantaria, sex symbol-a, iraultzailea, bakezalea, cowboy harroa... Gauza batean, ordea, ez dago zalantzarik: haren bizitza eta heriotza bidaia liluragarri baten kontakizuna dira.



## 6 kantu bidaitzeko



## 6 songs to travel



# AUDIO

testua/by: arkaitz villar



### Amboy Dukes

The journey to the center of the mind  
mainstream records

Taldea 1965ean sortu zen, Detroiten, eta hiru urte beranduago sortu zuen psikodeliaz betetako eztanda hau. Belaunaldi baten ereserki bilakatu bazen ere, gurean ez da horren ezaguna izatera iritsi. Ted Nugent gitarrojoleak sortutako riff pozoitsu kutsakorrek markatzen dute erritmoa. Lurraren erdialdera baino, burmuinaren erdialdera egindako bidaia da, lisergikoa eta itzulera gabea.

The Band got together in 1965 in Detroit and three years later they released this psychadelic bomb. Though it was the hymn of a generation, it's not that well known here and now. Guitarist Ted Nugent's catchy poisonous riffs set the rhythm lines down. Rather than a trip to the centre of the universe, it's more of a trip to the centre of the brain. Acidic and of no-return.



### Steppenwolf

Born to be wild  
mca

68. urteko kantu hau Steppenwolf-en lehen estudioko diskoan aurki daiteke. Motorzaleentzat ezinbesteko erreferentzia, Easy Rider filmeko kantu nagusian "motorra martxan jarri eta autobidean abiadura bizian" sartzeko gonbitea luzatzen digute. Askatasunari eta errebeldiari abesten diote, eta, horretarako, errepidea, abiadura eta motorrak ezinbestekotzat dituzte.

This song from 1968 can be found on Steppenwolf's first studio album. Indispensable to bikers, the main song from the film Easy Riders told you to "Get your motor running, head out on the highway". They sing of freedom and rebellion and for that you need the highway, speed and a bike.



### Rolling Stones

Route 66  
decca

1946an Bobby Tropek sortu eta Nat King Cole-k moldatutako klasiko hau, 1964an Rolling Stones-ek jo zuen estudioan lehen aldiz. Talde britaniarrak garai hartan erakusten zuen rhythm & blues-aren aldarrikapenaren erakusgai argi bilakatu zen. Estatu Batuetako poztasunak eta miseriak zeharkatzen dituen errepide mitikoan barrena doan bidaia da.

In 1964, The Rolling Stones first recorded a studio version of this song written by Bobby Troup in 1946 and covered by Nat King Cole. It was a clear example of the type of Rhythm 'n' blues the British bands were playing at the time. A trip down the mythical US road that travels through both misery and happiness.



### Daft punk

around the world  
virgin

Bizi garen XXI. mende honetarako sortutako kantu honek garai berri bat markatu zuen elektronikaren. Itxura robotikoaz azaltzen diren Guy-Manuel de Homem-Christo eta Thomas Bangalter-ek, 1997an, pieza aurrerakoi hau erakutsi ziguten "Homework" lanean. Laser eta kolore distiratsuz beteta dago, "2001 Space Odissey" dantzalekura eramane balute bezala.

This song was a milestone for the electronic music we listen to today in this XXI Century. Guy-Manuel de Homem-Christo and Thomas Bangalter-ek appear dressed up as robots in this 1997 track from their "Homework" album, ahead of its time. It's full of lasers shimmering colours. It's like they came up with the disco version of "2001 A Space Odyssey".



### Iggy Pop

The passenger  
rca

Bidaia luzea da Iggy Popek hemen proposatzen diguna. Estudioko bakarkako lan honetan leihotik begira dago, hiriaren argien eta distiren babesa bilatzen duela aurrera egiteko. Bidaia hipnotikoa, David Bowie adiskidearen laguntzaz sortu zuena. 77an argia ikusten hasi zen Iggy Pop, askatasunaren eskutik. Disko honetan "Lust for life" klasikoa aurkituko dugu.

Iggy takes us on a long trip here. This solo studio album sees him gazing from the window, looking for protection from the glow of the city lights. Trying to make his way forward. A hypnotic journey helped along by his friend David Bowie. In 1977 Iggy Pop began to see the light as he found freedom. The classic "Lust for Life" is also on this gem.



### Family

Viaje a los sueños polares  
elephant

Javier Aramburu eta Iñaki Gametxogoikoetxeak osatzen zuten Family talde kaleratu zuen "Un soplo en el corazón" diskoa lan ia mitologikoa bihurtu da pop zaleen artean. Eurak izan ziren ondoren etorri zen uholdearen oinarri eta sustraia. Disko honetan gordetzen den bitxietako batek "Viaje a los sueños polares" du izena, eta urteetan irrati saio oso ezagun bati eman zion izena. Ezinbesteko kantua honelako zerrenda batetan.

Javier Aramburu and Iñaki Gametxogoikoetxea were Family. And the record they published in 1993 is an icon to pop fans all around. They were the first drop of the tsunami that came behind them. One of the precious songs on this album is called "Viaje a los sueños polares"(trip to the polar dreams) and for many years it was the name of a famous radio program. Indispensable in a list like this.

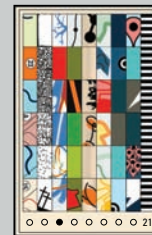
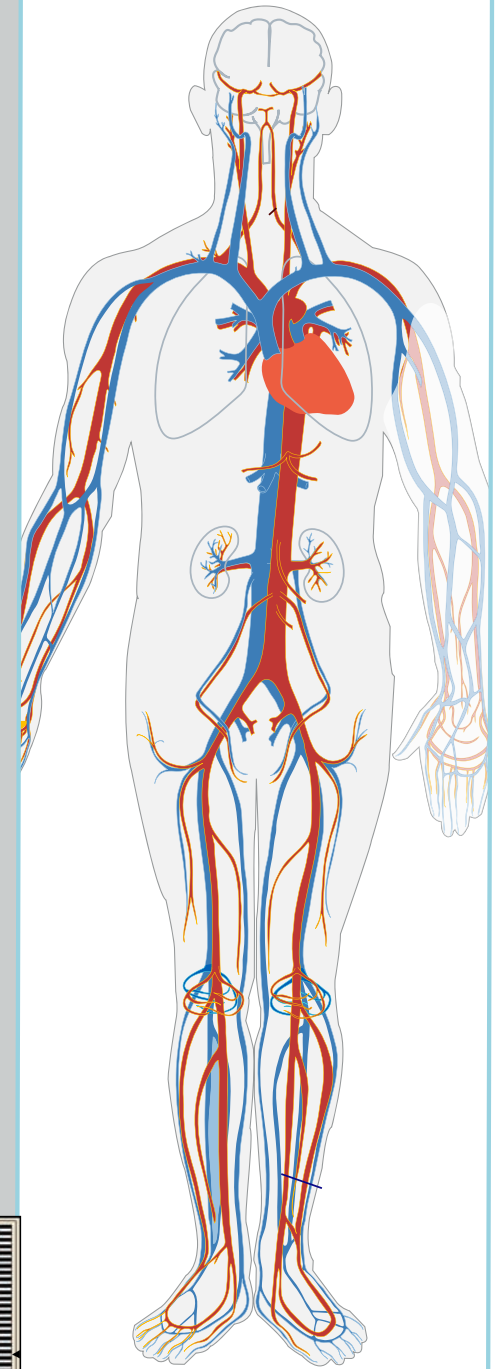
## map of blood circulation odol-zirkulazioaren mapa

Miguel Servet espainiarrak odol-zirkulazioa deskubritu eta odol-sistemaren mapa egin zuen. Kalbinistek heriotzarekin ordaindu zioten deskubrimendua. Kronikak hala dio:

*1553ko urriaren 27an, Servet Champel muinora eraman zuten. Haren gorputza ziri batera lotu zuten burnizko kate batez, eta lepoa soka lodi batez hestutu zuten. Buru gainean sufretan bustitako lastozko koro bat jarri zuten, eta berak idatzitako "Christianismi Restitutio" liburua oinetan. Sufrimenduak bi ordu iraun zuen, egur berdearen erruagatik. Ginebrako erreformatzaileek bere doktrinei uko egin ziezaien eskatu zioten azken ordura arte. Alferrik izan zen.*

**The Spaniard Miguel Servet discovered blood circulation and made a map of the blood system. The Calvinists paid him for this discovery by killing him. The chronicles say:**

*"On the 27th of October of 1553, Servet was taken to the hill of Champel. His body was bound to a stake with an iron chain and his neck was tied up with a thick rope. A sulphur-impregnated straw crown was put on his head and his book, "Christianismi Restitutio", was placed at his feet. The suffering lasted for two hours because the wood being burnt was green. The Geneva reformers asked him to renounce his doctrine right up until the end. It was no use."*



# berlin zitty: makalarekin denboran zehar bidaiatzuz berlin zitty: traveling in time with makala

testua/by makala dj argazkia/photo courtney lasseter

19871

## 1987 - Before wall

Abenduak 31, Gaueko 20:15-etan iritsi zen gure hegaldia, egun esistiten ez den Tempelhof aireportura. Düsseldorf-etik gentozen, alegia gure amaren hiririk, Kike anaia eta biok, nik 17 urte nituen. Asmoa gure arreba Rita-rekin urtezaharra edo "Silvester" gaua ospatzea zen. Sorpresa galanta: afaltzeko Tolosako babarrunak. Afaldu ostean Spandau auzoko kartzelara gerturatu eta etxafero, petardo eta harriak bota genituen urteko azken egunean presoek elkartasuna adierazteko. Minutu gutxira "Polizei" furgoi berdeak iritsi eta hanka egin behar izan genuen. Norbaiten etxean amaitu genuen Becks birraz mozkorturik. Gau hartako eztanda ez dut sekula ahaztuko.

Our flight arrived at 20:15 on the 31st of December at Tempelhof Airport, which is no longer there. We were coming from Dusseldorf, our mother's city. My brother Kike and me, I was 17. Our plan was to spend New Year's Eve with our sister Rita. A great surprise: Tolosa beans for supper. After supper we went to the prison in the Spandau district of the city and threw fireworks, crackers and stones against the windows in solidarity with the prisoners on the last day of the year. After a few minutes green Polizei vans arrived and we had to hop it. We ended up at somebody's house getting drunk on Becks beers. I'll never forget that night.

## 1991 - After wall

21 urte ospatu berri nuen eta uztaian 2 aste habiatu nintzen Berlin-era Rita arreba bisitatzearen aitzakian. Erabat ezberdina aurkitu nuen hiria. Garai hartan nire arrebaren mutila Courtney Lasseter argazkilari newyorktarra zen. Bere begiradaz ezagutu nuen Berlin. Harresiak 2 urte zeramatzan eroria eta hiriko ekialdea basamortu handi bat zen. Mundu osotik etorritako gazteak etxeak okupatzen ari ziren. Energia ikaragarria zegoen edonon. Urte hartan entzun nuen lehendabiziko aldiz benetako teknoa. Tresor areto mitikoan Juan Atkins djaren eskutik.

I'd just celebrated my 21st and I set off to Berlin in July with the excuse of spending a couple of weeks with my sister Rita.

The city I found was completely different. At that time my sister's boyfriend was the New York photographer Courtney Lasseter. I got to know Berlin through his eyes. The wall had fallen two years before and the east of the city was a huge desert. Young people from all over the world were squatting there. There was an incredible energy everywhere. That was when I heard real techno for the first time. A treasure chamber created by the legendary dj Juan Atkins.

