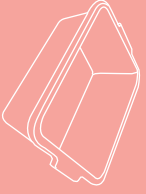


veni, vidi, vinci



the balde



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february | march
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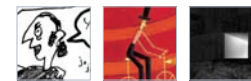
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labo

otsailak 17-21

Aurten bigarren aldiz antolatu da Donostian, Clermont Ferrand zine jaialdiko labo sailaren emanaldia. Munduko laburmetrai jaialdi garrantzitsuenak bere sail experimental eta ausartena ekarriko du aurten ere. Film laburrek mugak hausteko duten joeraz eta gaitasunaz gozatzeaz gain profesional eta aditu ezberdinek hitzaldiak eskainiko dituzte. Emanaldiak tabakalera izango dira.

www.tabakalera.eu

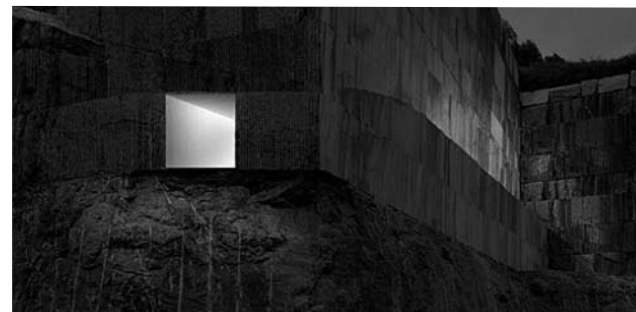
labo

february 17th-21st

The labo section of the Clermont Ferrand film festival is being projected in Donostia this year, which is the second time. This year again, the most important short film festival in the world is bringing us its most daring and experimental films. As well as being able to enjoy films made with the skills and attitudes needed to break down barriers, various professionals and experts will give talks. The projections will be given in the Tabakalera building.

www.tabakalera.eu

ARTISTE
ALPINISTE



caida y auge de...

Antxon Amorrortu. Txomin Badiolaren mireslea den artista honen istorioa kontatzen duen komiki ironiko honek, arte munduko pertsonai ezberdinak ekarriko dizkigu gogora nahi eta nahi ez. Mery Cuestak estilo guztiz "alvarezberoa" marraztu dituen Bartzelonako artista euskaldun honen nondik norakoetaz gozatzeko eskatu zure alea Iguapop galerian www.iguapop.net edo egileari zuzenean.

www.merycuesta.com

the fall and rise of...

Antxon Amorrortu. This ironic comic tells us the story of an artist fan of Txomin Badiola. It brings to mind different personalities from the world of art whether we like it or not. Mary Cuesta has used a very Álvarez Rabo type of style to tell us the most important things about this almost real Barcelona-based Basque artist. You can get your copy from Iguapop gallery at www.iguapop.net or directly from the artist herself at

www.merycuesta.com

aitor ortiz

Argazkilari bilbotarraren lanaz gozatzeko aukera eskaintzen digu Koldo Mitxelena kulturaguneko erakustokiak. Arkitekturarekin lotuta egon da bere lana eta ez da harritzekoa, duela 14 urte, Guggenheim-ko arduradunek museoaren eraikuntza prozesua argazkietan jasotzeko bera aukeratu izana. Orain bere azken lanak ikusteko aukera dugu Donostian.

<http://kmk.gipuzkoakultura.net>
www.aitor-ortiz.com

aitor ortiz

We are going to have the chance to enjoy this photographer from Bilbao's work in the Koldo Mitxelena culture centre exhibition hall. His work has always been connected with architecture, and it was no surprise 14 years ago when the Guggenheim museum chose him to photograph the building process. Now we have the chance to see his latest work in Donostia.

<http://kmk.gipuzkoakultura.net>
www.aitor-ortiz.com



eragin.com

diseinua, internet
eta argitarapenak





nontzefilmak 2009

Nontzefilm eta nontzeflash jaialdiek bat egin dute. Aproposa iruditzen zaigu bi jaialdi hauek bat egitea, berez formatu eta generoen arteko mugak hausteko balio duelako. Askatasun osoz, sorkuntza eta ikus-entzunezkoetatuz gozatzea da helburua. Eta azken edizioetan mundu osotik iritsitako lanek, elektroiz askeen moduan dabilen talentu asko dagoela frogatu da. Otsailaren 28ko eguerdiko orduetarako arte (Bilboko ordua) duzue zuen lanak aurkezteko epea. Arauak eta argibideak sarean topatuko dituzu...

www.nontzeberri.com/nontzefilmak

nontzefilmak 2009

The nontzefilm and nontzeflash festivals have joint forces. To us it seems like a good idea to bring these two festivals together as they will be able to break down the frontiers between format and genre. The objective is to enjoy creativity and audio-visuals in a completely free way. Free and talented work from all over the world reached the last festival. You have until one o'clock on the 28th of February (Bilbao time) to present your work. You can find the conditions and full instructions at:

www.nontzeberri.com/nontzefilmak

LITTLE FILMS FOR BIG AUDIENCES



elkarrekin bizitzen

XXI. mende haseran konflikto sozial, politiko eta ekonomiko berriak sortu dira. Euren aurrean izandako erantzuna eta eraiki diren konbinezioak moduak aztertu dituzten jatorri eta esperientzia ezberdineko 14 artisten lanak izango dira ikusgai maiatzaren 3^a arte Gasteizko Montehermoso kultur gunean.

www.montehermoso.net

living together

At the start of the 21st century new social, political and economic conditions have arisen. 14 artists are going to use their different experiences to examine the forms of cohabitation which have arisen to deal with them. Their remarkable work will be on display in the Montehermoso culture centre until the 3rd of March.

www.montehermoso.net



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Departamento de Cultura y Enseñanza



basterock

Andoaingo Bastero kultur guneak eta Bloody Mary Rock'n'roll "dealer"-ak aurten ere Basterock egitasmoa aurkeztu dute. Hilabetero rockanroll musikari berezi eta bitxiez gozatzeko aukera izango dugu. Martxoan adibidez Crazy Joe gitarjolearen magiak 50. hamarkadara eramango gaitu bere Mad River Outlaws taldekideekin eta maiatzean guztiz gomendagarria den El Vez the mexican Elvisen kontzertu paregabea.

basterock

Once again Andoain's Bastero culture centre and Bloody Mary Rock'n'roll "dealer" have presented the Basterock project. You will be able to enjoy special, lively Rock'n'roll music once every month. In March, for example, the guitarist Crazy Joe and his Mad River Outlaws will bring their 50's magic. And the May concert, given by the Mexican Elvis, El Vez, is highly recommended.

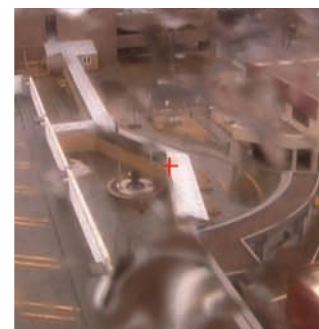
PAPIRO... FLEXIA

logela multimedia

Logela izenaz bataiatu ziren baina badirudi hauek ez dutela sekula gela hori erabiltzen. Ez dute lorik egiten. Euren azken proiektua Papiro flexia taula gainera eraman dute hip hop dantza talde batekin elkarlanean. Ikuskizunarekin bolo ezberdinak egiteko asmoa dute, horietako bat Donostiako Antzoki zaharrean otsailak 28an.



www.logela.org



bideo zaindaritza

Ordenadoreetako pantaila babesle ugari eta bitxiak ikusi ditugu. Orain arte ordea ez dugu honelakoa bezalakorik topatu. Munduan zehar makina bat bigilantzia kamara dago internetera konektaturik. Eta Orain, zuk horietako bat eskuratu eta zure ordenadoreko pantaila babesle gisa bezala erabili dezakezu, zuzenean kamara horrek jasotzen duena zure sudur aurrean....

code.google.com/p/surveillancesaver

surveillance

We have all seen a lot of very special computer screen-protectors. But nothing like this one until now. It is connected to hundreds of surveillance cameras all over the world via the Internet. And now, if you get one of them and if you can use a screen-saver on your computer screen, you can have the camera lives and right in front of you.

code.google.com/p/surveillancesaver

logela multimedia

They have been called logela (bedroom) but it seems that they never use that room. They do not sleep. In their latest project they collaborate with a hip hop dance troupe which dances. They are planning to put on various different shows, one of them at the Principal Theatre in Donostia on the 28th of February.

www.logela.org

gozatu euskaraz



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artean
euskaraz



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LAUROBA
FERMIN MUGURUZA
MICK COLLINS
MIKEL ERRAZKIN
BAD SOUND SYSTEM
POCH
KEROBIA

BO DIDDLEY
VOMITO
JOSETXO ANITUA
TERESA ITURRIOZ ETA IBON ERRAZKIN
ETIOPIAKO JAZZA
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- 03 LAUROBA
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- 08 KAOTIKO
- 09 SORKUN & VICE PRESIDENTES
- 10 INOREN ERO NI
- 11 EL COLUMPIO ASESINO
- 12 FERMIN MUGURUZA
- 13 BAD SOUND SYSTEM
- 14 MAKALA
- 15 ZURA
- 16 RAFA RUEDA
- 17 KASKEZUR
- 18 ANARI





COPYCATS! COPYCATS!



urtain

Animalario antzerki taldeak lan eskerga egin du azken urteotan. Euren lanek ez dute maila bera izan beti, baina madrilgo konpainiako partaideei ezin zaie ukatu langile porrokatuak ez direnik. Azken obrak, Urtain, Zestoako tigrea, boxeolari polemikoa du protagonista. Victoria Eugenia antzokian izango dira martxoak 14 eta 15ean.

www.animalario.net

urtain

The Animalario theatre group has done a great amount of work during recent years. Their work has not always been of the same standard, but nobody can say they are not hard workers. The main character in their latest play is Urtain, the polemic boxer known as the Tiger of Zesto. You can see it at Victoria Eugenia theatre on the 14th and 15th of March

www.animalario.net

shiroi necko must die!

Hori diote rebel 8 estudioko diseinugileek euren lan ugari kamiseta marka japoniar honetan fusilatuta ikusi dituztenean. Katalogo zabala egin dute egunsentiko eguzkiaren herrialdeko pirata hauek, han eta hemen lapurtutako lanekin eurena egiten dute. Ez dira azkarregiak ordea, Coop eta Banksy bezalako artista ezagunen lanak hartu dituztelako eta jakina... harrapatu dituzte!.

www.youthoughtwewouldntnotice.com

shiroi necko must die!

This is what the designers of rebel 8 studio say when they see lots of their work stolen and put on this Japanese T-shirt company's products. These pirates from the Land of the Rising Sun have extended their catalogue by stealing work from different sources. But they are not too bright. When they took work from artists such as Coop and Banksy they got caught.

www.youthoughtwewouldntnotice.com



Belle de jour









soineko berdea / green dress: amaya arzuaga
soineko beltza / black dress: armand basi
zapatak / shoes: cuple

giro misteriotsua

Blank Dogs izenaren atzean pertsonaia misteriotsua ezkutzen da. Diskoetan ez da sekula bere argazkirik agertzen eta kasik ez du elkarrizketarik eta zuzenekorik eskaintzen. Oraintsu elkarrizketa faltsu bat argitaratu dute AEBetako Maximum Rockandroll punk fantzine mitikoan. Nola liteke orduan mundu guztiko makina bat hedabide eta zalaren arreta jaso izana? Erantzuna bere diskoetan dago.

New Yorkeko Blank Dogs workaholic hutsa da. Urtean disko sorta zabalak grabatzen ditu munduko hamaika zigiluren eskutik, beti tirada txikietan eta gehienetan binilo formatuan. Laz, esaterako, hiru 12 hazbeteko. -On two sides, Diana (The Herald) eta The Fields-, single sorta eta kaseteren bat grabatu ditu. Eta zer gordetzen dute artista anonimo honek grabatzen dituen diskoek? Hitz bitan esateko, Joy Divisionen bertsio lo-fi-a dela esan daiteke. Bere soinuan, Chrome punk taldea eta Kraftwerk talde elektronikoa elkarrekin oheratzen dira, pop melodiez bustiriko amets liserigikoak izateko. "Pop musika maite dut. 60ko popa, 70eko powerpopa, c86 estilo ingelesko taldeak edo Kiwi materiala (Zelanda Berriko pop-rock), Gustukoen ditudan talde asko pop kutsua dute. The Go Betweens, Television Personalities, eta antzeko materiala. Nirea ere popa dela esango nuke, baina giro bitxiarekin", esan dio Blank Dogs-ek talde-ri posta elektronikoko bidez.

