

artificial natures  
natura artifizialak

ekaina | uztaila  
june | july

46

the balde



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# 46



## the balde

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**The Baldek sortutako eduki guztiek honako lizentzia pean daude:**

 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



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## BIZARRE MONUMENTS

### jugoslavia monumental

Jan Kempnaers-ek bilduma berezia osatu du garai batean Jugoslavia izeneko herrialdean barna egin duen bidaian ateratako argazkiekin. Titoren garaian eraikitako monumentuen bilduma egin du. Guda eremuetan eraikiak gehienak, ukazina da soldaduen eta gertaera militarren omenez egindako arkitektura eskultoriko hauen berezitasuna.

[www.crowngallery.be/kempnaers.htm](http://www.crowngallery.be/kempnaers.htm)

### monumental yugoslavia

Jan Kempnaers has put together a special collection of photos taken on journeys through the country once known as Yugoslavia. He's made an album about the monuments built during the Tito era. Most of them are related to war, with all the characteristics of sculpture and architecture in homage to soldiers and military events.

[www.crowngallery.be/kempnaers.htm](http://www.crowngallery.be/kempnaers.htm)



### uda oinetan

Azken urteotan, sasoi beroa gerturaten denean, txankletak, gure oinetako lehen bi behatzei besarkatu eta kalera ateratzen dira. Karramarrotan aritzeko plastikozko sandaliak ez dira apenas ikusten, eta espartinak ere garairik onenean ez daudela esango genuke. Espartinazaleak izanik, begi onez ikusten dugu moda marka batzuk oinetako berezi hau berreskuratu eta berritzeko egiten ari diren ahalegina.

### summer on our feet

In recent years, sandals cling onto our first two toes and go out to the street when the weather gets hot. You hardly see crab-type plastic sandals any more and traditional sandals aren't at a high point either. Being in favour of the traditional sandals, it's good to see that some brands have taken on this style once more and are working to renovate it.

### monegros 18/07/09

Desertuko jaialdia bueltan da. Dantza eta musika elektronikoa nagusi izaten den jaialdian, aurten, hip-hop estilo ezberdinak jorratzen dituzten lau proposamen berezi izango dira hautsa harrotuko dutenak: Calle 13, Tego Calderon, La Excepcion eta Tote King Band. San ferminetako ajea pasatzeko modu hoberik ez zaigu bururatzten.

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

### monegros 18/07/09

The desert festival's back again. Electronic music and dance are normally the main dish at the festival, and this year the dust-lovers are making a special offer of various styles of hip-hop: Calle 13, Tego Calderon, La Excepcion and Tote King Band. There can't be a better way to get over the hangover from San Fermin.

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





**ATARDECER EN LA PLAYA ...**

FOTOGRAFÍA © ROKE

OTRO DÍA DE SURF EN TU VIDA...

MIL IMÁGENES MÁS PARA RECORDAR, SENSACIONES PARA CONTAR Y COMPARTIR CON TUS AMIGOS...

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**AMSTEL SURFARI**

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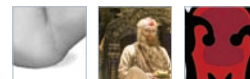
PLAYA DE LIENCRES, SANTANDER ➔ 20 Y 21 DE JUNIO

MÁS INFORMACIÓN EN [WWW.COSMICCHILDREN.COM](http://WWW.COSMICCHILDREN.COM)

**SALINAS LONGBOARD FESTIVAL**

PLAYA DE SALINAS (ASTURIAS) ➔ 31 DE JULIO, 1 Y 2 DE AGOSTO **AMSTEL NIGHT**

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## AKELARRE BATETARAKO PROPOSAMENAK

### doctor parnassus

Terry Gillian-en azken filmak ez du banatzailerik aurkitzen. Inork ez du Doctor Parnassus filma estrenatu nahi, Gillian-ek eskatzen dituen kondizioekin behintzat. Honez gero, Monty Python ohiaren azken harrikadak bidaiialagunik ez topatzeak ez gaitu harritzen. Askotan iruditzen zaigu Gillian-ek nahita sartzen duela hanka aurrean jartzen zaizkion putzu guztietan. Heather Ledger-en azken filma ikusteko, zurrenik DVDra edo sarera jo beharko dugu.

### doctor parnassus

Terry Gillian can't find distributors for his latest film. Nobody wants to distribute Gillian's latest film Doctor Parnassus, at least not with the conditions he has made. It's not surprising that the former Monty Pythoner can't find fellow travellers with his extravagant behaviour. It sometimes seems as if Gillian puts his foot in it whenever he has the chance to. We'll probably have to buy the DVD or watch Heather Ledger's last film on-line.



### euskal herria zuzenean, uztailak 3-4-5

Aurten Heletan ospatuko den EHZ jaialdiaren programa mundiala iruditzen zaigu. Bertoko talde berritzaileak kanpoko izenekin batzeari formula ederra deritzogu. Besteak beste, Borrokan, Deabruak Teilatueta, Sparteens, Willis Drumond, Zura eta Moxkorri-k, Bellrays, Seun Kut, Emir Kusturica & the No Smoking Orchestrarekin edo Beat Torrent-ekin batera entzuteko eta ikusteko aukerak merezi du.

[www.ehz-festibala.com](http://www.ehz-festibala.com)

### live in the basque country on july 3-4-5

The programme for this year's EHZ festival, to be held in Heleta, is magnificent. The formula of combining innovative local bands with foreign musicians is excellent. Amongst others, Borrokan, Deabruak Teilatueta, Sparteens, Willis Drumond, Zura and Moxkorri-k, Bellrays, Seun Kut, Emir Kusturica & The Non Smoking Orchestra and Beat Torrent are well worth seeing and listening to.

[www.ehz-festibala.com](http://www.ehz-festibala.com)



### gorputza 90 grados

Donostiako Noventa Gradosek ekimen interesgarria antolatu du LiquidDocks estudioarekin batera. Gorputza kontzeptua ardatz hartuta, urte osoan zehar hainbat erakusteka eta ekintza antolatuko dira Donostiako alde zaharreko kale nagusiko gune berezi horretan. Ekimen horren helburua ez da sorkuntzaren emaitza soilik erakustea, baizik eta emaitza horretara iristeko beharrezkoak izan diren prozesuak eta pausoak ere nolabait erakusgai jartzea.

[www.noventa-grados.com](http://www.noventa-grados.com)

### gorputza at 90 grados

Donostia's Noventa Grados and LiquidDocks studio have organized an interesting event. With the body as the central theme, throughout the year different exhibitions and events will held in this special Donostia's old town main street location. This initiative's objective is to show not just creative results but also the processes and steps that were taken to achieve them.

[www.noventa-grados.com](http://www.noventa-grados.com)

# mos

M08 ARTEA ETA IKERKETA  
09ko maiatzak 22 - abuztuak 30

## PROIEKTU ARTISTIKOAK

Ion Arregi **FONDO I: ESTIMAS, VARIACIONES Y CONTRADICCIONES ROMÁNTICAS** / Marcelo Expósito **NO RECONCILIADOS (NADIE SABE LO QUE UN CUERPO PUEDE)** / Aurélien Froment **THE FOURTH WALL** / André Guedes **AIROTIV** / Irene Kopelman **EL VUELO DE LÉVY** / Nathaniel Mellors **GIANTBUM** / Pia Rönicke **FACING** / Lisa Tan **LANGUAGE BARRIER**

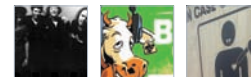
## KOMISARITZA

**THERE IS NO AUDIENCE!**: Alikidd + Jade Sou, Can Altay, Fikret Atay, Johanna Billing, Gerard Byrne, Elmas Deniz, Olof Dreijer & Mamori, Hadley + Maxwell, Christian Hillesoe & Johan Tirén, Lynne Marsh, Ming Wong — Komisarioa: Adnan Yıldız

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## ROKANROL BANPIROAK

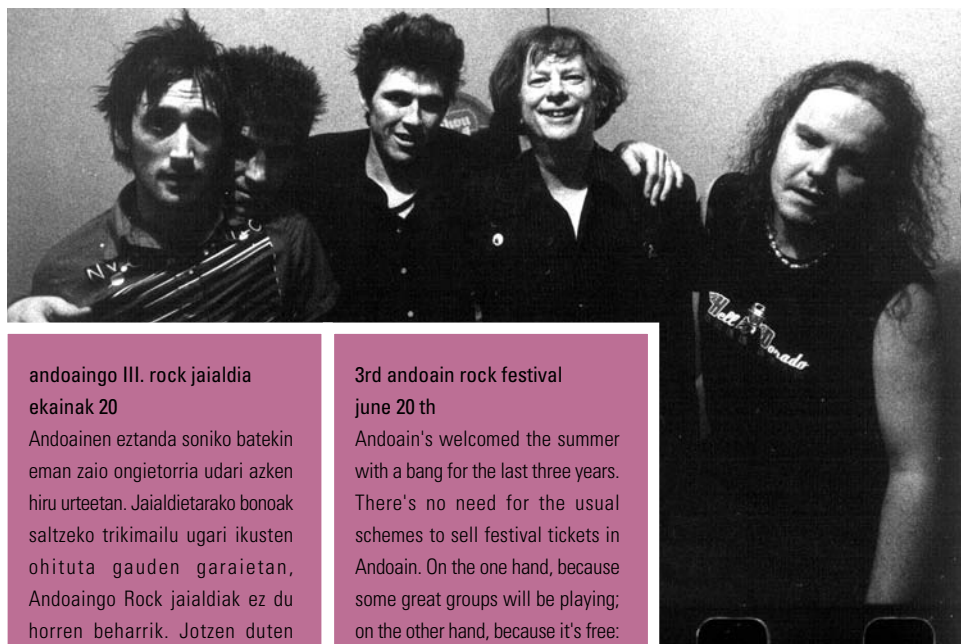


### vampire street art

Street art edo kale-arteak ez du mugarik. Graffitiaren enborretik hamaika adar ezberdin eta kimu berri jaiotzen da une oro. Eta marka eta negozio azkarrek ikasi dute hori profitatzen. Hementxe duzue, originala eta dibertigarria izateaz gain, oso erabilgarria iruditu zaigun kale iragarki bat. Sekula ez da jakiten non azalduko zaizun banpiro bat ...

### vampire street art

Street art has no limits. New branches and shoots spring from the trunk of graffiti art all the time. And brands and businesses have quickly learnt how to take advantage of this. Here's an original, fun warning which may also be very useful. You never know when a vampire may come out on you.



### andoaingo III. rock jaialdia ekainak 20

Andoainen eztanda soniko batekin eman zaio ongiatorria udari azken hiru urteetan. Jaialdiarako bonoak saltzeko trikimailu ugari ikusten ohituta gauden garaietan, Andoaingo Rock jaialdiak ez du horren beharrik. Jotzen duten taldeak erakargarriak direlako batetik, eta jaialdia debalde delako, bestetik: beste batzuen artean, señor no + roy loney, chesterfield kings, capsula...

### 3rd andoain rock festival june 20 th

Andoain's welcomed the summer with a bang for the last three years. There's no need for the usual schemes to sell festival tickets in Andoain. On the one hand, because some great groups will be playing; on the other hand, because it's free: among others: señor no + roy loney, chesterfield kings, capsula...

### behikaka

uztailak 26

Nafarroako Gobernuak diru-laguntza ia osoa kendu dio Xorroxin irratiari. Murrizketa horrek eta krisiak bultzatuta, dirua biltzeko modu xelebrea aukeratu dute. Xorroxin irratiaren egoitzaren aurrean dagoen zelaia 4.000 laukitxotan banatuko dute, eta bakoitzak zenbaki bat izango du. Antolatzaileen asmoa 4.000 zenbaki horiek saltzea da. Hiru behi askatuko dituzte zelai horretan, eta behiak kaka egiten duen laukitxoaren jabea izango da sariaren irabazlea. Yoko Onok sinatuko luke "performance" eder hau!

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

### cow pats

july 26 th.

The Government of Navarre has taken away almost all of Xorroxin Radio's subsidies. Because of this cut and the crisis, they've come up with a most peculiar way of raising funds. The field in front of Xorroxin Radio has been divided into 4,000 squares and each one is numbered. The organizers want to sell those 4,000 numbers. Three cows are going to be put into the field, and the owners of the squares they put cow pats in will be the winners. Yoko Ono would be proud of this beautiful performance!

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



# Ilusioaren Hizkuntza

Desioen hizkuntza. Irribarraren hizkuntza. Eta pozarena.  
Gauza txikien hizkuntza. Eta handiena. Borondatearen hizkuntza.  
Eta kalitatearena\*.

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[www.lacunza.es](http://www.lacunza.es)



## GETTING LOST



### kontrako olatua

Izen hori jarri diote Donostiako Zinemaldiko arduradunek aurtengo ediziorako prestatu duten atal ikusgarriari. Nouvelle Vague korronteak Frantziako zinemagintzan izan duen eragina nabarmena izanik, bada korrontearen aurka edo zeharka igeri egin duen zinegilerik. Eta esatea subjektiboa bada ere, kontrako olatu horrek azken hamarkadetako filmik interesgarrienak ekarri dizkigu. Begiratu, bestela, filmen zerrenda Zinemaldiko webgunean.

