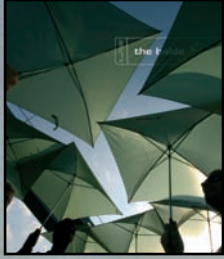


urria | azaroa
october | november

the balde

zeru arriskutsua
umbrellas and other fellas

36



the balde

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2007ko irailaren 19tik
azaroaren 17ra
Del 19 de septiembre
al 17 de noviembre de 2007



DONOSTIAKO BELDURREZKO ASTEA

Mozkorraldiaren ajea kentzeko erremediorik onena mozkorraldi berri bat dela esaten dute parranderoek. Zinemaldiaren ajea kentzeko modurik onena Fantasia eta Beldurrezko Astearen buru belarri sartzea da. Zinemaldiak utzitako zeluloide elitista eta gai sozialen inguruko kiratsari aurre egiteko zinemaren zabortegean sartzea bezalakorik ez dago. Ez duzu zinema areto batean sekula hainbeste gozatu.

www.donostiakultura.com/terror

DONOSTIA FANTASY & TERROR WEEK

Party animals say that the best way to overcome a hangover is to get drunk again. The best way to overcome the hangover of the San Sebastian Film Festival is to go into the Terror and Fantasy Week. There is nothing like going into the film garbage dump to face the stinky social aspects and elitist celluloid left by the Zinemaldia. You've never had some much fun in a movie theatre.

www.donostiakultura.com/terror



BILLABONG PRO MUNDAKA

Here comes again the surfers' circus to the world's best known left wave. Thousands of fans will gather in the place where Urdaibai meets the sea to see how the best surfers in the world get lost in the tubes of Mundaka. Last year, Hodei Collazo put Kelly Slater (8 times world champion) against the ropes. We hope we have a chance to see something similar this year. Timber!

www.billabongpro.com

BILLABONG PRO MUNDAKA

Badator beste behin surflarien zirkua munduko ezker olaturik ezagunenera. Urdaibaik itsasoarekin bat egiten duen gunean bilduko da berriro milaka zaletu munduko surflari onenak Mundakako hodietan barna galtzen ikustera. Iaz, Hodei Collazok, Kelly Slater (8 aldiz munduko txapelduna) soken kontra izan zuen. Ea aurten ere, halakorik ikusteko aukera dugun. Egurra!

www.billabongpro.com

ABIADURA HANDIKO OLATUA

BAC BABYLON 07 BARTZELONA

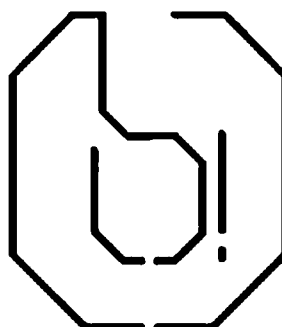
Hiria da aurtengo programaren protagonista. Hirietan, izaera eta pentsatzeko modu ezberdinak bat egiten dute eta aldaketen eta elkarbizitza formula berriak esperimentatzen diren eszenatokiak dira. Eta hain zuzen, hiriaren errealitatearen ikuspegi ezberdinak eskaintzeko eskatu die aurten artistei Bac Babylon 07-k.

www.bacfestival.com

BAC BABYLON 07 BARCELONA

The city is the main protagonist in this year's program. In cities, different personalities and opinions get mingled. In addition, cities are stages where changes take place and new ways of living are experienced. This year Bac Babylon 07 asked artists to offer new points of view about cities.

www.bacfestival.com





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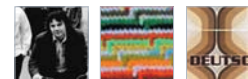
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www.people dofunk.com



WILCO LIVE

WILCO BILBON (azaroak 11)

Wilco Euskal Herrira itzultzen da. Jeff Tweedy buruan eta 12 urteren ostean "Sky Blue Sky" euren azken lan ederra eta bestelako harribitxiak entzuteko aukera izango dugu Bilboko Euskalduna jauregian eskainiko duten kontzertuan. Aste gutxiren epean kontzertu sorta ikusgarriez gozatu ahal izango dugu Bilbon. Guk hau ikustera joateko lanetik piper egingo dugu. Eta berdin zaigu "jefeak" zer dioen...

WILCO IN BILBAO (november 11)

Wilco is back in the Basque Country. We will get a chance to enjoy their last album, "Sky Blue Sky" and many other songs lead by Jeff Tweedy in a concert in the Euskalduna auditorium in Bilbao. In a short time, we will enjoy many outstanding concerts in Bilbao. We will play truant to go and see the concert. And we don't care what our boss says...

DDR HOSTEL

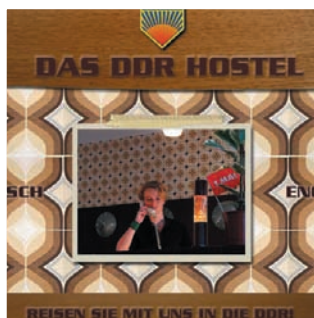
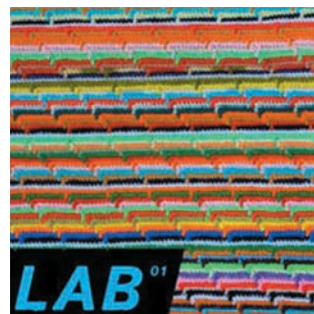
Garai batetan bitxia egiten zitzaigun olinpiadetan bi Alemania ezberdineko kirolariak parte hartzea. Herrialde bera izanik, nola zen posible alde bateko emakume kirolariak beste aldekoak baino "moustache" iletsuagoa izatea? Egun Alemania bat da, baina garai hartako nostalgia baduzu edo besterik gabe Berlinera asteburu pasa bazoaz, hotel honek esperientzia nostalgiko ederra eskainiko dizu.

www.hostel.eu

DDR HOSTEL

There was a time when we find it weird to see two athletes from two German countries in the Olympic game. Being the same country, how come the female athlete on one side had a more haired moustache than the other? Today, Germany is one country; but if you feel nostalgic about those times or if you just go to spend a weekend in Berlin, this hotel offers you a great nostalgic experience.

www.hostel.eu



LAB-ZINE

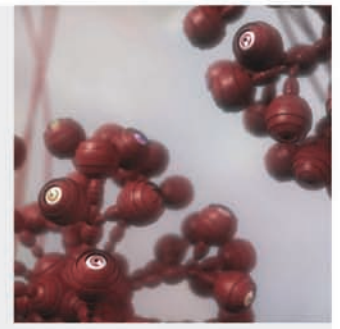
Sarean altxor txiki horietako batekin egin genuen topo duela gutxi. Lab-zine du izena eta aldizkari honetan denetarik aurkitu dezakezu. Eduki eta izaeran duen definizio eza hori da hain zuzen lab-zine aldizkariak gustatu zaiguna eta hain gertukoa sentiarazten gaituena.

www.lab-zine.com

LAB-ZINE

Not long ago, we found a little treasure on the net. It is called Lab-zine and you can find any sort of things in this magazine. It is the lack of definition in content and personality what we liked about this magazine and the fact that it makes us feel close to it.