## 1995 - Firts dj Makala experience

Udara heldu eta lau urteren ostean Berlinera itzuli nintzen. Rita arreba beste mutil batekin hasi berria zen. Marek "Krozome 131 dj" eslobakiarra (egun bere senarra), eta berarekin pintxatzea gonbidatu ninduen hainbat aretoetan. Nik bost urte luze neramatzan musika ipintzen Zarauzko hainbat tabernetan baina erronka hau izugarria iruditu zitzaidan. Bidai honetan asmatu nuen nire dj ezizena, Marek-ek flyerrak egin behar zituztela esan eta ziztu batean Makala ezizena bururatu zitzaidan. Ezin ahaztu benetako Drum&Bass eta Jungle doinuak lehen aldiz urte hartan entzun nituela. Yaam aretoan gertatu zen.

Summer arrived and, four years later, I went back to Berlin. My sister Rita had just started living with another boyfriend: the Slavonic Marek "Krozome 131 dj", who is now her husband, and who invited me to dj with him in a lot of clubs. I'd spent five years playing records in lots of bars in Zarautz, but this was an incredible challenge for me. On that trip I made up my pseudonym. Marek had to do some flyers and the name Makala came to me straight away. I can't forget that it was that year that I heard real Drum&Bass and Jungle sounds for the first time. We ended up as residents at Yaam club.

## 2001 - Camping Gaz & Digi Random BlüBox Tour '01 + Makala plays Novophonic

Garai honetan nire familiak zuen inprimategian lana egiteari utzi musikaz bizitzeko apustua egin nuen. Bidai honetara joan baino 3 urte lehenago Donostiako Novophonic diskoetxean Javi Pez eta Txarly Brown-ekin hasi nintzen lanean. Bira bat burutu genuen "Blü Box" diskoa promozionatzeko. Berlinera iritsi aurretik, Portugal, Espainia, Frantzia, Italia, Belgika, Holanda, Suitza eta Austrian ibili ginen. Berlin erabat aldatua zegoen. Europako beste hiriburuen antza hartzen hasia zen. Ezin ahaztu Jazzanova-ko lagunek gonbidatu gintuztela euren WMF aretoko festara. Bertan Dj Spinna estatubatuarra zegoen. DJ honen teknikarekin eta aretoaren soinuarekin "flipatu" genuen hirurok.

At that time I decided to leave my job at my family's printing press and try to work as a musician. Three years before that trip I started working with Javi Pez and Txarly Brown at the Novophonic record company in Donostia. We decided to go on a tour to promote the "Blü Box" record. Before reaching Berlin, we went around Portugal, Spain, France, Italy, Belgium, the Netherlands, Switzerland and Austria. Berlin was completely changed. It had started to look like any other European capital.

I'll never forget that our friends from Jazzanova invited us to the party at WMF club. The US dj Spinna was there. We were amazed by his technique and the sound he created in the club.



2002  
2007  
2008

991 19952001



2005

2009

#### 2002 - Makala plays Novophonic on Tour 2002

Bartzelonako Sonar jaialdian pintxatzeko aukera eman zidaten, eta Makala plays Novophonic izendapean jo nuen. Azkenik Novophonic diskoetxeko bigarren uztako (98-02) kantak hartu eta cd mix konpilaketa argitaratu genuen. Eta noski Berlin-era itzuli nintzen. Tour honetan nire ibilbide osoan pintxatu dudan areto edo klub txikienean jardun nintzen, Friedrichshain-eko Box Club-ean, 15 lagun dantzan bakarrik kabitzen ziren eta ni juxtu-juxtu platoekin, kristorena!

I was given the chance to dj at Barcelona's Sonar and used the name "Makala plays Novaphonic". In the end we took songs from Novophonic's second period (98-02) and published a CD mix compilation. And, of course, I went back to Berlin. On the whole of this tour I dj-ed in small clubs: in the Box Club in Friedrichshain only 15 dancing people could fit in the club and there I was playing music for them.

#### 2005 - Makala Hondartzan Tour 2005

Metak diskoetxe desagertuak apustu handia egin zuen nire lehen estudioko "Hondartzan" diskoa kaleratzean.. Kasu honetan neguan joan nintzen. Kaffeburger aretoak kaleratutako diskoan "Bizi Pozik" kanta sartu zuen. Diskoan parte hartu genuenok emanaldi txiki bat eskaini genuen. Bitxikeria gisa, diskoan parte hartu zuen Gipsy.Cz Txekiako musikariak, 2009 urtean Eurovision jaialdia maitagarrian bere herrialdea ordezkatu zuen.

Metak record company, now no longer, took a risk bringing out my first studio recording, "Hondartzan". It was winter when I went there. Kaffeburger brought out a disk and included my "Bizi Pozik" on it. Those of us who had contributed to the disk gave a short recital. As an anecdote, Gipsy.Cz, the charming Czech musician who took part in the 2009 Eurovision, contributed to the disk.

#### 2007 - Makala Boom Shaka Laka Berlin Tour 2007

Gaztean dudan irratsaioaren izendapena eman nion diskoari: "Makala Selects Boom Shaka Laka". Eta Berlinera abiatu nintzen Konsul abeslaria eta Marek koñatakina. Branderburg herrira joan ginen lehenik eta hurrengo gauean Friedrichshain-eko Lovelite areto ospetsuan eskaini genuen gure zuzeneko ederrena. Hurrengo egunean Kaffeburger aretoan saioa errepikatu eta the balde aldizkariaren aurkezpena egin genuen. Multikulti irrartian, Don Rispetto esatariak egin zigun elkarrizketa "deskojono" hutsa izan zen!

I called the disk by the same name as the radio show I'd had some years before: "Makala Selects Boom Shaka Laka". And I set off for Berlin with the singer Konsul and with Marek. First we went to Brandenburg and the next night we gave our most beautiful show at Friedrichshain's Lovelite club. The next day we played at the Kaffeburger club again and presented The balde magazine there. The interview that Don Rispetto did with us on Multikulti radio was hilarious.

#### 2008 - La Regla & Terrabeats invites Makala

Bi kolektibo hauek gonbidatu ninduten euren festetan pintxatzeko. Terrabeats festa Friedrichshain-eko Rosi's aretoan eman genuen eta euskaldun piloa azaldu zen eta festa izugarria egin genuen Pepe dj residentek eta biok. Hurrengo gauean Maria Mandarina djak gonbidatu ninduen bere La Regla kolektiboko festan pintxatzera, Hopetosse izeneko itsas ontzian. Experimentzi zoragarria izan zen errekan ondoan zegoen 50 hamarkadako ontzi batean pintxatzea.

These two collectives invited me to their parties to dj. The Terrabeats party was at Friedrichshain's Rosi club and lots of Basques came. Resident dj Pepe and I enjoyed a fantastic party. The next night dj Maria Mandarina invited me to her collective La Regla's party to dj in a ship called Hopetosse. It was an incredible experience dj-ing on a ship from the 50's on the river.

#### 2009 - Txarly Brown & Makala present Más Achilifunk Tour 2009

Aurten rumba kataluniarraren urtea da. Txarly Brown-ek "Más Achilifunk: Gipsy Soul from 21 Century" bilduma kaleratu berri du. Mundu mailako dj eta ekoizleak erremixatu dituzte Katalonian sortutako rumbak. Bertan nire ekoizpenak ere daude eta aitzakia horrekin Txarly-rekin bira egin dut European barna. Eta beste behin Berlin maitagarrira itzuli naiz. 22 urte igaro dira lehen bisitatik. la urtero joaten saiatzen naiz, musikalki ezinbestekoa izan da hiri honek eman didana. Bertan ezagutu izan ditut elektronika doinu berritzaileen eszena ezberdinak taupada berezia du hiri honek...Definetely Makala loves Berlin!

This year is Catalan Rhumba year. Txarly Brown's "Más Achilifunk: Gipsy Soul from 21 Century" compilation is out. World-class djs and producers have remixed rumbas made in Catalonia. Some of my productions are on it and, with that excuse, I've gone on a European tour with Txarly. And, once more, I returned to my beloved Berlin. 22 years have gone by since my first visit. I try to go every year, the musical things this city has given me are indispensable. It's right there that I've discovered the electronic sounds on different innovative scenes that make the city's heartbeat special ... Makala definitely loves Berlin!

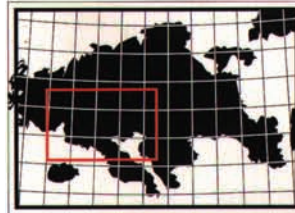


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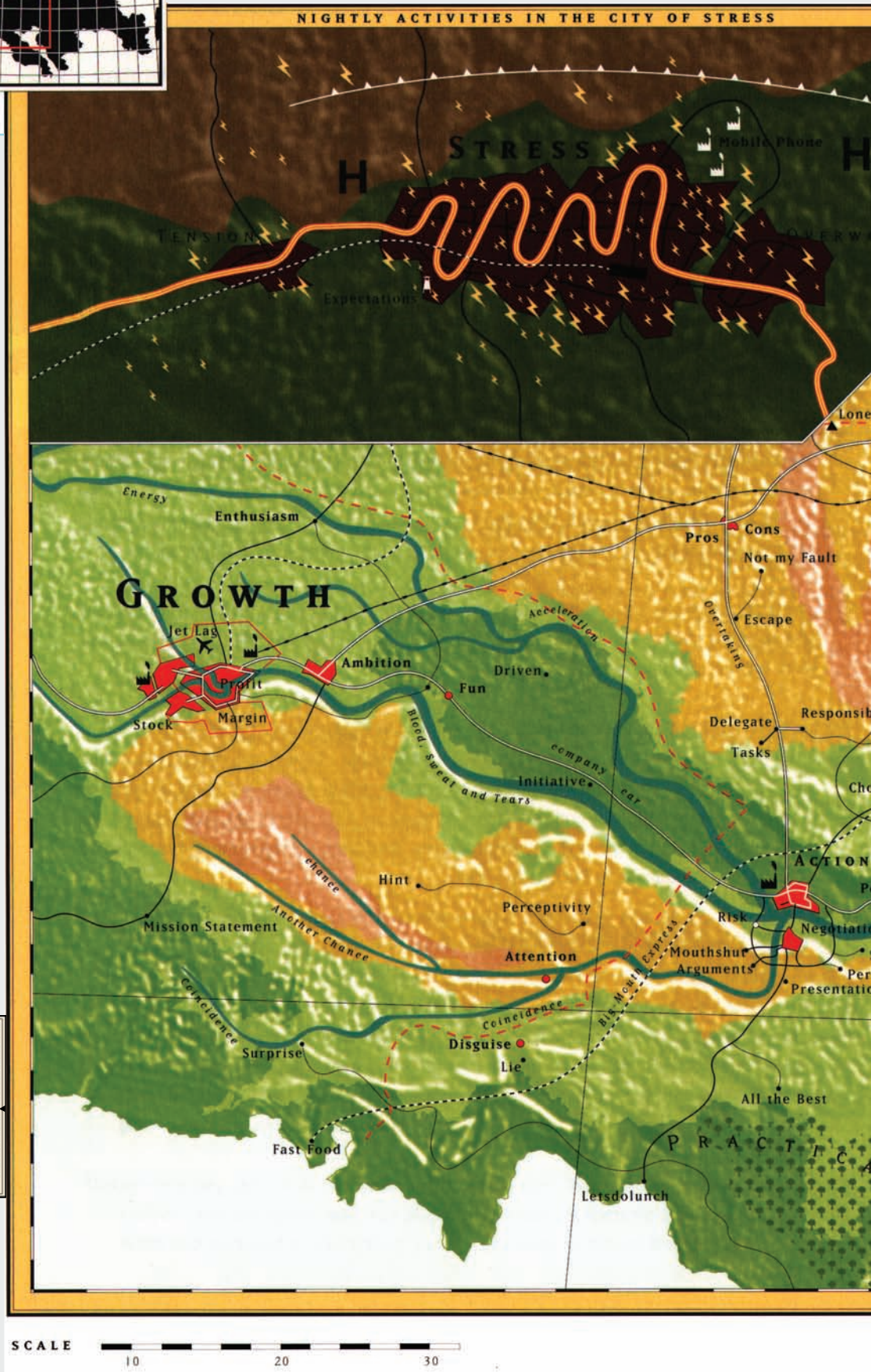
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# the atlas of experience esperientziaren mapa



Esperientziaren Atlasak kartografiaren teknikak erabiltzen ditu, baina bidaiaria esperientzia, ideia eta sentimenduen paisaietan barneratzen du. Intrigaz jositako bidaiari garrantzitsuenaren mapa da: bizitzan zehar egiten den bidaiarena. Esperientziaren Atlasaren ideia Jean Klare eta Louise van Swaaij kartografoek izan zuten. 1997an beren bezeroentzako argitaratu zuten liburuxka batean oinarritzen da. Bas Rompa editoreari gustatu zitzaion eta giza bizitzaren esperientzien eta emozioen atlas oso bat egin zezaten eskatu zien kartografoei. Emaitza: 9 hilabetetan 100.000 kopia tik gora saldu zuen Atlas liburua.