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



### backwash

The people in charge of the San Sebastian Film Festival have put together this interesting section for this year's festival. While French New Wave cinema was highly influential, there were other tendencies and filmmakers who went against it. And while it is subjective to say so, we'll be able to see some of the most interesting films from this tendency from the last few decades. You can see more on the Film Festival's website.

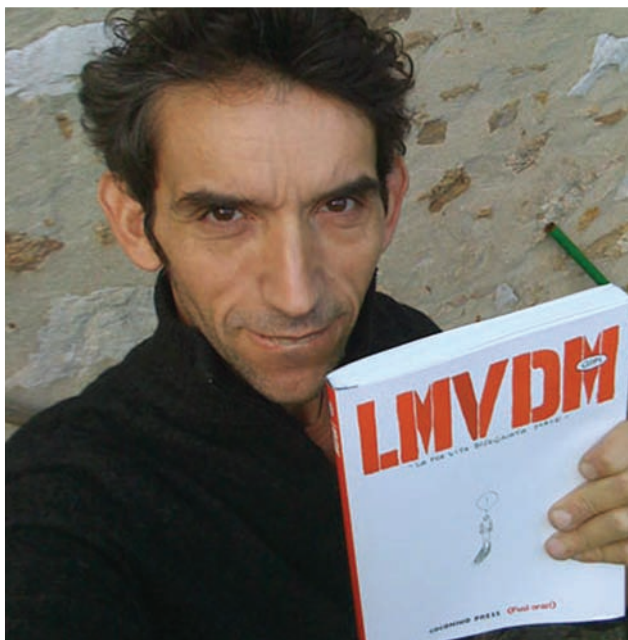
[www.sansebastianfestival.com](http://www.sansebastianfestival.com)

### nire bizitza gaizki marraztua

Gipi komikigilearen lana maite dugu, eta miresten ere bai. The balde jarraitzen duenak badaki hori. Eta gure gozamenerako, marrazkilaria italiarra komiki berri eta berezi batekin itzuli da liburutegietara: la mia vita disegnata male. Komiki-diario moduko honetan, Gipik beste behin lilurutzen gaitu bere estiloarekin. Ezer gertatzen ez denean zenbat gauza gertatzen den inork baino hobeto islatzen dakien artista.

### my badly-drawn life

We love comic artist Gipi's work. Regular readers of The balde know that already. And to our delight the Italian draughtsman has returned to the bookshops with a new, special comic: la mia vita disegnata male. In this diary-like comic Gipi amazes us with his style once more. This artist, better than anyone, shows how so many things happen while nothing is happening.



### kafea eta galletak

Diskoen entzunaldiak egiteko asmoarekin jaio zen Kafea eta Galletak proiektua. Hasieran, musikazaleak bildu egiten ziren diskoak entzutera. Baina, modu naturalean, beste egitasmo batekin hasi ziren. Hainbat artistek beste talde baten kantuak hartu eta emanaldi xumeak egin izan dituzte. Zeintzuk? Sar zaitetz

### kafea eta galletak (coffee and biscuits)

The Kafea eta Galletak project started as a record-listening session. At the beginning, music-lovers got together to listen to each other's records. And, in a natural way, another project started from that. Various artists took other artists' songs and performed simple versions of them. Who? Visit

[www.blogari.net/kafea](http://www.blogari.net/kafea)

[www.blogari.net/kafea](http://www.blogari.net/kafea)



bernardo atxaga  
seven houses in france  
zazpi etxe frantzian

“garai berri bat hasi da”

**kongo**

Paisaia guztiak dira mentalak. Gertukoena ere ez da erabat solidoa, badu zer bait gaseosoa, metafisikoa, kimerikoa. Alegiazko geografien zale naizenez, kronikatik eta historiatic ateratzen saiatzen naiz. Eta Kongo metafora bat da, Obaba berri bat, nekazariz baino, militarrez, mertzenarioz betea. Dena den, gezurraren lengoia erabiltzen den edozein lekuren baliokide izan liteke.

**lengoia**

Eleberri hau ez da XIX. mendeko alegoria haiek bezalakoa, ez, adibidez, Voltaire, non pertsonaiak baikortasun ergela errepresentatzen duen. Ez da literatura morala ere, barrutik nobela errealista baita. Kasu honetan lengoiaik eramaten gaitu gaur egungo munduaren eremuetara. Liburuak satirarik badu lengoiairen bitartez lortzen du, eta ez ideia batekin, ez ideia bat biltzen duen metafora batekin ere.

“a new period has started”

**the congo**

All the landscapes are in the mind. What's closest isn't completely solid either, there's something foggy, metaphysical or chimerical about it. As I'm a fan of imaginary geographies, I try to bring them out from tales and history. And the Congo is a metaphor, a new Obaba. Instead of being full of farmers it's full of soldiers and mercenaries. In any case, it could be the equivalent of any place that uses the language of lies.

**the language**

This novel isn't like a 19th century parable, it isn't like Voltaire, for example, in which the characters show a stupid type of optimism. It isn't literature with a moral either, because there's a realistic novel inside. In this case, the language takes us to the ways of today's world. If the book creates satire through its language, it isn't just with a single idea, nor does it create a single idea using a single metaphor.

## helburua

Helburua ezin da inoiz bereizi idaztearen ekintzatik. Bidea, nire iritzi, hauxe da: atmosfera moduko bat sortzen duzu buruan, bertan daude oroitzapenak, teoriak, ideiak, pertsonaiak, baina forma zehatzik gabeko ezer ez. Hori buruan duzula hasten zara idazten eta testuak berak errebelatzen dizu zer esan nahi zenuen. "Zerbaiti buruz idatziko dut" edo "hau kontatzeko beharra daukat", planteamendu literario gisa ez didate funtzionatzen. Eleberria, bi pausu aurrera, bat atzera, halaxe idatzi dut.

## chrysostome

Mututasuna, lakonismoa, adierazkortasun eza dira bere ezaugarri nagusiak, eta beren inguruan mugimendu itzela sortzen dute horrelako pertsonaiek, literarioki oso bizitza aberatsa eskaintzen dute.

## biolentzia

Errukia, ontasuna, elkartasuna edota salaketa ardatz duten diskurtsoak ez dira dagoeneko entzuten. Poetikoki zentzua galdu dute. Krisi horretatik etorri zait "nabarmendu ordez, isildu egingo dut" ideia. Irakurleak bete beharreko isiltasunak daude. Egokia da esatea eguraldiaz hitz egiten duenaren antzera kontatzen ditudala liburuko biolentzia pasarteak. Eta abenturazko eleberriaren azpian maila ugari dago. Haustura bilatu dut: nola egin daiteke barre halako gauzez?

## umorea

Roland Barthesi entzun nion behin, "umorea da poesiari geratzen zaion azken etxea". Aita hil zitzaudanean poema bat idatzi nuen. Izan zitekeen elegiako, baina "Zebra eta heriotza" izena eman nion. Bertan, hainbat zebra daude hasieran eta ibaia zeharkatu bitartean bertan geratzen dira batzuk. Kontu horiez hitz egiteko umorea da bide bakarrenetakoa, ez bada bakarra. Gaur eguneha behintzat bai, bestelako hainbeste testuren ondoren.

## aldaketa

Idazkera aldatu baino, Obaba aurreko gauza batzuk berreskuratatu ditut, Obaba aurreko ahotsa. Poema hartakoa, adibidez: "Me moriré, dubidubí/ Me moriré, dubidubá/ Es posible, dubidubí/ Casi seguro, dubidubá/ Pero, ¿quién me matará?". Edo "Etiopia" bildumako "Sitiado in the beautiful morning of Bilbao" hura, eskandalua izan zena.

## garai berria

Euforiko nago, oso argi ikusten dut beste bide bat ireki dudala. Obaba hasi eta jarraitu eta jarraitu nuen bezala, garai berriaren hasiera da hau. "Nevadako egunak" lana argitaratuko dut tartean, baina jarraian etorriko da "Charlotte eta tximuak", Chrysostomeren biloba protagonistatzat duen eleberria.

## obaba

Mundu hori bukatu da, horri buruz esan beharreko guztia esan dut. Liburuak hor daude, baina Ruperrek dioten bezala, "beste bat izango zen hura". Haurtzaroaren mundua infinitua da, literaturarako, ordea, itxi egin dut. Akaso, lehentxeago eman beharko nion bukaera, bost, hamar urte lehenago, eta liburu batzuk argitaratu gabe utzi.

## lau hizkuntza

Estatuko lau hizkuntza ofizialetan argitaratu da, aldi berean, azken eleberria. Euskarazkoa pixka bat lehenago, alde sinbolikoa mantentzeko. Liburu oso gutxi daude lau hizkuntza horietan publikatzen direnak eta zentzu utopikoaren aldetik gauza ederra da. Baina prozesua latza izan da, azken hilabeteetako lana izugarria. Ez dut sekula berriz egingo.

## nevada

Zoragarria izan da egonaldia. Bizitzan, tarteka, parentesiak egitea ez dator batere gaizki. Han Europa ia ez da existitzen, Sarkozy eta bere emaztea izan ezik (eta emaztea Sarkozy baino gehiago). Ez genuen beste egitekorik: idatzi, idatzi eta idatzi. Eta lan handia egin dudanaren sentsazioarekin itzuli naiz. Egia da aberriak deitu egiten zaituela, baina ez da beharrezkoa oneoro egitea.

## the objective

The objective can never be separated from the act of writing. In my opinion, this is the route you take: A type of atmosphere is created in your head, including memories, theories, ideas, characters, but without anything specific. You start writing with what you have in your head and the text itself shows you what you wanted to say. Approaches based on "I'm going to write about something" or "I must tell this story" don't work. I take two steps forward and one step backwards when I write novels.

## chrysostome

Muteness, terseness and a lack of expressiveness are his main characteristics. And characters like that create incredible movement around them, they give a lot of life to literature.

## violence

Speeches about compassion, goodness or solidarity or based around an accusation are no longer heard. They've lost their poetic sense. Because of this change I had the idea of silencing the idea instead of proclaiming it. There are silences for the readers to fill in. You could say that the passages in which I talk about violence are as if we were talking about the weather. And there are many layers beneath the adventure novel. I looked for a breaking point: how can you laugh about this type of thing?

## humour

I once heard Roland Barthes say that humour is the last house in which there is still poetry. When my father died I wrote a poem. It could have been a eulogy, but I called it "Zebras and Death". There are a lot of zebras at the start and when they cross the river some of them get left there. Humour is one of the few ways to talk about these things, if it isn't the only way. At least that's how it is today, after so many other texts.

## the change

More than changing my way of writing, what I've done is recover some things from before Obaba, my voice from before Obaba. A poem like this, for example: I'll die, dubidubi/ I'll die, dubidubi/ Could be, dubidubi/ Almost sure, dubidubi/ But will they kill me here?. Or from the "Ethiopia" collection "Besieged in that beautiful morning of Bilbao", which was a scandal.

## the new phase

I feel euphoric, I can see very clearly that I've opened a new route. In the same way that I started Obaba and then went on and on with it, this is the start of a new phase. I'm going to publish "Nevada Days" first, but then "Charlotte and the Monkeys" will come out, a novel about Chrysostome's granddaughter.

## obaba

That world's finished, I've said all there is to say about it. The books remain, but as Ruper says, "that must have been somebody else". The world of childhood is infinite, but I've made the literary world a closed one. Perhaps I should have put an end to it a bit earlier, five or ten years ago, and left some of the books unpublished.

## four languages

This latest novel has been published in Spain's four official languages at the same time. Slightly earlier in Basque, to keep that bit of symbolism. Very few books are published in these four languages and there's a utopian beauty to that. But it's been a tough process and very hard work during these last months. I'll never do it again.

## nevada

My stay there was fantastic. And, at the same time, taking a break isn't a bad idea at all. Europe hardly exists there, with the exception of Sarkozy and his wife (and the wife more than Sarkozy). We didn't have anything else to do: writing, writing and writing. And I came back with the sensation that I'd done some great work. It's true that the place you come from calls you, but it doesn't have to all the time.





elevator  
igogailua

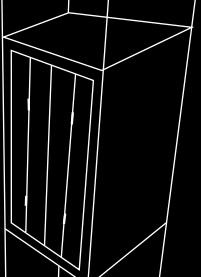
dress/jantzia: david del'fin  
bag/poltsa: el caballo  
shoes/zapatak: amaya arzuaga



dress/jantzia: julio diaz  
shoes/zapatak: amaya arzuaga  
pantys/mediak: platino

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hair styling and make up/orazkera eta makilajea; frann rezende tecni art de loreal eta bobbi brown-entzat  
model/modeloia; irene parraga - www.viewmanagement.com

dress/jantzia: amaya arzuaga





skirt/alkandora: el caballo  
trousers/galtzak: toypes  
complements/osagarriak: el caballo



AUDIO

testua/by: arkaitz villar



### Animal Collective

#### Merriweather Post Pavilion

Domino records

Prensa espezializatuak, tarteka, ezinbestekotzat hartzen duen talde horietako batean bilakatu da Animal Collective. Radiohead-en lekua betetzera kondenatuak, eztanda soniko aparta dakarte lan honetan, soinu transgenikoetatik ihes egin eta melodia koloretsuen laguntzarekin. Horren lekuko dugu "My girl", taldearen ohiko psikodelia argitsua eta disko berrian erakutsi duten heldutasunaren adibidea.