Nolanahi ere, gaur arte behintzat, Interneten erabat finkatuta dagoen Garage-punk sarean lortu du arreta gehien Blank Dogs-ek. "Ez zait asko gustatzen garage-punk modemoa, talde 70's power-pop, c86-style English groups and Kiwi material (New Zealand pop-rock), punkera hurbiltzeko. Eta estilo biak konbinatuz gero, nor iritsiko litzateke Oblivians, Headcoats eta Dead Moon taldeen mailara? Inor. Nik uste eszena hori apur bar geldia dagoela eta horrek azaltzen du hanka bat indie rockean eta bestea zarata edo esperimentazioaren esparruan duten taldeak infiltratu izana. Eszena esperimentalaren zaleen arreta irabazten ari da".

Hamaika zigilurekin disko piloa plazaratu ondoren, laster disko bikoitza kaleratuko du In The Red zigiluarekin eta di-da batean aldizkari komertzialetan ere azaltzen hasiko da, ziur. "Izan daiteke. Niretzako oso garrantzitsua da ahalik eta zigilu gehienekin lan egitea eta nahi dudana egitea. In The Red-ek nahi dudana egiteko aukera eman dit. Mugarik gabe Beraz, ez dut ikusten inork hori baino hobearik eskaini ahal didanik? Diskoetxe handiagoko batekin lan egingo nuke zigilu txikiagoekin diskoak egiten jarraitzen utziko balidate". Horren harira, horrenbeste disko grabatzeko nahikoa kantu nondik atertzen duen galdetu diogu: "Ezberdina da uneoro. Ez daukat kantuz beteriko lapiko handi bat. Niretzako naturala da asko konposatzea. Begiratu 60ko hamarkadako artista nagusiei, haien katalogoa oso handia da. Urtean bi edo hiru LP eta singleak plazaratzea oso normala zen". Hain zuzen berak egiten duen moduan. Horrez gain, kantu horien lo-fi soinua ere oso esanguratsua da. Sintetizadoreak, atmosfera psikodelikoak eta post-punk erritmoak grabatzeko erakusten duen lotsagabekeria amateurak xarma berezia ematen diote bere lanei. "Batuetan etxean grabatzen dut, beste batuetan ez. Sekula estudioko giro tipikoan". Giroa da gakoa, giro bitxia.

BLANK DOGS

mysterious atmosphere

There is a mysterious personality behind the name Blank Dogs. There is never a photo on the records and interviews and concerts are hardly ever given. Recently there was a fake interview published in the mythical Stateside punk fantzine Maximum Rockandroll. So how is it that media and fans from all over the world have got interested? The answer is in the records.

New York's Blank Dogs is a complete workaholic. Every year a long list of recordings are brought out on numerous labels, always in limited editions and mostly on vinyl. What is to be found on this mysterious artist's recordings? To put it in a few words, they could be lo-fi Joy Division covers. The sound brings together the punk group Chrome and Kraftwerk's electronica, becoming acid-dream drenched pop melodies. "I love pop music. 60's pop, 70's power-pop, c86-style English groups and Kiwi material (New Zealand pop-rock). Many of my favourite groups are pure pop. The Go Betweens, Television Personalities and stuff like that. I'd say my stuff is pop too, but with a particular atmosphere", said Blank Dogs

Be that as it may, until now Blank Dogs has got most attention from the Internet-based garage band network. "I don't much care for modern garage-punk, although there are some good groups. I don't think anybody could get close to the 60's garage or 70's and 80's punk. And if you put the two style together, who could reach the standards set by the Oblivians, Headcoats and Dead Moon? Nobody. I think that scene's a little bit stuck, and that means that groups with one foot in indie rock and the other in the noise/experimental area have infiltrated it. The experimental scene's beating the garagepunk fans". After bringing out numerous records on lots of different labels, a new record is about to be released on the In The Red label and I'm sure the commercial magazines will start talking about it right away. "It could happen. For me it's important to work with as many labels as possible and to do what I want. In The Red gave me the chance to do what I want to. With no limits."

Speaking about that, we asked where so many songs had come from for so many records: "It's different each time. I don't have a bag full of songs. For me it's normal to write a lot of songs. Look at the artists from the 60's, they've got a huge catalogue. For them it was normal to bring out a couple of LPs and a few singles every year". Just like Blank Dogs. In addition to that, the songs' lo-fi sound is significant. The amateur daring used in recording synthesizers, psychedelic atmospheres and post-punk rhythms gives the work a special charm. "Sometimes I record at home, sometimes other places. Never in a typical studio atmosphere". The atmosphere is essential, what makes it special.

testua/by: julen azpitarte

Blank Dogs on the web:
www.myspace.com/blankdogtime



Garai batetan ez zen besterik entzuten. Irrati zerrendetako erregeak izateaz gain ez zen dantzaldi edo guatekerik The Sparteens-en musika gabe. Ez zen aldizkaririk argitaratzen euren irudirik gabe. Belaunaldi oso batek euren izena jarri zien seme-alabei. Ondoren isiltasuna eta garai ilunak etorri ziren, baina Maribel eta Douglas, Douglas eta Maribel itzuli dira. **The baldek**, esklusiban, eurekin hitz egiteko aukera izan du.

the sparteens

Ibilbide eta komeria asko igarotakoak zarete... hainbeste urteren ostean zergatik elkartu eta itzuli zarete eskenatokietara? Beste musikari handien kasuan bezalaxe... motibo ekonomikoak al dira zeuenak?

Askotan egin digute galdera bera, eta beti erantzun berdina ematen dugu eta horretan zalantzarik ez dugu nahi: gure ZA-LE-EN-TZAT soilik egiten dugu. Urteak dira gure zaleen eskutitzak jasotzen ditugula. Askok itzultzeko eskatzen digute. Orain arte ez zitzaigun inoiz burutik pasa, batez ere Franco garaiko Espainiar justiziarekin izandako arazoengatik Frantzia aldera jo genuenetik. Bizimodu normala eta xumea generaman geroztik gure Miarrizteko txaletean. Eta egun batez, bertako talasoterapiari nintzela eta, nire aspaldiko lagun eta gure apoderatua zenarekin topo egin nuen, Rémy Rivers. Hor hasi ginen "batallitak" kontatzen eta garai hartako kontuak berpiztearen ideia...

Zergatik utzi zenuten ordea? Isiltasun tarte honetan, nolakoa izan da zuen bizitza? Banandurik egon zarete edo izan al duzue zuen artean harremanik? Badakizue zuen betiko zaleek, Douglas eta Maribelen arteko harreman hori beti izan dutela zerbait misteriozua bezala...

Musikari buruz hitz egitera etorri naiz! Argi eta garbi gera dadila behingoz: Maribel eta nire artean ez dago ezer. Lagun onak gara besterik ez. Gaur egungo prentsaokak ez dituzue gure garaiko medioen manerak. Oroit arazten dizut, momentu honetan, Entzun aldizkaria

epaiketa batean sartu dugula horrekiko! Espero dut euren bidea jarraitu nahi ez izatea... Zer egingo zenukete zuek eta zuen gisako aldizkariak, gure moduko jende ospetsuen txutxumutxurik gabe? Benetan lanean hasi beharko zinake! (mesedez, ez publikatu azkeneko hau, grabagailua moztu duzu ezta?)

Bai bai, lasai... moztuko dut... jarrai dezagun ba alderdi musikaletik... Zuen guateke musika ye-ye honek, zuen twist dantza alaiek, ba al dute lekuri gaur egungo musika panoraman? Nik gauzak kontrako abiapuntutik ikusten ditut: Zer berri egiten da orain? Azken finean kantuak berdinak dira, baina soinua aldatu da. Musika konposaketaren aldetik ez da ezer berririk asmatu. Gelditzen den gauza bakarra da soinua gehiago konprimitzea ahalik eta ozengago entzuteko. Baina norainoko bolumenera helduko nahi dugu? Gorrez osaturiko gazteria sortzen ari dira...

Ez gaude ziur baina zuen kantuak ezagunak egiten zaizkigu... Esango al diguzue zerbait honen inguruan?

Ikusten? Zer esaten nizun ba? Azken finean gaur egun ez da ezer berririk asmatu! Era zikliko batez beste garaiko musika birmoldatu baino ez da egiten orain. Ordenadoreekin 5 minututan abesti prefabrikatu bat egiten da orain... baina non gelditzen da originaltasuna? Guretzat, gaur egungo musika oso monotonoa da... abesti guztiak antzekoak dira euren artean... boumboumsitpitit krak! Hori bai zarata! Eta beti ozengo! Pffff...

Garaiak aldatu dira arlo guztietan (nahiz eta Douglas eta Maribelen jantzi eta orrazkeretan ez nabaritu)... Zer moduz moldatzen zarete teknologia berriekin?

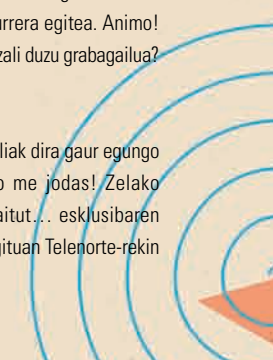
Gu horrelakoekin ez gara sartzen. Soilik eskutitzak internetetik bidaltzeko eta filmak jaisteko erabiltzen dugu ordenagailua. Ez dakizkit Ricky Rock, gure ekoizle artistikoak erabiltzen dituen makinen izenak; tarteka ordenagailuak eta halakoak ikusten ditugu baina bere esku ustean dugu dena.

Gure irakurleak agurtzeko zerbait gehiago esan nahiko zenukete?

Noski. Irakurle maitagarriak, eta batez ere gazteak: maitasuna eta bakea opa dizuegu, ez da ederra gaur egun bizi duzuen garaia. Batez ere gazteentzako oso zaila bilakatzen ari da aurrera egitea. Animo! Jainkoaren bedeinkapenarekin posible da!... Itzali duzu grabagailua?

Bai.

Egia esan ez dute fundamenturik... ezta? Panoliak dira gaur egungo gazteak: gurasoen etxean 30 urte arte. No me jodas! Zelako parasitoak!... Beno, managerrarekin uzten zaitut... esklusibaren diruaren kontuaz hitz egiteko... zita daukat segituan Telenorte-rekin eta berandu nabil... chao!



At one time you could hear nothing else. Not content with being the kings of the airwaves, no party or fest was complete without the music of The Sparteens. You couldn't pick up a magazine without finding their mugs plastered all over it. A whole generation named their children after them. Then came bleaker times and silence, but Maribel and Douglas, Douglas and Maribel are back. And here they are in an exclusive interview with **the balde**.

Your road has been long and there have been many setbacks... Why have you got back together to once again thread the boards after such a long absence? As has been the case with other great names from the past... Have you reformed for the money?

We've been asked that question so many times and we've always given the same answer, let there be no doubts about this: we're only doing this for ALL-OUR-FANS. We've been getting serious fan-mail. Many have asked us to return. It never really occurred to us to actually do it especially since those legal problems we had with Franco's judicial system that forced us to seek refuge in France. We were living simple everyday lives in our little houses in Miarritze. There I was one day at the local spa when I ran into our old friend and manager, Rémy Rivers. We were soon recalling past battles and glories and I suppose that's when we that little idea of reforming first sprang to mind...

Why did you give it up? What was life like for you in that silent period? Did you split up or did you maintain some kind of relationship? You know that your fans have always regarded the relationship between Doug and Maribel as something of a mystery...

I'm here to talk about music but just to clear this up once and for all, there is absolutely nothing between me and Maribel. We're just good friends. The press nowadays, well you don't really work in the way the press did back in the day. I should remind you that we are taking legal proceedings against the magazine Entzun because of this. I hope you don't go down the same road as them. What would you and other magazines like you do without fiddling around in the



private lives of famous people. You'd really have to start working, wouldn't you! (Please, don't publish what I've just said, the mic is off, isn't it?)

Sure, don't worry about it... I'll chop it out... getting back to the music... Is there a place for your dance party "yeah-yeahs" and joyful twist-dancing on today's scene?

I kinda see things from the other end: what new stuff is being done nowadays? At the end of the day, the songs are the same, but the sound is different. Noting has changed as regards song-writing. All that's left to do is to compress the sound more to be able to listen to it even louder. But what kind of volume are we looking for? We are creating a deaf youth...