The Atlas of Experience follows the conventions of cartography, but leads the traveller through ideas, feelings and experiences. It's the map of the most intriguing and important journey: the journey through life. The idea for the Atlas of Experience first came from two dutch cartographers, Jean Klare and Louise van Swaaij, who published a simple version of it for their clients in 1997. The idea intrigued the publisher Bas Rompa and he persuaded the cartographers to develop a whole world of maps reflecting the human life experience and emotions. The result was a book full of experience maps that sold 100.000 copies in the first nine months.



## nomad architectures

At the start of the 21st century, the nomadism issue has arisen in the traditional countries of the west, –it hasn't arrived to countries which have recently started their own capitalist development–. The sedentary model is under question and various articles and studies have addressed the issue of nomadism. Different articles and studies about nomadism are about to be published. Vilem Flusser mentioned nomadism as a way to deal with the new century back in 1990. In an article called Zelt ("tent"), Flusser mentions the concept of nomadism, which we return to now, in an article which the media have made available throughout the developed world. And he's not wrong, above all bearing in mind the distances most of us travel everyday to go to work or to enjoy ourselves. Today's nomadism, or "nomadology", has direct links with reflections, discussions and actions related to the ecology and the environment.



### Arkitektura ibiltariaren oinarria: denda

Arkitektura ibiltari ugari dago egun. Teknologiaren garapenak eta mendealdeko gizarteak azken mendean aisialdirako azaldu duen joerak bideratu du arkitektura ibiltari horien agerpena. XIX. mendera arte, ordea, bi arkitektura ibiltari mota besterik ez zen existitzen. Godfrey Rhodes-ek, "Tents and Tent Life from the Earliest Ages to the Present Time" (1858) lanean, eraikuntza ibiltariaren historia eta garapena aztertu zuen. Bizileku gisa erabiltzen zen arkitektura, denda, aztertu zuen nagusiki, baina aipamen berezi bat egiten du beste eraikuntza ibiltari berezi baten inguruan: arkitektura ibiltari militarra. Arkitektura horrek argi erakusten digu zer nolako garrantzia izan duten gudek arkitektura ibiltariaren garapenean: setioetarako dorreak, katapultak, jauregietan sartzeko Vitruvius generalak asmatutako "dordoka" eraikuntza mekanikoak... Gudarosteak alde batetik bestera arin mugitzeko gaitasuna zen, askotan, guda bat irabazteko edo galtzeko arrazoi nagusia.



### Living in nature vs. dominating nature

In different developed civilisations, power has been demonstrated by large scale architectural building since ancient times. Whether political or religious, architecture has always been used to give institutions substance. This large-scale architectural construction has a direct link with the development of sedentary society. Adolf Loos uses the theory of horizontal and vertical diagrams to explain the relationship between architecture and nomadism: horizontalness is connected with nature and femininity; verticality, traditionally, is connected with artificiality and power. Landscapes always tend towards horizontality and mankind's buildings are always vertical.

Itinerant societies have always shown more respect for and knowledge about the environment with their architecture. Bedouin tents, Tuareg tents, Tibetan tents, Mongolian yurts, north American Indian tents ... were all developed to fit into their environment and are highly specialised.

Denda da, ordea, arkitektura ibiltariaren sustraia eta oinarria. Denborarekin aldaketa gutxi pairatu duen arkitektura mota da, gainera. Sinpletasunean datza bere arrakasta. Dendak arintasuna eta espazioaren optimizazioa ditu adierazgarri nagusi. Eraikuntza sedentarioak lur sail batera lotzen du gizakia; eraikuntza ibiltariak, ordea, gizakiak aukeratutako lur sailera lotzen du. Gizarte sedentarioen begietara dendak eraikin arinegiak eta ziurtasun gutxikoak ziren, eta urteetan zehar indartu den pentsamolde horrek haratago doazen ondorioak ekarri dizkigu: dendetan bizi den jende ibiltaria ez da fidagarria. Ibiltariak sistema ezarriaren aurkako figurak dira. Ijitoen kasua aztertzea besterik ez dago. Sedentario bihurtzeko prozesua pairatzea ala bazterketa soziala dira aukerak. Gauza bera gertatzen da arkitektura ibiltariarekin. Egun ezin da ia inon denda bat jarri. Dendak jartzeko gune estankoak sortu dira (kanpinak), bertan arkitektura ibiltari horiek arkitektura sedentario bihurtzeko.



### The basis of nomadic architecture: the tent

There are many types of nomadic architecture today. Technological development and western society have led to an examination of this itinerant architecture because of leisure activities in the last century. Until the 19th century, however, there were no more than two types of itinerant architecture. Godfrey Rhodes studied the history and development of itinerant buildings in his book "Tents and Tent Life from the Earliest Ages to the Present Time" (1858). Architecture used for living in, the tent, was his main subject of study. But he also makes special mention of another type of itinerant architecture: Military itinerant architecture. It's easy to see the importance of wars in the development of this type of itinerant architecture: siege towers, catapults, the mechanical building general Vitruvius invented for getting into palaces, the "turtle" ... the rapid mobility of armies from one place to another was often the main reason for winning or losing a war.



## arkitektura ibiltariak

XXI. mendearen hasierarekin, gizartearen eredu sedentarioaren inguruko eztabaida piztu da mendebaldeko herrialdeetako tradizioarekin; izan ere, ez dago pentsamendu korronte hau kapitalismoaren garapenera berriki iritsi diren herrialdeei egokitzarik. Nomadismoaren inguruko hausnarketak hainbat artikuluren eta lanen abiapuntuan daude.

Vilém Flusser-ek, 1990. urtean, nomadismoaren fenomenoak aipatu zuen mende berriari aurre egiteko estrategia gisa. Flusser-ek aipatzen du, "Zelt" (denda) izeneko artikuluan, herrialde garatuetan nomadismo fenomeno berri batera itzultzen ari garela, informazioaren eta komunikazio bideen garapenari esker. Eta ez zaio arrazoirik falta, gutariko gehiengoak lan egiteko edo eta aisialdirako egunero egiten dugun kilometro kopurua ikusita. Egungo nomadismoa edo "nomadologiak" lotura zuzena du ekologiarekin eta ingurugiroarekin sortu diren hausnarketa, eztabaida eta proposamenekin.



### Naturarekin bizi versus natura menperatu

Aitzinetik, hainbat zibilizazio garatutan, neurri handiko arkitekturak eraikiaz erakutsi izan da boterea. Botere politikoak edo erlijiosoak arkitektura erabili izan du instituzioei gorpuztea emateko. Eraikuntza arkitektoniko handi horiek zuzenean lotuta daude gizarte sedentarioaren garapenarekin. Adolf Loos-ek horizontalaren eta bertikalaren diagramaren teoria erabiltzen du arkitekturaren eta nomadismoaren arteko harremana azaltzeko: horizontaltasunak natura eta emetasun kontzeptuekin du zerikusia; bertikaltasuna, berriz, tradizionalki, artifizialtasunarekin eta boterearekin lotzen dugu. Paisaiak marra horizontala izatera jotzen du beti, eta gizakiaren eraikuntzek bertikaltasuna bilatzen dute. Gizarte ibiltariak ingurunearekiko errespetua eta ezaguera gehiago adierazten duten arkitekturak erabili izan dituzte. Beduinoen dendak, tuareg dendak, tibetar dendak, mongoliar yurtak, Ipar Amerikako natiboen dendak... Guztiak euren ingurunearekiko egokiera eta espezializazio maila bikaina garatu dute.

However, the tent is the root and base of itinerant architecture. And it's a type of architecture that has changed little with time. It owes its success to its simplicity. Mobility and space optimisation are the tent's main distinguishing features. Sedentary construction ties humans to a piece of land whereas they choose a piece of land for itinerant construction. Sedentary societies see tents as over-mobile, unsafe buildings and, with this way of thinking built up over years, see consequences even beyond that: itinerant people who live in tents are not to be trusted. They are opposed to the itinerant system. You only have to look at the Gypsies' story to see this. There are two options: adapt to the sedentary way of life or become an outcast. The same thing is true for itinerant architecture. Nowadays there is almost nowhere you can put up a tent. Places for putting tents up have been created –camping sites– in order to make itinerant architecture sedentary.



[www.gregory.cowan.com/Nomadology/](http://www.gregory.cowan.com/Nomadology/)

[www.nomadicarchitecture.blogspot.com](http://www.nomadicarchitecture.blogspot.com)



esan nahi duzuna...



... nahi duzun hizkuntzan



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azalduko al zara?  
are you comming?



zapia eta jantzia/handkerchief anf dress: harbort leather design bcn  
zapatak/shoes: vintage ny



jantzia/dress: co2paris  
osagarriak/complements: harbort leather design bcn  
zapatak/shoes: topshop



monoa/mono: gaby puyol  
gerrikoa/belt: menchen tomàs  
zapatak/shoes: topshop  
eskumuturrekoa/bracelet: mercé girona



galtzak/trousers: mençhen tomàs  
jaka/jacket: harbort leather design bcn  
top: american apparel  
zapatak/shoes: jocomomola



jantzia/dress: designers remix colleccion  
gerrikoa eta mediak/belt and pantys: american apparel  
zapatak/shoes: topshop  
burukoa/hat: vintage uk



argazkiak/photo: [www.mariluzvidal.com](http://www.mariluzvidal.com)  
estilismoa/stylism: [laura.fuentes](http://laura.fuentes)  
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modelo/model: [vilde.stampe](http://vilde.stampe) (la agencia bcn)

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DISKOAK

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zure aukera 1996tik



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dunhuang star map  
dunhuang izar mapa

This is one of the first known graphical representation of stars from ancient Chinese astronomy, dated to the Tang Dynasty. The map provides a graphical verification of the star observations, and are part of a series of pictures on one of the Dunhuang manuscripts. The map was discovered among the many manuscripts in the Mogao Caves by Chinese Taoist Wang Yuan-lu in the 1900s. One of the first public mentionings of this script in Western studies was from Joseph Needham's 1959 version of the book *Science and Civilisation in China*. Since that time only a few publications have been devoted to the map, all being Chinese publications.