Animal Collective are a band that, now and then, have been mooted as essential by the specialised press. They have been condemned to fill the space left vacant by Radiohead. On this record, Animal Collective are back with a hugely impressive bang. They shy away from transgenic sound patterns and bury themselves in colourful landscapes. 'My girl' is an example of this, a mixture of the band's bright psychedelia with the general grown-up sounds of this new record.



### Capsula

#### Rising mountains

Bcore

Talde kontzeptua desagertzeaz dagoen honetan, eszena berpizteko aspalditik lanean diharduen talde honek badu bere lekua: gure mugetatik at hori bai. Hemen lortzen ez duten kritikaren onspena martxoan ospatutako Austingo SXSW jaialdian eskuratu zuten. Jakina da orain guztion ahotan izango direla. Capsularen arrakasta ordea urteetako lana da, "Rising mountains" lan berriak erakusten duen bezala.

The times they-are-a-changing and the concept of the 'band' is in danger of disappearing. Though they may be hard at work in other climes, this band have carved out their niche. The blessing of the critics that they lack here they achieved at the Austin South By South West festival in March. Fair enough so, they'll be the talk of the town all over the place now. Bear in mind, however, that Capsula's success is the fruit of many years' hard work. Just take a listen to 'Rising Mountains'.



### Txarly Brown

#### Más achillifunk

Lovemonk

Inolako intentzio eta pretentsiorik gabe Kataluniako rumba doinuen iraultza eragin du Txarly Brownek. Achillifunk proiektuarekin estilo honen aldarrikapena egin zuen. Proiektu honen bigarren lanean Makala, Sabo edo Txarly Brown bera aritu dira nahasketa lanetan. Rumba, soul, funk, reggaeton eta disko doinuak tartekatu dituzte, ijitoen sustraiak errespetatuz eta bildumari nazioarteko maila emanaz.

Txarly Brown has managed to turn Catalanian rumba on its head without actually meaning to do so. Quite a feat. He got this Achilfunk project together and basically went for it. This second record sees the mixing done by Makala, Sabo and the man Txarly himself. Rumba, soul funk, reggaeton and disco all have their place on this record. Nonetheless, the respect they show towards the gypsy roots is authentic and it's this mixture that gives the record it's international edge.



### Love of lesbian

1999

Autoekoizpena

Hamalau kantutan zehar maitasun historio bati buruz hitz egiten digu Love Of Lesbianek lan berrian. Horregatik emozionalki gora behera handiak biziko ditugu. Gure bizitzan zehar inoiz sentitutako emozio hauek dira hain zuzen ere diskoa berezi egiten dutenak. Pop kantu bikainak eraikita, "Incendios de nieve" -rekin negar egiten dugun bezala "Club de fans de John Boy" kantuan barre egiten dugu. Gaztelerez abestutako indie poparen erregeak.

Love of Lesbian use the fourteen tracks on their new record to talk to us of a love story. That kind of explains the emotional roller-coaster ride that lies ahead. It's these very emotions that we all have felt that make the record so special. Wonderful pop gems... we weep to 'Incendios de nieve' and we laugh to 'Club de fans de John Boy'. The kings of pop sung in Spanish.



### Diplo

#### "Decent work for decent pay"

Mad Decent

Ez naiz pertsona egokiena dj eta ekoizle honen lanari buruz hitz egiteko, gehiegi defendatzen dudalko egiten duen guztia. Horregatik Mad Decent diskoetxe - kolektibo - proiektuan gauzatutako lanen bilduma honi buruz ezer gutxi esango dut: egungo belaunaldia ezagutzeko ezinbesteko lana dela besterik ez. Laster gainera Favela On Blast filma estreinatuko du, prest egongo gara ordurako.

I'm not the most appropriate person to speak about djs and producers' work; I tend to over-defend all that's done. That's why I'll say very little about record company - collective - Mad Decent's compilation. The only thing I'll say is that it's essential. What's more, they'll soon be premiering the film 'Favela On Blast. We'll be there.



### Checkpoint Rock

b.s.o.

Talka 2009

Fermin Muguruza Palestinan bere lehen diskoa grabatzen zebilela jakin genuenean ez genuen irudikatu lan horrek honelako dimentsioa hartuko zuenik. Filma ikusi gabe, bertan entzungo dugun soinu bandak Palestinako eszena, oztopo guztien gainetik, bizirik dagoela erakusten digu. Indarra poesia, rock, hip hop edo tradizioaren batzen direnean sortzen dira honelako diskoak, emozioz beteak eta eguneroko erreallitateari aurre egiteko balio duen doinuaz kargatuak. Dam, Safaa Arapiyat edo Amal Murkus bezalakoek unibertsoa gehiago ulertzeko balio digu.

When we first heard that Fermin Muguruza was recording his latest record in Palestine, we never imagined it would reach the dimensions it has. We haven't seen the film yet but the soundtrack, overcoming all barriers, vividly demonstrates that the poetic strength, rock, hip hop mixed with tradition and everything from the Palestinian scene underlines just how alive these people are. This creative maelstrom is what they need to overcome their everyday impossibilities. It will help us to better understand the worlds of Dam, Safaa Arapiyat or Amal Murkus.



## boat beam: sirena kantuak

**Boat Beam... Nondik atera zenuten izen hau?**

Istorio bat baino gehiagoren nahasketa da. Antartikara eginiko espedizio bat, ingelesez erabiltzen den esamolde bat, baina, guztien gainetik, itsasoan bakarrik nabigatzen duen barku baten irudia atsegin genuen, iluntasunean, argi-izpi batez bere norabidea argitzen duen barku batena...

**Australiar bat (Josephine), estatubatuar bat (Alisha) eta espainiar bat (Aurora) –promozio-orriak berak dio hau ez dela txiste bat–, nola ezagutu zineten?**

Alishak eta biok lantoki berean egiten genuen lan, eta moldaketa batzuk grabatu nahi ote zituen galdetu nion. Azkenean, beste talde batekin jotzen nituen kontzertu batzuen ostean, elkarrekin jotzen hasi ginen. Beranduago, Aurora ezagutu genuen, emanaldi baten ostean gerturatu zitzaigunean. Elkarrekin jotzeko geratu ginen, kantuak ateratzen hasi ziren, eta horrela sortu zen Boat Beam...

**Madrid eta Sydney artean grabatu zenuten lan hau, elkarren artean urrutien dauden hirietan, hain zuzen. Nolako izan zen “antipodar” grabaketa hau?**

Zaila, baina oso gozagarria. Nire aurreko taldearekin biran nenbilenean bi hirien artean bizi nintzen. Toki bakoitzean ematen nuen denbora profitatzen nuen konposatzeko, moldatzeko eta grabatzeko.

**Zuen musikak, aldi berean, poza eta malenkonía islatzen du. Beste talde batzuekin konparatu genezake eta iturri ezberdinak aipatu, baina era berean, soinu propioa duzuela iruditzen zaigu. Zuen burua definitzen ausartzen zarete?**

Plazer gehien ematen diguna nahasten saiatzen gara –harrapatzen zaituen melodia bat, edo emozioaren bat eragiten dizun erritmo bat–, eta, horrez gain, soinu eta hitz arraroak edo interesgarriak ere bilatzen ditugu, beste inon topatuko ez dituzunak. Geruza disonanteekin eta erritmo zailekin esperimentatzen dugu, baina entzuleak beti sentsazio eder batez goza dezan saiatzen gara.

**Lehenengo diskoa duzue –ez dirudien arren– eta zuen musika ezagutzeko aukera eman digu. Baina eskenatokian, nolakoak dira Boat Beam-en zuzenekoak?**

Hirurok jotzen dugu instrumentu bat baino gehiago: biola, txeloa, gitarra akustikoa eta elektrikoa, pianoa eta ahotsak. Diskoan baino elementu gutxiagorekin jotzea atsegin dut, ez garelako inoiz gainezka sentitzen. Soinuan espazioa geratzen da eta oso ongi entzuten dira biolaren eta txeloaren detailerik txikiak ere. Etorkizunean, beste elementu batzuk eramango ditugu hala ere, gure entzuleari beti zerbait berria eta ezberdina eskaini ahal izateko.

**Hemen, erredakzioan, badugu talde garajero batean jotzen duen kide bat, baditugu hip-hop zaleak, Duran Duran atsegin dutenak, bai eta Kiss fm jartzen duenik ere! Hori horrela bada, zergatik ari gara zuen diskoa behin eta berriro entzuten?**

Oso ona delako! Txantxa da. Izan liteke gu ere estilo horiek guztiak entzuten ditugulako, eta gure musikan arrastoa uzten dutelako. Estilo guztiak dute zerbait baliagarria, eta ni, nire aldetik ere, saiatzen naiz jende askori gusta dakioken zerbait sortzen.

## boat beam: siren songs

**Boat Beam... where did you get the name from?**

It's a mixture of different stories. From an expedition to the Antarctic, from an expression used in English, but above all else we had the agreeable image of a single boat sailing on the sea, in the dark, a boat that sees its way using a single beam of light

**An Australian (Josephine), a woman from the States (Alisha) and a Spaniard (Aurora), –on the promotional sheet itself it says this isn't a joke– how did you meet each other?**

Alisha and I worked in the same place and finally I asked her if she wanted to record some songs and after a concert by another group I was playing with we started playing, and later on Aurora came, it all happened to us after a concert. We kept on playing together, songs came about and that's how Boat Beam was born.

**You recorded this work between Madrid and Sydney... in such far-away cities, what was it like making this “antipodean” recording?**

It was tough but also a great pleasure. While I was on tour with my previous group I lived in between the two cities. I made the most of my time in each place to compose, arrange and record.

**Your music reflects happiness and sadness at the same time. Compared with some other groups you have different influences, but at the same time we think you have your own sound. Would you dare to define what you do?**

We try to mix the things we like best. We create rhythms for the melodies and emotions that strike us and, at the same time, we use strange and interesting lyrics, things other people haven't found. We experiment with difficult dissonances and rhythms, but we want the listeners to always enjoy beautiful sensations.

**This is your first disk –although that seems unlikely– and this gives us the chance to hear your music, but what are Boat Beam like live?**

The three of us play different instruments, viola, cello, acoustic guitar, piano and voices. I like playing less instruments than there are on the disk and we'll never feel saturated. There is still room in the sound and even the smallest details of the viola and cello can be heard. Even so, in the future we'll add further elements so we can always offer our listeners something new and different.

**In our editorial office one of us listens to garage bands, there are hip-hop fans, people who like Duran Duran and there are also people who listen to Kiss FM so why do we listen to your record again and again?**

Because it's very good! That's a joke. It could be because we listen to all those styles and you can hear their influence in our music. All styles have something that's worthwhile and I also try to create things that many people can like.

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# take-away concerts concerts à emporter

# BLOGOTHEQUE

There are many ways to define Paris: the city of love, the Mecca of art, the boulevard of luxury... for us Paris has long been the scene of blogotheque. We've been dropping into blogotheque for quite a few years to enjoy the concerts and other gems available and on show. Many times, Paris and its surroundings are centre to what is on offer.

Blogotheque was founded in 2003. Chryde and Vincent Moon came up with a special blog to talk about their love of music and all the rest. Chryde and Vincent, camera in hand, walked the streets recording anything street musicians were offering. That was until they decided they would record well-known artists. They were sure they would get a rough ride and be turned down. But to their surprise, the bands and artists embraced the two lads' idea. "Concerts a emporter" (Take-away concerts) was born.

We are not going to give you a detailed list of all the concerts and those who gave them here. If you're one of the quick ones, you'll have dumped the article and will be surfing the net looking for these two boyos, digging the "concert a emporter" concerts on Blogotheque. There is everything you can imagine. A hidden Parisian square, on a roof, in a park, in a lift (don't miss the little Arcade Fire treasure), in abandoned houses, in kitchens, on boats... and all of them beautifully recorded on simple everyday cameras, capturing that magical musical moment. All you need is the Internet to be able to see these special moments, in a set space and time, moments that reflect the musicians personality and ability to improvise. That's right, you heard it here: all you need is the very devil's own tool, the very one designed to kill off music, the Internet.

Paris definitzeko modu asko dago: maitasunaren hiria, argiaren hiria, artearen meka, luxuaren boulevard-a,... guretzat, aspaldidanik, Paris, blogotheque-aren eskenatokia da. Urteak dira, tarteka, blogotheque izeneko eremua bisitatzen dugula, bertan eskaintzen zaizkigun kontzertu eta proposamen ederretzat gozatzeko. Horietako askotan, Paris eta Paris-ko inguruneak izaten dira protagonista.