www.lab-zine.com



artfutura²⁰⁰⁷

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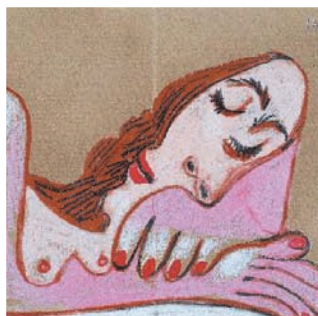
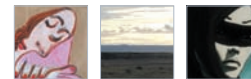
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www.artfutura.org

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PICASSO ETA DUBUFFET ARTEAN. JEAN PLANQUE BILDUMA

Jean Planque (1910-1998) arte kolekzionista suitzarraren 130 artelan daude ikusgai Bilboko Arte Eder museoan azaroaren 18ra arte. Basileako Beyeler galerian lan egin zuen kolekzionista honek, beste batzuen artean, Pierre Bonnard, Paul Cézanne, Edgar Degas, Jean Dubuffet, Paul Gauguin, Juan Gris, Paul Klee, Fernand Léger, Claude Monet, Pablo Picasso, Antoni Tàpies eta Vincent Van Gogh-en artisten obrak zituen bere bilduman. Pasa den mendeko artista ezagun hauen lan ezezagunak ikusteko aukera ezin hobea.

www.museobilbao.com

BETWEEN PICASSO & DUBUFET ARTEAN. JEAN PLANQUE COLLECTION

130 art works collected by Jean Planque (1910-1998) at the Museum of Fine Arts in Bilbao until November 18. This collector worked in the Beyeler gallery in Basilea and among others; he had art works of these artists in his collection: Pierre Bonnard, Paul Cézanne, Edgar Degas, Jean Dubuffet, Paul Gauguin, Juan Gris, Paul Klee, Fernand Léger, Claude Monet, Pablo Picasso, Antoni Tàpies and Vincent Van Gogh. This is a exceptional chance to see the unknown works of last century's known artists.

www.museobilbao.com



ISLANDIAR DOINUAK IRUDITAN

HEIMA

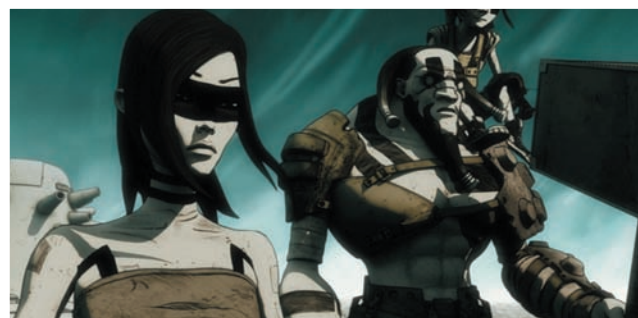
Sigur Ros talde islandiarraren lehendabiziko filma. Taldeak euren herrialdean eginiko biraren jarraipena da (Heima islandiarrez etxea esan nahi du). Sarean trailerra ikusi eta irudiek eta musikak liluraturik utzi gaituzte. In-edit-beefeater jaialdian ikusi al izango da urrian zehar. Filma Reykjavik-en, estreinatuko dute eta gu, Lourdesera begira jarriko gara, egunen batean gurean pantaila handian ikusteko mirariaren zain.

www.in-edit-beefeater.es

HEIMA

This is the first movie by the Icelandic group, Sigur Ros. This is an exhibition of the tour that this group did in their own country. (Heima means house in Icelandic). We watched the trailer of the movie on the net and we were amazed with the images and the music. In-edit-beefeater festival will project it during october. The premier will be in Reykjavik and we will face Lourdes, waiting for the miracle that will bring it here to the movie theatres.

www.in-edit-beefeater.es



ART FUTURA (urriak 25-28)

Ikus-entzunezko mundu birtualean sortzen eta ekoizten diren azken lanen berri jakin nahi izanez gero aurten ere Art Futurari erreparatu beharko diozue. Gainera, azken urteotan ohitura lez, hiri ezberdin askotan antolatuta dituzte emanaldiak, horien artean Gasteiz, beraz ez duzu Madrid edo Bartzelonara joan beharko modernoa sentitzeko.

www.artfutura.org

ART FUTURA (october 25-28)

If you want to know the latest news about the productions in the virtual world of the audiovisuals, you will definitely need to check Art Futura. In addition, there are exhibitions in many different places like Gasteiz: so, you don't need to go to Madrid or Barcelona to feel modern.

www.artfutura.org



VON ZIP PER



KUSTOM



COBRA WATERCRAFT TRAYUNNE



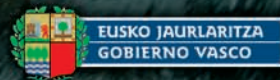
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MUNDAKA

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**SUN FLOWER MOON VICTORIA
EUGENIA ANTZOKIAN
(urriak 16-17)**

Momix taldearen azken proposamen honetan, dantzak eta argiak bat egiten du. Joshua Starbuck argizatzaileak eta Moses Pendleton zuzendariak, argi beltza teknika erabiliaz, dantza emanaldi originala sortu dute. Argi eta iluntasun jokoak, dantzarien mugimenduak eta musikak beste planeta batetara eramango zaituzte... une batzuetan besterik ez bada.

www.victoriaeugenia.com

**SUN FLOWER MOON AT THE VICTORIA EUGENIA THEATER
(november 16-17)**

In this last proposal by Momix, dance and light get together. Joshua Starbuck and Moses Pendleton have created a very original exhibition using the black light technique. The lights and darkness, the movement of the dancers will take you to another planet... Even if it is for some moments.

www.victoriaeugenia.com



**ARTXANDAKO ATRAKZIO
PARKERA ITZULERA**

Saioa Olmo artistak, Consonni-ren eskutik, Guggenheim aurreko atrakzio parke euskaldun garrantzitsuenera itzultzeko aukera eskaintzen digute. Haurtzaroan ikastolarekin egiten genuen txangoa bertara, orain, begirada berri batekin bisitatze aukera ez dugu galduko.

**BACK TO THE
AMUSEMENT
PARK**

LET'S GO TO ARTXANDA!

The artist Saioa Olmo and Consonni have organized guided visits to the pre-Guggenheim most exciting park in Basque Country. You can book your own visit in the web site below for the following weeks. We wont loose the ocasion.

www.vuelvenlasatracciones.com

GETXOKO KOMIKI ETA MANGA AZOKA (azaroak 23-25)

VI. edizioa aurtengoa. Urtez urte hazten joan den azoka honetan azken nobedadeak eta argialetxetako katalogo zabalak errepasatzeko aukera izango duzue. Komikia eta manga toki ezberdinetan izanen dira, bereizketarako asmoak bultzatuta baino mangak geroz eta toki gehiago behar izaten duenez antolakuntzak bi karpa jartzea erabaki du.

www.salondelcomicdegetxo.net

**GETXO COMIC & MANGA
EXHIBITION (november 23-25)**

It is the 6th edition this year. You have the chance to check the latest news and look at the wide catalogues of different publisher houses in this market. Comic and manga are in two different stands. They decided to separate them because lately, manga needs more and more space.

www.salondelcomicdegetxo.net



www.vuelvenlasatracciones.com

no comment



argazkia/shot: berta • iruñea



negua dator bueltan

irudiak / images: gari garaialde
"ametsak besarkatuz" bilduma/collection





Argazkilariak ez du oroitzen noiz hasi ziren zehazki bere objektiboaren aurrean azaltzen. Negua zela oroitzen du, hori bai. Ziur. Neguan, hondartzan, sasi poeta gazte eta zakurra paseatzen duten jubilatutako bakartiak soilik ibiltzen zirelako. Beste figura haiek azaltzen hasi ziren arte. Neopreno traje beltzak jantzita, uretara sartu eta korrokoien moduan orduak pasatzen zituzten, olatu aproposaren zain, argazkilariak botoia sakatzeko instant horren zain egoten den moduan. Berehala jabetu zen ordea ez zituela soilik uretan ikusten. Besapean ohola helduta, figura hauen migrazioei erreparatzen hasi eta gure hiri eta herrietako kaleetan, autobus eta tren geltokietan topo egiten zituela konturatu zen. Eta halako batean, bere argazkiak erakutsi zizkigun. Eta berehala jabetu ginen gure kostaldeko surflarien errealitate askoz gertuago daudela surfa egiten ez duen argazkilaririk honen argazkiak, aldizkarietan ikusten ditugunak baino. Negua dator bueltan...zain gaude.