Ezagutzen den izar maparik antigoalena. Izar mapa txinatar hau Tang dinastiakoa da. Izarren obserbazioaren errepresentazio grafikoa eskaintzen digu; Dunhuang eskuizkribuetako marrazkietako bat da. Beste batzuen artean, mapa hau Mogao kobazuloan deskubritu zuen Wang Yuan-lu taoistak, 1900eko hamarkadan. Mendebaldean, Joseph Needham-ek egin zuen mapa honen lehen aipamena 1959an, *Science and Civilisation in China* liburuan. Geroztik, txinakoak ez diren oso argitalpen gutxi egin du altxor honen aipamenik.



burlesque  
 burlesque  
 burlesque  
 burlesque



## dirty martini filma

Iban del Campo-ren dokumental eder honek, Dirty Martini eta bere mundua ezagutzeko aukera eskaintzen digu. Orainaldia eta iraganean zehar bidaiatuz bizi den artista maitagarri honi eginiko erretratuak, underground kutsuko jarduera artistikoaren aurpegirik aske, dibertigarri eta egiazkoena erakusten digu. Ikusteko aukera izanik... ez galdu

## dirty martini the film

This great documentary by Iban del Campo shows us the wonderful world of Dirty Martini. A portrait of the performer who lives travelling from the present to the past and vice versa. the film shows the free, funny and real side of the underground world of Burlesque. Don't miss it!

## retro bidaia

Hemen naiz. Gau euritsu baten erdian, Londoneko bazterren batetan, etxe atzeko alde ilun batetan botata. Hilik.

Grind a Go Go! Burlesque show lizun bat ikustera etorri naiz.

Annettetekin egotera etorri naiz, eta orain, jokoa amaitu da.

Baina nireak guztiz egin aurretik, itzul gaitezen Burlesque-ra eginiko bidaia hiltzaile hau hasi zen tokira. Iazko udan New Yorkera egindako nire lehen bidaiaren ezagutu nuen Burlesque-a, kasualitatez. Zinegile independente euskalduna naiz eta denboran bidaiatu izanaren sentsazioa nuen ametsetako hiri hartan. Urteetan zehar makina bat pelikula filmatu da kale hauetan... New Yorken, jet-lag amaigabe baten sentsazioa nuen (hegazkinera igotzeko beharrik gabe), Nire garuna bueltaka zebilen, zentzumen gaindosi batetan galdurik nengoen eta egoera hura atsegin nuen.

Beraz, gau batean, bertako lagun batek Brooklyn auzoan dagoen Galapagos arte gune eta show berezien egoitzara joateko proposamen egin zuenean, jauzi egin eta ateratzeko prestatu nintzen. Bat batean nire lehen Burlesque show-a ikusten ari nintzen. Supitoki harrapatuta nengoen. Artistetako batek, Felliniren zuri beltzeko pelikula batetatik aterata zirudien. Haren zuzeneko emanaldiarekin burua galdu nuen. Super 8 formatua zuen flashback-a zen. Jantziak, musika, objektuak, eskenatokia, hizkera... txundituta utzi ninduen. Taupadak azkartu egin zitzaizkidan. Eta ez dakit ziur nola gertatu zen baina une horretan jakin nuen kreatura harekin egon behar nuela eta nolabait, ikusi berria nuen guzti hura film batean gorde behar zela.

Ikuskizuna amaitu zenean eta tabernako barran "mandoeuliz" inguratuta ikusi nuenean, hurbildu eta pelikula bat egitea proposatu nion. Eskenatokian ikusi berri eta liluratuta ninduen kreatura basati hau Miss Dirty Martini zen, nazioarteko burlesque izarra eta "burlesque-aren gorputzik ederrena" ezizenez ezaguna.

Baiez esan zuen. Nire bihotzean taupada batek txandapasa egin zuen.

Eta filmaketa hasi zen. Dirty-k, New York-eko klub famatuenera eramanez ninduen, Lower East Side auzotik hasi, off-Broadway-ekoetatik pasa eta Coney Island-ekoetan amaitu arte. Bere Burlesque munduko "familia" ezagutzeko aukera izan nuen; Tigger!, Bunny Love, Legs Malone, World Famous BOB, Jo "Boobs" eta Nasty Canasta batzuk aipatzearen... beti pentsatu dut seinale ona izaten dela zerbait hitz bakararekin definitu daitekeenean, baina burlesque hitzak, maila gorenago batetara eramaten gaitu... hau da definitu ezina definitzeko nire saiakera: Burlesque-a, edo nik aste haietan ikusi nuena behintzat, fetitxismo ukitua, amerikar kabaret popularrarekin eta bodebil antzerkiaren itxura eta 50. hamarkadako pin up-en erotismo naif jostalariarekin osatutako retro-striptease sofistikatua da.

Arnasarik gabe geratzen naiz pentsatze hutsarekin.

Eta nahikoa ez balitz, neo-burlesquea ere existitzen da. Burlesque tradizionalari barruko arropa ikusgarriak, yakuza estiloko tatuajeak, sadomasokismo tanta batzuk eta post-femisinismoa nahastean ateratzen dena da. Guztia bateratu eta entretenimendu bizarro gisa aurkezten da.

Dirdira eta heriotza esango nuke... nire bidaia hau nola amaitzen den gogoan badugu behintzat...

jarraipena <http://limbusfilmak.blogspot.com>

## retro-tripping

So here I am. Lying dead in the dark, in a backyard in the middle of a rainy night, somewhere in London.

I came here tonight for a sleazy Grind a Go Go! burlesque show.

I came here tonight to meet Annette and now, alas, the game is up.

But before I get ahead of myself let me get back to where this deadly trip through Burlesque started. I got to know Burlesque by chance last summer when I was on my first ever visit to New York City. I'm a Basque independent filmmaker and I was in that dreamy city with the strange sensation of having travelled in time. So many films have been shot here over the years... being in New York I had an unending sense of jet-lag without ever getting on a plane. My mind was in a whirl and I was lost in a sensory overload and loving it. So one night when a friend I'd made suggested we go to Galapagos in Brooklyn, some kind of art space where they had interesting shows, I jumped at the invitation. Suddenly I was watching my first burlesque show. I was captivated at once. One particular performer seemed to have just stepped from the screen of some black & white Fellini movie. I tripped out completely lost watching her perform live. It was a flashback with a Super 8 texture. The costumes, the music, the props, the stage and the language... it all flowed through me. My pulse quickened. It struck me then that I somehow had to spend time with this creature and if possible try in some way to capture an essence of what I was witnessing now, on film.

When the show ended and I saw her standing at the bar surrounded by hangers on, I moved towards her, attracted it seems, I proposed we make a film. This wild thing that I had just seen on stage, who had held me so plainly mesmerized was Miss Dirty Martini, the international burlesque sensation, a.k.a. "The best body in burlesque".

She accepted the deal. My heart skipped a beat.

And so the filming started. Dirty got me into some of NY's more infamous nightclubs, from the Lower East Side through to off-off-Broadway and down to Coney Island. I got to know her chosen family of burlesque performers; Tigger!, Bunny Love, Legs Malone, World Famous BOB, Jo "Boobs", Nasty Canasta to name a few. Little by little I got to see a bit of what burlesque was all about. I always think it's a good sign if you can't summarise something with just one word, but burlesque takes it to a new level... Here's my attempt to summarise what can't be summarised: Burlesque, or at least what I saw during those weeks, is a sophisticated retro-striptease with a touch of fetishism combining classical American popular cabaret, vaudeville theater and 50's pin up naive eroticism.

I'm out of breath just thinking about it.

And if that isn't enough then there is neo-burlesque, up-dating this antiquated universe and introducing a love for extravagant lingerie and yakuza style tattoos, throwing into the mix a hint of sadomasochism and a touch of post feminism. And what's more, it is all put together as some bizarre entertainment extravaganza. Glitter and doom I would say... if we bear in mind how my trip comes to a conclusion.

To be continued in <http://limbusfilmak.blogspot.com>

## beltzaren koloreak

literatur genero ilunenaren lerroetan bidaiatuz

### Hard Boiled America

Nobela beltzaren jaioterria AEBak dira. Beste herrialdeetan sortu zirenak, korronte honi jarraiki edo kontra eginez sortu ziren. 20eko hamarkadatik aurrera, narrazio popularretan, detektibeak eta poliziak protagonista bihurtu ziren. Pertsonaia bakarti eta errebolitariak gehienetan, sistema ipar amerikararen indibidualismoaren lekuko zutenak ziren. Emakume askok, besterik ez bada bizitzan behin maitatu nahi duen gizon zigortzailearen eredia nagusitzen da nobela beltz amerikararen. Emakumeak idazkari edo femme fatale paperen artean aukeratu behar du. Nobela beltz ipar amerikarretan indarkeria izaten da ardatza. Biolentzia bi norabidetan justifikatzen da: gaiztoek euren gaizakeria adierazteko erabiltzen dute; legearen defendatzaileek, oreka mantentzeko eta gaiztoak menperatzeko. 60eko hamarkadan detektibe eleberrien gainbehera iritsi zen. Guda hotzaren errealitate berriak kanpoko etsaiaren aurka borrokatzen zuten espioien aroa ekarri zuen. *Egileak: Raymond Chandler, Dashiell Hammett, Horace McCoy, Jim Thompson, Elmore Leonard, James Ellroy, Michael Connelly, Phillipe Kerr...*

### Frantzia "polarra"

1945ean Gallimard argitaletxeak Serie Noire izeneko saila sortu zuen, genero horri hasera emanez Frantzia. "Policier" hitzak eman zion "polar" ezizena generoari. 70eko hamarkadan, AEBetan hippyen eta beatnik-en orbelak gutzia estaltzen zuen bitartean, Frantzia loraldi berria bizi zuen nobela beltzak. "Polar" izenez ezaguna zen literatur genero hau Frantzia "ofizialarekin" zerikusirik ez zuten hiri inguruetako auzoetan, portuetan eta glamourrik gabeko eremuetan gauzatzen da. Nobela urbanoa da nagusiki, etorkinek eta instituzioen korrupzioak osatzen dute paisaia. J. P. Manchettek, 70eko hamarkadan eman zen neo-polar nobelen bultzatzaile nagusia izan zenak, ongi deskribatzen du generoa: "Frantziako nobela beltzean, errealitatearekin antza handia duen harreman-joko susmagarri batean, politikariak eta gaizkileak bat egiten dute". *Egileak: J. P. Manchette, Didier Daeninckx, D. Pennac, J. François Vilar, T. Jonquet, Yasmina Khadra...*

## detective fiction - the many shades of black.

travelling through the lines of dark literature

### Hard Boiled America

The USA is the birthplace of detective fiction. All that has followed in other countries has either followed on from there or gone against it. In the 1920s, detectives and the police became the stars of popular fiction. Most of the time they were rebellious lone wolves and always witnesses to the individualism of the North American system. They are the type of tough guy that all women love to love at least once in their lives. The women in the stories were either a secretary or a femme fatale. Violence is a key element to American detective fiction. This violence is justified in either of these two ways: the bad guys use it to show how evil they are while the law defenders use it to maintain the balance and to overcome the criminals. The 60s saw the start of the decline in detective fiction. The new realities of the Cold War hailed the era of the spy fighting foreign enemies. Authors: Raymond Chandler, Dashiell Hammett, Horace McCoy, Jim Thompson, Elmore Leonard, James Ellroy, Michael Connelly, Phillipe Kerr,...

### The French "Polar"

Detective fiction got a foothold in France when in 1945, publishers Gallimard created the Serie Noir collection. The genre was soon nicknamed "Polar" after the word 'policier.' In the 70s when all screens were overrun with hippies and beatniks, there was a huge resurgence in the detective novel. The genre nicknamed "Polar" had little to do with the 'Official' France. Instead, it was peopled by the habitants of the worse-off city neighbourhoods, sea ports and many other glamour-less haunts. It is mostly urban setting that features immigrants and government corruption. J.P. Manchette, one of the major forces behind the 70s resurgence in neo-polar literature, neatly sums it all up: "In the French detective novel, politicians and criminals unite in a highly dubious play on relationships that mirrors reality." Authors: J.P. Manchette, Didier Daeninckx, D. Pennac, J. François Vilar, T. Jonquet, Yasmina Khadra,...