2003. urtean sortu zen Blogotheque. Chryde eta Vincent Moon-ek euren musika zaletasuna eta proposamenak eskaintzeko sortu zuten blog berezia. Musikaz gozatzeko modu berrien bila Chryde eta Vincent kalera atera ziren kale musikariak eskaintzen zituzten emanaldiak bideoan grabatzera. Haserako ideia hari eutsi eta artista ezagunei kalean jo eta emanaldi horiek grabatzea erabaki zuten arte. Proposamenak ezezkoak besterik jasoko zituelaren ustearekin ekin zioten, baina euren harridurarako talde eta artistek begi onez hartu zuten bikote haren proiektua: "Concerts a emporter" (take-away edo eramateko prest kontzertuak) jaiotzen zuten artean. Ez dugu hemen emanaldien eta parte hartu duten taldeen erreposoa egingo. Azkarrak bazarete, honez gero artikulua hau irakurtzeari utzi eta sarean zaudetelako Blogotheque-k eskaintzen dituen "concert a emporter" horietaz gozatu. Denetarik dagoelako, Parisko plaza galduren batean, teilatuetan, parkeetan, igogailuan (ez galdu Arcade Fire taldearen altxor hau), etxe abandonatuetan, sukaldeetan, barkuetan... eta guztiak, modu xume eta freskoan bideo kamara arruntekin grabatuta. Zuzeneko emanaldi hauek, denbora eta espazio jakin batean gertatutako une magikoak eskaintzen dizkigute. Musikarien izaera eta inprobisaziorako trebetasuna agerian uzten dizkiguten une errepika ezinetaz gozatzeko internetera jo behar duzue, hain zuzen ere, hainbatan ustetan, musikarekin amaitu behar duen deabruaren tresna zitalera.

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

dead prez kale iraultzarako soinu banda.  
a sound track for  
revolutionising  
the street.

PARENTAL  
ADVISORY  
EXPLICIT CONTENT

Obama's stimulus plan gives \$3.2 billion to the prison industry. Don't get mad at us for pointing it out. Get hip and LET'S GET FREE!  
US and European ships invade Somali water space without welcome, many times even dumping nuclear waste in their waters and then have the nerve to call the Somalians "pirates". Tell the TRUTH and SHAME the devil.

Stic.man eta M-1 izeneko bi musikari osatzen dute Dead Prez. 1990. urtean, M-1k FAMU (Florida Agricultural and Mechanical University) izena eman eta bertan ezagutu zuen Stic.man. Berehala egin ziren adiskide. M-1ek bertan Pantera Beltzen mugimendua ezagutu eta buru belarri sartu zen taldean. Ikasketak utzi eta militantzia garai bati ekin zion ondorengo 3 urteetan. Stic.man-ek unibertsitatean nekazaritza ingeniariatza ikasten jarraitu zuen eta kalean izandako hainbat istiluei esker lege eta zuzenbide lezioak ere ikasi zituen. M-1-ek nahiko erreta amaitu zuen 3 urteko militantzia itsuarekin eta Stic.man lagunarekin kontaktuan jarri eta proposamen bat egin zion: Biek hainbeste maite zuten musika eta militantzia politiko-soziala uztartuko zuten proiektu bat martxan jartzea. Horrela jaio zen Dead Prez.

Musika estiloari dagokionez, hip hop gordina eta underground kutsukoa egiten dute. Euren hitzetan arrazismoa, kritika soziala, gobernuaren itxurakeria, komunikabideen manipulazioa eta hip hop munduaren arinkeria izaten dira protagonista. Hitzei dagokionez, Malcom X eta Pantera Beltzen biloba makarrak dira. Musikalki Public Enemy-ren semeak, nahiz eta euren moldaketak bereziak eta originalak izan, ziurrenik beste musikari batzuekin elkarlanean aritzen direlako etengabe.

Lehendabiziko lan luzea *Let's Get Free* (2000) izan zen. David Chapelle-k bere telebista saiorako sintonia gisa erabili zuen "Hip Hop" kantuak sekulako arrakasta izan zuen. 2001. urtean The Coup taldearekin elkarlanean *Get Up* kaleratu zuten. Urtebetera *Turn Off The Radio Volume 1* diskoa egin zuten eta segidan *Get Free Or Die Tryin Mixtape Volume 2*. 2004. urtean *Revolutionary But Gangsta* polemikoa atera zen. Diskoaren izenburuak dioen moduan, iraultzaile izateari utzi gabe ordura arte kritikatu zuten gansta kutsuari heldu zioten. Denboraldi batean ez zuten lan berririk atera. Outlawz taldearekin elkarlanean *Can't Sell Dope Forever* (2006) grabatu zuten arte. Eta orain, inguruko artistekin kolaborazioak egitea atsegin dutela frogatu dute beste behin. Green Lantern DJ-arekin elkarlanean, *Pulse Of The People* "Turn Off The Volumen Vol 3" kaleratu dute. Aurrerapen bat entzun ahal izan dugu sarean, eta euren izenak dioenaren aurka, guk ez dugu zalantzarik, euren sorkuntza ahalmenak heriotzatik guztiz aldendurik jarraitzen du.

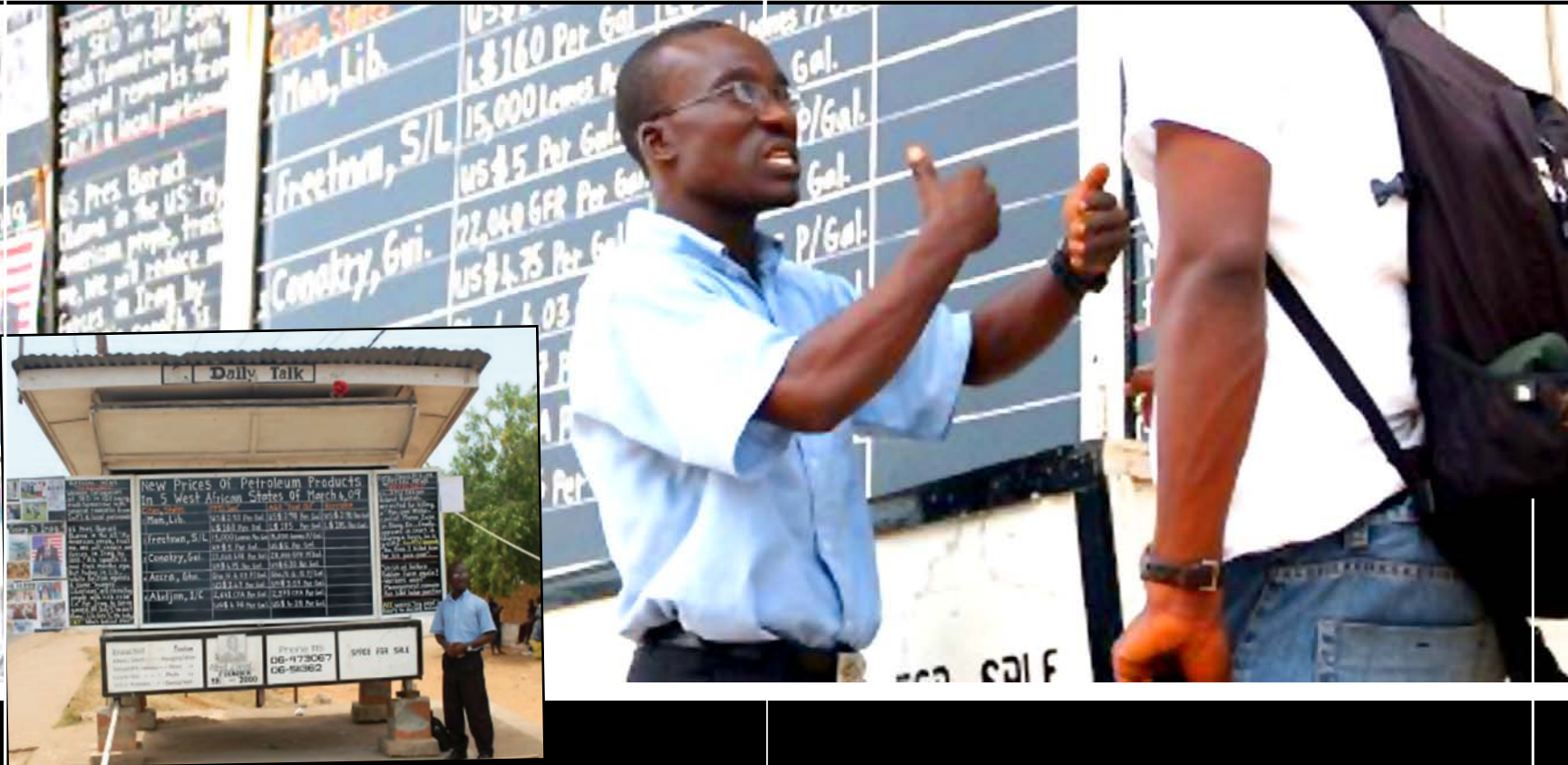
Two musicians - Stic.man and M-1 - make up Dead Prez. In 1990 M-1 signed up at FAMU (Florida Agricultural and Mechanical University) and that's where he met Stic.man. They became friends immediately. M-1 found out about the Black Panthers movement there and enthusiastically joined up. He stopped studying and spent the next three years as a militant. Stic.man carried on studying agricultural engineering at university and thanks to a lot of confrontations in the street learnt a lot about law and rights. M-1 got burnt out after 3 years as a militant and so he got in touch with stic.man to make him a proposal. He suggested they start a project combining the music they loved so much and political and social militancy. That's how Dead Prez was formed.

In terms of musical style, they do crude hip-hop and dirty underground. Racism, social critique, government hypocrisy, media manipulation and the frivolity of the hip-hop world stand out in their lyrics. Lyrically, they're Malcolm X and the Black Panthers' poor grandchildren. In musical terms they're the children of Public Enemy, although their arrangements are special and original, probably because they work with other musicians on a regular basis.

Their first long work was *Let's Get Free* (2000). David Chapelle used their song Hip Hop as his tv show's theme tune and it was a huge success. In 2001 they brought out *Get Up* in collaboration with The Coup. A year later they brought out *Turn Off The Radio Volume 1* and then *Get Free Or Die Tryin Mixtape Volume 2*. In 2004 the controversial *Revolutionary But Gangsta* came out. As their record titles say, up to now they're criticised dirty gansta without stopping being revolutionaries. They didn't bring anything new out until they got together with Outlawz to record *Can't Sell Dope Forever* (2006). And now, once more, they've shown that they like to work with other artists. They've brought out *Pulse Of The People* "Turn Off The Volumen Vol 3" with DJ Green Lantern. We've had the chance to listen to an advance on the Internet and, in spite of the title, their creativity is still a long way from turning itself off.

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

dead  
prez



**Alfred Sirleaf is an analog blogger. He take runs the "Daily News", a news hut by the side of Tumban Boulevard, in the middle of Monrovia. He started it a number of years ago, stating that he wanted to get news into the hands of those who couldn't afford newspapers, in the language that they could understand.**

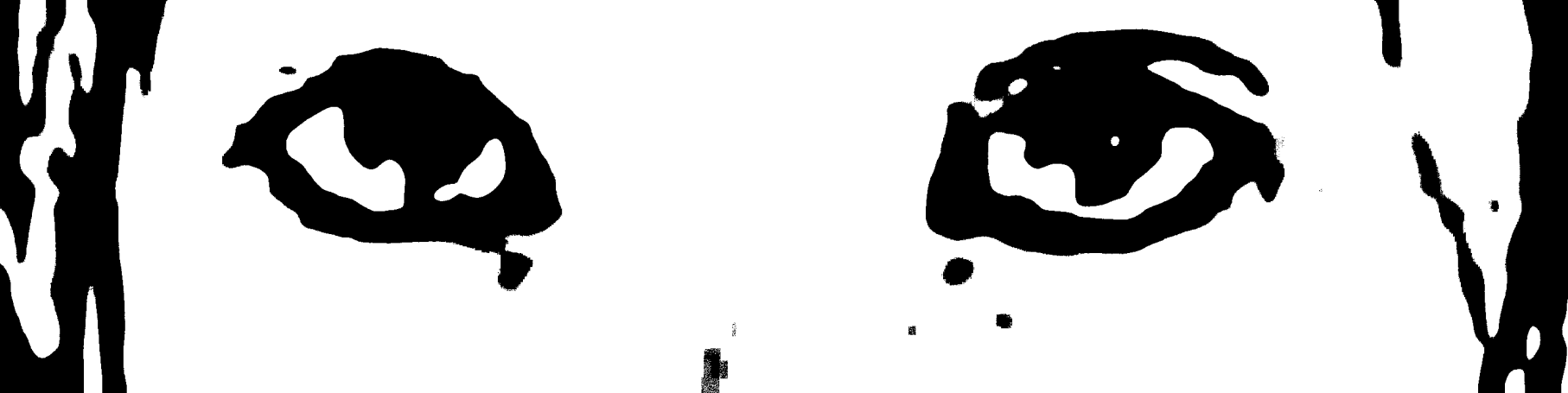
Alfred serves as a reminder to the rest of us, that simple is often better, just because it works. The lack of electricity never throws him off. The lack of funding means he's creative in ways that he recruits people from around the city and country to report news to him. He uses his cell phone as the major point of connection between him and the 10,000 (he says) that read his blackboard daily.

Sirleaf first built his shack, which serves as the news room for the blackboard installed outside, during the rule of Charles Taylor. It was destroyed by government soldiers after the Daily Talk published criticism of the Taylor regime, and Sirleaf was briefly jailed. With help from his fellow Monrovians, however, Sirleaf rebuilt it a week before the 2005 election of president Ellen Johnson-Sirleaf (not a family relation) and resumed publication of the Daily Talk. Not all Liberians who read his news are literate, so he makes use of symbols. Whether it's a UN or military helmet, a poster of a soccer player or a bottle of colored water to denote gas prices, he is determined to get the message out in any way that he can. Advertising works here too. It's \$5 to be on the bottom level, \$10 to be on the sideboard and \$25 on the main section. He doesn't get a lot of advertising, and but he manages to scrape by. His plans for the future include decentralizing his work, this means opening up identical locations in other parts of Monrovia, and in a few of the larger cities around the country. I don't put it past Alfred either, he's a scrappy entrepreneur on a mission to bring information and news to ordinary Liberians.