Life, at the end of the day, is surfing. We don't know which wave to hug close to. We spend time gazing at the horizon, weighing up our choices. An unknown strength causes us to choose one wave or another, unaware as we are of whether the wave after the one we've just chosen is better or worse. Or maybe that wave we let roll by was the one we should be embracing. The need to choose. That's seemingly what life is all about. That's surfing. You need to know how to read waves, and how to catch on to those elusive caresses. Choice. At the end of the day, we are what our choices have made us.

When we look at Gari Garaialde's photographs, we understand that surfing and photography are just two synonyms of life. The passion of those who learn through choosing. Photography, at the end of the day, is surfing. Look at something and then choose a distinct moment. The collection of those evasive everyday moments that life throws at us, just like the surfers who pick and choose from the waves that pound our shores every day. Photographers have a surfer's heart.




embracing dreams

tego, itzaletik argira

from shadow to light

testua/by: Iorea Bidegain
ilustrazioa/illustration: txo17





Ezer baino lehen, azpimarratu beharra dago reggaetia oraindik gutxietsia dagoen musika generoa dela eta hori ez dela bere culpa. Errua gurea da. Izan ere, aurretik gauza bera gertatu baitzen musika elektronikoarekin (makailua), raparekin edota rocka berarekin, egun garaikidetzat eta ezinbestekotzat jotzen ditugunak. Eta aurreko estiloekin bezalaxe, denbora kontua izanen da reggaetia gurean ere bere zaletuak bereganatzea, bere lekua aurkitzea eta azkenik, lehenago generoa gutxiesten zuen musikaren stabilisment-ak orain goraiatzea. Bidean da.

El Abayarde ezizenarekin ezaguna den Tego Calderon 1972an Puerto Rico-ko Santurcen jaio zen. Bertako txinaurri batzuei esaten zaie abayarde, koska egiterakoan min handia ematen dutenak. Eta hala erraten omen diete ere ume bihurriei. Beltz afro honek, ama literaturako irakaslea zuen eta aita, osasun zerbitzuetan ogibidea zuen salsa musikaria. Beraiek kutsatu zioten Ismael Rivera eta jazzarekiko zaletasuna. Nerabezaroan bere familiarekin AEBra emigratu zuen eta Miamin hip-hop-a ezagutzeko parada eduki zuen. Eragin guzti horiek Tego Calderonen musika berezia egiten dute. Bere reggaetia sustraia botatzen ditu salsan eta Antilletako musika afrikarran, baina aldi beran Jamaikako dancehall eta Hip Hopetik edaten du. Bere gaztaro kaletarrak eta kartzelako egonaldia, ordea, bere jarrera eta hitzak markatzen dituzte. Azken hauek ez dira sexu gaietara mugatzen reggaetia ohi den bezala, baizik eta gai sozialak ("el abuso de poder trae sangre") jorratzen dituztela, besteak beste beltz harrotasuna. Berea, hortaz, oso reggaetia antza eta pertsonala da, bai musika bai lirikaren aldetik. Erran beharra dago ere nekez aurkitzen ditugula munduan gaztelaraz Tegoren adina jariorarekin errimatzen duten rap MC-ak. Bere kantu askotan gehiago ematen du reggaetia kutsuko hip hopa entzuten dugula, hip hop eragina duen reggaetia baino.

Tego Calderonen ibilbidea itzaletik argirakoa da. 2002an kartzelatik atera ondoren El Abayarde argitaratu zuen, bere lehen diskoa, zeinetik 50.000 ale saldu zituen inongo promozio berezirik gabe. Horrek bidea zabaldu eta erraztu zion eta ondorengo diskoak, bere diskoetxe propioarekin argitaratu arren jada multinazionalen banatu ditu, hedapen handiagoarekin, baina muzin egin gabe berezkoak dituen musika estilo eta hitzei. Duela ez horrenbeste bere diskoak Europan aurkitzea ia ezinezkoa zen Interneteko dendan laguntzarik gabe, baina orain ordea musika aldezkarik eta egunkari gehien "ahotan" dabil bere azken diskoaren argitarapena dela medio, "El Abayarde Contra-Ataca" izenekoa.

Azken diskoan Tego oro har Underdog albumaren formulak errepikatu ditu, horietan sakonduz. Hortaz ez ditu bere zaletuak gehiegi harrutuko, ez onerako ez txarrerako. Bere musikari nortasun gehien ematen dion ezaugarrietarikoa Caribeko musika tradizionala zor dion begirunea da. Jarrera honek garrantzi berezia du kontutan izanik Ertamerikako leku askotan reggaetia talka egin duela salsa eta bertako beste estilo tradizionalekin. Gehienbat publiko gaztea bereganatu du, izan ere hauei reggaetia aire freskoa ekarri die, saltsa pixka bat zaharkituta gelditu zaielarik (gazteek ez ohi dute maite kantaldi berdinetan bat egitea euren guraso eta aiton-amonekin). "El Abayarde Contra-Ataca" ren lehen singlea "Tradicional a lo bravo" kantua da eta bertan Tego merengea eta koloniar ballenato erritmoen laguntzarekin sustraia aldarrikatzen ditu, gure izaeraren jatorria baitira.

Tegoren kolaborazioak sona handiko artistekin zerrenda luze bat osatzen dute, bere burua Puerto Ricotik at ezagutzera emateko lagungarriak izan direnak: Fat Joe, 50 Cent, Cypress Hill, Wyclef Jean, N.O.R.E., Don Omar, Daddy Yankee, La Mala Rodriguez, Oscar D'Leon... eta aldi berean, bere diskoetan asko izaten dira kolaboratzaileak, baina bere kasuan normalki gehienak latinoak izaten dira eta Calle 13 izan ezik, Europan ezezagunak. "El Abayarde Contra-Ataca" diskoaren argitarapenak bat egin du aktore gisa lehen aldiz parte hartzen dueneko "Illegal Tender" filmaren estreinaldiarekin. Filma John Singleton-ek (Boyz n the Hood) ekoiztu du Holliwooden eta Frank Reyes-ek zuzendu. Holliwoodeko eta musikaren industriako argiek ez dezatela abayarde afro hau itsutu, ezta bere bihotza zuritu ere.