### Latinoamerikako errealitate iluna

Raul Argemi idazle argentinarrek dio Latinoamerikako nobela beltzaren berezitasuna justizia kontzeptuan ardatzen dela. AEBetan eta Europan, generoa kontserbadoreagoa izaten da sistemaren justizian sinisten delako, Latinoamerikan ez bezala. Latinoamerikan, nobela beltza are beltzagoa da, injustiziaren sustraietara bideratzen zaituelako. Fritz Glockner idazle mexikarrak honela dio: "nire herriko literatura beltzean ez dago detektiberik, justizia ez delako balio baikor bat; polizia mexikar bat, izatez, ez delako inoiz pertsona on bat". Bigarren berezitasuna: politika. Latinoamerikako idazleek herrialdeen gizarte eta ekonomia egoerari erreparatzen diote, eta ideologiak eta politikak beste inongo literatura beltzean baino presentzia nabarmenagoa dute. *Egileak: Elmer Mendoza, Rubem Fonseca, Paco Ignacio Taibo II, Poli Délano, Ramón Díaz Eterovic, Luis Sepúlveda, Sergio Gómez, Marisol LLano, Lens Espinosa, Leonardo Padura...*

### Beltza eremu zurietan

Best Seller bihurtu dira paisaia zuri eta hotzetatik datozen eleberriz beltzak. Kontzientzia sozial handiko eta moralaren defendatzaile ageri dira iparraldetik datozen detektibeak eta polizia inspektoreak. Herrialde "garatuetako" egunkarietan egunero azaltzen diren gaiak topatzen dugu liburuotan: sexismoa, arrazakeria, migrazioa, ekologia... Baina Europako iparraldetik datorren nobela beltzean, garrantzitsuena, ongizate estatuaren arrakalak erakusteko eta elur zuria estaltzen eta izozten dituen miseriak agerian uzteko joera da. Desengainuaren kutsuaz baliatuaz, AEBetako nobela beltzetako pertsonaiekin bat egiten saiatzen dira, baina, gehienetan, Eskandinabiatik datorren nobela beltza egun bizi dugun zuzentasun politikoaren adierazlea eta ordeko moralista dela esan genezake. *Egileak: Henning Mankell, Stieg Larsson, Camille Läckberg, Anne Holt, Karin Fossum, Christian Jungersen, Arni Thorarinsson, Lars Gustafsson...*

### The dark reality of Latin-America

Argentinean writer Raul Argemi says that what's special about Latin-American detective fiction is to be found in its concept of justice. In Europe and The USA the genre is more conservative because it ultimately believes in the justice system, unlike in Latin-America. In Latin-America, detective fiction is always much darker because it takes you to the roots of injustice. Mexican writer Fritz Glockner states: "There is no such thing as a detective because justice is not a positive value. A Mexican policeman is, intrinsically, never a good person." A second peculiarity: politics. In Latin-American countries writers hone in on social and economical conditions on the continent and both ideology and politics have a much larger presence in Latin-American detective fiction than in its counterparts in other parts of the world. Authors: Elmer Mendoza, Rubem Fonseca, Paco Ignacio Taibo II, Poli Délano, Ramón Díaz Eterovic, Luis Sepúlveda, Sergio Gómez, Marisol LLano, Lens Espinosa, Leonardo Padura,

### Blackness in the realms of white.

Detective novels from the frozen snowy-white plains of the North have become kings of the bestsellers. Police inspectors and detectives from the North possess huge social consciousness and are defenders of morality. The type of issues that are dealt with in the newspapers of developed countries fill the pages of these novels: sexism, racism, migration, ecology... but more-importantly, these novels from the frozen tundra show us the fissures that exist in these welfare states and they uncover the miseries hidden beneath the snow. With a certain sense of disappointment, they try to sympathise with character types from American detective fiction, but on most occasions, the fiction from Scandinavia is representative of current political correctness and morality. Authors: Henning Mankell, Stieg Larsson, Camille Läckberg, Anne Holt, Karin Fossum, Christian Jungersen, Arni Thorarinsson, Lars Gustafsson,...

## la transformacion.

alexander drake. editorial zoe

Donostia, Bartzelona eta San Francisco dira liburu berezi honen eskenatokiak. Hainbat planotan kontatzen den istorioak alde batetik bestera eramango du irakurlea. La transformación sexu bidaia bat da. Bat-batean emakume gorputzarekin esnatzen den gizon batena. Kafkarren Metamorfosis liburuko Gregor Samsak baino zorte handiago izan du hemen protagonistak. Irudika ezazue zenbat aukera irekitzen dituen abiapuntu horrek. Ba, irudikatzen dituzuenak eta gehiago gertatzen dira. Argitaletxe independente batek kaleratutako lan arriskutsu, lizun eta ezberdina.

This book is set in Donostia, Barcelona eta San Francisco. The stories are told on different planes and this will lead the reader from one place to another. *la Transformacion* is journey through sex. The journey of a man who one morning wakes up with a woman's body. The main character here has been luckier than Gregor Samsa from Kafka's Metamorphosis. Just imagine how many angles open up from this idea. Well, all that you can imagine and more happen here. A risky, lascivious and different book published by an independent book company.

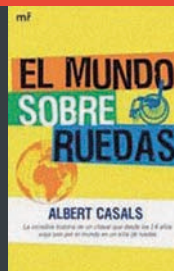


## el mundo sobre ruedas.

albert casals. ediciones martinez roca

Hamazortzi urteko gazte honen bidaia-liburua Sant Jordiko azken edizioko liburu salduenen artean egon da. Albert Casalsek 14 urte zituenetik bidaiatu du munduan zehar. 25 herrialdetik gora bisitatu ditu bere gurgildun aukian. Bere gabeziari abantaila ateratzeko trikimailuak eta apenas dirurik gabe bidaiatzeko ideiak luzatzen ditu. Leuzemia baten ondorioz dago gurgildun aukian. Ez du sakeleko telefonorik eramaten "galdu egiten dudalako beti", eta, dirudienaren kontra, bere bidaietan bizi izan dituen egoera guztiak ez dira zoriontsuak izan; "hil zorian izan naizen pare bat alditan ez dut ongi pasa"... Atera kontuak.

This book of travels by young writer Casals was one of the biggest sellers at the last Sant Jordi Book Fair. Albert Casals has travelled all over the world since he was 14. He has visited more than 25 countries in his wheelchair. Spending barely anything, he has managed to turn his disadvantages to his advantage. Refined to a wheelchair as a result of leukaemia, this 18-year-old never carries around a mobile phone because "I always end up losing it." Believe it or not, but not all of his adventures on his travels have been happy ones... "The couple of times I was almost killed, I wasn't too please... Imagine the rest for yourself.



## paperpapers



## quinquis del 80.

cccb

CCCB kultura garaikidearen guneak proposatutako erakusketak sekulako arrakasta izan du. Ziurrenik, proposatzen zaigun denbora-bidaian ez dugulako urrunegi joan behar, gutariko gehienok ezagutu dugun fenomeno baina bertan aztertzen dena. Oso gazteak zarenontzat ere baliagarria izan daiteke gaztelaraz eta katalanez argitaratu duten katalogoa eskuratzea, "Callejeros" saioaren ardatza non dagoen ikasteko. Izenak eta deiturak aldatu egiten direlako, baina bazterketa soziala, miseria, marjinazioa eta bortxakeria gure gizartearen aspaldidanik sustraituak daudela erakusten digu proiektu honek.

The exhibition organised by the CCCB contemporary arts centre has been incredibly successful. We don't have to travel to far in time in the journey on offer here. Most of us have experienced what's on show here. For the very young of you out there, it could be very handy for you to get your hands on this catalogue published in Spanish and Catalan to see where the basis for the show "Callejeros" comes from. The names and surnames change but social exclusion, misery, marginalisation and violence have long been deeply rooted in our society is clearly proven by this project.

## soirée tapas. pintxos modernes et insolites de donostia.

josema azeitia salvador. haizea parot (itzul.) ttarttalo argitaletxea

Tabernatik tabernara bidaiatzea da gure ohituretako bat, barraz barra gutuziak dastatzen ibiltzea luxuzko bidaia bihurtzen ari bada ere. Azken urteotan pintxoaren kontzeptua garatu duten hainbat tabernatara egindako bisiten emaitza da liburu hau. Kanpotarrei Euskal Herria esan, eta bonbak eta pintxoak etortzen zaizkie burura. Halakorik gustatzen zaigun ala ez... beste eztabaida bat da. Baina ezin dugu ukatu horiek izan direla azken urteotan gure enbaxadoreak munduan.

Bar-hopping is one of our traditions. That said, our delicacy-tasting jaunts our becoming prohibitively expensive. This book is the result of a long series of visits to bars that have developed the idea of the tapa. Say 'The Basque Country' and people immediately associate it with bombs and tapas. Whether we like that or not is a different question altogether... but there is no disputing they have been our ambassadors throughout the world these last few years.