**Alfred Sirleaf bloglari analogo bat da. Bera da Monroviako erdialdeko Tumban Boulevard-eko ertz batean dagoen "Daily News" postuaren sortzailea eta zuzendaria. Duela urte batzuk ekin zion lan horri: egunkariak erosteko aukerarik ez zutenei edota hizkuntza ulertzen ez zutenei albisteen berri emateko modua asmatu zuen.**

Alfredek gogorarazten digu, askotan, sinpletasuna dela arrakastaren giltza. Argindarraren mozketek ez dute inoiz zintzilik uzten. Diru eskasiak bultzatuta, harreman sare bat sortu du inguruko jendearekin ahalik eta berri gehienak lortzeko, ahalik eta azkarren. Charles Taylor-en agintepean eraiki zuen Sirleaf-ek bere albisteen arbela gordetzen duen txiringittoa. Baina Daily Talk-ek bere albisteetako batean presidentea kritikatu zuenean, ejertzitoak eraikin txikia suntsitu eta Sirleaf kartzeleratu zuen epe labur baterako. Kartzelatik atera zenean, bere herrikideen laguntzaz, eta astebetean, berreraiki zuen Daily Talk arbela sostengatzen duen eraikina; 2005. urteko hauteskundeen aurretik izan zen, hain zuzen ere.

Daily Talk irakurtzen duten liberiar ugari analfabetoa dira, horregatik, sinboloak eta irudiak erabili ohi ditu. Nazio batuetako kaskoak, jantzi militarrek, futbol afitxak, ur botila koloreztatua gasolinaren prezioak azaltzeko... modu batera edo bestera, Sirleaf-ek bere mezua zabaltzen du. Publizitatea ere badu Daily Talk-ek. 5 dolar (liberiar) balio du arbelaren azpiko aldean iragarkia jartzeak, 10, alboetan, eta 25, erdialdean. Ez du iragarki gehiagi izaten, baina aurrera egiteko moldatzen da. Etorbizunerako baditu asmo berriak Alfred Sirleaf-ek. Monroviako hainbat lekutan eta herrialdeko beste hainbat herritan ere Daily Talk arbel gehiago eraikitzeko asmoa dauka. Zortea opa diogu!



## tran anh hung: the filmmaker who hears the monkeys cough.

Tran Anh Hung was born in the village of Danan (Vietnam), and when he was 12 years old he moved to Paris. The change certainly doesn't seem to have done him any harm. That's what he says every time he's asked. We don't believe him. Even though he was brought up and lives in Paris, in his films he always talks about the land where he was born.

*In L'odeur de la papaye verte* (1993) he made his first film that was quite a success in France. It's a strange one, this one. Even though the film takes place in Vietnam, it is totally filmed in a studio in Paris. Next up was *Cyclo* (1995) in Ho Chi Minh, and winner of the Gold Lion at Venice. He didn't make another film until the year 2000, *À la verticale de l'été*, and this year, where he further mixes things up by filming his first film entirely in English, *I come with the rain*, we get to see him again. He filmed this one in Hong Kong. It's his first thriller, and those who are familiar with his special way of viewing things will recognise him very quickly. And well, Tran Anh Hung has become the new star that has shook them all up. He has been the one chosen to direct the film *Norwegian Wood*. The Haruki Murakami best seller based film has been the most hotly-sought after seat in the world of film.

Though he's not known by the general viewing public, Tran Anh is greatly appreciated by the organisers of film festivals. He has always demonstrated a personal viewpoint and much sensitivity in the way he films. Of all the elements that make up cinema, Tran Anh Hung works best with time. Tran Anh Hung has openly admitted to being a staunch admirer of the work of Bergman, Tarkovsky and Kurosawa, and you can easily tell this appreciation of the classics from his first films. We, on the other hand, prefer the fine details that appear in his films and words because this guy has a special talent when it comes to catching the unobvious: "I remember very little from the period of when I first came to Paris: I would get feel woozy in the car and vomit, and the smell wafting out of the bakeries, the sweetest smell in the world... Paris was amazing. The thing is, the village where I was born was so small that we could even hear the monkeys cough."

## tran anh hung: tximuen eztula entzuten zuen zinegilea

Tran Anh Hung Danan herrian jaio zen (Vietnam), eta 12 urte zituela urtean gurasoekin Parisera joan zen bizitzera. Aldaketa hark ez zion trauma larrikeria eragin, edo hori esan du behin eta berriro gaiak galdetu zaionean. Ez dugu sinisten. Parisen hazi eta bizi den arren bere pelikulek beti hitz egiten dutelako bere jaioterriaz.

*L'odeur de la papaye verte* (1993) lehen pelikula filmatu eta berehala izan zuen arrakasta Frantzia. Film bitxia da gainera, istorioa Vietnamen gertatzen bada ere filmaketa guztia Parisko estudio batetan egin zelako. Ondoren, *Cyclo* (1995) filmatu zuen Ho Chi Minh-en eta Veneziaiko Urrezko lehoia irabazi. 2000. urtera arte ez zuen bere hurrengo lana egin, *À la verticale de l'été* eta aurrean, gauzak gehiago nahasten ez badira, ingelesez filmatu duen lehen lana ikusteko aukera izango dugu.

*I come with the rain*. Hong Kong-en filmatu duen lan hau, zuzendariaren lehen thriller-a da, eta bere begirada berezia ezagutzen duenak, thriller hau ezohikoa izango dela susmatuko du berehala. Eta zine munduko erraiak aztoratu dituen azken berriaren protagonista ere bihurtu da Tran Anh Hung. Bera izan delako aukeratu, 2010. urtean filmatzen hasiko diren *Norwegian Wood* pelikula zuzentzeko. Haruki Murakamiren best seller-an oinarrituriko filma zen azken urteotan eskutik eskura ibili den proiekturik preziatuenetakoa

Ikuslego orokorrak ezagutzen ez duen arren, zine jaialdietako arduradunek maite duten egile horietakoa da Tran Anh Hung. Errealitatea filmatzeko modu pertsonala eta berezia erakutsi du beti bere lanetan. Zinearen osagarri diren elementuetatik, denbora da hobekien jorratzen duena Tran Anh Hung-k. Bergman, Tarkovsky eta Kurosawa maisuen jarraitzailea dela onartu du behin baino gehiagotan, eta bere lehendabiziko lanetan igarri egiten zai "klasikoenganako" miresmen hori. Guri ordea detaile txikiagoak gustatzen zaizkigu, bai bere filmetan bai hitzetan hantzen azaltzen direnak, Hung-ek abilezia berezia duelako gauza txikiak errepertzerako orduan: << Parisera iritsi nintzeneko gauza gutxi oroitzen dut. Autoan zorabiatu eta botaka egin nuela, eta okindegietatik ateratzen zen usaina inoiz usaindu nuen gauzarik gozoena zela... Paris liluragarria zen. Kontuan izan, ni jaio nintzen herria hain zela txikia, tximuen eztulak ere entzuten genituela...>>

## anvil: ingudea baino gogorragoak



## the story of anvil

Bada zinezaleek eta kritikoek ia salbuespenik gabe goraiatu duten film dokumental bat. Beste film askorekin gertatzen den moduan, ziurrenik gure zine aretoetara edo bideoklubetara inoiz iritsiko ez dena. Eskubideak kudeatzen dituzten elkarteak eta horiek sustengatzen dituzten instituzioen lanari esker inoiz ikusiko ez genituzkeen sorkuntza lan horietako bat litzateke, saretik gauzak jaisten ibiltzen den "lagun" horri esker ez balitz.

1984. urtean, ur oxigenatuarekin horitutako ilea, laka tonak eta koloreetako likrak janzen zituzten heavy-metal taldeek, Titanikeko brankan zutitu, besoak ireki eta "munduko erregea naiz!" oihukatu zezaketen erriidikulua egiteko inolako beldurrik gabe. Heavy-metal musikaren urrezko aroaren erdi erdian, hainbat taldek munduan zeharreko bira elkarrekin egitea erabaki zuten: Scorpions, Bon Jovi, Whitesnake, Metallica... eta Anvil. Gaur egun, talde horiek guztiak mainstream musika zirkuituko izarrak dira. Los Angeleseko aranetan igerileku partikularra duten etxe erraldoiak dituzte, goizero meditazioa egiten dute euren prestatzaile partikularrekin, eta soja zuku eta janari makrobiotikoekin soilik elikatzen dira... Anvileko partaideak izan ezik.

Talde kanadarra speed-metal estiluan aitzindaria izan zen. Doinu gogorrak eta azkarrak. Musikari trebatuak. Aizkora baino zorrotzagoak ziren gitarra punteoak. Zuzenekoak ere ikusgarriak ziren. Heavy-metalaren seme saiatuak, azken finean. Orduan, zerk egin zuten huts? Sundance eta New York Film Festival jaialdietan arrakasta izan duen dokumental honek pista ugari ematen du: promoziorik gabeko birak, disko ekoizpen eskasak, Tim Burtonen ipuin batetik aterata dirudien Tiziana Arrigoni izeneko manager bitxia... Porrota ulertzeko arrazoak ugari aipatzen da, baina bada guztien gainetik nagusitzen den bat: Anvilek ez zuen bere garaiko beste taldeen arrakastarik lortu, hein handi batean, taldeko partaideek adiskidetasuna jarri zutelako beti arrakastaren aurretik. Anvil musika talde bat baino gehiago da. Elkarrizkari egiten ez dion lagun talde bat da, egiten duen musikaz maiteminduta dagoena, eta hori, egungo panoraman, salbuespen bat da.

Dokumentalak barrea eragiten du une askotan; existitzen zirenik ere ez zekiten herrialdeetako tren eta autobus geltokietan lo egiten dute, hutsik dauden taberna zuloetan zuzenekoak eskaintzen, ordaindu nahi ez dieten kontzertu antolatzaileen atzetik korrika egiten. Beste batzuetan, pena ere sentituko du ikusleak. The story of Anvil galtzaile patetiko batzuen istorioa ere badelako. Baina, gauza guztien gainetik, rock and roll istorio bat da. Poema bat. Ille luzea eta kamiseta beltzak janzen dituen lagun talde baten lehialtasunari eta adiskidetasunari eginiko poema.

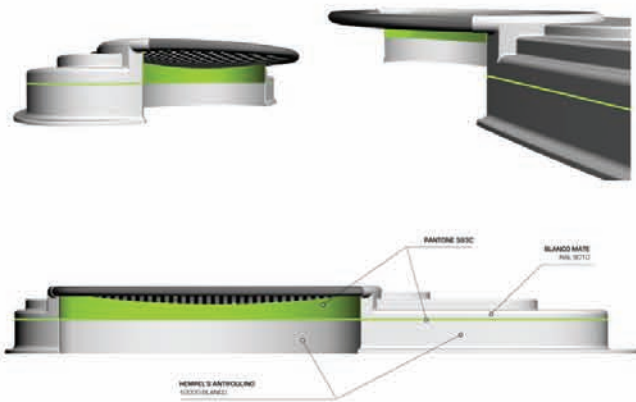
There's a documentary doing the rounds that almost all film fans and critics have praised without hesitation. As happens with many others, this particular film will probably never reach local cinema screens or video clubs. A film that thanks to the associations that look after authors' rights and the institutions that support said associations we would never get the chance to see. Yep, one of those films. We'd never get the chance to see it if it weren't for one of the invisible who download these things from the net.

The year is 1984. Heavy metal bands with peroxide blond hair, crates of hair lacquer and color spandex pants stand on the prow of the Titanic with open arms and could bellow 'I'm the King of The World' with absolutely no sense of the ridiculous. Smack bang in the middle of the golden age of heavy metal, a bunch of bands decide to embark on a world tour together; Scorpions, Bon Jovi, Whitesnake, Metallica and... Anvil. These days, all of these are huge mainstream stars. They all have huge pads with massive swimming pools in the valley's of L.A., they all have their morning meditation sessions with their private instructors and they only eat and drink soy-bean based products and they are all strident followers of macrobiotics... all of them except for the members of Anvil.

This Canadian band where amongst the forerunners of speed metal. Heavy and fast. Abrasive melodies and speed, they were fine musicians. The solos were as sharp as an axe. Their live shows were something to behold as well. Tried and trusted sons of metal at the end of the day. So, where did it all go wrong for them? This documentary, a huge success at the Sundance and New York Film Festivals sheds some light on the conundrum: tours that were never promoted, lousy record production, a weird manager by the name of Tiziana Arrigoni who was like something out of a Tim Burton story... There are many reasons given that help understand their failure, but there is one reason that stands head and shoulders above the rest: Anvil never achieved the success of their counterparts because the group was never willing to put success before the relationship between the members of the band.

Anvil is more than just a band. It's a group of friends who love their music and would never betray each other. An exception indeed in the world of music today.