We're not too sure... but your songs do sound familiar to us... Have you anything to say about that?

See what I mean? What did I tell you? At the end of the day, there's nothing new nowadays. All people do now is recycle music from other periods. In five minutes you can come up with a prefabricated song on your computer... but whatever happened to originality? As far as I am concerned modern music is nothing but monotonous... all the songs are the same... boom boom pah pah smack! Nothing but noise! And it always has to be louder than the last one... My, my...

The times have changed in all imaginable aspects (not that you would think so looking at Douglas and Maribel's outfits and hairstyles). How are you getting on with all the new technology available nowadays?

We don't wanna know... We only use the internet to send emails and to download films. I don't know the names of all the gadgets that our artistic producer, Ricky Rock, uses. We see computers and stuff lying around but it's up to him to use whatever he feels necessary.

Is there anything else you'd like to say to our readers?

Of course there is. Dear readers, especially you young ones, we wish you love and peace. These are difficult times. Especially for young people. It's so hard to get on in life. Keep the chin up... God bless you all. Is the mic off?

Yes

(Christ, when you think of it, the kids these days are just a bunch of wimps... living at home with Mummy and Daddy till they're 30-odd. Fuck's sake, parasites... That is turned off, isn't it? Right, I'll let you and my agent sort out the money... I have Telenorte (TV Station) to do and I'm late as it is.)



secret society

elkarte sekretua

Irratiformulen galaxia klonikoetatik urrun, jakin minez beteriko musikazale fidelez osatutako elkarte sekretu ugari dago. Horietako bat ekarri dugu thebaldera. *Sad boys dance when no ones watching* izan zen lehendabiziko diskoa. Kritika izugarri onak jaso zituen. Laz, urtea amaitu aurretik bigarren lana, *I am becoming what I hate the most* kaleratu zuen, berriro Acuarela diskoetxe madrildarrarekin, Pepo da low-fi kutsua eta nortasun handia duen proiektu honen bihotza eta harekin izan gara hizketan.

Ezkutuan dantza egitea gustatzen zaizula dakigu eta orain gorroto duzun guzti horretan bihurtzen ari zarela esaten diguzu... Heldutasun garaia heldu zaizu?

Ez dut uste heldutasunarekin zerikusirik duenik. Izenburua lehendabiziko diskoa kaleratu aurretik buruan dudan esaldi bat eta azken hiru urteotako nire ibilbidearen autokritika bat da. Gustatzen zait kantu eta diskoen izenburuek nortasun propioa izatea.

Bigarren lan honek aurrekoaren hainbat osagai mantentzen ditu baina zuzenagoa, biluziagoa, lehorragoa irudituz zaigu. Lagunduko al diguzu ezberdintasun hori azaltzen?

Aldea nabarmena da: hemen 3 pertsonako talde bat dago. Aurrekoan ni bakarrik. Alde itzela da hori. Gustatu zait horrela grabatzea. Diskoen grabaketa desmitifikatu beharra dago. Urte osoa grabatzen pasatzen duen jendea ezagutzen dut. Nik ezingo nuke. Pentsatze hutsak takikardiak sortzen dizkit. Disko hau 4 sesioetan grabatu zen eta beste bitan nahastu. Badakit nolako soinua nahi dudana eta egia esan ez da hainbesterako. Eta lehendabiziko diskoarekin dagoen beste diferentzia bat, disko hau askoz hobea dela da. Ez da inspiratuagoa egon naizelako baizik eta azken 3 urte hauetan hobetzen lagundu didaten gauza praktikoa asko ikasi ditudalako.

Geldialdiak, pausak, erritmo aldaketak, intentsitate gora-beherak... prestatua eramaten duzu grabaketara edo han gertatzen da?

Nire lagun batek dio (eta asko gustatzen zait) nire kantueta beti gauzak gertatzen direla, istripu ugari dagoela kantu bakoitzean. Atsegin dut horrela ikustea. Ateratzen zaidana egiten dut eta ez zaio buelta gehiago eman behar.

10 kantu 35 minututan. Lehen egiten ziren rokanrol diskoen modukoa, lastorik gabe... kantua asko geratu dira kanpoan edo sorta bat duzun bakoitzean grabatzen duzu?

Ez dut inoiz kantu bat bazterrean uzten. Ez zaizkidanak guztiz gustatzen ez ditut amaitzen. Ez naiz hain oparora kantuak baztertzen ibiltzeko. Horiek ziren nituenak eta horiek grabatu nituen. Eta diskoa horrela atera zen, unea orain zela irudituz zitzaidalako. Noiz den unea? Niretzat kantuak zuzenean jo eta jorratu ostean grabatu behar dira. Inoiz ez aurretik.

Hitz nahiko ilunak, malenkoniatsuak, ironikoak, itxaropen gutxikoak batzuetan kementsuak beste batzuetan, erdia gaztelaraz beste erdia ingelesez... nola sortzen dituzu hitzak

Egia esan ezin dut esan nola sortzen diren. Baina esan dezaket errazkeriatik ihes egiten saiatzen naizela. Kantu bat amaitzea asko kostatzen zait eta horregatik gertukoa eta normala den hizkuntza batekin osatu nahi izaten dut. Hitzegiten dudana moduan kantatu nahi dut. Ez da gertutasuna "kolega" baten moduan, baizik eta zintzoa izan nahi dut idazten dudanean. Ongi ikastea epe luzeko kontua dela susmatzen dut. Eta ni abiapuntuan besterik ez nago. Askok gustatzen zait idaztea eta nahiko nuke, laburrak badira ere, nire hitzetan idazketarenganako zaletasun hori nabaritzea

secret society

the secret society

Far from clone radio formulas, there are many secret societies full of fans who love music. One of these societies is here today. *Sad boys dance when no ones watching* was their first album. It received very good reviews. Before the end of last year, Acuarela publishing house from Madrid published their second album *I am becoming what I hate the most*. Pepo is the one that has that low-fi trace and the core of this project. We have been chatting with him.

We know that you like dancing in secret and now, you say that you are becoming what you hate the most. Are you becoming an adult? I don't think this is related to maturity. The title is something that I had on my mind before the first album was published and it is a personal criticism to my life these last 3 years. I like that the title of songs and albums have their own personality.

This second album keeps some components from the first one, but we find it more straight, transparent and dry. Would you help us clarify this difference?

The different is pretty obvious: there are 3 of us in this group. Before, it was only me. That is the big difference. I liked recording it like this. The recording of albums shouldn't be a myth anymore. I know people who spend a whole year recording an album. I wouldn't be able to do that. Thinking of that makes me shiver. This album was recorded in 4 sessions and mixed in 2. I know the sound that I want to achieve and it is not that much, actually. Another difference with the first album is that this one is much better. It is not because I was more inspired, but because I have learnt many practical things in these last 3 years.

Stops, pauses, rhythm and intensity changes. Is all this previously prepared or it happens when you are recording?

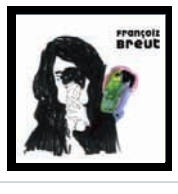
A friend of mine says (and I agree) that, in my songs, things happen, that there are a lot of accidents. I like it. I do what I feel and that's it.

10 songs in 35 minutes, the way that rock and roll albums were done. Do you have many songs that haven't been included or do you record when you have a bunch of them?

I never put one song aside. I don't finish the ones that I don't like. I am not so generous so as to leave songs out. I recorded the ones that I had. And that is the way the album was published. I believed it was the moment to do it. When is the right time? I think songs have to be played live and once they are arranged, they should be recorded. Never before.

Dark, melancholic, ironic, hopeless words sometimes. Words full of energy, half in Spanish, and half in English...how do you create these words?

I really don't know how they are created, but I can tell you that I try to move away from simplicity. It takes me a lot of time to finish a song, so I like completing it with a close and normal language. I like to sing the same way I speak. It is not a "colleague" type of proximity. I want to be fair when I write. I guess a good learning is a long process and I am still in the point of departure. I really like writing and I would like, even if words are short, everyone to find in them my writing devotion.



AUDIO

testua/by: arkaitz villar



Curumin

Japan pop show

Adrenaline music

Erdi brasildar erdi japoniarra den musikari gazte honek nolabaiteko nazioartetasuna bilatu du bere lan berrian. Orain arte brasilgo tradiziozik eraikitako kantuak sortzen bazituen, kanpora begira jarri eta oinarri hip hoperoak erabili ditu kantu berrietan. Brasilgo doinuen presentzia "garbiago" bat erakusten digunean gustorago entzuten badugu ere egile baten konfirmazioaren aurrean gaudela esan dezakegu.

This young musician, who is half-Brazilian and half-Japanese, has made his new piece of work somehow international. Until now he had written his songs using traditional Brazilian structures, but he has looked further afield and has even used hip hop to renovate his work. There is a cleaner touch to his Brazilian sounds, and at the same time as you enjoy the music you know that this is his confirmation as an artist.

Francoiz Breut

Á l'aveuglette

T-Rec-Green Ufos

1997an lehen diskoa argitaratu zuenetik bere ibilbidea lasai baina sendo gauzatu du Francoiz Breut musikari eta ilustratzaileak. Hasiera batean, Dominique A, Calexico edo Yann Tiersen bezalakoek babesean lan egin bazuten ere, oraingoan biluztu eta bakarrik sortu ditu lan berriko kantuak. Nahiz eta maitasunaren gabeziez abestu, beti bezain sentikor entzun dugu lan berri honetan.

Since bringing out her first record in 1997, the musician and illustrator Francoiz Breut has gone forward in a steady, constant way. Although to start with she worked with people such as Dominique A, Calexico and Yann Tiersen, she has brought out her new songs as a solo artist. She sings about a lack of love, you can still listen to this new work with the same sensibility as before.

Discipulos de Dionisos

Los enigmas de la conducta humana

Baga Biga records

Diskoaren titulua irakurrita inoiz baino sakonago datozela dirudi. Baina Discipulos de Dionisosek argi du bere bidea: porno punka eta kantu azkar bezain efektiboak. Zuriz jaxten duten horietakoa bazara, seguruenik izutu egingo zaituzte ohiko letra zuzen eta zikinek. Eskenatokian tontakeri gutxi darabilen taldeak errepidea hartu du eta ikuskizuna hasi besterik ez da egin.

On reading the record title (The Enigmas of Human Behaviour) it seems the group have gone deeper than ever before. But Discipulos de Dionisos are sure that what they have to do is porn-punk and fast, effective songs. If that alarms you, you are bound to be terrified by their typically direct, dirty lyrics. The group, for whom anything goes on stage, have taken to the road and started to give their spectacular concerts.



Crystal Antlers

Crystal Antlers E.P.

Self released

2006an Kaliforniako hegoaldean sortutako talde honek rockaren alderdi psikodeliko eta bortitzena lantzen du. Egitura abstraktuak dira nagusi eta Mogway eta Mars Volta (Ikey Owens arduratu da ekoizpenaz) artean kokatu dezakegun punkaren eragina ere aurkituko dugu, batez ere sormen eta intentsitate, abiadura eta iraupenari kasu egiten badiegu. Esperimentaziotik haratago doan zarata bola.

This group, which was formed in 2006 in Southern California, plays hard, psychedelic rock'n'roll. Most of the structures on this record are abstract. Between Mogway and Mars Volta (Ikey Owens took care of the production) and with clear punk influence, above all else there is creativity, intensity, especially taking into account the speed and song lengths. They make a ball of noise that goes beyond experimentation.

Nacho Vegas

El manifiesto desastre

Limbo Starr

Etenik gabeko ibilbidea darama Nacho Vegasek azkeneko urteetan. Bidea kolaborazio eta elkarlan ezberdinak eginez eraiki du gainera. Orain ordea 2005ean alboratutako bakarkako ibilbideari heldu dio berriz. Paco Locoren ekoizpena eta John Agnelloren nahasketen laguntzarekin eta aurreko elkarlanetan sortutako eraginak alderatu gabe amildegitik ihesi dabilzan kantuz bete du lan berria.

Nacho Vegas has been on a non-stop journey for the last few years. He has collaborated with various artists and worked on shared projects with others. But now, for the first time since 2005, he has come back with a solo record. With the help of Paco Loco as the producer and John Agnello doing the mixing, and without avoiding the influence of the shared projects he has been involved in, his new songs flee from the void.