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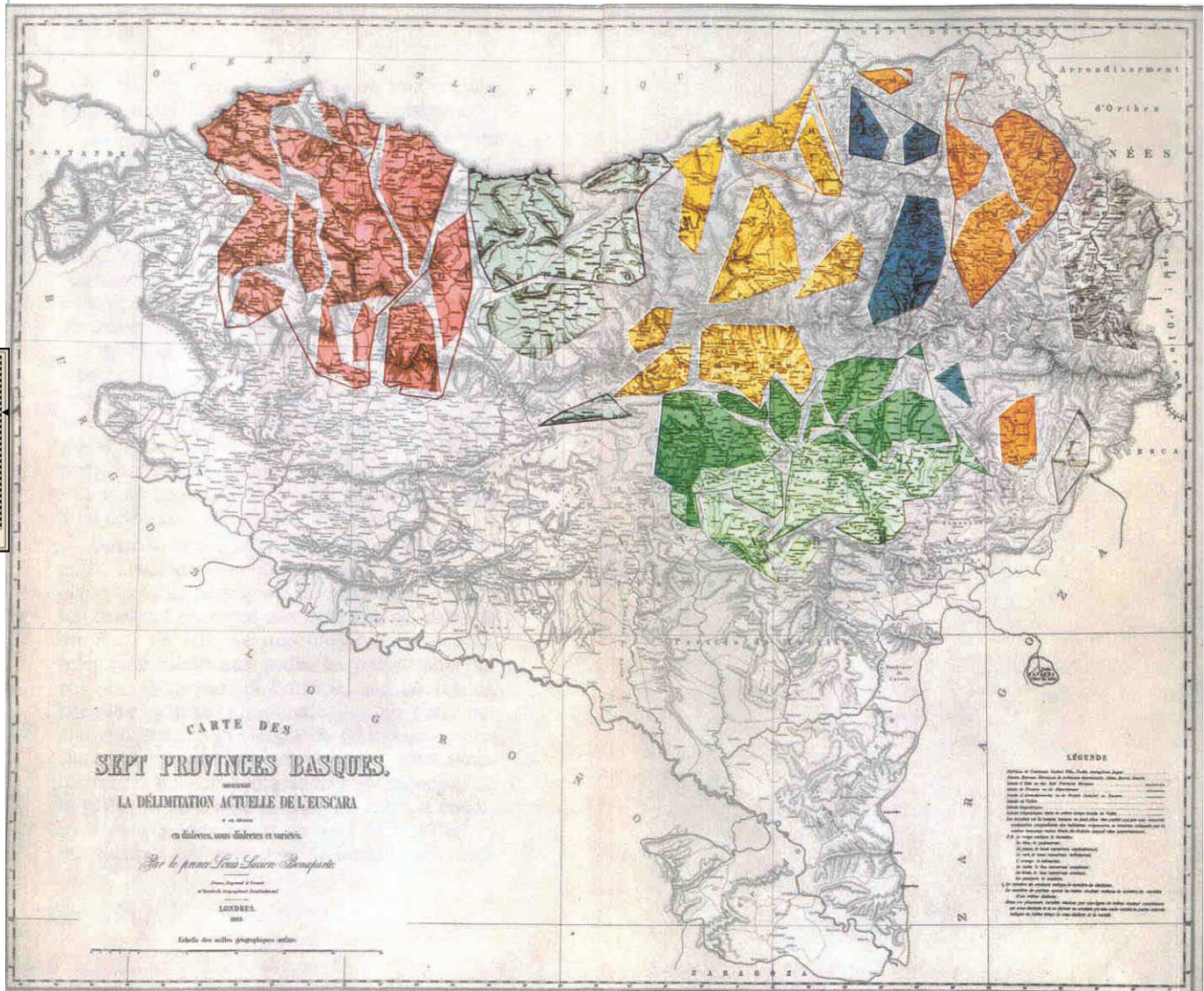
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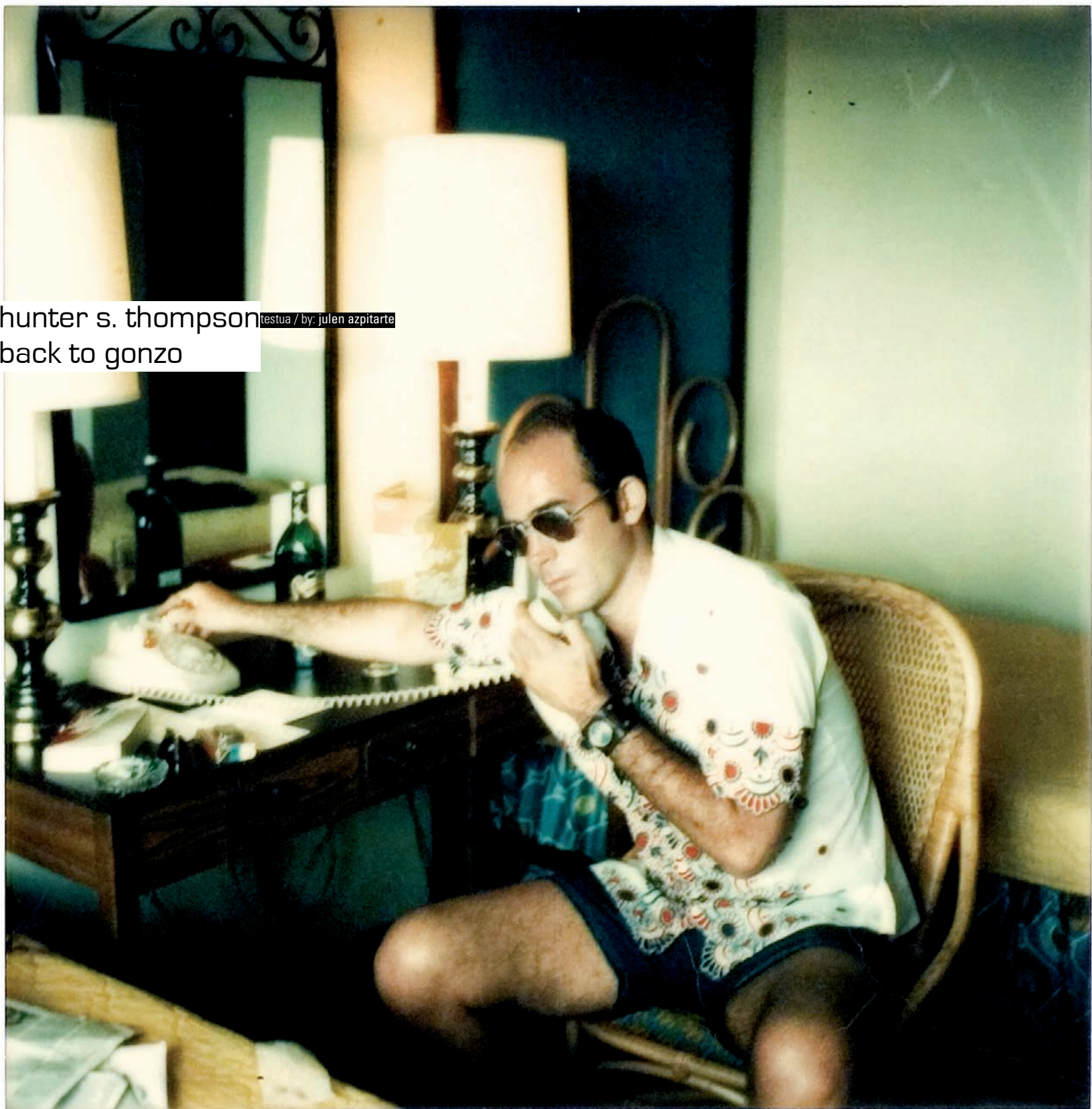
## bonaparteren euskalki mapa

Luis Luziano Bonaparte, Napoleon Bonaparteren iloba, bost aldiz etorri zen Euskal Herrira 1856tik 1869ra. Haren lanek berebiziko garrantzia izan dute euskal hizkuntzalaritzaren historian, euskalkien sailkapen zientifikoa egiten lehena izan baitzen: Carte des sept provinces basques, 1863an. Euskal herrialde guztietako berriemaileak baliatu zituen, hala nola, Jean Duvoisin aduanetako kapitain lapurtarra, Fray Jose Antonio Uriarte, Jose Samper apaiza, Mariano Mendigatxa bidankozetarra, Prudencio Uhalde, Klaudio Otaegi zegamarra, Aita Ibarregarai, Emmanuel Intxauspe Kalonje zuberotarra Lan-metodo moduan, bibliako pasarte ezagunak toki jakin bateko euskaran jartzeko eskatzen zien berriemaile horiei, eta barreiatuta zeuden eskuizkribu zaharrak bildu eta aztertu zituen. Bere sailkatze-lanean, bereizi zituen, hiru multzo handitan, zortzi dialekto, hogeita bost azpidialekto eta berrogeita hamar aldaera. Bonapartek kritikak jasa, izan ditu, batez ere itzulpenetan eta testu erligiosoetan oinarritu zelako euskalkien eta azpi-euskalkien bilketarako eta testu horien azterketaren ondorengo hizkuntz erabakietarako, baina ez dago ukatzerik Bonapartek egindako lana itzela eta mesedegarria izan zela euskararentzat.

## bonaparte's basque dialect map

Napoleon Bonaparte's nephew came to the Basque Country five times. His works were particularly important for the study of the Basque language as they were the first academic study of the Basque dialects: *Carte des sept provinces basques*, 1863. He used information from sources all over the Basque Country, for example Jean Duvoisin, a customs captain from Lapurdi; brother Jose Antonio Uriarte; father Jose Samper; Mariano Mendigatxa, from Bidankoze; Prudencio Uhalde; Klaudio Otaegi from Zegama; Aita Ibarregarai; Emmanuel Intxauspe Kalonje from Zuberoa. His way of working was to ask these people to translate famous passages from the bible into the Basque of particular places and he also collected and studied their old manuscripts. He classified eight dialects into three main groups and fifty varieties into twenty-five sub-dialects. Bonaparte received some criticisms, mostly because of the translations and because of basing the dialects, sub-dialects and their study on religious texts, but there is no doubt that the work Bonaparte did was enormously important for the Basque language.

hunter s. thompson testua / by: julen azpitarte  
back to gonzo



Joan den maiatzean burutu zen FANT Bilboko Zinemaldi Fantastikoaren baitan *Gonzo: The Life and work of Dr. Hunter S. Thompson* (Alex Gibney, 2008) Hunter S. Thompson (1937-2005) idazle estatubatuarri buruzko dokumentala proiektatu zuten. *Fear and Loathing in Las Vegas* edo *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* liburuen egilea, 60ko hamarkadan AEBetan izan ziren eztanda kontrakulturalaren eta egoera politiko nahasiaren kronista zorrotza izan zen. Bere ibilbide profesionala tragikoa bezain arrakastatsua bilakatu zen. Izan ere, 2005eko otsailaren 20an bere buruaz beste egin zuen. Droga, emakume eta arma zale amorratua; probokatzaila, sheriff izateko zorian izan zen; xelebrea, Mohamed Ali eta George Foremanek Kinshasan 1974 urtean izan zuten konbate mitikoaz informatzera joan eta ez bertaratu hoteleko igerilekuan gelditu zelako... Thompsonen bizitza bihurgune arriskutsuekin beteriko bidaia gorabeheratsua izan zen.

Louisvillen jaiotako idazlea *Gonzo* kazetagitzaileen sortzailea eta irudia izan zen. Gertaeren deskribapen maniatikoa eta subjektiboa, lehenengo pertsonan kontatua izango litzateke kazetaritza eredu horren ezaugarri nagusia. *Gonzo* joera erabat txertatuta dago Thompsonen testu guztietan, horrela, garrantzi bera hartzen du gertaerak eta egileak gertaeraz egiten duen interpretazioak. Jazoerak bertatik bertara kontatzeko zuen obsesioaren ahaleginik handiena *Hell's Angels* motorzaleen bandari buruz idatzi zuen liburua da. Liburuak 1965 urtean *The Nation* aldizkarian plazaratu ziren bi artikulutan du bere jatorria. Idazlea urtebetez egon zen motorzale liskartsuekin bizitzen eta esperientzia horretatik sortu zen liburua. *Infernuko Aingerutxoak*, baina, haserrean egin ziren idazlea dirua irabazten hasi zelako: irabazi horien zati bat exijitzen zuten. Azkenik, harremana puskatu zen Thompsonek jaso zuen jipoi ikaragarriarekin batera. Dokumentalean telebista saio bateko irudiak jasotzen dira, non idazlea eta *Hells Angels* bandako burua aurrez aurre elkarri irainka ari diren. *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* liburua 1966 urtean argitaratu zen.

Hala ere, *Gonzo* hitza 1970 urtean entzun zuen lehen aldiz Thompsonek, *The Kentucky Derby is Decadent and Deprived* izeneko artikulua idatzi zuenean, hain zuzen. Testua entregatzeko epea amaitez zegoenean, idazleak orriak koadernotik atera eta zuzendu eta antolatu gabe bidali zituen *Scanlan Monthly* kirol-aldizkariaren erredakziora. Idatzia bikaina zela iruditu zitzaion editoreari. Gainera, gerora Thompsonen kolaboratzaile estua izango den Ralph Steadman marrazkilaria ilustrazioekin osatu zuen. Bill Cardoso kazetariak artikulua irakurri eta estiloari *Gonzo*-a zela iritzi zion. Thompsonen pozik hartu zuen etiketa.

## **beldurra eta nazka Las Vegasen**

Thompsonen lanik ezagunena ezbaierik gabe *Fear and Loathing in Las Vegas* liburua da (Terry Gilliam zinemagileak zinera eraman zuen 1988 urtean Johnny Depp –idazlearen lagun mina– eta Benicio del Toro aktoreekin). Idazleak berak (liburuan Raoul Duke) eta Oscar Zeta Acosta abokatuak (Dr. Gonzo) Las Vegas-era zenbait artikulua idazteko eta *amets amerikarra* lortzeko asmoarekin egin zuten bidaia psikodeliko eta surrealistan oinarritzen da. Biek ala biek, drogaz gainezka, hainbat iruzur burutzen eta kaosa eragiten dute bisitatzen dituzten toki guztietan, dena suntsituz eta kaletar guztiak asaldatur. Lan hau, *Amets amerikararen* eta garaiko gizarte estatubatuarren gaineko kritika maltzurra da. Kultuzko obra bilakatu da, bereziki Kazetaritza Berriaren eta *Gonzo* Kazetaritzaren jarraitzaileen artean. Liburua *Rolling Stone* aldizkariak plazaratu zuen 1971 urtean, berriro ere Steadmen-en ilustrazioekin. Aipatzekoa da ere 1972an idatzi zuen *Fear and Loathing on the Campaign Trail '72* lana, zeinek Richard Nixon presidentearen eta George McGovern senatariaren arteko AEBetako lehenakarako hauteskunde kanpaina biltzen duen.