They would sleep in bus and train stations of towns they never even knew existed, playing in tiny holes, they would chase after promoters who didn't pay them for their gigs... this story is very funny in parts. The spectator will feel pity in others. The Story of Anvil is also the story of a pathetic bunch of losers. But above all, it's a story of rock 'n' roll. An ode to the story of loyalty and friendship between a long-haired bunch of black t-shirt-wearing friends.



plisti-plasta, plisti-plasta.  
 ur gaineko hamaka,  
 lasai, patxadan egoteko aukera  
 bakarrik  
 bikotearekin  
 lagunartean...  
 plisti-plasta, plisti-plasta.  
 olatua joan, olatua etorri, olatua badoa.  
 deskantsatzeko, jauzi egiteko.  
 Malko eta irrifar,  
 kezka eta oihu.

begiak itxi,  
 hausnarketen erreinuan sartu  
 nora? zertarako?  
 ametsa. ametsak. amets gehiago  
 begiak zabaldu, inguruneaz gozatu  
 plisti-plasta, plisti-plasta.  
 lo hartu dut.

Ezetz txiribuelta eman? Baietz!!!

aukeran, nahiago etzanda egon.  
 ur gainean etzanda,  
 ametsen gainean etzanda  
 plisti-plasta, plisti-plasta.

etorkizuna horizontean,  
 lehorrean iragana  
 gu erdi-bidean.  
 orain. hemen.  
 olatuak, mareak, kresala.  
 itsas taupadak  
 hondar birrikak.  
 plisti-plasta, plisti-plasta.  
 bizirik gaude.

Hondartza hustu da.  
 marlaxkak hondar gainean erne,  
 ezinegonean,  
 arrai bazka.  
 martxan jarri beharko, ez?  
 plisti-plasta, plisti-ploooooof

splish-splash, splish-splash.  
 a hammock on top of the water,  
 quiet, a chance to be at peace  
 alone  
 with your partner  
 with friends ...  
 splish-splash, splish-splash.  
 waves come, waves go, the wave's going.  
 for relaxing, for jumping.  
 Tears and laughter,  
 worries and shouts.

close your eyes,  
 go into the kingdom of reflection  
 How? What for?  
 dreams. dreams. more dreams  
 open your eyes, enjoy what's around you  
 splish-splash, splish-splash.  
 I've gone to sleep.

Bet you can't do a summersault. I can!

I'd rather lie down.  
 lying on top of the water,  
 lying on top of dreams  
 splash-splash, splash-splash.

the future's on the horizon  
 the past on dry land  
 we're half-way.  
 now. here.  
 waves, tides, sea water.  
 the beating of the sea  
 lungs of sand.  
 splish-splash, splish-splash.  
 we're alive.

The beach has emptied.  
 Seagulls waiting on the sand  
 impatiently,  
 food for the fish.  
 it'll carry on, won't it?  
 splish-splash, splish-SPLASH!



Zilborrestean parte hartu dute | Take part in Zilborrestea:  
 Jatorrizko ideia & Produktuaren diseinua |  
 Original idea and project design: Ithaka design  
 Garapen teknikoa | Technical development: Enrique Lekuona  
 Prototipoaren fabrikazioa | Prototype: Olaziregi Untziola  
 Babeslea | Sponsor: Hondarribiko Udala | Hondarribia Town Council  
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zilborrestea

Ithaka design enpresak, ur-altzari hau diseinatu zuenean, oso ideia ederra iruditu zitzaigun. Askotan gertatzen da, ordea, gisa honetako sorkuntzalanak hautsa biltzen geratzen direla paperean eta estudioko apalean. Zorionez, hau ez da kasua; Zilborrestea izeneko ur-altzaria eraiki, eta Hondarribiako uretan izaten da uda partean.

The Ithaka design company had the fine idea of building this water furniture. However, all too often, creative work like this stays on paper and on the shelves in the studio gathering dust. Fortunately, that isn't what's happened in this case. This water furniture has been built and it spends part of the summer in the waters of Hondarribia.





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marea artean · jim denevan · between tides







# interview with jim denevan

## elkarrizketa jim denevan



### When did you begin doing this work?

I have been drawing in the sand since 1996. I drew a 15 foot fish on the beach with a discarded piece of driftwood. Created at just the right time, in the late afternoon. It really stood out in the environment so I continued drawing. Soon after, the entire beach was filled with curves and lines creating shapes in the sand.

### Why sand? Why the beach?

The beach is a giant canvas for me. I am a surfer, so I have been attracted to the movements of the tide for quite some time. The water works as a giant eraser and forces me to rely on immediacy and the appreciation of impermanence.

### Do you always work only by yourself?

Yes, I never have help.

### How do you manage to work so precisely on such a big scale?

Years of practice and concentration.

### When you begin work in one of your drawings, you know it's going to disappear in few hours...how do you feel working against the clock?

I am not attached to the results, the drawing will be washed away. I have to let it go. It is just like the wind or the waves, you can enjoy them for the moment.

### You did a huge freehand drawing in Nevada. And this time you didn't have the tide problem... how was that work?

One week after the drawings completion, thunderheads pouring erasing rains swept the drawing away from the surface of the lake bed. I was happy that the rains storm came. It's not usual for me to have my artwork last. I knew the drawing would erase at some point considering that dry lakes by definition are occasionally filled with water. I didn't expect the rains to come so quickly. There was no moment of loss. The erasing is part of the process just as important as the creation of the composition.

### How was the experience of working with Chesley Chen shooting the film "Sandman"?

Good, I like working with film makers and seeing how they construct the story.

### What could you tell us about "Outstanding in the Field"?

Outstanding in the Field is a dining experience on the land where we connect diners to the land and people who produced it. Everyone has the same meal and everything is picked that day or the previous day straight from the fields. The menu is composed of whatever is available nearby; that includes wine, cheese, vegetables, fruits, meat etc. Check out our 2009 schedule at [www.outstandinginthefield.com](http://www.outstandinginthefield.com)

### Noiz hasi zinen lan hau egiten?

1996. urtean hasi nintzen hondarreen marrazten. Egur zati batekin 5 metroko arrain bat marraztu nuen. Une perfektuan sortu nuen, arratsean. Ingurunearekin hain ongi moldatzen zela ikusita marrazten jarraitu nuen eta hondartza osoa uhinez eta marraz bete nuen.

### Zergatik hondartza? Zergatik hondarra?

Hondartza mihise erraldoia da niretzat. Surfaria naiz eta aspaldidanik bizi naiz itsasgora eta itsasbeheren erritmoari lotuta. Ura ere, borradore erraldoi bat denez, bat bateko tasuna eta iraunkortasuna kontzeptuekin lan egitea derrigortzen nau.

### Beti bakarrik egiten duzu lan?

Bai. inoiz ez dut laguntzarik izan.

### Nola moldatzen zara eskala handian lan hain zehatza egiteko?

Urteetan zehar izandako praktika eta kontzentrazioari esker.

### Zure marrazkietako batean lanean hasten zarenean badakizu ordu gutxira desagertuko dela..Nola sentitzen zara ordulariaren aurka lan eginez?

Emaitzak ez du garrantzirik marrazkia "garbitu" egingo duelako itsasoak. Joaten utzi behar diot. Olatu eta haizearen modukoa da...unea bizi eta aprobetxatu behar duzu.

### Nevadako desertuan ohikoa duzun baino marrazki handiagoa egin duzu duela gutxi. bertan gainera ez duzu itsasoaren eraginik izan. Nolako esperientzia izan da?

Marrazkia amaitu eta astebetara ekaitz eta euriteek marrazkia laku lehorrean egin nuen lan gutzia ezabatu zuten. Poztu nintzen ekaitz euritsu harekin. ez nago ohitua nire artea irauten ikustera. laku lehor batean marraztu nuenean banekien lehenago edo beranduago urak ezabatuko zuela baina ez nuen espero euria hain goiz azaltzea. baina ez dago galerarik. Ezabatze prozesua, marrazkia sortzeko prozesua bezain garrantzitsua da.

### Zer moduzkoa izan zen Chesley Chen zuzendariarekin "Sandman" pelikula filmatzearen esperientzia? Ongi egon zen. Gustatzen zait zinegileekin lan egitea eta euren istorioak nola eraikitzen dituzten ikustea.

### Kontatuko al zeniguke "Outstanding in the Field" proiektua zertan den?

Outstanding in the Field afari esperientzia bat da. Afaria antolatzen dugun lursaileko janari ekoizleak eta proiektuaren parte hartzaileak batu egiten ditugu mahaian. Guztiok janari berdina jaten dugu eta janari gutzia lur sail horretatik hartzen dugu egun berean edo egun bat lehenago. Menua inguruko janariekin osatzen da beti, ardoa, gazta, barazkiak, fruta, haragia,...Proiektuaren berri izateko badugu webgune bat. [www.outstandinginthefield.com](http://www.outstandinginthefield.com)



esan nahi duzuna...



... nahi duzun hizkuntzan



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argazia/shot: estrella de la cruz



## el tenderete hariak tinkatuz, bizia emanez

Antzoki txiki batean sartu gara, eta berehala konturatu, antzerki honetako aktoreak ez direla ohikoak. Lito eta Manya dira, hariak tinkatuz, El Tenderete txotxongilo taldeko papiniei bizia ematen dietenak. Beraiekin mintzatu gara, 16 urte daramatelako papinak egiten, papiniei bizia ematen, eta antzerki mota honetako ezaugarriak osatzen eta ikertzen.

**Askotan aipatu duzue txotxongilo antzerkian hutsune bat dagoela, ikerketari dagokionez, betidanik jatorri herrikoa izan duelako. Zaila da aurrera egiteko beti asmatzen ibiltzea?**

Manya (M): Txotxongiloen gainean doktorego ikerketa bat egitea zen nire asmoa, baina ez dago ia bibliografiarik horren inguruan, eta utzi behar izan dut. Jendeak uste du ohiko antzerkigintzaren arauak txotxongilo antzerkirako ere balio dutela, eta ez da egia. Txotxongilo antzerkiak berezko ezaugarriak ditu, berezko arauak ere bai, askotan idatzi gabeak. Badira idazle ezagunak txotxongiloetarako antzezlana idatzi dituztenak, esate baterako, Valle-Inclan, Lorca edo Blancoamoro. Dagoen urria irakurriz ikasi dugu ofizioa.

Lito (L): Txotxongilo egile zaharrei entzunda ere ikas daiteke; iturrietara joan beharra dago. Berezko ahotsak daude txotxongiloen munduan eta entzuten jakin behar da.

**16 urte daramazue antzoki txiki honetan, Bilboko Gaztetea itxi zutenetik hain zuzen, bertako txotxongilo taldea baitzineten. Nola biltzen da hainbeste urtetako esperientzia?**

(M): Lanetik lanera ikasten duzu, antzezlaren errepikapenean, eta esan beharra dago beti dela desberdin, antzezlana lekuaren eta unearen arabera aldatzen baita. Gurea kalea da, espazio irekiak, askotan aretoetan isten baita antzerkia, aukirik ikusten da eta, azkenean, ikusleak txalo baino ez du egin behar. Eta bai, oihuak edo zerbait botatzen badizute ere, eskerga da, kar kar. Ikuslegoak ere agintzen du gure antzezlanean, eta berak esaten dizu, azkenean, zerk funtzionatzen duen eta zerk ez. Txotxongiloak ematen dizun askatasun eta bat-batekotasun horri esker beti ari zara ikasten.

**Nagusi zein txikientzat?**

(M): Txotxongilo antzerkiak denontzako balio du. Saillapena egungo antzerkiaren merkantilismoaren ezaugarri bat da. Txotxongilo antzerkia beti izan da familia guztiarentzat; tabernetan edo plazetan egin izan da publiko orokorarentzat. Txotxongiloak helduentzako, zergatik ez?

(L): Txotxongilo antzerkiak izan dezakeen erabilera hezitzailearekin nahasten delako agian, pentsa daiteke txotxongilo antzerkia umeentzako dela. Txotxongilo antzerkia dibertigarria eta irekia izan behar du, ezin da modu hezitzaile batez ulertu soilik. Zaila da aukera egitea, azken finean, gustuko duzun ofizioa egiten duzu baina oso urrun zaude egin nahi duzun horretaz. Nekea eta desgastea handia da eta ez dizu denborarik uzten beste gauza batzuetan pentsatzeko.

(M): Alde hezitzaile horretara mugatzeak asko kentzen dio txotxongiloari. Izan ere, txotxongiloa beste zerbait izan da betidanik, hain zuzen ere txotxongiloak ezin egin dena egiten baitu. Gure ustez, horrek txotxongilo antzerkiaren txirotzea dakar eta baloratu beharra dago, horrek ematen baitzitu egunero jaten...

**Edo beste proiektu pertsonalagoak egiteko aukera, zuen azken lana bezala: "Los amores y desamores de la Molinera o El Buen Oficio del Maleficio".**

(M): Gure belaunaldiari zuzenduta dago, inguruan ditugun gauzak aipatuz, bigarren irakurketa bat eskainiz. Valle-Inclan egiten diogu erreferentzia eta hainbat giza gaitz aipatzen ditugu, inbidia, anbizioa eta handinahia, boterearen manipulazioa... dena pertsonaietan muturreraino islatuta.

**Errealitateak edaten du txotxongiloak?**

(M): Txotxongiloa gure munduan dago, eta gu bezala sufritu eta min hartzen du. Gure txotxongiloak halakoak dira, eta muturreraino eraman ditugu azken lan honetan, inbidia duena oso inbidiatsua da... Esperpentoa atera zaigu La Molineran.