Luomo

Convivial

Huume recordings

Sasu Ripatti finlandiarrek bi urte behar izan ditu "Paper Tigers" lanaren ondokoa argitaratzeko. Bere lanak deitura ezberdinekin argitaratzen ditu eta minimal techno eta housearen norabidean ezinbesteko lanak argitaratu ditu. Kolaborazio ugari datoz lan berri honetan, sortzaile eta abeslariaren arteko mugan zubiak eraiki eta abestiei bestelako dimentsioak ekarri die. Ez du lehen diskoetako freskotasuna baina aukerara ematea merzei du elektronika berritzaileena markatu duen artista honek.

Sasu Ripatti, who hails from Finland, took two years to record "Paper Tigers", which he has now brought out. His work can be put into different categories, he has brought out music ranging from minimal techno to house. There are many collaborators on this new record, he has built bridges between the musicians and the singers and taken them to different dimensions. It does not have the freshness of his first records, but it is still worth giving this ground-breaking electronic artist a listening.

design/ www.cabmedia.com

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tierra santa

Tierra Santa, Buenos Aires hiriko ibai hertz luzearen punta batetan dago. Aeroparkaren pista amaitu eta hiriko eraikinak altura galtzen hasten diren eremuan.

Gure uste apalean, Buenos Airesek eskaintzen dituen tangoa, haragi-festa, Borges, Cortazar eta futbola bezalako aukera folklorikoak baino askoz esperientzia aberatsagoa da parke tematiko honetara bisita egitea.

Bisitariak, esperientzia mistikoa hasiera-hasieratik bizitzen hasten da. Sarrerako ilara egiten hasten den ulean. Eguzkiak bete beteant jotzen duen sarreran, 35 gradutara, antolatzaileek bisita infernutik hasia deliberratu dutela dirudi. Gainera, ilara luzea egiten ari zaren bitartean, girotzeko, bozgorailuetatik, Enya eta Enigmaren musika entzuten da... Ministry of Sound-en baino ozenago. Eta hori gutxi balitz, bi kaxa daude: batetan kanbioak dituzte, bestean sarrera txartela ordaintzeko diru kopuru zehatza dutenez da. Guk zorionez bigarreneko dirua justu genuen. Lehen miraria bertan bizi ahal izan genuen. Azkarragoa zihoan bueltak eskaintzen zituen kaxa justu ordaindu behar zen gurea baino. Jainkoaren bideak ezezagunak dira. Sarrera txartela eskuetan, infernua atzean utzi eta harri-kartoizko eraikin eta palmeren itzalen paradisura sartu ginen. Sartu bezain pronto, beste ilara batetan jartzen zaitu soldadu erromatarrez jantzita eta eskuan zigorra duen tipo batek. Bertan, "photo-call" bibliko batetan, gero kanporako bidean erosi dezakezun argazki ofiziala egitea "derrigortzen" zaituzte. Guk itxaron izan behar genuen argazki rolloa aldatu behar zutelako! Lur santura ez da oraindik iraultza digitala iritsi, alboan genituen moja filipinarrek kamara digitala zutela jabetu ginen ordea. Erromatarrez jantzitako soldaduak, gure kristau artaldera berriro hurbildu, Joker-en tatuaje handi bat erakusten zuen hankaz bidea moztu eta bat batean ¿No serán del Real Madrid? galdetu zigun. Nik ezetz. Errealekoa nintzela, zoritxarrez... berak Atletik-a nahiago zuela esan eta nire bizkarretik zetozen ilarako kristau gizajoei bere zigorraz aurrera egiteko agindu zien.

Ez naiz luzatuko. Liburu bat idazteko adina ematen duelako Tierra Santara eginiko bisita laboru batek. Ikuskizunak eskaintzen dituela aipatuko dut ordea: *pesebre, cenáculo, creación, resurrección* eta *show musical* izen atraktiboekin bataiatuta. Hitz soil ezin azaldu bertan bizitakoa. Harri-kartoizko lurralde biblikoan gainera, kale eta hertzetan barna galtzen hasi eta bat batean kristalezko kutxa batean (papamovilaren antzekoa) sartuta Joan Pablo II. aita santuaren eskultura batekin egiten duzu topo; bi eraikin haratago Ama Teresa; lau pauso eman eta *Homenaje a Ghandi* izeneko eskulturaz goza dezakezu; Down sindromeak jota dirudien Lutero-k ere badu bere gunea. Sarrera ordaindu zuten turista bakarrak ginen (moja filipinarrek ez zuten ordaindu mojak jantzita joan zirelako) eta beste bisitari guztiak Buenos Aireseko hiritarrak eta Argentinako bazter ezberdinetatik etorritako fededunak ziren. Baina ez da dena gozamen. Badakigu kristauak beti ere sakrifizioa eta penitentzia present izaten dutela. Buenos Aires-ko uda sargoritsuan Tierra Santara bisita egitea fede frogatzen da. Hiriko "pileta" (igerileku) publiko bakarra parke tematikoaren alboan dagoelako. Kalbarioaren menditik, Sodoma eta Gomorra bezain tentagarria den igerilekuko urdintasun freskagarriaz gozatzeko duten "pekatarien" gozamina ikustea penitentzia gogorra da.

Zure ezkontza, seme-alaben bataioa edo mitz-var festa bertan ospatu nahi izanez gero jarri kontaktuan: www.tierrasanta-bsas.com.ar

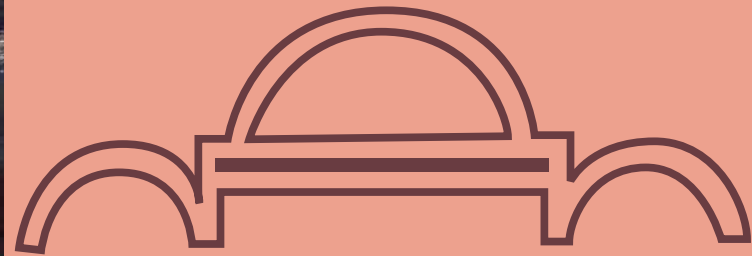


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testua eta argazkiak/by: penguin2



tierra santa

It is at one end of Buenos Aires' long riverbank. The airport's runway finishes and the city's buildings begin to lose height as we move into the countryside. In our humble opinion, the experience which this theme park has to offer is more interesting than all the tango, meat-eating-parties, Borges, Cortazar, football and other folkloric proposals that Buenos Aires offers.

The visitors go through a mystical experience from the first moment. From the moment they start queuing up to buy the tickets. The sun shines with all its strength at the entrance, going up to 35 degrees, and it seems the management have made the start of the visit hellish on purpose. Furthermore, while the long queues form, atmosphere is provided by playing Enya and Enigma through the loud-speakers ... Louder than at the Ministry of Sound. And as if that were not enough, there are two cash tills: at one you can get change, and at the other you have to buy your tickets paying with the exact amount of change. Fortunately we had the right amount of money to be able to pay at the second cash till. That was the first miracle we saw. The cash till giving change was going faster than the one where we had to pay. The Lord moves in mysterious ways. With our tickets in our hands, we left hell behind and went into a paradise of papier-maché buildings and palm trees. As soon as we went in, a man dressed as a Roman soldier with a whip in his hand put us into another queue. It was there that we were more or less forced to buy the chance to have our official biblical photos taken. We had to wait for them to change the camera's film! The digital revolution has not yet reached the *Holy Land*, although we soon realised that the Philippine nun next to us had a digital camera. The man dressed as a Roman soldier came up to our flock of Christians again, stopped us in our tracks with his leg showing a huge tattoo of a Joker. "I hope you are not a Real Madrid supporter", he asked us. I said I didn't. I supported Real Sociedad, unfortunately ... He said he preferred Athletic and he used his whip to order the poor Christians in the queue behind me to move ahead.

I won't go on. You have enough time to write a book during a short visit to Tierra Santa. But I will mention the attractions it has to offer: a manger, the Last Supper, the Creation, the Resurrection and musical shows with attractive names. The mystical experience of visiting the place cannot be explained in words alone. We also got lost in the streets and alleys of this papier-maché biblical land and suddenly came across a glass case, similar to the Pope mobile, which houses a statue of pope John Paul II; two buildings further on you come to Mother Teresa; little further on you can enjoy a sculpture called Homage to Gandhi; you can also see Luther looking like he has Downs syndrome. We were the only tourists who had paid to go in (the Philippine nuns did not have to pay because they were dressed as nuns) and all the other visitors were believers who had come from Buenos Aires or other parts of Argentina. But it's not all pleasure. Christians always keep sacrifice and penitence close at hand. The humidity and the heat of Buenos Aires in summer makes visiting Holy Land a test for their faith. The only public swimming pool in Buenos Aires is next to the theme park. Along with Enya's voice, the fresh-looking blue pool, where you can see the sinners enjoying themselves, is as big a temptation as Sodom and Gomorra seen from mount Calvary.

If you wish to hold your wedding, children's baptism or bar mitzvah, get in touch via www.tierrasanta-bsas.com.ar



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esan nahi duzuna...



... nahi duzun hizkuntzan



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03/04 NEXT: PRESENTACIONES //
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TODOS LOS DÍAS SON ANODINOS
Carlos Valverde

HEAR NOTHING, SEE NOTHING, SAY NOTHING
Ibai Fernández-Valdés Villa



Ayuntamiento de Vitoria-Gasteiz
Vitoria-Gasteiz
1000



vargas
girls







Alberto
Vargas
1925



Joaquin Alberto Vargas y Chavez Arequipan (Peru) jaio zen 1896. urtean. Lehen Guda mundiala aurretik Europan arte ikasketak egin zituen eta 1916. urtean AEBtara joan zen Ziegfeld Follies eta Hollywood-eko estudio ezberdinetarako lan egitera. 1940. urtean famatu egin zen *Esquire* aldizkariako marrazten hasi zen "Vargas Girls" sailagatik. Vargas izan zen gerora hain ezaguna egingo ziren "pin-up girl" kontzeptuaren sortzailea. Bere marrazki ugari II. Guda mundialeko hegazkin amerikarren muturra apaindu zuen. "Vargas" izenaren erabilpenarengatik sortutako liskarrak medio epaiketa bat galdu zuen artista peruarrak *Esquire* aldizkariarekin. Arazo ekonomiko larriak izan zituen 1960. urtean *Playboy* aldizkariak "Vargas Girls" izenaren eskubideak lortu eta berriro ere lana eskaini zion arte. Bigarren urrezko aro bat bizi izan zuen eta mundu osoan egin ziren ezagunak bere lanak. Bere marrazkietan emakume eder eta desiragarriak azaltzen dira beti, erotismo sakonekoak eta aldi berean eleganteak. Akuarela eta aerografo tekniken nahasketa finaz lortzen zituen emaitzak pareka ezinak ziren, eta egun ere oso gutxitan lortzen dugu ikustea peruarrak zuen teknika maila. Ez da kasualitatea munduan dagoen aerografia artistiko saririk garrantzitsuen "Vargas saria" izena izatea. 1974. urtean Anna Mae emaztea zendu eta tristurak jota pintatzeari utzi egin zion. 1982. urtean bihotzekoak jota hil zen arte apenas marraztu zuen beste Vargas neskarik.



Joaquin Alberto Vargas y Chavez was born in Arequipa (Peru) in 1896. He studied art in Europe before the outbreak of the Great War and in 1916 he moved to the USA where he worked at Ziegfeld Follies and different Hollywood studios. In 1940, he became famous as a result of his drawings in his "Vargas Girls" section of *Esquire* magazine. Vargas thus became the creator of what would be later so famously known as the "pin-up girl".

Many of his drawings decorated the noses of many WWII American fighter and bomber planes. The artist lost a legal dispute with *Esquire* magazine over the use of the name "Vargas". He was in financial dire straits until 1960 when *Playboy* obtained the rights to "Vargas Girls" and offered him a job with them. This was the beginning of his second golden age and his work once again became famous all over the world. His work always showcased beautiful desirable women. Vargas' girls are deeply erotic yet they retain a definite elegance. His finely-honed style was a mixture watercolours and airbrushing. Nobody else could hold a candle to him in those days and there are not many these days who have attained his level of technique. It's no coincidence that the most important airbrushing prize in the world today is called the "Vargas Prize". In 1974, his wife Anna Mae passed away and such was his grief that he gave up painting. This situation remained unchanged until he himself died of a heart attack in 1982.