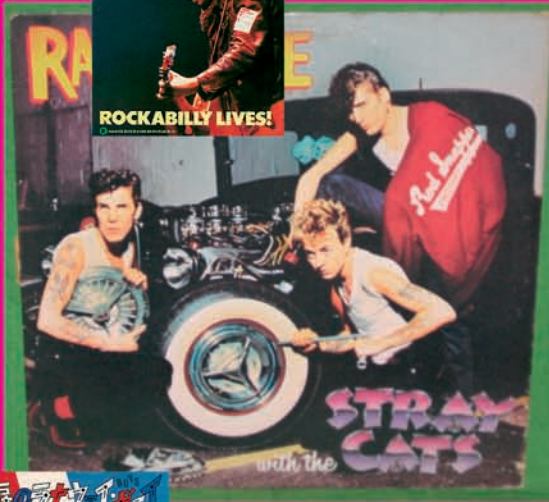
Before starting, it should be pointed out that reggaeton is one of the most scorned musical genres and it's really not its own fault. It's ours. The same thing happened before with electronic (rave) music, rap or with rock music itself. All the aforementioned are considered essential contemporary parts of the musical chain. And as happened with these styles, it is only a matter of time before reggaeton finds its niche and the once-scorned style will be welcomed into the fold by the establishment. It's on its way.

Tego Calderon, known as El Abayarde, was born in Santurce, Puerto Rico in 1972. Local ants are called abayarde because they cause serious pain whenever they bite. It's also the name given to restless kids. This afro's mother was a literature teacher and his father was a salsa musician who worked for the local health service. They instilled in him a love of Ismael Rivera and jazz. While a teenager, his family emigrated to the USA and he discovered hip-hop in Miami. All these influences make Tego Calderon's music special. His reggaeton is rooted in salsa and Antillean African music, but it also drinks from the font of Jamaican dancehall music and hip hop. His youth on the streets and his spells in prison have marked his attitude and lyrics. His lyrics are not only confined to sex as is most common in the genre. He speaks out on social issues ('el abuso de poder trae sangre – abuse of power brings bloodshed') and touches on topics such as black pride. You'll be extremely hard pushed to find any MC rappers who have the fluidity of Tego when it comes to rhyming in Spanish. On many of his songs it sounds like you're listening to reggaeton inflected hip hop and not reggaeton influenced by hip hop.

Tego Calderon has come from the shade into the limelight. Upon release from prison in 2002, he published his first record, El Abayarde. He sold 50,000 copies with no promotion whatsoever. That opened up a few doors for him and any record he has released since has been done so with his own label but distributed through multinationals which has meant greater distribution. He has not however, renounced any of his well know musical traits such as his lyrics and musical style. Until a short time ago, it was almost impossible to find anything of his in Europe without the aid of internet, but thanks to the word of mouth and coverage in the musical press, his latest "El Abayarde Contra-Ataca" is now available in this part of the world.

On his latest release Tego has basically repeated the formula he used on the album Underdog. He's just gone a bit deeper. There are no pleasant / unpleasant surprises for his fans on this one. The most characteristic element of his music is the respect he shows for traditional Caribbean music. This attitude gains in importance when you realise that reggaeton has clashed with salsa and many other local musical styles in Central America. It has attracted a young following that have been caught up in the freshness of the music – salsa has become a bit old-fashioned for them (young people tend not to like to mix with their parents and grandparents at concerts.) "Tradicional a lo bravo", the first single from the last album honours the roots with a mixture of merengue and the rhythms of Columbian ballenato, part of the Caribbean original being as they are.

The list of people who Tego has collaborated with reads long and illustrious and have helped him become known outside Puerto Rico; Fat Joe, 50 Cent, Cypress Hill, Wyclef Jean, N.O.R.E., Don Omar, Daddy Yankee, La Mala Rodriguez, Oscar D'Leon... On the other hand, the people who have appeared on his records are many. They are mostly latin@s not well-known in Europe, except for Calle 13. The release of "El Abayarde Contra-Ataca" coincides with his debut performance as an actor in "Illegal Tender". John Singleton (Boyz n the Hood) produces in Hollywood and Frank Reyes directs. Let's hope that the music industry and lights of Hollywood don't blind this afro and turn his soul white.



stray cats

testua / by: uxeta labrit

rocking against the current

Stray Cats was formed in 1979, right at the time when the rockabilly movement was at its end. Brian Setzer, Lee Rocker and Slim Jim Phantom met each other at school in Massapequa, a town in New York. As soon as they met, they began to get together to practice songs such as Eddie Cochran, Bill Haley and his Comets and Gene Vincent. As nobody cared too much about them in their hometown or NY, the three youngsters brought their instruments and began playing in England, at different bars and auditoriums. Paradoxically, they were successful in England, with their American music style (it happened the same to Hendrix with his electric blues).

At the 80s, even though things such as synthesizers, key guitars, electronic drums, hair-styles out of hair sprays that destroy the ozone layer and artificial shoulders were on fashion, Stray Cats maintained their old style. And still, they kept appearing on TV doing play-back, and purist fans of 50s rock did not like them too much. And precisely that is why Stray Cats were so especial. Due to their nomadic trajectory, they did not match the midwestern American rockabilly style played by white conservative backward people. They were urban, they had tatoos all over their arms, like real seamen, they played at docks all over the world. They only needed a huge bass, small drums and a guitar to define their music: direct, easy to dance and elegant.

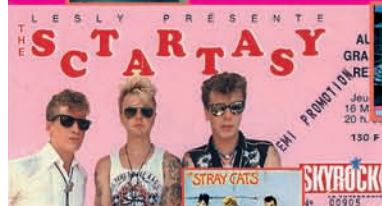
They have always given forcefull and wild concerts. They show that music is made to have fun. In 1984, each cat took its own path. Later on they have gotten together to publish albums and give spare concerts here and there. However, each of them has focused on their solitary careers; thus, it is clear that their first four albums were the best. In the past 20 years, they have published new works and albums, and we won't criticize such decision, because they have maintained a good quality, and what the hell! Because rockers do also have to pay mortgages.

korrontearen kontra rokeatzen

Stray Cats 1979. urtean sortu zen, hain justu rockabilly mugimendua desagertzeaz zegoenean. New York-eko Massapequa herriko institutuan ezagutu zuten elkar Brian Setzer, Lee Rocker eta Slim Jim Phantom. Ezagutu eta berehala hasi ziren Eddie Cochran, Bill Haley and his Comets eta Gene Vincent-en kantuak jotzeko elkartzten.

Jaioterrian eta NY-ko eszenan inork jaramonik egin ez eta 3 gazteek euren musika instrumentuak hartu eta Ingalaterrara joan ziren bertoko taberna eta aretoetan jotzera. Eta paradoxikoa bada ere, berehala lortu zuten arrakasta Ingalaterran euren musika estilo ezin amerikarragoarekin (Hendrix-i gauza bera gertatu zitzaion bere blues elektrikoarekin) 80. hamarkadan, sintetizadoreak, tekladun gitarrak, bateria elektronikoak, ozono zuloaren errudunak diren laka orrazkerak eta sorbalda protesiak nagusitu baziren ere, Stray Cats-ek bereari eutsi zion. Hala ere behin eta berriro azaldu ziren garaiko telebista saioetan play-back-a egiten, eta hori, 50. hamarkadako rock jarraitzaile puristek ez zuten begi onez ikusi. Hain zuzen, horregatik ziren bereziak Stray Cats. Euren ibilbide nomadari esker, AEBtako erdiguneko rockabilly zuriaren jarrera kontserbadore eta atzerakoiekin ez zuten bat egiten. Urbanoak ziren, marinelen moduan besoak tatuajez josita zituzten eta munduko portu ezberdinetako aretoetan jotzea atsegin zuten. Kontrabaxu erraldoia, bateria txikia eta gitarra besterik ez zuten behar euren musika definitzeko: zuzena, dantzagarria eta elegantea.