**Badira bi pertsonaia ezagunak zuen lanetan, zenbat urte Puño eta Letrarekin?**

(M): Hasieratik daude gurekin.

**Euskal Herriko txotxongilo taldeen elkartearen (UNIMA) zaudete. Zer nolako harremana dago zuen artean?**

(M): Denetarik dago eta desberdintasun handiak daude gure artean.

(L): Elkarrekin mota guztietako txotxongilo taldeak biltzen ditu eta hori ondo dago, baina, zer ikusirik daukate ohiko txotxongilo talde xume batek eta ekoizle artistiko bezala funtzionatzen duen enpresa batek? Zaila da denak biltzea. Ezin zaio mugarik jarri titiritero ofiziori. Egun, guk badakigu zein den gure lana eta zer den inoiz egingo ez genukeena.

(M): Profesionala izateak eta horretatik bizitza nola baxteko menpekotasuna dakar ezinbestean. Baina nik uste dut ur bietan ondo mugitzen garela, eta jakin badakigula ezetz esaten nahi ez dugunari.

## el tenderete

### held by a thread, giving life

testua / text: myriam garzia

argaziak/photos: itziar diaz de durana

We've gone into a little theatre, but we suddenly realise that the actors in this theatre aren't usual ones. They're Lito and Manya, giving life to the dolls from El Tenderete marionette group by a thread. We spoke with them. They've spent 16 years making dolls and making them come alive at the same time as studying and enriching this type of theatre.

You've often mentioned the gap there is in marionette theatre with regards to investigation as it's always had popular origins. Is it difficult to always make things up as you go along?

Manya (M): I wanted to prepare a doctorate about marionette theatre, but there's hardly any bibliography about it, so I had to give up. People think that usual theatre norms are applicable to marionette theatre, but it's not true. Marionette theatre has its own characteristics too, though they're often not written ones. There are some writer who have written for marionette theatre, for example Valle-Inclan, Lorca and Blancoamor. We've learnt the job by reading what little there is written.

Lito (L): You can also learn by listening to the old marionette makers, that's going back to the roots. There are special voices in the marionette world and you have to listen to them.

You've spent 16 years in this little theatre world, ever since Bilboko Gaztetxea was closed, where you took part in a marionette group. How do you take on so many years' experience?

(M): You learn from one project to the next, they're always different, they change place and time from one work to another. We work in the street, in open spaces. Theatres are often closed spaces in which the spectators only have to applaud at the end. And if they throw something at you, it's a huge laugh. The spectators too are in charge in our plays, and at the end of the day it's they who say what works and what doesn't. You're always learning thanks to the freedom and spontaneity that the marionettes give you.

For grown-ups as well as for children?

(M): Marionette theatre works for everyone. Categorisation is a commercial characteristic of today's theatre. Marionette theatre has always been there from the whole family, it's always been done in bars and in squares for the general public. So why not have marionettes for grown-ups?

(L): Perhaps because marionette theatre has been mixed up with teachers, maybe that's why marionette theatre has been linked with children. Marionette theatre has to be fun and open, it can't be an exclusively educational experience. It's hard to make a choice. At the end of the day, you do the job you want to, but you never get close to your objectives. You get tired and worn out and there's no time to think about other things.

(M): That educational side takes a lot away from marionettes. More than anything else, because marionettes have always been something else, they can do impossible things. We think that attitude impoverishes marionette theatre and we have to take that into account as it's how we earn a living.

Along with more personal projects such as "Los amores y desamores de la Molinera" or "El Buen Oficio del Maleficio".

(M): It's aimed at our generation, mentioning the things we have around us, and there are second meanings. We refer to Valle-Inclan and a lot of bad things: envy, ambition and arrogance, the manipulation of power ... all this is shown in the characters.

Are marionettes based on reality?

(M): Marionettes are in our world too, they suffer like us and get hurt by the same things. Our marionettes are like that and we take them to extremes in our latest work, when there's envy there's a lot of envy ... There's surrealism and satire in La Molinera.

There are two well-known characters in your works, how long have Puño and Letra been around?

(M): They've been with us from the start.

You're members of the Basque Country's UNIMA marionette association. What type of relationships are there in the association?

(M): There's a bit of everything and there are great contrasts between us.

(L): All types of marionette groups come together in the association and that's good, but what's the real link between a typical small marionette group and a company which produces artistic work? It's hard to bring everyone together. It's impossible to put limits to the puppet-master's job. Nowadays we know what our work is and we know what we'll never do.

(M): There's a sort of dependency because we're professionals and it's our way of living, that's inevitable. But I think we work well on both levels, and we also know how to say no to things we don't want to do.



Uxue Alberdi  
aulki-jokoa

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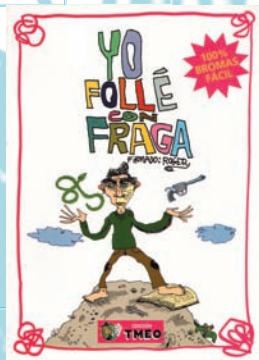
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## talatik tiroka

markoz zapirain. Elkarlanean.

Bermeon bizi den irakasle irundarraren saiakera liburu honek lekuz kanpo harrapatzen gaitu. Lekuz kanpo, idatzi berri duen liburu honetan lotsarik gabe bere bizitzaz hitz egiten digulako, eta hori gutxi balitz liburuaren azalean bere argazkia jarri duelako. Eta ez gaude ohituak horrelakoetara. Gure literaturak ez du honelako produkturik eskaintzen. Ausardia horregatik, eta idazlearen hausnarketa batzuei darien umore bereziagatik kontuan hartzeko liburua.

This book by the teacher from Irun, who lives in Bermeo, has taken us by surprise. The surprise is that in this book he talks about his life without covering anything up, and as if that weren't enough his photo's on the cover. And we're not used to this sort of thing. This sort of thing isn't usual in our literature. The book is worth getting hold of because of this daring and because of the peculiar humour in some of his observations.



paperpapers

## yo follé con fraga

roger. tmeo bilduma.

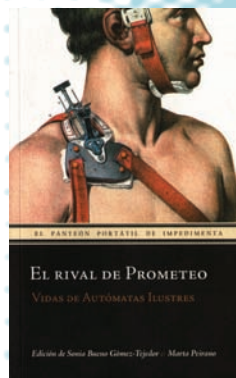
Aipagai dugun komiki bilduma ez da berria (paperpapers-en ohi dugun moduan). Roger komikigile kataluniarak ostean atera du ildo beretik doan bilduma berririk, baina hau aipatzea erabaki dugu. Roger-ek errealitatea aztertzeko duen begi eta luma zorrotzagatik eta mendebaldeko zibilizazioak eman duen izenbururik onena jarri ziolako Tmeorekin atera zuen lehen bilduma honi.

This collection isn't new (as usual in paperpapers). New collections have followed the scheme set by the Catalan comic creator Roger, but we have decided to mention this one. Roger's critical pen and eye for examining reality and the best title given for a book in western civilisation came out in the first Tmeo collection.

## el rival de prometeo

sonia bueno eta marta peiranoren edizioa. inpedimenta.

Gizakia gizaki denetik jolastu du jainkoa izatera. Eta jolas horretan, jainkoak egin zuen bezalaxe, bere itxura berea izango zuten kopiak egiten hasi zen. Hasera batetan irudikatze artistikoa soilik izango zena, apurka eta mekanikari esker, gizaki itsurako automatak bihurtuko ziren. Gai interesgarri honen inguruan idatzi eta hausnartu duten egile ugariaren testuak bildu dituzte edizio eder honetan. Besteak beste Jacques de Vaucanson, E.T.A.Hoffmann, Edgar Allan Poe, Ambroise Bierce, Asimov, Philip K. Dick,...



Since man's been man he's played at being god. And in the game, just like god, he started to make copies in his own image. At first what was only going to be an artistic representation became, little by little, and thanks to mechanics, automatons more and more like men. Many writers' texts and reflections about this interesting subject are collected in this beautiful edition. Includes works by Jacques de Vaucanson, E.T.A.Hoffmann, Edgar Allan Poe, Ambroise Bierce, Asimov, Philip K. Dick,...




## la mujer de verde

arnaldur indridason. rba.


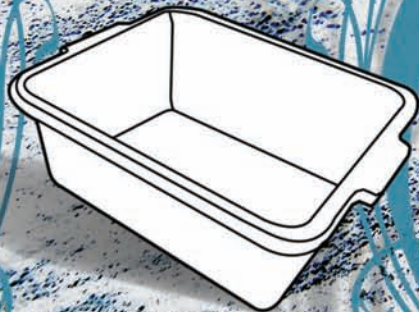
Europako Iparraldetik datorren nobela beltza modan dagoela ez du inork zalantzan jartzen. Mankellen Walllander inspektorea izan zen lehena eta gero Larssonen Millenium trilogia mediatikoa. Honek atek ireki dizkie beste hainbat idazle eta istorioei. Horien artean Islandiatik datorkigun liburu hau. Eraikuntza lan batzuetan topatzen duten gorputz batek abian jarriko ditu garai ezberdinetan gertatzen diren bi istorio. Nobela beltz ezberdin eta interesgarria.

No-one doubts that detective novels from the north of Europe are fashionable. Inspector Mankellen Walllander and later the Larssonen Millenium trilogy have been well covered by the media. They've opened doors to many other writers and stories. Amongst them, this story which comes to us from Iceland. A corpse found on a building site starts off two stories from different periods. A different, interesting detective novel.



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**art for crisis.**

my money my currency by hanna von goeler.

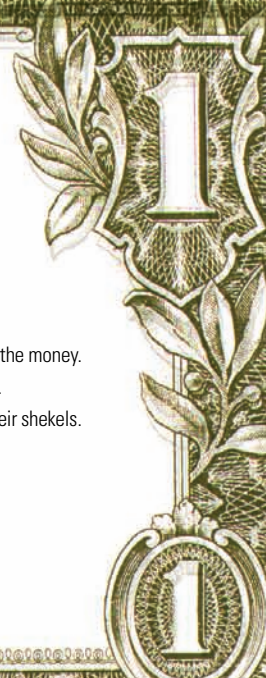
Dolar 1.  
 Dolar bateko billeteak mihise bihurtzen ditu  
 Hanna Von Goeler-ek.  
 Bankuak esango dizu artistak balio gabetu egin duela dirua.  
 Artistak esango dizu balio erantsia gehitu diola diruari.  
 Guri, besterik gabe, beti gustatu zaigu diruarekin tuning-  
 a egiten duen jendea.



**krisialdirako artea.**

niri dirua nire moneta: hanna von goeler.

1 Dollar.  
 Hanna Von Goeler turns a dollar bill into canvas.  
 The bank will tell you that the artist has devalued the money.  
 The artist will say that she has added value to it.  
 We have always appreciated people who 'tune' their shekels.



## wahre mädchen annie bertram

*Wahre Mädchen* (egiazko maitagarrien ipuinak), Maitagarrien ipuinen irakurketa berrietan oinarrituta dago, Grim Anaien eta Hans Christian Andersenen ipuin klasikoen interpretazioetan hain zuzen ere. Argazkiak eta ipuinen berridazketek osatzen dute proiektua. Iazko abuztuan argitaratu zen lanen bilduma eta *best-seller* bilakatu zen gutxira. Lana Berlineko Strychnin Gallery-an izan da erakusgai eta ondoren Suitzako Gruyeres hiriko H.R. Giger Museoan ikusi egin ahal izango da.





## wahre mächen annie bertram

*Wahre Märchen* (true fairy tales) it is about fairy tales and new interpretations of them. It is based on classic tales by the Brothers Grimm and Hans Christian Andersen. They consist of several photo stories and rewritings of the tales. These were published in book format in August and turned into a *best-seller* soon afterwards. The work has been displayed at Strychnin Gallery in Berlin and will be shown at the H.R. Giger Museum in Gruyeres (Switzerland).