*Gonzo* dokumentalak artikulua honetan jasotako guztia, eta gehiago, kontatzen du ikus-entzunezko biografia zehatza balitz bezala, makina bat testigantza direla medio. Thompsonen hiletarekin, eta bere omenez eraikitako ukabil itxurako mausoleo bertikal erraldoiaren inaugurazioarekin amaitzen da filma. Idazleak bizirik zegoenean diseinaturiko sepultura da, Pitkin-eko (Colorado) sheriff izateko hauteskundeetarako abiatu zuen *Freak Power* bere alderdi politikoaren irudia erakusten du harroi goiko aldean: sei hatzaparretako ukabila, eta hatzen artean peiotearen sinbola.

At the Bilbao FANT fantasy cinema festival, which finished last May, *Gonzo: The Life and work of Dr. Hunter S. Thompson* (Alex Gibney, 2008), a documentary about the US writer Hunter S. Thompson (1937-2005), was projected. The author of *Fear and Loathing in Las Vegas* and *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* was an acute observer and chronicler of the counter cultural explosion and political confusion in the US in the 60's. His professional life became as tragic as it was dangerous. In fact, on the 20th of February, 2005, he committed suicide. He loved drugs, women and weapons; a provocative man, he almost became a sheriff; a rare bird, he went to cover the legendary fight between Mohamed Ali and George Foreman in Kinshasa in 1974 but stayed in the hotel swimming pool... Thompson's life was an up-and-down journey along the most dangerous bends in the road.

The creator of *Gonzo* journalism and imagery was born in Louisville. With precise, subjective descriptions, he wrote his journalism in the first person, and that was its main characteristic. The *Gonzo* attitude permeates all of Thompson's texts and so the events in themselves become no more important than their effect on the writer. His greatest work using his obsession about describing things just where they happened was *Hell's Angels*, his book about the motorcycle gang. The book's origins are in the two articles which *The Nation* magazine published in 1965. The writer spent a year living with the trouble-making bikers and used his experiences to write the book. But the *Hell's Angels* got angry when he started to make money: they demanded their part of the earnings. In the end their connection finished when they gave Thompson the hiding of his life. The documentary included scenes from a television programme with the *Hell's Angels* and Thompson insulting each other face to face. The book *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* was published in 1966.

Even so, Thompson didn't hear the word *Gonzo* until 1970 when he was writing an article called *The Kentucky Derby is Decadent and Deprived*. When his deadline was almost up, the writer tore the pages out of his notebook and sent them to *Scanlan Monthly* sports magazine without putting them in order. The editor thought it was great writing. What's more, from then on Thompson worked closely with the draughtsman Ralph Steadman, who illustrated his writing. The journalist Bill Cardoso read the article and said it was *Gonzo* style. Thompson was happy to take the label on.

## **fear and Loathing in Las Vegas**

Thompson's best known work is definitely the book *Fear and Loathing in Las Vegas* (Terry Gilliam took it to the cinema in 1988 with the actors Johnny Depp –a close friend of the writer's– and Benicio del Toro). It's based on when the writer himself (Raoul Duke, in the book) and the lawyer Oscar Zeta Acosta (Dr. Gonzo) went to Las Vegas to write about the *American Dream* on what became a psychedelic, surreal journey. The two of them, up to their eyeballs in drugs, ripped off whoever they could and created chaos wherever they went, destroying everything and insulting passers-by. This work is a savage criticism of the *American Dream* and US society of the time. It's become a cult work, especially among followers of New Journalism and *Gonzo* journalism. *Rolling Stone* magazine published the book in 1971 with Steadman's illustrations. It's also worth mentioning that in 1972 he wrote *Fear and Loathing on the Campaign Trail '72* about the presidential election campaign between Richard Nixon and senator George McGovern.

*The Gonzo* documentary deals with all these articles and also gives an audio-visual biography with numerous testimonies. The film ends with the fist-shaped vertical mausoleum built for Thompson after his death. The tomb was designed while the writer was still alive. The sheriff of Pitkin (Colorado) had started his election campaign with his political party *Freak Power's* symbol on top of a column: a six-fingered fist with the peyote symbol.



# le voyage des morts

## hildakoen bidaia

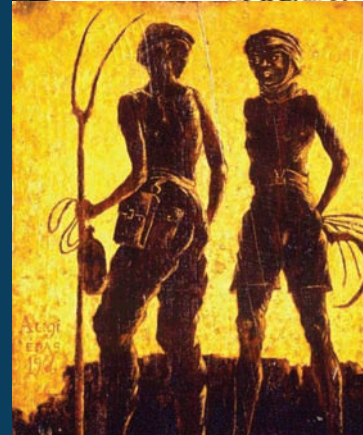
François Augieras ez zen bidaiari bat. Ezinegonaren migratzaile bat izan zen. Paisaia irekien poeta eta erotismo debekatuaren bilatzailea. Zorionaren bila batetik bestera ibili zen idazle eta pintore honen bizitza eta obra bereiztea ezinezkoa da. Askea, biluzia, marjinala, ase ezina eta artelan misterioitsu baten egile eta zaindaria... Ongietorriak François Augieras-en hildakoen bidaiara.

François Augieras N.Y. estatuko Rochester hirian jaio zen 1925. urtean, eta Frantziako Périgueux hirian hil zen 1971an. Aita pianista frantsesa zen, ama etxekoandre poloniarra. 1933an, aitaren heriotzak bultzatuta, ama Frantziara itzuli zen, Périgueux herrira. François, bere bizitzako azken urteak jaioterriko koba batean eman bazituen ere, Argelian, Malin, Mauritania eta Grezian bizi izan zen. Greziako Athos mendian monje gisa emandako denboraldia ez ezik — kanporatua izan zen—, Afrika izan zen bere bizitzaren eta lanaren paisaia. Lanbide ugari izan zituen han. Artzain eta ehiztari ibili zen tarteka, baina bere zeregin nagusia idaztea, margotzea eta gorputzak gozatzea izan zen. Haren idatziek garbi erakusten digute bere marjinaltasunaz kontziente zela. Putetxe batetik irtetean jasotako jipoia, eraikuntzako langileekin izandako sexu-harreman debekatuak... Augierasen *Le voyage des morts* liburu eder eta basatian desertuko hautsaren poetika eta sifilia sendatzeko erabiltzen zuen penizilinarekin zaporea nahasten dira. François Augieras margolaria ere bazen. 1950eko hamarkadan, Afrikako eremu ezezagun batean, II. Mundu Gerrako bunker alemaniar baten barruko alde guztiz margotu zuen. Hamarkada bat beranduago itzuli zenean, keaz ilunduta eta pintadaz gainezka topatu zuen. Berritoki margotu zuen bunkerra, guztiz itxi, eta hondarraz estali eta ezkutatu zuen. Augierasen miresle den Miquel Barceló artista eta Isaki Lakuesta zinegilea (*Cravan vs Cravan, La Leyenda del tiempo*) bunker ezkutatuaren bila abiatuko dira urte amaieran. Barceló, Augierasen alter egoaren moduko bat bihurtuta, margolan ezkutatuaren bilaketa-bidaiari ekingo dio. Emaiztarekin *Los pasos Dobles* izenburuko filma osatzeko asmoa dute.

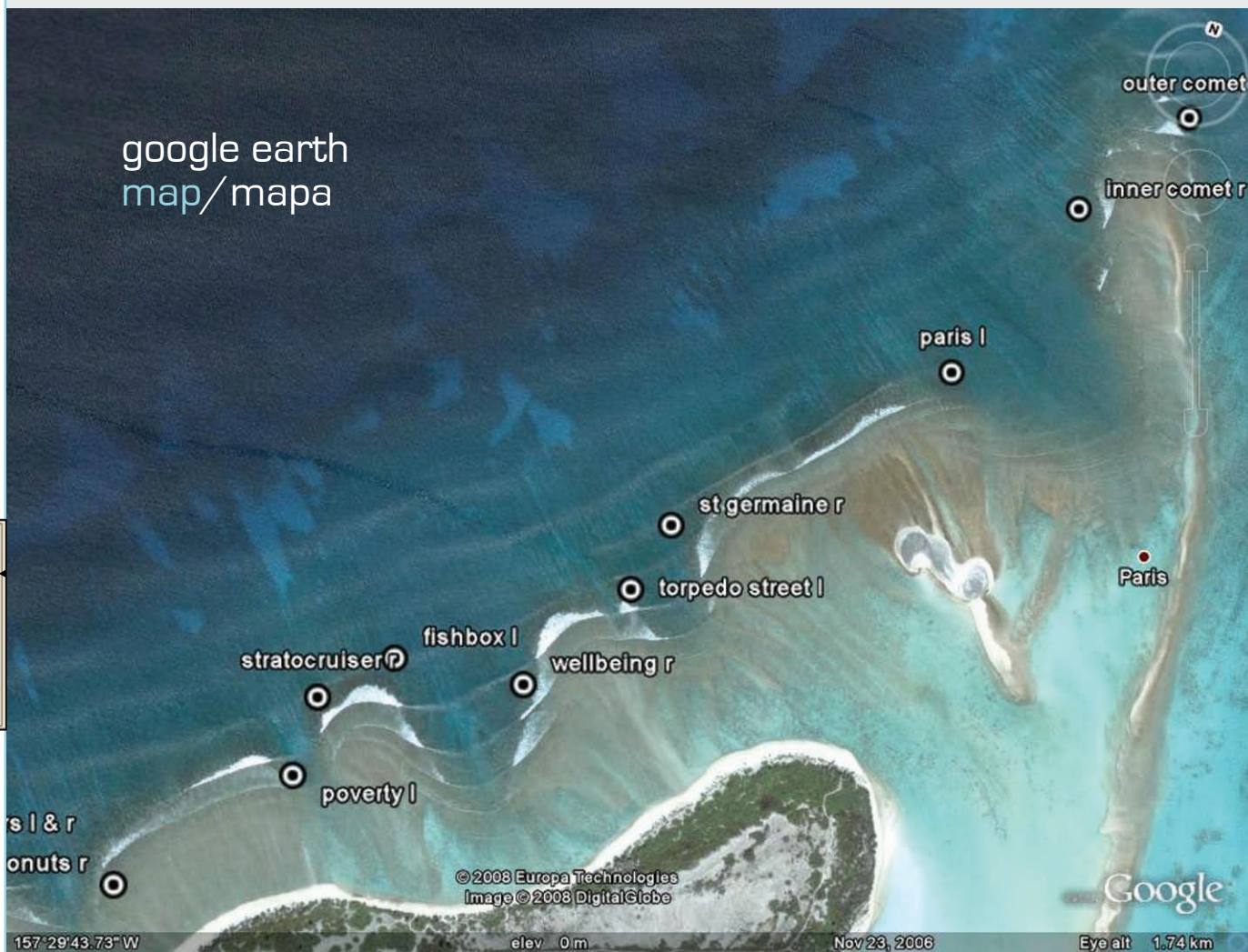
## the voyage of the dead

Francois Augieras wasn't a traveller. He was an impatient migrant. He was a poet of open landscapes and a searcher for forbidden eroticism. It's indispensable to separate the life and the work of this writer and painter who went from one place to another looking for happiness. Free, naked, marginal, insatiable and a creator and protector of mysterious works of art... Welcome to Francois Augieras's voyage of the dead.