Vargas



Arbitroak seigarren asaltoan eten egin zuen borroka. Robert Cohen estatubatuarra ez zegoen zigor gehiago jasotzeko moduan. Bat batean ring inguruan zeuden kazetarien argazki kameretako flash-ek itsutu egin zuten. Erromako "Foro Atletico Stadium"-a betetzen zuten 38.000 herrikideen txalo eta oihuen artean lortu zuen K.O. garaipena. Zaleen bizkarrera igota, keinuka ospatu zuen bere garaipena 30 urte pasatxo zituela. Ez zuen ezer esan...ez zuen ezer entzun... Mario D'Agata, munduko luma pisuen boxeo txapeldun berria gormutua zen.



kanpaia the boxer
entzuten ez who never
zuen heard the
boxeolaria bell

The referee stopped the fight in the sixth round. American Robert Cohen couldn't take any more punishment. D'Agata was momentarily blinded by the flashing ringside cameras. The 38,000 thousand home fans that filled the 'Foro Atletico Stadium' in Rome witnessed his triumph. The boxer, a 30 years old veteran, was lifted up onto the shoulders of some fans and celebrated his victory by waving his arms and hands in the air. The new featherweight champion of the world was a deaf mute.

1956. urteko ekainaren 29an gertatu zen hori. Boxeoaren historian, munduko txapelkun gormutu bakarra izan da Mario D'Agata. Gormutu txiki eta temati hau 12 soken erregea izatera nola iritsi zen jakiteko, bere bizitzan atzera begira jarri beharra dago. Mariorena, isiltasunean idatzirikoa bizitza baten emaitza delako.

Hautzaro gogorra izan zuen Mariok. Zazpi anai-arrebetatik 3 gormutu jaiotzen ziren. Arezzo herri txikiko beste haurren barrei muturrekoka erantzuten zuten D'Agatarrek. Gurasoak herria utzi eta Erromara emigratu zuten, bertan euren 3 seme-alaba gorrentzat mediku aproposak topatuko zituztelakoan. Saiakerak egin zituzten arren seme-alabek ez zuten heziketa normala jasotzeko aukerarik izan. Mario hala ere gazte azkarra zen, eta lanean jarduteaz gain, bere gurasoen laguntzaz etxean heziketa duina jaso zuen. Nerabezarotan, boxeo gimnasio bat iragartzen zuen kartel bat ikusi eta bertara sartu zen. Beste gazte batzuk boxeoan ikusi zituenean argi izan zuen bere etorkizuna bertan zegoela. Bigarren mundu gerrak suposatu zuen etenaldi mingarriaren ondorioz, Mariok berandu egin zuen bere estreko amateur borroka. 20 urterekin igotzen lehen aldiz 12 soken mugatzen duten eremu sakratura. 1946. urtetik 1950 urtera 110 borrokatik 90 irabazi zituen. Profesional mailan ere garaipen batekin hasi zuen bere karrera, 1950. urtean. Profesional gisa 1953. urtean irabazi zuen Italiako luma pisu kategoriako txapelketa eta jarraian irabazitako 6 borrokaldiren ostean Tunisiara jo zuen munduko txapelketa eskuratzera. Bertan Robert Cohen estatubatuararen aurka lehiatu zen eta 10. round-ean galdu zuen puntuetara. Saiakera haren ostean Australiara joan zen mundua ikusi eta bertako boxeolarien aurka konbate tour luze bat egiteko asmoz. Hirugarren borrokaldia irabazi ostean, eta eztabaida sutsu baten ondorioz, bere managerrak tiro bat botatzen zion bularrean.

He became champion on the 29th of June, 1956. Mario D'Agato has so far been the only deaf mute to have become a world boxing champion. In order to discover how this small wiry man with disabilities came to be king of the ring, we need to go back in time to his days as a child. His is the story of a life written in silence.

Mario had a difficult childhood. Of seven brothers and sisters three were born deaf and dumb. The D'Agatos used their fists to silence the other jeering children in the small village of Arezzo. Their parents decided to leave the small village and the family moved to Rome in the hope of finding better medical attention for their afflicted children. Try as they did, the children were never able to pursue a normal education. Mario, though, was a quick child, and as well as working outside the family home, with the help of his parents he received a dignified schooling at home. As a teenager he came across a poster advertising a boxing club and he went along for a look. As soon as he saw other youths boxing, he knew it was what he wanted to do. Having been delayed by the Second World War, Mario had a late debut as an amateur. He was 20 years old when he fought his very first fight in ring. In the four years from 1946 to 1950 he won 90 of 110 bouts. His professional debut in 1950 was also celebrated with a victory. As a professional he won the National Italian Featherweight title in 1953 and following six straight victories he headed off to Tunisia in search of the world title. He fought against the American boxer Robert Cohen and lost the ten-round clash on points. After that he went to Australia in order to see a little bit of the world. While he was there, he also went on a long tour of fights against local boxers. After the third fight, he had a heated argument with his manager who shot the boxer in the chest.

Gertakizun honek, bigarrenez munduko txapelketa irabazteko saiakera bertan behera utzi zuen. 1955. urtean itzuli zen Italiara. Ordurako ia inork ez zuen sinisten D'Agata gormutuaren berpizkundean. Baina D'Agatak 13 konbate irabazi zituen jarraian, Europako txapelketa irabazi eta munduko txapelketarengatik borrokatzeko eskubidea eskuratu zuen.

Eta 1956. urteko ekainaren 29ra itzultzen gara. Tunisian lurra musukatu arazi zion Cohen boxeolari harroa aurkari berriro ere. Mario ring-era igotzen, paradisua eta infernua banatzen dituen 12 soken eremu sakratura. 38.000 ikusleren begien jomuga izateak ez du erraza izan behar. Are gutxiago, ikusle horietako bakoitzaren keinuak eta ezpainak begiz irakurri behar badituzu. Baina hura, isiltasuna zaratarik gailenduko zitzaion gaua zen eta lehen aipatu bezela 6. asaltoan "Knock Out" utzi zuen estatubatuarra. Hurrengo urtean, bere titulua defendatu zuen Parisen Alphonse Halimi algeriarraren kontra. Gormutua zenez, Mariok ez zuen kanpairik entzuten eta horregatik ring-etik gertu argi bereziak jarri zituzten. Asalto bakoitza amaitzen zenean argi hauek piztu egiten ziren D'Agatarentzat. Konbatea aire librean ospatu zen eta ekaitz baten ondorioz argiek gainkarga jasan eta Marioren gainean eztanda egin zuten. Lepoa eta bizkarra erre zituen baina hala eta guztiz ere borrokatzen jarraitzeko erabakia hartu zuen. 15. asaltoan galdu zuen titulua eta segidan ospitalera eraman zuten erredurak sendatzera. Halimik ez zion inoiz errebantzarik eskaini. Mario 1962. urtean erretiratu zen eta ez zen sekula itzuli 12 soken eremura.

Min berdina ematen al dute soinurik ez duten kolpeek? Nola egiten da dantza ring-batean musikarik entzun gabe? Mario D'Agata handiak, box txapelkun gormutuak, munduko ring ezberdinetan, modu isil bezain bortitzean eman zien erantzuna galdera guzti horiei.

The incident frustrated plans for a second shot at the world title and in 1955 he returned to Italy. At the time almost nobody believed that deaf and dumb D'Agata could make a comeback. But D'Agata won another 13 fights on the trot, became European Champion and thus won himself the right to another crack at the title.

This brings us back to the 29th of June, 1956. Robert Cohen, the boxer who made him eat Tunisian dirt, was once again the opponent. Mario got into the ring, the sacred home of the twelve ropes that separate heaven from hell. It can't have been easy for him to have 38,000 pairs of eyes glued to him. Even less so if you have to lip-read the lot! But that night silence was destined to overcome roaring noise and in the sixth round he knocked the American out. He defended his title against the Algerian Alphonse Halimi in Paris the following year. As he was deaf he couldn't hear the bell ringing at the end of each round, so they had to put some special lights close to the ring. The lights went on for D'Agata at the end of each round. It was an open-air fight and due to a storm, the lights suffered an electricity overload. They blow up and fell on Mario, who received burns to his neck and back. Nevertheless, he decided to continue and lost the bout in the 15th round. He was immediately taken to hospital for treatment to his burns. Halimi never offered to fight him again. Mario retired in 1962 and he never went back to the ring.

Do punches hurt as much if you can't hear them? How can you dance around the ring if you can't hear the music? The great Mario D'Agata, the deaf guy who became world champion, gave vicious silent answers to those two questions...

abandonaturiko sofa batean tony sandovalekin

Nola sortu zen *Cadáver y sofa* moduko komiki bitxia egiteko ideia?

Esperimentatu eta istorio intimista bat kontatzeko modua da, komikiarekin zuzenean zerikusia ez duten irakurketetan eta irudi iradokitzaileetan oinarrituta..

Osagarriak izateaz gain irakurketa zabalagoa eskaintzen duten marrazki estilo eta koloreztatze ezberdinen nahasketa dago komikian. Binetak antolatze modu berezia erabili duzu gainera...Estilo propio baten bila zabilta edo lan honek nahasketa horiek behar zituen

Ez, ez da hori, guztia modu naturalean gertatu zen, momentuan atera zitzaidan moduan marraztu nuen eta horregatik batzuetan luma erabili nuen eta beste batzuetan arkatza...momentuko aldaterearen arabera.

Komikiaz ari garenez, marrazkietaz, narratibaz...akatsak interesgarriagoa egiten dute azken emaitza?

Ba begira, (pentsakor geratzen da) uste dut egia dela, eta bada denboralditxo bat horri bueltak eman dizkiodala, kasu honetan, eta komikiaren izaeragatik, akats horiek erabilgarriak suertatu zitzaizkidan, akatsak bide alternatiboak ireki, ezustekoak eman eta itxura ezberdina, again arraragoa lortzeko aukera ematen dute.

El cadáver y el sofa haur istorio bat da, otso gizonena, maitasunaren deskubrimenduarena... baina haurrentzat baino helduei zuzendua dago ez?

Hala da bai. Haurrei zuzenduriko ipuinen formatua du baina helduei zuzendua dago. Ipuin molde hori aproposa iruditu zitzaidan ez duzulako halako istorio

gogorrik gisa honetako formatuan espero.

Zein proiektu duzu orain eskuartean?

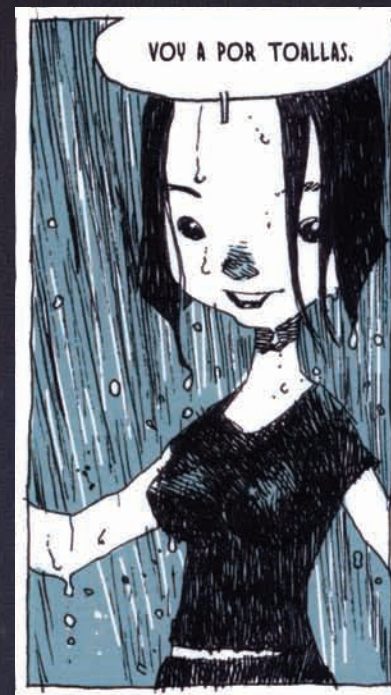
Oraintxe bertan Nocturno izeneko nire istorio luze eta zaharrena amaitu dut, moldaketa berria egin dut eta 200 orrialdetik gora duen ipuin ilun eta erromantiko bat da. Eta galdetzen duzunez, beti ditut ideiak buruan beste liburu bat egiteko baina oraingoaz, agian, beste idazle batekin proiektu ezberdin batean has ninteke lanean.

Mexikon argitaratzeaz gain, AEBetan, Frantzia, Suitza, Belgika, eta Espainia bezalako herrialdeetan ere argitaratu dira zure lanak...kanpoan argitaratzeko aukera gehiago dago orain?

Beno, ekonomia kontua da. Niretzat lehentasun kontua izan zen, gehiago gustatzen zait estilo europearra, eta bai, errazagoa da Mexikotik kanpo argitaratzea.

Egun, mundu osoan marrazten da manga, mundu osoan egiten da frantses kutsuko komikia, edo superheroiena edo Hegoamerikako kutsu espresionista duena... Nortasun propioa duen komikigintza batetatik estilo globalizatu batetara pasatzen ari gara?

Bai, orain informazio gehiago dugu. Errazagoa da beste tokietan egiten dena ikustea, baina nire ustez gauzak orain arte bezala jarraituko dute. Gertatzen dena da ageriagoan daudela orain eta estilo jakin batek momentu batean egingo du salto eta besteak beste une batean.



in an abandoned couch with tony sandoval.