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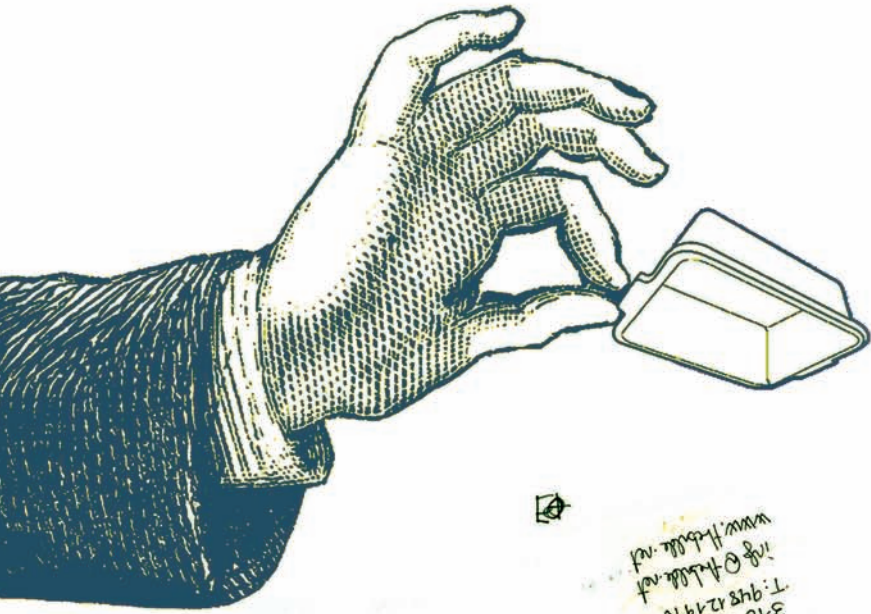
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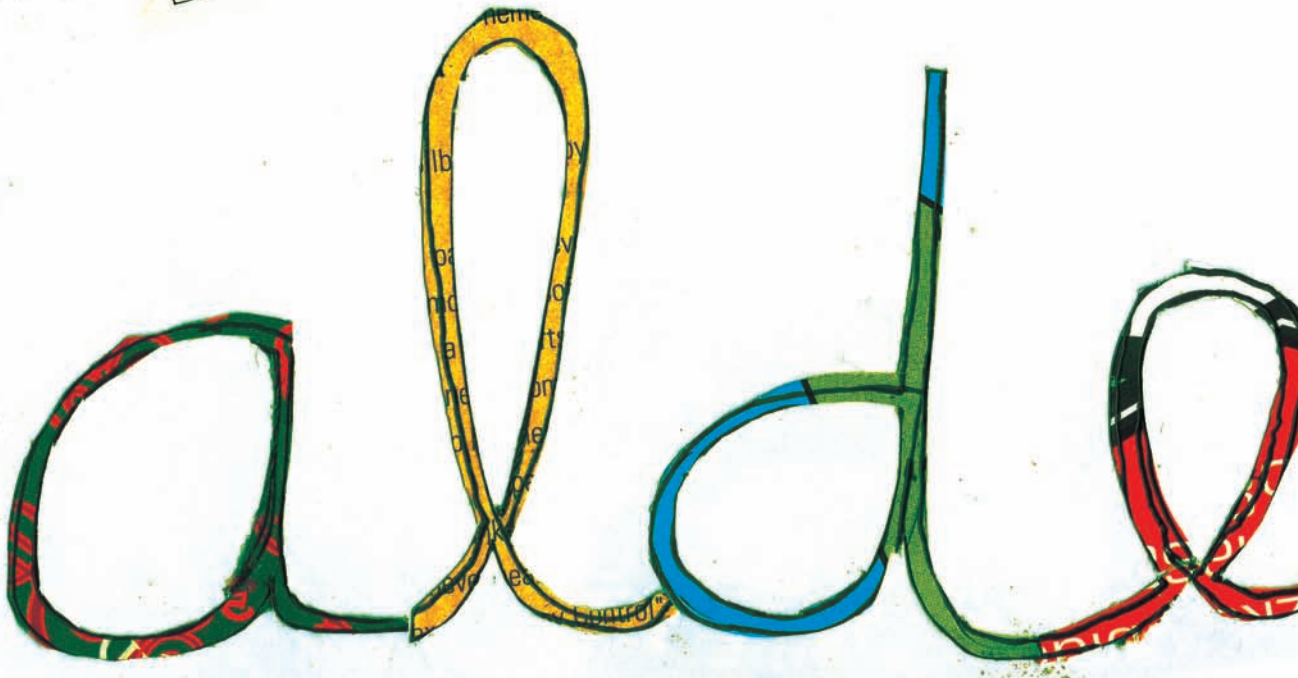
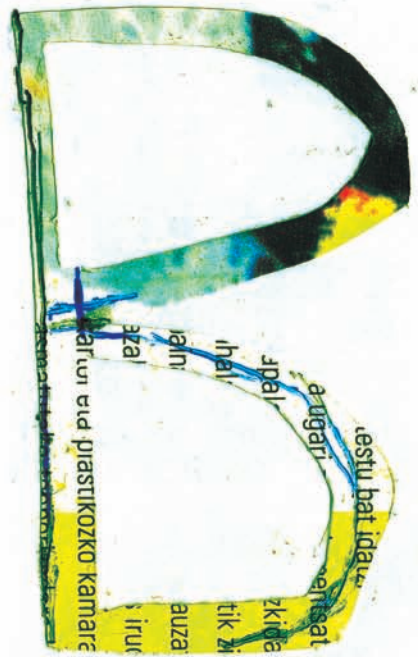
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15

## Shoichi Yokoi



Aichi herrian jaio zen (1915. urteko martxoaren 31).

Born in Aichi (March 31, 1915).

Enperadorearen soldadua zen Shoichi Yokoi, Guam uhartera bidali zuten 1941. urtean. 1944an, Guam batailan estatu-batuarrek uhartea berreskuratu zutenean Yokoi ezkutatu egin zen.

Emperor's soldier Shoichi Yokoi was sent to Guam in 1941 shortly thereafter, as American forces reconquered the island in the 1944 Battle of Guam, Yokoi went into hiding.

28 urte eman zituen oihaneko lur azpiko koba batetan ezkutaturik.

For 28 years, he hid in an underground jungle cave.

Yokoik gauz e hizatzen zuen eta landareak erabili zituen jantziak, ohea eta bere ezkutalekuko hainbat altzari egiteko.

Yokoi hunted primarily at night and used much of the native plants to form clothes, bedding, and storage implements, which he carefully hid in his cave.

1972. urteko urtarrilaren 24ko arratsean, irlako bi arrantzalek Yokoirekin egin zuten topo Talofoko ibaian jarritako arrantza tranpa batzuk begiratzera hurbildu zirenean.

On the evening of January 24, 1972, Yokoi was discovered in the jungle by two local men who were checking their shrimp traps along a small river on Talofoko.

"Lotsa handiz itzuli naiz bizirik" esan zuen, bere erifle erdoildua sorbaldan zuela, Japoniara bueltatu zenean.

"It is with much embarrassment that I have returned alive," he said upon his return to Japan, carrying his rusted rifle at his side.

1991. urtean Akihito enperadorearekin bildu zen. Enperadorearen aurrean barkamena eskatzeko lerro batzuk idatzita joan zen. Bere bizitzako ohorerik handiena izan zela esango zuen ostean.

In 1991, he received an audience with Emperor Akihito. He considered the meeting the greatest honor of his life. He had even prepared a speech of regret to read to the emperor.

Yokoiaren kobazuloa egun, turistentzako erreklamua da.

Yokoi's Cave, is nowadays a tourist attraction.

Yokoi 1997. urtean hil zen Aichin, 82 urterekin. Nagoyako kanposantuan lurperatu zuten. Hain zuzen ere bere amak 1955. urtean eraiki zion hilarrian.

Yokoi died in 1997, in Aichi at the age of 82. He was buried at a Nagoya cemetery, under a gravestone that was initially commissioned by his mother in 1955.

**UKITU SOZIALA DUEN ISTORIO LABUR BAT**  
ISRAEL SÁNCHEZ-EN IPUIN BAT PEPE FARRUROK MARRAZTUA.

- Gauak Madrid bereganatzen du... Uta,  
jai eguna... hiria lasai dago. Eiribizureko  
eskalak plaza abandonatueta  
elkartzen dira...

...jaiakoak eta polizia  
abandonaturiko  
plazetan...

...gau egur  
handia da. Erregea  
aikeratu dute...

Azta onira atara da...



"...Nik ez dut erregea  
izan nahi izarra naizelako,  
itsasoaren beste aldean,  
hegoaldean, zilarra berdea eta  
urra eske-ekin neurtzen den  
araman ezaguna, Ni Ava  
Gardner nirtzen eta orain  
Julietta naiz... nik ez dut  
erregea izan nahi...  
...gurtu beharreko  
jaiakosa  
naizelako.



Bere bokira itzuli  
eta guztiak bere  
modernitate propioaren  
musa aukeratu zutan

Paco filosofoak...  
jantoki muzizionalak  
nola inbaditu  
azaldu zuen...

...askatasuna lortu  
eguiten da... ez da  
eskatzen... bereganatu  
ditzaun ardatzgiak  
eta hartu ditzaun  
tabernak...!

...Ardo agur bat eskatu zuen eta ejertito  
bakezale eta aro berriaren general  
izendatua izan zen.



Maria intelektualak,  
hizki zopa batatan oinarritutako  
poema irakurri zuen "... bost hizki,  
guztiok deigarren duagu  
eguberritan, bakea, zazpi hizki,  
ohetan nahi izaten duagu bati,  
ampioa, bost hizki, guztiok nahi  
dugu hotza egiten duenez, etxea,  
bost hizki, guztiok izaten duagu  
eguardian eta afaltzeko orduan  
gosea, zazpi hizki, biar guztiok  
izango duaguna, zoriona..."



Garaian sozialerako bultzatzaile izendatua jaso  
zuenen paper pilo batek hegan egin zuen.



Gero atso bat atara zen. Guztientzat ezezaguna zen  
 hizkuntza babetan hitz egin zuen... esan zuenak, eta  
 inork ulertu ez zuenak arrakasta handia izan zuen  
 eta munduari aro berria erakutsiko zion ikur eta  
 gidari izendatua izan zen eta bere zapi higatua  
 guztion bandera izango zen



... Enriquek jarraitu  
 zuen dainu sakonez:

"Gose naiz...  
 gose naiz...  
 ...gose naiz"



...Eta guztiok txalotu eta euren arima eluzaren  
 zuloak ledez beteiko zuen santu argel eta mesias  
 salbatzaile izendatu zuten eta guztion artean  
 arabaki zuten bera zela jainkoaren benetako semea.

Bata bestearen atzetik atara ziren,  
 proposatutako erregimen berriaren  
 alde beti,...



Azkenik Ubu atara zen... isiblu  
 egin zen... errega berriari zor  
 zizkion txalo eta eta oihuak  
 jaspo zituen,...

Kobreko hariz jositako sardina lata Korea bere buru  
 gorrian jantzita, dio tantak bere aurpegia guztuan erortzen  
 ari ziren unean, lehen errega agindua eman zuen udaltzairen  
 sirena hotzak urruti baino gertu entzun zituenean...

"Guzzz...ti...oo...ookkk... Ko...ttti...Kaa...egiii...ba...zza"



Eta modu horretan, erresuminez armaturik guztiak berdin  
 jarraitzearen alde eserita daudenen lagar unizormatuengandik  
 ihesi, hasi zen, guztiok zain dugun etorkizun  
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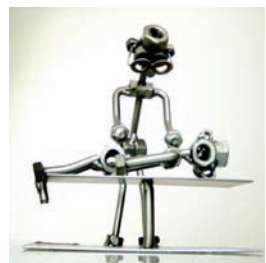
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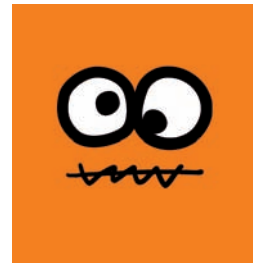
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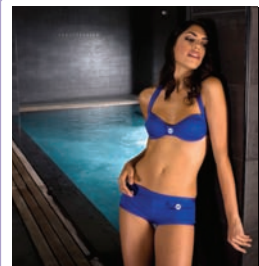
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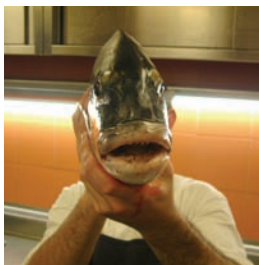
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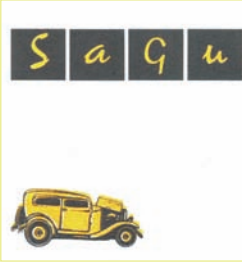
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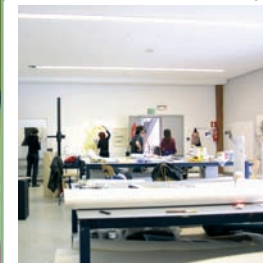
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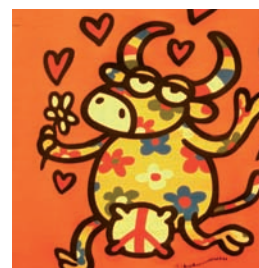
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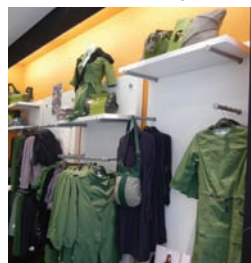


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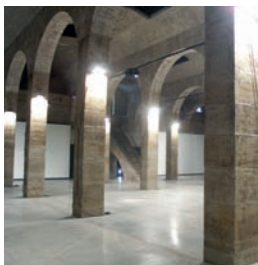
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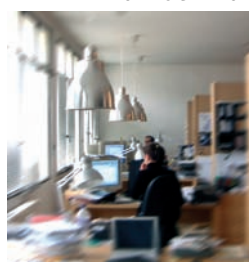
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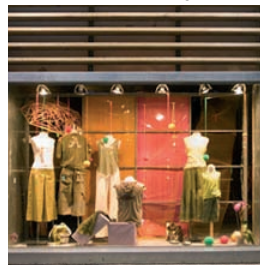
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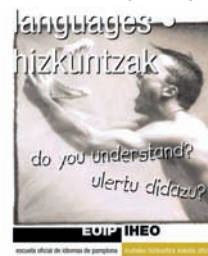
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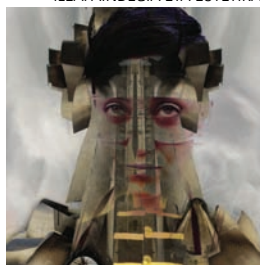
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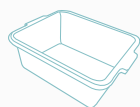


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