Francois Augieras was born at Rochester, New York, in 1925 and died at Périgueux, France, in 1971. His father was a French pianist, his mother a Polish housewife. In 1933, his father's death forced his mother to move back to France, to Périgueux. Although Francois spent the last years of his life in a cave near his hometown, he also lived in Algeria, Mali, Mauritania and Greece. As well as living on the mountain of Athos, Greece, as a monk - he was expelled - Africa was his life and work's landscape. He did numerous different jobs there. Sometimes he was a shepherd and a hunter, but his main occupation was writing, painting and bodily pleasures. In his writings his consciousness of living a marginal life is clear. In his beautiful book *Le voyage des morts*, Augieras writes about being beaten up after leaving a brothel, forbidden sex with construction workers, the dusty, wild poetry of the desert and the flavour of the penicillin he took to cure his syphilis. Francois Augieras was also a painter. In the 50's he painted all the inside of a German bunker from the second world war in an unknown part of Africa. When he went back there a decade later, it had been darkened by smoke and covered in graffiti. He painted it once more and, after locking it up, covered it in sand to hide it. One of Augieras' admirers, the artist Miquel Barcelo, and the film-maker Isaki Lakuesta (*Cravan vs. Cravan, La leyenda del tiempo*) are going to set out to look for the bunker at the end of this year. Barcelo, becoming a sort of alter-ego of Augieras, is going to start to journey to search for the hidden paintings. They intend to make a film, *Los pasos Dobles*, with the results they obtain.



google earth  
map/mapa



*Surfing* aldizkariak jarri zuen martxan ideia duela 4 urte. Lehiaketaren ardatza sinplea da: **google earth** erabilita munduko edozein bazterrean olatuak deskubritzea. Bigarren edizioan deskubritu zen harribitxia: Namibiako kostaldean, Skeleton bay izeneko eremu galduan, Brian Gable surfleri eta informatikoak, olatu perfektuak ziruditen uhinak topatu zituen bere etxeko gelatik atera gabe. Aldizkariak surfleri talde bat bidali zuen, eta, bidai luze eta deseroso baten ostean, Cory Lopez, Peter Mendia, Hank Gaskell, Mitch Coleborn, Evan Slater eta D.J. Struntz argazkilariak 2 kilometroko luzera zuten eta 20 segunduko tuboak eskaintzen zituzten ezkerreko olatu festa topatu zuten. Datu bitxi bat: hondar mugimendu handiko tokia izanik, hondartza duela 25 urte sortu zela uste dute adituek, eta sortu bezain azkar desagertu daitekeela diote.

Urritik aurrera martxan da 4. edizioa. Sateliteen begiekin bidaiatu nahi duenak, badaki.

[www.surfingmagazine.com](http://www.surfingmagazine.com)

[maps.google.com](http://maps.google.com)

*Surfing* magazine started this idea off four years ago. The competition is based on a simple idea: discovering waves any place on the earth using **google earth**. A real jewel was found in the second year. Brian Gable, a surfer and IT technician, found what looked like perfect waves off the coast of Namibia, at out-of-the-way Skeleton Bay, without even leaving his own sitting-room. The magazine sent a group of surfers and, after a long and difficult journey, Cory Lopez, Peter Mendia, Hank Gaskell, Mitch Coleborn, Evan Slater and the photographer D.J. Struntz found fabulous 2 kilometre long, 20 second tube left waves. Some special information: being a place with large sand movements, the experts believe that the beach was formed 25 years ago and could disappear just as quickly. The fourth year starts in October. If you want to use your eyes to travel by satellite.

[www.surfingmagazine.com](http://www.surfingmagazine.com)

[maps.google.com](http://maps.google.com)

the baldians  
trading cards



16

Django Reinhardt



1910. urtean jaio zen Belgikan, baina familia berehala abiatu zen Paris-ko kanpoaldeko kanpaleku batera.

He was born in Belgium in 1910 but his family soon moved to a halting site on the outskirts of Paris.

12 urte zituela, Django gaztearen zaletasuna ikusirik, kanpalekuko ijito zahar batek banjo bat oparitu zion. Berehala trebatu zen tresna harekin, eta garaiko soinu-jole ezagunek (Guerino, Jean Vaissade) eurekin jotzera gonbidatzen zuten.

When he was 12, an old gypsy on the site took notice of his interest in music and he gave him a banjo as a gift. He quickly mastered the banjo and well-known contemporary instrumentalists (Guerino, Jean Vaissade) asked him to play with them.

Frantziar ijitoa edo "manouche" bat zen, eta 20 urte bete zituen arte ez zuen etxe finkorik ezagutu. Bere lehen etxea (eta bakarra) karabana bat izan zen.

He was a French gypsy or a "manouche" and he never had a real roof over his head till the age of 20. His first (and only) home was a caravan.

1928ko udaberriko gau batean, bere emazteak zeluloideko loreekin apaindu zuen karabana. Django erretzaille sutua zen, eta gaizki amatatutako zigarreta batek loreei su eman eta karabanak su hartu zuen segundu gutxitan.

On one summer's night in 1928, his wife had decorated the caravan with some celluloid flowers. Heavy smoker Django didn't put a cigarette out properly, the flowers caught fire and soon the caravan was engulfed in flames.

Djangok eta emazteak bizitza salbatu zuten, baina Djangok erredura latzak izan zituen. Medikuek hanka moztu nahi izan zioten, baina ez zien utzi, eta ezkerreko besoa eta eskua betirako uzurtuta geratuko zitzaizkion. Gertakizun horrek gitarra jotzeko modu berri bat asmatzera eraman zuen.

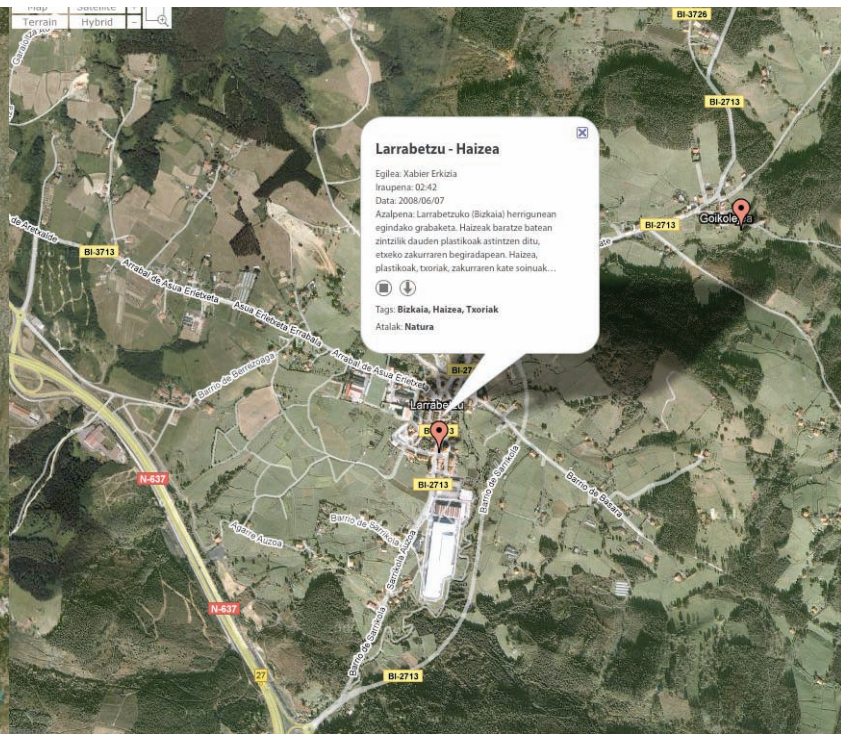
Django and his wife survived but he suffered appalling burns. The doctors wanted to amputate one of his legs but he refused. His left arm and hand were permanently contorted as a result. This injury made him come up with a new way of playing the guitar.

Bere jotzeko erak iraultza handia ekarri zuen jazz musikan: ijitoen musika eta swing-a batu zituen, Manouche jazz edo Gypsy jazz-a sortuaz. Estilo horrek bide berriak ireki zizkion jazzari eta country musikari.

His style of playing was a revolution in the world of jazz. He married gypsy music to swing and invented Manouche jazz or Gypsy jazz as it is also known. This new style opened up innovative possibilities for jazz and country music.

Djangok ez zuen inoiz idazten edo irakurtzen ikasi. Ez zion ezetzik esan ez alkoholari, ez zigarretei, ez eskura izan zuen emakume orori. 1953an zendu zen, garun infarto baten ondorioz.

Django never learned how to read or write. Any drink, cigarette or woman that was put before him on the other hand... He died of a cerebral stroke in 1953.



[www.soinumapa.net](http://www.soinumapa.net)

## soinumapa soundmap

oinumapa proiektua fonografian oinarritzen da. Gure inguruko hotsak jaso, eta grabazio horiek modu askean konpartitzeko saiakera da. Espazio eta denbora konkretu batean egindako grabaketa horiek errealitate zehatz horren soinua jartzen dizu eskura (belarrira, kasu honetan). Soinuari gutxi erreparatzen badiogu ere, proposamen interesgarri ugari dago zentzumen honen inguruan. Adibidez, [www.soundtransit.nl](http://www.soundtransit.nl) guneari esker, soinu-bidaia egin daitezke abiapuntu bat aukeratu eta helmuga bat ezarriaz. Soinumapa proiektu irekia da; edonork entzun ditzake bertako soinuak, edota norberak egindako grabaketak zintzilikatu.

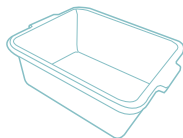
The soinumapa project is based on sound recordings. The objective is to record environmental sounds and make the recordings freely available. Recordings made in specific places and at specific times make these real sounds available to us. Even if we don't pay much attention to sounds, there are many interesting proposals connected with the sense of hearing. For example, on [www.soundtransit.nl](http://www.soundtransit.nl) you can hear a journey's sounds after choosing the place to start from and the destination. Soinumapa is open and anybody can listen to the sounds or upload their own sounds onto this online project.

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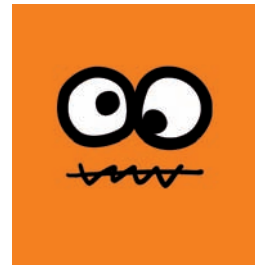
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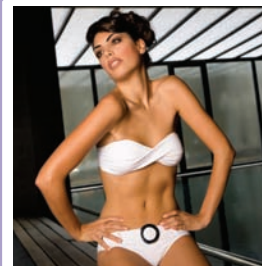
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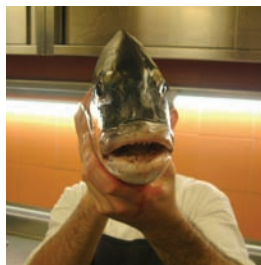
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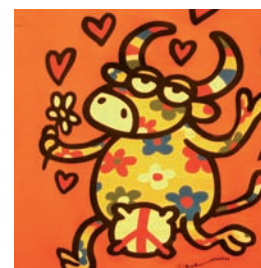
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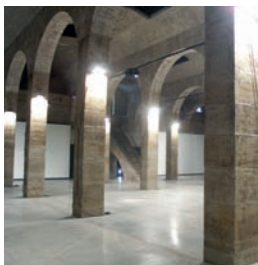
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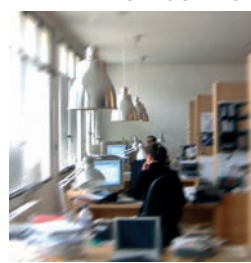
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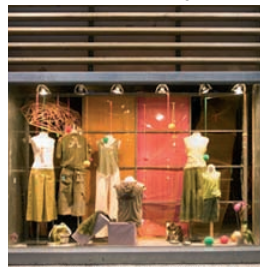
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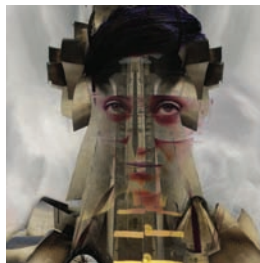
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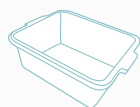


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