How was the idea of making a comic like the *Cadáver y sofa* (corpse and couch) created?

Like a way of experiencing and telling a more intimate story by reading things not directly related to comic and suggestive images.

There is a mixture of drawing, coloring styles that complement each other perfectly and give the story a touch and some richness, apart from an original framing... Is there a search of your own style or did you think that the work needed these variations?

No, not at all. There was a natural flowing of things. I simply drew as I felt at that moment and that is why I sometimes use a fountain pen and a pencil other times, depending on my mood.

Talking about comic, about drawing, about narrative ¿Do flaws make things more interesting?

Well, I think it is true and it is something that I have been observing from some time ago. And this time, I had the chance to use it due to the nature of the story. Flaws make alternative and unexpected ways possible and change a different appearance into a kind of weird beauty.

The corpse and the sofa is a story of children, of werewolves and the discovery of love...but it is a story for adults more than for children, right?

Yes, that's it. It is a story with a children format for adults. I think it is a very

strong format. However, the last thing you expect is precisely it being strong.

Which projects do you have right now?

I just finished *Nocturno*; my longer and oldest story. I have adapted it: more than 200 pages of an obscure and romantic tale. Besides, I always have more ideas for a possible book and I might work with other writers in something different.

Apart from Mexico, your work has been published in other places like USA, France, Switzerland, Belgium, Spain... it is easier to be published abroad?


Well, it has to do with economy. However, it was a preference thing for me. I like the European style better and yes, it is easier to be published out of Mexico.

Nowadays manga is done all around the world, French style comic, superheroes or South American expressionism too... Does this mean that we are moving from a self stylistic identity to a more global one where any type of story can be done anywhere?

Sure this can happen. Information is now more accessible than before. I think things will keep being the same. They are simply more exposed and some will stand out depending on the moment.



The Set-Up (1978), The Loveless (1982), Near Dark (1987) Blue Steel (1990), Point Break (1991), Strange Days (1995), The Weight of Water (2000), K-19: The Widowmaker (2002), The Hurt Locker (estreinatzean). Ohikoena ez da artikulu bat zuzendari baten filmografiarekin hastea, baina berehala ulertuko duzue zergatia. Zine zale zaretenok hauetako hiruzpalau pelikula ikusi duzue ziurrenik. Azken 20 urteotan egin diren akzio, intriga, abentura, zientzia fikzio eta entretenimendu filmak dira. Palomita zinea deritzon zine komertzialaren adibide garbiak. Gutxi jakingo du ordea, guztiak Kathryn Bigelow (San Carlos, California 1951) zuzendariarenak direla.



kathryn bigelow: biolentziaren dekonstrukzioa

Akzio generoaz hitz egiten dugunean, automatikoki, pelikularen zuzendaria gizonetzkoa dela pentsatzen dugu. Honen errua ez da soilik gizonena. Emakumezkoen zinea genero gisa defenditu eta aldarrikatzen dutenek ere badute ardurarik. Askotan errazagoa da "emakume" "gay-lesbo-trans" edo bestelako zigilu baten azpian lan egitea merkatu orokorrean lehiatzea baino. Eta ez, ez gara ergelak (beno apur bat bagara...), badakigu zinearen merkatu komertzialean arazo handiak izaten direla. Baina horregatik aldarrikatzen dugu hemen Kathryn Bigelow. Zuzendari honek, konplexurik gabe eta emakumeen sentiberatasun bereziaren motorik saldu gabe, gustatzen zaion akzio zinema filmatzen duelako. Arrakasta izan ez duten bere lanentzat ez du sexismoan oinarrituriko aitzakiarik bilatu eta hurrengoari ekin dio kementxu. Horregatik gustatzen zaigu Kathryn Bigelow.

Bigelow-k arte ederrak ikasi ostean, zine dekoratuetarako margolari gisa hasi zen lanean. Mundu hark erakarrita zine proiektu bat aurkeztu eta beka bat eskuratu zuen Whitney museoa. Ostean, Columbia unibertsitatean arte teoria eta kritika ikasi zituen. Tarteka GAP moda etxearen publizitate kanpainetan modelo gisa ere parte hartu zuen. 1978. urtean *The Set-Up* film laburra egin zuen. Filmak irauten zituen 20 minutuetan bere ondorengo ibilbide guztiaren laburpena ikus daiteke. Filman, bi gizaseme borrokan ikusten ditugu, era guztiak azpizjoko eta biolentzia motak erabiliaz. Eta guzti hori gertatzen den bitartean, off-eko ahots batek biolentziaren inguruko diskurtso teoriko eta antropologikoa botatzen du.

Bere lehen film luzea *The Loveless* (1982) izan zen eta 5 urte beranduago bere lehen arrakasta iritsi zen banpiroak eta western-a batzen zituen *Near Dark* (1987) pelikularekin. Tarte horretan James Cameron-ekin ezkondu zen. Askok pentsatuko du, bere senarrak lagunduko ziola bere zinemagintza ibilbidean. Ondo pentsatuz gero ordea, kontrakoa dela susmatzen dugu. Nahiko luke *Titanic* pelikulako zuzendariak egun bere ex emaztea denaren begirada eta jarrera zinematografikoa. *Blue Steel* (1990) filman Jamie Lee Curtis protagonista zuen polizia istorio bat kontatu zuen. Urtebete beranduago bere pelikularik ezagunena filmatu zuen *Point Break* (1991). Bertan Bodhy izeneko surfista eta AEBtako presidenteen aurpegia zuten maskaradun atrakatzaille batzuen atzetik ibiltzen zen Keanu Reeves FBI-ko agente gizona. 1995. urtean, egun aldarrikatu beharreko filma egin zuen. Angela Basset eta Ralph Fiennes protagonista zituen *Strange Days*. Gertuko etorkizunean gertatzen den zientzia fikziozko thriller beltz honetan ikusi genituen lehendabiziko aldiz gerora *Minority Report*, *Matrix* eta kutsu bereko filmetan azaltzen ziren errealtate-fikzio jokoak. *The Weight of Water* (2000) akziorik gabeko drama bat izan zen. Sean Pen, Katrin Cartridge, Sarah Polley eta Elizabeth Hurley aktoreekin egindako lan honetan, akzioa ez badago ere, modu isil eta mingarrian zabaltzen den biolentziarik ez da falta. 2002. urtean Harrison Ford protagonista zuen *K-19: The Widowmaker* enkarguzko filma egin zuen. Urpekuntzi istorio hau izan zen bere azken lana iaz *The Hurt Locker* filmatzen hasi zen arte. Playboy aldizkari Mark Boal kazetariak idatziriko gidoi batetan dago oinarrituta eta Irakeko gerran kokatua. Oraindik ez du estreinu datarik, baina gu honez gero Bigelow anderearen hurrengo biolentzia pilularen zapore eta efektuak dastatzeko zain gaude.



kathryn bigelow: the deconstruction of violence.

The Set-Up (1978), The Loveless (1982), Near Dark (1987) Blue Steel (1990), Point Break (1991), Strange Days (1995), The Weight of Water (2000), K-19: The Widowmaker (2002), The Hurt Locker (soon to screen). It's not really usual to start an article about a director by listing off all their films, but you'll soon understand why. The filmgoers amongst you will probably have seen three or four of the films on the list. They are all action, suspense, adventure, science fiction and entertainment films made in the last 20 years. They are fine examples of the commercial films know as popcorn movies. Very few of you will know that all of them have been made by director Kathryn Bigelow (San Carlos, California, 1951)

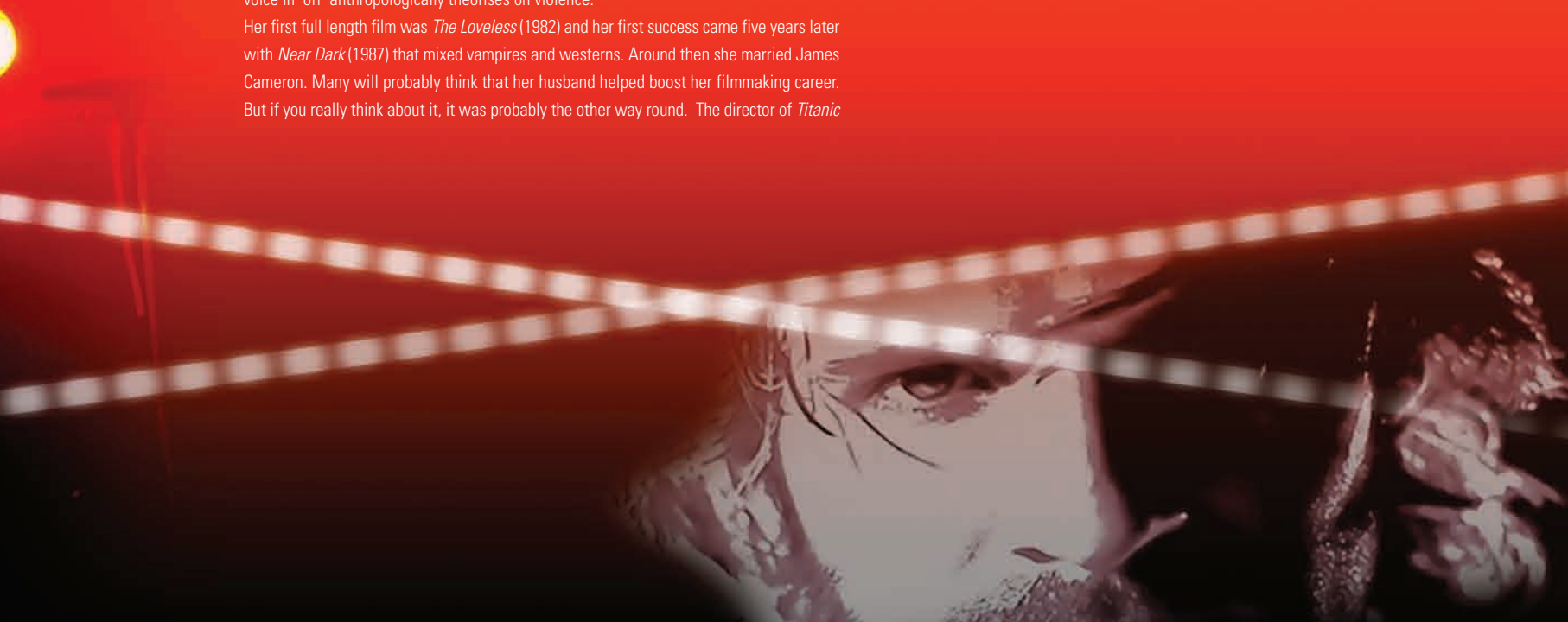


When we think of action movies, we automatically think that the director is a male. The blame for that is not only men's'. Those who have defended women's cinema as a matter of gender are also responsible to a certain extent. It's often easier to work under a label such as 'women's', 'gay-lesbo-trans' or whatever rather than compete in the general market. And we're not fools (well, maybe just a little bit...) we do know that there are some serious problems in the commercial cinema market. But that's why we are championing Kathryn Bigelow here. This director has shown no complexes when it has come to making the films she likes. She doesn't blow her own trumpet but she does bring that special woman's touch to her work. She hasn't used her gender to excuse any lack of success suffered by any of her films. She's just got on with making the next film. That's the reason why we like Kathryn Bigelow.

Having studied art she started work painting cinema sets. She soon became caught up in the world of film and she soon presented a project and was given a grant by The Whitney Museum to make it. After that she studied art theory and criticism at Columbia University. She also worked as a model on several publicity campaigns for the clothing company GAP at the time as well. She made the short film *The Set-Up* in 1978. All her future filmmaking can be seen in the 20 minutes the short lasts. In the film, two men are fighting and they used all kinds of underhand tricks and types of violence. And while this is all going on, a voice in 'off' anthropologically theorises on violence.