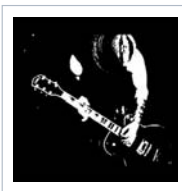
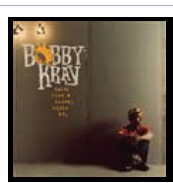
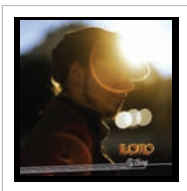
Zuzeneko kontzertu indartsu eta basatiak eskaini izan dituzte beti. Musika gozatzeko dela frogatzen duen talde horietako bat da. 1984. urtean katu bakoitzak bere bideari ekin zion. Gerora ere elkartu egin dira diskoak kaleratu eta tarteka kontzertu solteak eskaintzeko. Hala ere bakoitzak bere bakarkako ibilbideari eman dio lehentasuna eta nabarmena da euren emaitzarik borobilena lehendabiziko lau diskoetan lortu zutela. Azken 20 urteotan lan berriak eta bildumak kaleratu dituzte eta ez dugu guk jarrera hau kritikatu. Grabazioetan eta zuzenekoetan duintasuna mantentzen dutelako eta ze demonio...Rockerok ere hipoteka ordaintzen dutelako.



diskografia/discography

- Stray Cats (1981)
- Gonna Ball (1981)
- Built For Speed (1982)
- Rant N' Rave With The Stray Cats (1983)
- Rock Therapy (1986)
- Blast Off! (1989)
- Let's Go Faster! (1990)
- Choo Choo Hot Fish (1992)
- Original Cool (1993)
- The Swing Cats (1996)
- Greatest Hits (2000)
- Rumble in Brixton (2004)





AUDIO

testua/by: arkaitz villar



Groove Armada

Soundboy Rock

Columbia

Iritzi ezberdinak sortu dituen diskoa. Hamabost abesti berri biltzen ditu eta edizio mugatu batean bi nahasketa gehitu dituzte. Bizi dugun garaian horrelako diskoa argitaratzea apustu handia da, batez ere diskoak osorik entzuteko ohitura galtzear dagoelako. Horregatik, kontraste handiak dituen lana argitaratzea arriskutsua da. Horrek ez du esan nahi kantu borobilik sortu ez dutenik: "Get down" adibidez dantzalekua sutan jartzeko aproposa da.

This album has received varied criticism. It contains fifteen songs and another two in a limited edition. Nowadays, it is quite a bet to publish such an album, mainly because we have lost the habit of listening to a whole CD in a row. That is why it is risky to publish an album with a lot of contrasts. However, that does not mean Groove Army has not published good songs: "Get down" for instance, it is a great song to dance.

Lethal Bizzle

Back To Biznezz

V2 / Nuevos Medios

Lethal B polemikoa "Against All Odzt" diskoarekin izandako arrakasta konfirmatzera dator lan berriarekin. Hainbat komunikabideren zentsura ezagutu ostean eta David Cameron politikari kontserbadorearekin izandako arazoei aurre eginez, kaleko aurpegirik gordinera erakustera dator. Pete Doherty edo The Rakes bezalakoan laguntza izan du estudioan eta zuzenekoetan. "Babilon's Burning The Ghetto" edo "Look what you done" kantuek erakusten dute zein handia den Lethal B.

With their new album, Lethal B is confirming the success he had with the polemic "Against All Odzt". After suffering censorship from many media channels and dealing with the problems he had with the conservative politician David Cameron, he has come to show the harshest face of the streets. Lethal Bizzle enjoyed the help of Pete Doherty or The Rakes in the studio and in live. "Babilon's Burning The Ghetto" or "Look what you done" show how great Lethal B. is.

Bobby Kray

Tales From a Skinny White Boy

V2 / Nuevos Medios

Jamaikara begira dagoen musikari honen bizitza Bristol-eko disko denda batetan aldatu zen. Dennis Bovell reggae abeslari ezagunarekin topo egin eta honek bere "Silly Games" abestia grabatzera gonbidatu zuen Paul Epworth ekoizlearen laguntzarekin (The Streets, Bloc Party, Goldfrapp...). Hortik hasi eta bere sound system-etan Lily Allen, Neneh Cherry edo Daddy G (Massive Attack) bezalakoekin abestera igarota, bere lehen diskoa dugu hau, The Dub Band musikarien laguntzarekin grabatu duena.

The life of Bobby Kray, an admirer of Jamaica, radically changed at a music store in Bristol. He came across Dennis Bovell, a reggae singer, and Dennis invited him to record his "Silly Games" with the producer Paul Epworth (The Streets, Bloc Party, Goldfrapp...). After that and singing with Lily Allen, Neneh Cherry or Daddy G (Massive Attack), he has published his first album, recorded with the help of the musicians from The Dub Band.



The Black Seeds

Into The Dojo

Sonar Kollektiv

98an sortutako talde jendetsu honek joan den urtean argitaratu zuen orain heltzen zaigun disko hau. Zelanda Berritarrak badira ere Alemaniako Sonar Kollektiv diskoetxea arduratu da diskoa gure artean argitaratzeaz. Hamar urteko ibilbidea ospatzen dihardu diskoetxeak eta laster gauza bera egingo du taldeak. Askotan gertatzen den moduan, jaioterrian ezagunak izan arren, gure artera ez da iristen euren proposamena. Hirugarren estudioko lan hau aurkezpen ezin hobea da gure artean.

We just received the last album created by this populous group, created in 1998. The album came out last year. Even though they are from New Zeland, it is the German record company Sonar Kollektiv, the one in charge of publishing it among us. The company is celebrating their 10th Anniversary and the band is soon going to do the same. As it usually happens, even though they are famous in their home country, their work does not reach us. This album, the third in their studio, is a great appearance among us.

Tuomo

My Thing

Jupiter records

Quintessence taldeko abeslari dugun Tuomo bakarkako lehen diskoarekin dator. Finlandian kokatzen dugun musikari eta ekoizle honek atzera begira jarri gaitu lan honekin: 70. hamarkadako ekoizpenen soinua berreskuratzen du eta Marvin Gaye, Steve Wonder edo Curtis Mayfield bezalakoan soinua erabili du horretarako. Konposaketa, ekoizpen eta konponketa paregabeak erakusten dituen lana da, musika beltza gustoko duenarentzat ezinbestekoa. Tuomo, singer of Quintessence, has published his first solo album. With his work, this music and producer from Finland makes us look back: he recovers 70s production sounds and has looked for music like Marvin Gaye, Steve Wonder or Curtis Mayfield to do so. It is a work of great composition, production and arrangements and a must-have for people who like black music.