Her first full length film was *The Loveless* (1982) and her first success came five years later with *Near Dark* (1987) that mixed vampires and westerns. Around then she married James Cameron. Many will probably think that her husband helped boost her filmmaking career. But if you really think about it, it was probably the other way round. The director of *Titanic*

could really use his ex-wife's vision and attitude in filmmaking today. In the film *Blue Steel* (1990) Jamie Lee Curtis starred in this police tale. A year later she made her most famous film, *Point Break* (1991). FBI agent Keanu Reeves is on the tail of a surfer named Boddy and his gang of bank-robbers who carry out their robberies wearing masks of ex-American presidents. She made the film *Strange Days* in 1995, a film very much bearing in mind today. It starred Angela Bassett and Ralph Fiennes. The reality-fiction games we later saw in *Minority Report*, *Matrix* and the like first appeared in this science fiction thriller set in the near future. *The Weight of Water* (2000) was an action-less drama starring Sean Penn, Katrin Cartridge, Sarah Polley and Elizabeth Hurley. Though there is no action, violence still makes its presence felt in a silent and painful manner. In 2002 she was commissioned *K-19: The Widowmaker* starring Harrison Ford. That underwater story was the last one she had made until she started filming *The Hurt Locker*. It is based on the script written by Playboy journalist Mark Boal and takes place in the war in Iraq. No premiere date has been set just yet but we can't wait for another dose of Miss Bigelow's violence.



chung ling foo eta chung ling soo.
mago bat bitan banatuta.



chung ling foo and chung ling soo.
a magician divided in two.

*I'll eat the way they do,
with a pair of wooden sticks, And I'll have Ching Ling Foo,
Doing all his magic tricks. I'll get my mail from a pale pigtail,
For I mean to sail, From here to Shanghai."*

Irving Berlin "From Here to Shanghai" (1917)

Egun, magiak, "magia" asko galdu du. Teknologiari esker, azken urteotan, trikimailu eta magia emanaldiak garapen handia izan dute. Baina garapen honekin batera, ikuslegoaren sinismen maila ere aldatu egin da. Duela ehun urte, zine emanaldietan, pantailan tren ziztu bizian gerturatzen zela ikustean jendeak lasterka ihes egiten zuten. Teknologia aukera berriak ekartzen ditu, baina gure sinismen maila ere izugarri aldatzen du. XIX. eta XX. mendeek bat egin zuten garai hartan, magoak, ilusionistak, "benetako" botereak zituzten pertsona bereziak ziren. Garaiko teknologia gorenaren erabiltzen zuten euren ikuskizunak garatzerako orduan, eta teknikoki mago handiak izateaz gain, aktore, hizlari eta plazagizon iaioak ziren. Literaturak eta zineak jorratu du garai hura eta ezagun bihurtu du nagusiki Houdini magoa. Baina Houdiniaren garai berean izan ziren bere moduko mago liluragarriak. Jarraian, magiaren historiaren eskenatokiko gunerik ilunenera sartuko zaitugu mago bera ziren bi pertsona aurkeztera. Nola? Bat...Hustu zure pentsamendua...Bi... segi ondoren datozten lerroak irakurtzen... Hiru... bazen behin Chung Ling Foo izeneko mago txinatar bat...

Beijing-en jaioa, txinatar magia tradizionala ikasi zuen eta bere herrialdean famatu bihurtu zen berehala. Bere trikimailurik ezagunen artean, ezpataz burua moztu ostean eskenatokia oinez uzten zuen haurrarena edo eta balde huts bat urez bete eta handik haur jaio berri bat ateratzen zueneko. Bere famak erakarrita, enpresari batek AEB-tara joateko gonbitea egin zion 1898. urtean. Bere ikuskizuna iragartzeko 1000 dolarreko saria eskaini zuten baldea eta urarekin egiten zuten trikimailua asmatzea lortzen zuenarentzat. William Robinson izeneko zale batek eskaintzari baiezkoa eman eta trikimailua egingo zuela esan zuen. Foo-k ez zion jaramonik egin. Orduan Robinson-ek saria eskuratzeko aukera ez zuela izango konturatzearekin batera, bere zaletasuna bizibide bihurtu eta bide batez mendekua hartzeko modua topatu zuen. Txinatar estiloko magia ikuskizuna garatu eta Chung Ling Soo izena hartuta Europara abiatu zen. Une hartan hasi zen bizitza osorako irauango zuten Chung Ling mago bien arteko lehia.

Chung Ling Soo-k, Chung Ling Foo-ri hainbat trikimailu kopiaitu eta Londonen "ekialde urrunetik" ekarritako bere emanaldia antzeztzen hasi zen. W.Robinson-ek oso serio hartu zuen bere nortasun txinatar berria eta ez zuen inoiz hitzik esan eskenatokian eta elkarrizketetarako itzultzaile bat eskatzen zuen beti. 1905. urtean, Londoneko bi antzoki ezberdinetan Foo-k eta Soo-k euren ikuskizuna eskaintzen zuten. Bien artean liskar ugari izan zen eta bakoitzak bere burua "magia maisu txinatar" bakartzat aurkezten zuten. Foo-k, behin eta berriro gonbidatu zuten Soo magoen arteko lehia batetara baina honek beti ezezkoa ematen zion Foo bere kopia txar bat besterik ez zela esanaz.

Sook-ek gainera gure egunetarako iritsi den ikuskizun berezi bat sortu zuen bere emanaldietarako. Ikuskizun honetan, pistola batek bere kontra botatuko balak eskuarekin eta hortzekin harrapatzen zituen. Bere lankide batek bala bat ikuslegoko norbaiti markatzeko eskatzen zion. Gero bala hori bereziki prestatua zegoen pistola batetan sartu eta Chung Ling Soo-ren kontra tiro egiten zuten. Bala ordea ez zen inoiz pistolatik ateratzen. Tarte horretan "ekialde urrunetik etorritako magia maisuak" ikuslearen marka ikusi, eta inor jabetu gabe, berak gordetzen zuten balan kopiaitu egiten zuten. Fama handia lortu zuen ikuskizun honekin eta Soo-ren izena Foo-rena baino ezagunagoa egin zen. Munduko mago ezagunenetakoa bihurtu zen pistolaren ikuskizunarekin, 1918. urteko Martxoaren 23an trikimailua gaizki ateratu zen arte. Dirudienez erabiltzen zuten pistola gaizki garbitu eta bertan sartutako bala ez zen zegokion tokian ezkutatu. Lankideak bularrean tiro egin zion eta Soo lurrera erori egin zen eta hasperen artean "Oh my God. Something's happened. Lower the curtain." (jainkoaren...zerbait gaizki ateratu da. Jaitsi teloa"). esan zuen. 19. urteetan publikoki ingelesez esan zituen lehendabiziko hitzak, azkenekoak ere izan ziren.

Soo-ren emazteak trikimailuaren berri eman behar izan zion hurrengo egunean epaileari. Istripu bat izan zela deliberratu zuen epaileak, baina zurrumurruek Soo-ren managera eta emazteak zerikusia izan zutela zioten. Amorranteak ziren eta Chung Ling Soo magoa gainetik kentzeko krimen perfektua asmatu zutela esan zuenik izan zen.

Zuetako baten batek galdetuko zion bere buruari...Nola otu zaio norbaiti bi pertsona ziren mago baten istorioaren inguruan artikulua egitea? Bat... mago traidoreen moduan gure trikimailua azalduko dugu...Bi, Irving Berlin konposatzailearen inguruan irakurtzen ari nintzela (besteak beste White Christmas, God Bless America,...eta Broadway-ko hainbat antzezlari sortu zituenak) artikulua hasieran duzun kantuarekin topo egin nuen...Hiru...esnatu...

Magic today has lost a lot of the 'magic' it used to have. As the technology has improved the scale and development of magical spectacles has been boosted substantially. But what the viewing public are actually prepared to swallow has also changed drastically due to that very same development. One hundred years ago audiences in cinemas rushed terrified for the exits as the trains on the silver screen bore down on them. Technology opens up new avenues but it also leaves very little to the imagination and belief in 'other' powers. Back in the last days of the 19th Century and the beginning of the 20th, magicians, conjurers and people with 'real' powers were held to be special. They used the latest technological advances in their shows, and while they were real wizards technically speaking, they were also top class actors, speakers and showmen. Literature and cinema have showcased this epoch on many occasions and they made Houdini a household name. But Houdini wasn't the only mouth-opening magician doing the rounds back then. Let us take a step into the darkest recesses of the history of magic to meet two people who were the same magician. How? One... you're falling into a deep, deep sleep... Two... read the following lines... Three... Once upon a time there was a Chinese magician named Chung Ling Foo.

Born in Beijing, he studied traditional Chinese magic and very quickly gained country-wide fame. Amongst his most astonishing of tricks was one where a child sauntered off stage having just had their head lopped off with a sword. Then there was the other one where he filled an empty basin with water and then proceeded to produce a newly-born baby from the basin. His fame soon reached foreign shores and an American businessman invited him over to the USA in 1898. As a publicity stunt, the businessman offered the prize of \$1,000 to anybody who could figure out how he did the new-born baby and basin of water trick. A spectator by the name of William Robinson accepted the challenge and said he would also be able to do it. Foo paid no heed to him at all. Robinson soon realised that he wasn't going to be able, but he had become bitten by the magic bug and decided to become a professional. He was also looking for revenge. He studied Chinese magic and travelled to Europe under the name of Chung Ling Soo. From that moment on the two Chung Lings became rivals. Chung Ling Soo copied some of Chung Ling Foo's tricks and put on shows 'brought to you straight from the far east' in London. W. Robinson took his new Chinese self very seriously and he never said a word on stage. He always requested an interpreter for any interviews he gave. In 1905, both Foo and Soo offered simultaneous shows in two different London theatres. They had some very heated rows and both claimed to be the 'only Master of Chinese Magic. Foo repeatedly challenged Soo to a competition between the two magicians but Soo always refused by saying that Foo was nothing but a cheap copy of himself.

Soo also came up with an act that is still with us today. In the trick, he caught bullets that were fired at him with his hands and teeth. One of his helpers would ask one of the audience to mark the bullet. The bullet would then be loaded into a specially prepared pistol and fired at Chung Ling Soo. The bullet, however, never left the gun. While he was loading the gun, the 'Master Magician come from the far East' looked at the markings and, unseen, copied them onto another one he had. This trick garnered him great renown and he became more famous than Foo. He became one of the most famous magicians in the world with this trick. That was until the trick misfired on the 23rd of March, 1918. Seemingly, the pistol he used hadn't been properly cleaned and the bullet didn't go where it was supposed to. His helper dutifully pulled the trigger and Soo fell to the floor. In between gasps he was supposed to have uttered the words: "Oh my God. Something's happened. Lower the curtain." The first words he'd publicly spoken in English for 19 years. They were also his last ones. Soo's wife explained the ins and outs of the trick to the judge the following day. The judge declared it accidental death but there were soon whispers of skulduggery involving his manager and wife. Some people even went so far as to say that the manager and wife were lovers and had come up with the perfect crime to get rid of Soo.

Some of you readers may be asking yourself just what makes somebody write an article about two people who were the one magician. One... we'll uncover our secret tricks like all other traitor magicians... Two... as I was reading about the composer Irving Berlin (writer of White Christmas, God Bless America,...many Broadway shows) I came across the song you saw at the beginning of the article... and Three... time to wake up...

haginetako mina.

egile ugari. txalaparta

"Konflikto"-aren inguruko ipuinak. Denetarik dago jakina. Ipuin eder, sakon, arin, azalekoak, sutan jartzen gaituztenak, malakoak eragiten dizkigutenak. Ezinegona, adostasuna, tristura, samina... era guztietako sentimenduak piztea lortzen duten lerroak topatuko ditugu 332 orrialdeko dentista kontsulta honetan. Eta ziurrenik, irakurle bakoitzari sentimendu guzti hauek une, norabide eta arrazoï ezberdinengatik sortuko zaizkio. Horregatik eskertzen da, kontsulta honetan, konflikto "santu" eta "puta" honen kontraesanak begirada ezberdinekin azalatu izana.

Tales about "conflict". Many types of tales: beautiful, deep, light, superficial, those that make us furious, those that make us cry. We can find lines that create anxiety, agreement, sadness, bitterness and all kinds of feelings in this 332 page dentist consultation. And each reader will probably feel this in different moments and ways and for different reasons. That's why we are grateful to this consultation for showing the contradictions of this "holy" and "fucking" conflict from different points of view.

www.txalaparta.com



gau ilunekoak.

joseba sarrionaindia. elkar

Durangoko azokako ajeak liburu bete utzi ditu liburu dendak. Urte hasera honetan bada non aukeratu. Guk, gure letren "klasiko" baten lan berezia aukeratu dugu. Hain zuzen ere ez delako tarteka "euskar literaturaren zutabe" izateko jaio den lan horietakoa. David Lynch-ek gustora moldatuko zukeen narrazio ilun eta berezi batekin itzuli da Sarrionaindia. Gure burua ulertzeko gure burutik kanpo ateratzearen beharraz eta, modu iradokitzailean egunero eraikitzen ari garen gizarteaz hitz egiten digu ipuin honek. Maite Gurrutxagaren arkatzez eginiko ilustrazioak osagarri aproposa dira argitalpen zaindu eta erakargarria duen Sarriren liburu beltzean.