Tim Armstrong

A Poets Life

Hellcat / Pias

Operation Ivy eta Rancid taldeetan ezagutu genuen Tim Armstrong. Abiadura handiko ska-punk-hardcore doinuak jorratu zituen orduan. Bakarkako lehen diskoan, kaleko poeta baten moduan, ska-reggae klasikoaren doinueta babesten da. Bere abesti berrietan berotasuna nabari dugu, konposatzaile handia dela erakusten digu eta beste behin bere ahots hauskor horrekin disko borobila gauzatu du. Abiadura alde batera utzita heldutasuna nagusitu da lan berrian. We met Tim Armstrong in the bands Operation Ivy and Rancid. At that time, he worked with fast speed ska-punk-hardcore sounds. In his first solo album, as a street poet, he is guarded by classic ska-reggae sounds. We feel warmth in his new album, where he shows to be a good composer. Once more, he has created a rounded album with his broken voice. Maturity is noticeable in this new album where high speed has no place.



San Clemente, California
more on franklinandmarshall.com



**FRANKLIN
MARSHALL**

Argumentua simplea da. Bideojoko jokalariek batzuk etxe batean bildu eta orduak, egunak, asteak pantaila aurrean jolastarazi. Helburua: Bideojokoaren mekanikak eskaintzen dituen bizitza, abantaila, opari, sekretu, arma eta bestelako sari guztiak eskuratzea. Zertarako? Herrialde aberatsetako jokalariei saltzeko Argumentuaren gauzarik harrigarriena hala ere, pelikula hau, zientzia fikziozko generoan sailkatu ordez, dokumentalen sailean topatzen dugula. Mende berriaren itzalean hazten ari den industria bati buruzko dokumentala litzateke...

Bideojokoetako urre bilatzaile hauek Filipinak, Indonesia, Hego Korea, Mexiko eta gehien bat Txinan antolatuta diren etxoletan egiten dute lan. Jokalariak, asteak eta kasu batzuetan hilabeteak ematen dituzte pantaila aurrean iltzaturik World of Warcraft bezalako jokoetako protagonista bihurtuta. Jokoaren mekanika barneratzea da lehendabiziko pausoa. Bigarrena, mekanika horren etengabeko errepikapenari esker jokoak eskaintzen dituen sariak eskuratzen joatea. Estimazioen arabera 100.000 pertsonatik gora egiten du lan "urre etxola" hauetan, Txinako online jokalarien %0.4-a hain zuzen ere. 12-18 orduko lanaldiak egiten dituzte eta etxola batetik bestera aldatu egiten bada ere, lansaria, beti izaten da 150 dolar baino gehiago, Txinako batzbesteko soldata baino nabarmenki altuagoa.

Jokalariek hauek eskuratzen duten "urre" birtuala internet bidez saldu egiten da. Mendebaldeko herrialdeetako jokalariek sarean erosten dute. Hasiera batetan E-bay bezalako enkante etxeek ez zioten inongo arazorik jartzen salerosketa honi. Azken urtean ordea, eta presio ezberdinak direla eta (bideojoko industria, gobernu ezberdinen zerga departamentuak,...) mota honetako transakzioak debekatu dituzte enkante etxe handiek. Baina honez gero badakigu sarea guztiz estaltzea ezinezkoa dela eta bideojoko zaleek ez dute zailtasunik izaten ekialde urrunetik datorren "urre" berria eskuratzeko.

contemporary goldfarmers egungo urre bilatzaileak

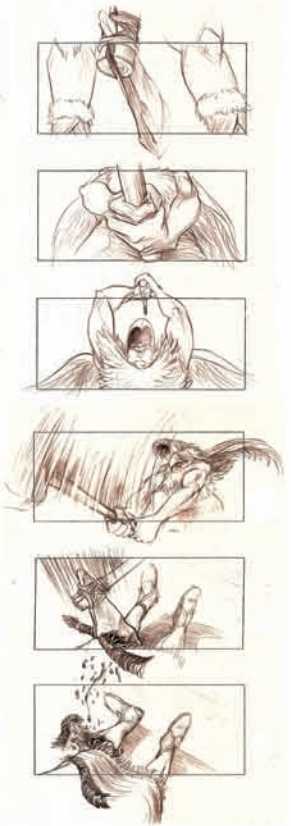
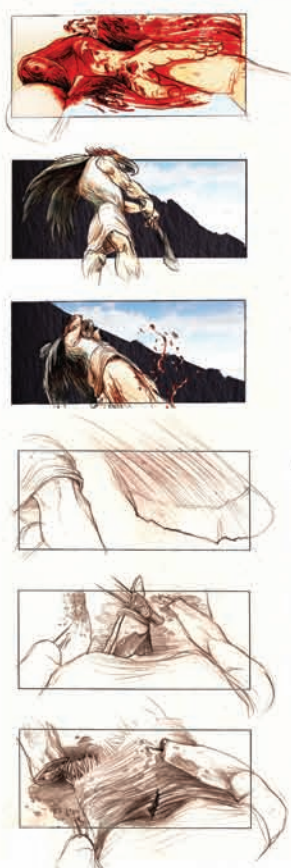
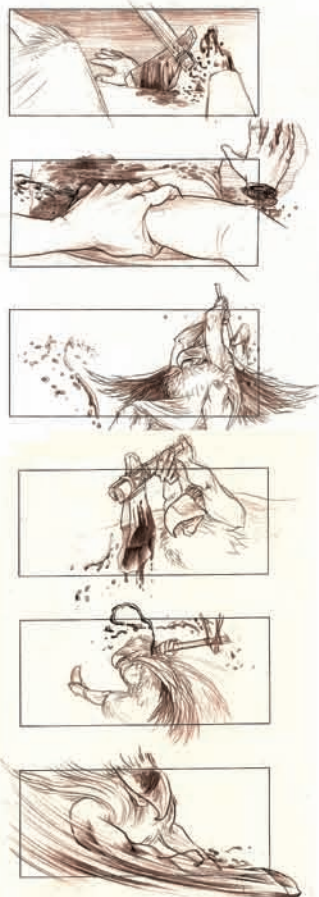
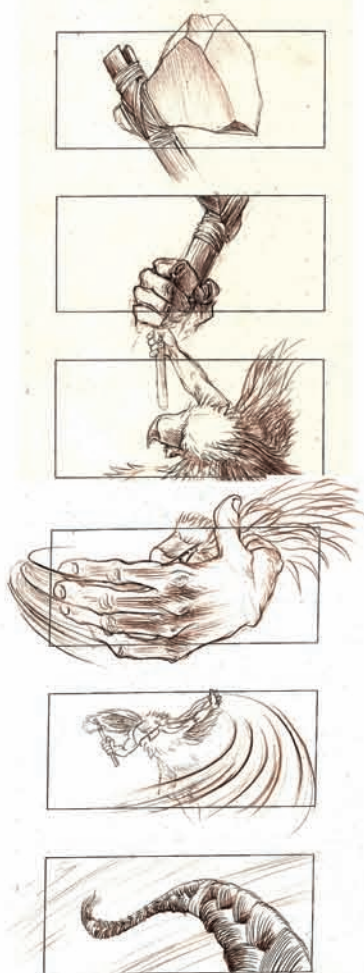
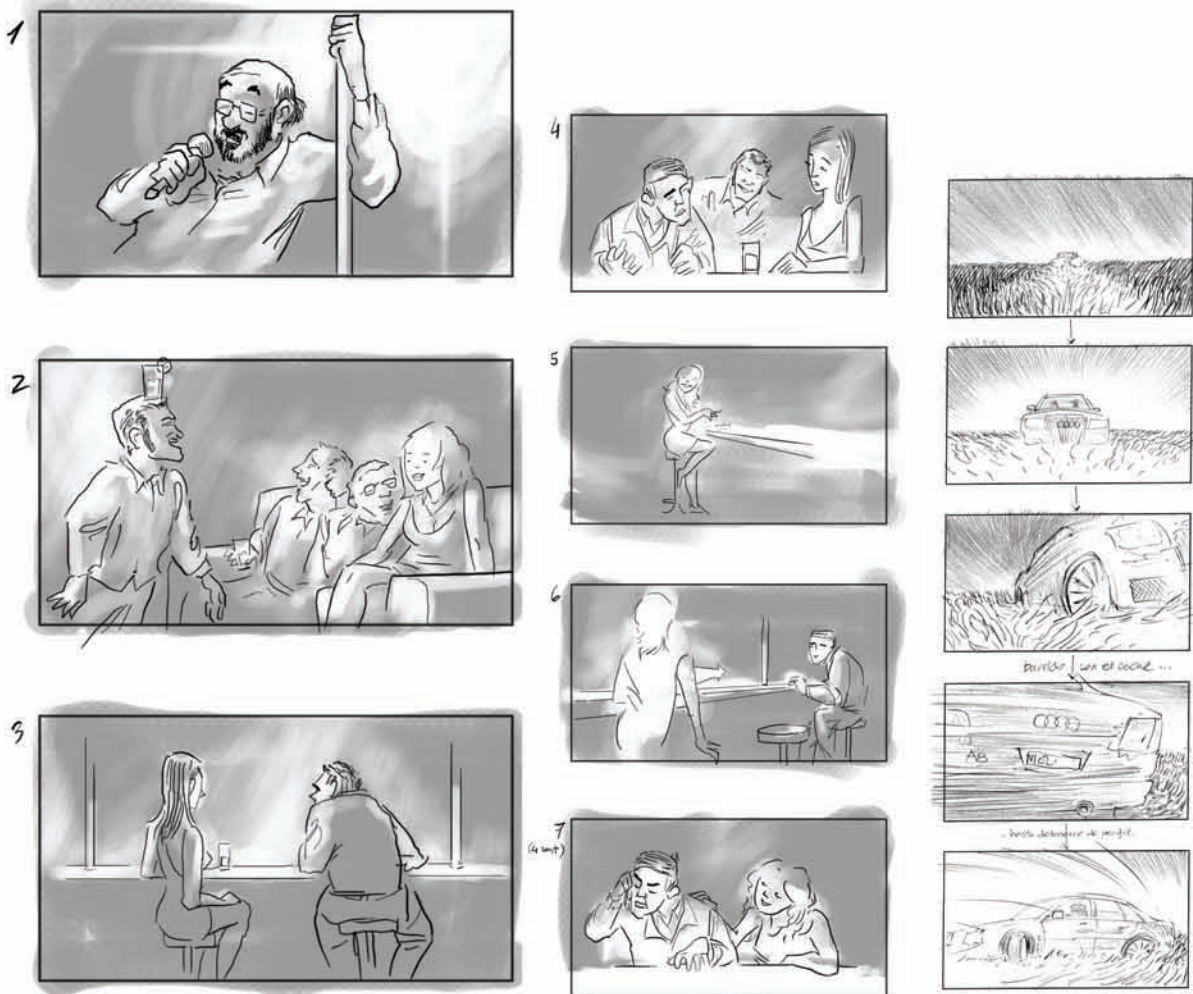
The plot is a simple one. Grab a bunch of videogame players, stick 'em in a room and make them play for hours, days, weeks... The objective: to get the weapons, secrets, life, advantages, rewards and all the other tasty titbits and items of value offered by the videogame. What for? To sell them all to players from rich countries in the west. The most surprising thing about the plot is that instead of finding the film filed under science fiction, you'd find it in the documentary section. It would be a documentary on a new industry growing in the shadow of the new century.