After the Durango fair hangover, book stores are full of books. There are many choices at the beginning of the year. We chose a special work by a "classic" author in our literature just because it is not a book that was born to be one of the "pillars in Basque literature". Sarrionandia is back with a dark and special narration that David Lynch would gladly arrange. This tale tells us about how we need to get out of our minds in order to understand ourselves and about the society that we are building everyday in a suggestive way. Maite Gurrutxaga's pencil illustrations are an appropriate complement for a neat and appealing publication in Sarri's black book.

www.elkarlanean.com



paperpapers



el arte de callar.

dinouart abatea. siruela

Argitaletxe honek edizio ezberdin eta ederrak eskaintzen dizkigu. Tanizakiren "Elogio de la sombra" aipatu bagenuen aspaldian, oraingoan eta euren saiakera sailean beste behin, 1771. urtean Parisko Dinouart abateak idatzirikoa liburuxka txiki bezain ederra topatu dugu. Abate honen lan honetan azaltzen da hain zuzen ere gerora hain erabilia izan den "ez ezazu isiltasuna baino hobea ez den ezer esan" esaldia. Saiakera hau altxor txiki bat da. Gurea ez dizuegu utziko, bueltan etortzen ez den liburu horietako bat delako.

This publishing house offers different and beautiful editions each time. We once mentioned Tanizaki's "Elogio de la sombra" and now we come across a precious little book that Dinouart bishop from Paris wrote in 1771. In his work we can find a sentence that has later been used so many times: "don't say anything that is not better than silence". This attempt is a small treasure. We won't let you ours, because it is one of those books with no return.

www.siruela.com

entzun 58.



Bi hilabetekari izatetik web gune izatera pasatu zen musika aldizkariak ezin paperaren xarma saihestu eta urtekari itxurako liburua kaleratu du. Webguneak egunerokotasun kontutuan aurrerapauso handia suposatu badu entzun!-entzat, formatu klasiko ederrean argitaratutako lan hau osagarri perfektua da. Ez delako urtekari soila. Erreportai zabal eta sakonak (The Smiths, Gainsbourg, Poch, Crumb,...), argazki bilduma izugarria eta musika munduko izen askoren parte hartzea. Eta guzti hori gutxi balitz, disko batetan bildu dituzte 2008. urteko proposamen anitzak. Nahiko lukete beste herrialdeetako musikazaleek horrelako liburu bat izan. Datorren urtekoaren zain gaude...

The music magazine that turned from being a two-monthly publication to a web page can't avoid the charm of paper and has published an annual magazine type book. This work published in a classic format is the perfect complement for those who think that web pages are a big step forward in current affairs. Because this is not simply an annual book; it also has long and deep articles (The Smiths, Gainsbourg, Poch, Crumb...), an amazing picture collection and collaborations of many people in the music scene. As if that weren't enough, they have collected different proposals of 2008 in an album. Many music fans from other countries would also like to have a book like this. Now we are waiting for next year's book...

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Prozesua: Ideia edo irudi batetik hasi, ordenagailuz eta eskuz landu, txantiloak ebaki eta espraiz margotzeraino denbora luze joan daiteke, baina pauso guztiak dira disfrutatzeko modukoak.

Estiloa: Ez nabil estilo bila eta ez dut aurkitu. Aske naiz.

Kalean margotzea: Beldurra ematen dit baina toki batek bertan zerbait egitea eskatzen duenean ... kasu egin behar.

Sinadura: X10-ek ez du esanahirik. Kalean ez dut sinatzen, ez du axola nork egin duen, hor dago eta listo!

Street art-a deitzen duten hori: duela bi urte arte guztiz arrotza zitzaidan, hor egon arren ez nuen ikusten. Orain apurka hizkuntza berri bat ezagutzen hari naiz eta edozein kale bazterretan aurkitzen ditut altxorrak, beste batzuek utzitako opariak.



The process: you start with an idea or a picture, you work on it with a computer or by hand, it can take time to cut out a stencil and get them painted but it's all enjoyable.

Style: I'm not looking for a style and I haven't found one. I'm free.

Painting in the street: I sometimes fear it but when a place asks for something to be done, well... it has to be listened to and heeded.

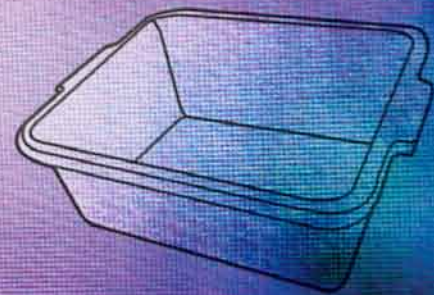
Signature: X10 has no meaning. I don't sign street stuff. It doesn't matter who did it. It's there and that's all there is to it!

What they call Street art: I was a complete stranger to art up until about two years ago. Even though it was there, I couldn't see it. I'm slowly learning a new language and I find little gems left there by others on any street corner



etxean the balde jaso nahi duzu?

do you want to receive the balde at home?



elurmalura

izen abizenak/name...
helbidea/address
herria/city
postakodea/code
herrialdea/province
tel/phone

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13

Jaws



1977. urtean azaldu zen lehen aldiz *The Spy Who loved Me* filman Karl Stromberg gaiztoaren laguntzaile gisa. Urte batzuk beranduago *Moonraker* filma azaldu zen berriro Hugo Drax gaizkilearen esanetara..

He first appeared in 1977 in *The Spy Who loved Me* as the evil Stromberg's helper. A few years later he appeared in *Moonraker* with the despicable Hugo Drax.

Jaws-ek, izenordea, edozer gauza txikitu zezaketen bere metalezko masail hezur eta hortz indartsuei zor die.

Jaws could break anything with his metal jaw-bones and teeth, which is where his name came from, of course.

"Mandibulas" jarri beharrean, espainiar bikoizketa arduradunek "Tiburón" izenez bataiatu zuten.

Instead of calling him "Mandibulas" ("Jaws" in Spanish) in the Spanish version of the film, he was left as Jaws, the same name as the shark film.

2.18 metroko altuera eta indar mugagabeko supergaizkile honek behin baino gehiagotan jipoitu zuen Bond.

This seven-foot-one, limitless-strength super villain beat James Bond up on more than one occasion.

Egiptoko zutabeak gainera etorri zaizkio, kamioi batek harrapatu du, tren laster batetik bota zuten, labar batetik erortzen den autoan zihoan, Stromberg nagusiaren ezkutalekuaren eztanda pairatu zuen, paraxutarik gabe hegazkin batetik salto egin du... baina Jaws ez dugu sekula hiltzen ikusi.

Egyptian columns fell on top of him, a lorry ran him over, a high-speed train knocked him down, he fell off a cliff in his car, he survived when his boss Stromberg's hideout blew up, he had to jump out of a plan without a parachute ... but Jaws was never seen to die.

Dolly izeneko neska ezagutu eta maitasunak supergaizkile izatetik Bond laguntzera bultzatuko du. *Moonraker*-en amaieran, Dolly eta biok, kohete batean espazio zabalean desagertu egiten dira champagne kopa birekin topa eginaz...

He met a girl called Dolly and love removed his evilness and make him help Bond. At the end of *Moonraker*, Jaws and Dolly disappear into space while toasting each other with champagne ...

Azken eszena horretan da bere ahotsa lehenengoz (eta azkenekoz) entzuten dugu. "Well, here's to us" esanaz...

In that last scene we hear his voice for the first and last time. "Well, here's to us", he says ...



**Memories of a
Vargas Girl.**

**Vargas Girl
baten memoriak**

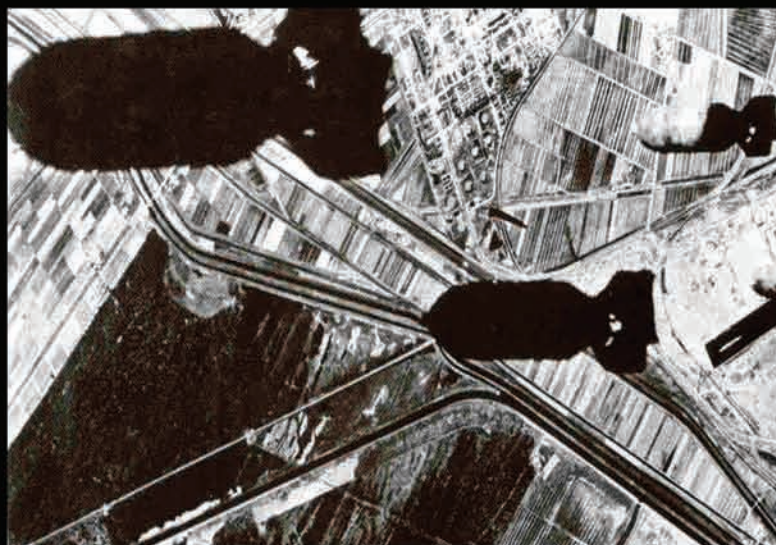
*Vargasek aldizkari baten azalerako sortu ninduen.
hilabeteko irauingite-data zuen nire bizitzak*



*baina II guda mundiala hasi zen, eta pilotu batek
bere hegazkin muturrean margotu ninduen*



ondorengo urteetan milaka hodeien laztana sentitu nuen



eta milaka bonba agindutako jomugara garraiatu nuen



baina guda amaitu zen eta ondorengo hamarkada luzeak desertuan ahaztuta eman nituen



eguzkipean, apurka-apurka hingatzen... gizon batek erreskatatu



eta bere etxe zatarrera eraman ninduen arte...



nire destinu petralaz kexatzen hasi behar nuenean ordea,



*gizon hark bere autoan lekua egin
eta hondartzara eraman ninduen*

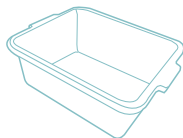


*eta une hartan jakin nuen, azkenean,
hainbeste urteren ostean*



famatua bihurtuko nintzela...

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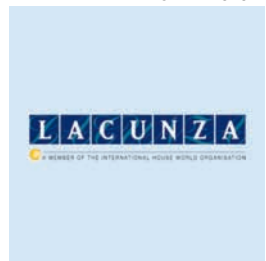
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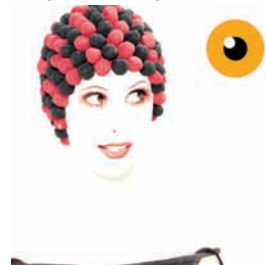
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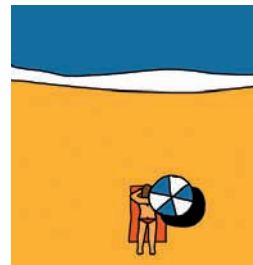
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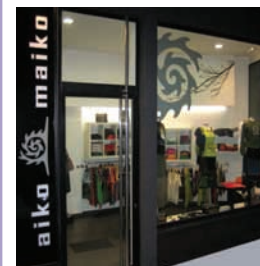
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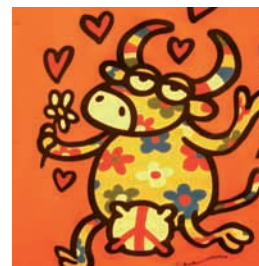
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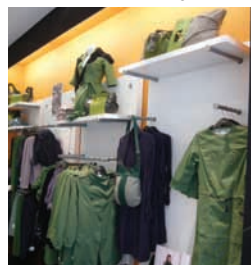


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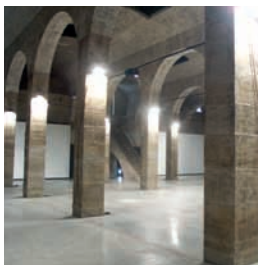
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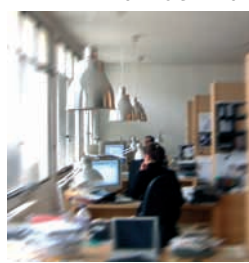
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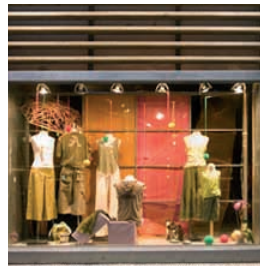
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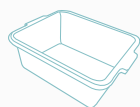


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