These videogame gold-farmers who work in pretty shoddy pads are to be found in the Philippines, Indonesia, South Korea and, above all, in China. The players spend weeks, up to months in some cases, nailed to the screen as the protagonists of games like World of Warcraft. The first step is to interiorise the mechanics of the game. Endless repetition of the learned mechanics of the games then enables the players to find the items of value hidden within. It is estimated that over 100,000 people work in these 'gold shacks.' That's about 4% of all online players in China. They play from 12 to 18 hours a day and even if they change houses, they are always paid a wage in the region of \$150. That's noticeably higher than the average Chinese wage.

The 'virtual gold' discovered by these players is then sold over the net. Players from western countries buy it on the web. In the beginning, auction houses like E-bay had no problems with these sales. Pressure from different sources (videogame manufacturers, different government tax departments...) over the last few years, however, has caused the big online auctioneers to ban this type of transaction. Nevertheless, it is, as everybody knows, impossible to totally eradicate anything from the net and western players can still find the much-valued 'eastern gold.'

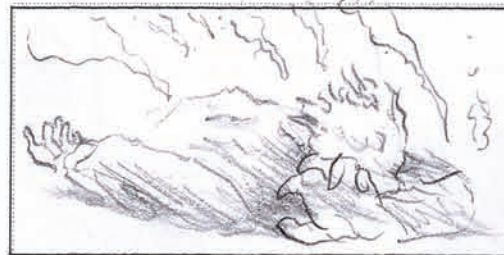
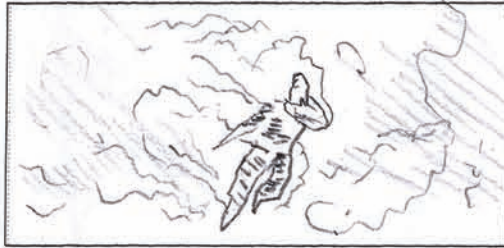
storyboard

Filmaren gidoia idatzi eta ekoizpenaren motorra martxan jarri bezain laster, pelikula nola filmatuko den ondo prestatzea lehenatasunezko egin beharra da. Horretarako, espezializatutako marrazkilari batek gidoia irakurtzen du, eta pelikularen sekuentziak planoz-plano aurretik marrazten ditu, zuzendariaren irizpideak jarraituz. Bat, bi, hiru edo lau hilabete igaro ditzake lan horretan, aukera ezberdinak marrazten, zuzendariak pelikula ilustrazio horietan isladatuta ikusi arte. Ilustrazio horiek storyboarda osatzen dute. Kote Camacho oiartzuarrak "28 Weeks later", Medem-en "Caótica Ana" eta Max Lemcke-ren "Casual Day" filmetarako eginiko storyboard-ak erakutsi dizkigu.

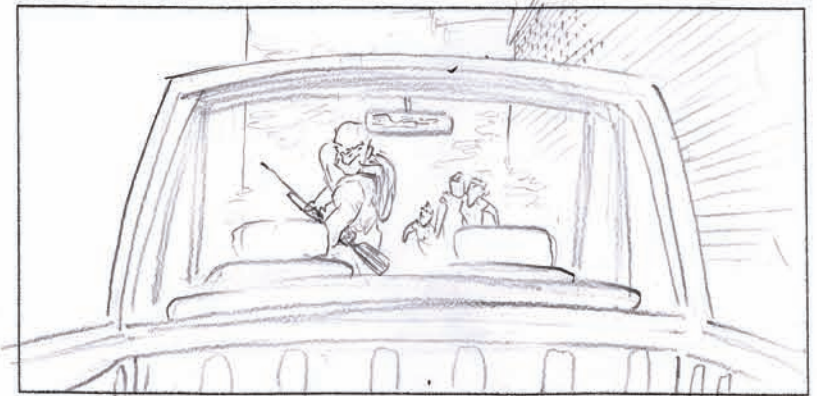


As soon as the script of the film is written and the production wheel starts, deciding how the film is going to be shot turns to be a crucial need. A storyboard artist will read the script and, following the director's instructions, will draw the different sequences of the film, shot by shot. He can spend one, two, three, even four months, drawing different options, until finally

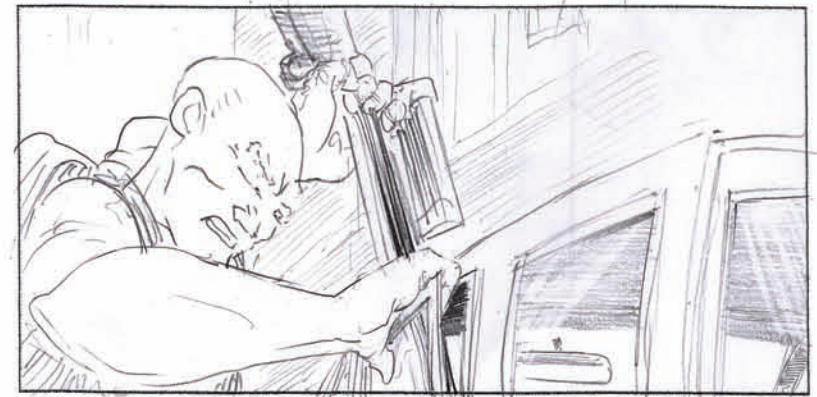
the director finds his film represented in those drawings: the storyboard. Kote Camacho is the storyboard artist of Juan Carlos Fresnadillo's "28 Weeks later", Julio Medem's "Caótica Ana" and Max Lemcke's "Casual Day" films.



↓ HAND-HELD



↓ HAND-HELD



↓ HAND-HELD





vote panda

Vote Panda, MyJok bikotearen (Maiana Agorrody, Jokin Etcheverria) azken proiektua da. Proiektua bi hitzetan: My-k, Panda hartz baten hauteskunde kanpaina prestatu du. Bai, ongi irakurri duzue beraz ez dut errepikatuko. 1968. urtean, My-ren aitona, apaiz lanetan ibili zen Vietnam-en. Arazo politikoak medio oihanean ezkutatu behar izan zuen eta bertan izan zuen bere lehen hartu emana panda hartzekin. Desagertzear dagoen animalia hau bere proiektuaren ardatz bihurtzea erabaki zuen MY-k <<gainera, ezagutzen al duzu panda hartzak maite ez dituen inor?>>

Bilboko bere tailerrean egindako lan hauek ez zituen edozein modutan erakutsi nahi. <<Sorkuntza lana pertsonala eta bakardadean eginikoa da baina gero ikuslearekin hartu emana behar izaten da. Zaila da ikusleekin harreman zuzena izatea eta horregatik erakusketa formatua baino, bira bat egitea pentsatu genuen. Lana zuzenean aurkeztea eta gainera non ikusi da hauteskunde kanpaina bat hauteskunde birarik gabe?>>. MyJok "Do it yourself" jarreraren adibide izan da beti. Euren proiektuak erakutsi eta zabaltzeko bideak jorratu dituzte eta munduko txoko ezberdinetara iritsi dira euren proposamenak. Honez gero, Vote Panda karabana elektoralak MYJOK-ek Bilbon duen egoitzan, Madrileko Panta Rhei eta Bartzelonako Iguapop galerietan egin du kanpaina. Bertan, marrazkiak erakustez gain, diskurtsoa bota, Panda ereserkia kantatu eta hartzarentzat botoa eskatu dute. Kanpaina ordea ez da amaitu. 2008an, Europara zabaldu eta besteak beste Paris eta Amsterdamen egingo du parada Vote Panda hauteskunde kanpainak. Oroitu. Ez bozkatu zuri. bozkatu zuri-beltz. Vote Panda!

Vote Panda is the last work by Myjok (Maiana Agorrody, Jokin Etcheverria). The project in two words: My has prepared an election campaign for a Panda Bear. Yes, you read it correctly, so I'm not gonna repeat it. In 1968, My's grandfather worked as a Minister in Vietnam. Due to political problems he had to hide himself in the woods and that's where he faced Panda bears for the first time. This animal at risk has become for My the core of their project <<besides, do you know anyone who doesn't love Pandas?>>

These works, made at their workshop in Bilbao, were not to be shown anyhow. <<the Birth of a project is usually personal and completed in the solitude, but afterwards, there has to be a give-and-take dynamic with the viewer. It is hard to have direct contact with the viewer, in an exposition format, but we thought of shifting things a little bit. We thought of presenting the work in life, and besides, have you ever seen any election campaign without a second round?>>. MyJok has always been an example of "Do-it-yourself" attitude. They have developed ways to show and spread their work to many different corners of the world. Vote Panda's electoral campaign has already been at MYJOK's in Bilbao, at Panta Rhei's in Madrid and Iguapop's in Barcelona. There, apart from showing their drawings, they gave speeches, sang the Panda hymn and ask for a vote for Panda. Their campaign has not finished yet, though. In 2008, Vote panda election campaign will spread out all throughout Europe stopping in Paris and Amsterdam.

Remember... Do not vote blank, vote black and white. Vote Panda!



www.myjok.com

Ama guztiei gustatzen zaien gizona. Baso mutil itxura, bizkar zabala, enborrak diruditen besoak eta masail eta hortz ilara perfektua. Eta itxuraz gain, izaeraz ere tipo jatorra da. Donostiako Zinemaldira askotan etorri da. Zinemaldiak, 1994. urtean bere lanari atzera begirakoa eskaini zion, goizegi akaso, orduz gerotik film sorta ederra egin du eta.

John Sayles 1950. urtean jaio zen Schenectady hirian, New York estatuan. Ipuinak eta narrazioak idazten hasi zen. 1975. urtean National Critics Circle Award eta National Book Award sariak jaso zituen *Union Dudes* nobelarekin. Martin Scorsese eta James Cameron-en moduan, Roger Corman-en eskutik hasi zen zinean. Beldur eta akziozko film ugariaren gidoia idatzi (*Pirañas...*) eta lan honekin irabazitako diruarekin bere lehendabiziko filma egin zuen, *Return of the Secaucus Seven* (1980). Hiru urte beranduago *Lianna* zuzendu zuen, beste emakume batekin maitemintzen den ezkontutako emakume baten istorio ederra. Sayles, egun, bere filmak ordaintzeko, Hollywood-eko hainbat ekoizpenetan "script doctor" (gidoi begirale) gisa egiten du lan. Besteak beste *Apollo XIII*, *Mimic* edo *Jurassic Park*-en gidoiak borobiltzeko kontratatu izan dute.

Sayles-en filmetan pertsonai indibidualen gainetik, komunitateak eta komunitateen arteko talkek izaten dute protagonismoa. Abiapuntu honek, bere istorioak, jaioterriko eta munduko geografia fisiko eta humanoetan kokatzera eraman du Sayles. Adibide ezagunenak hauek lirateke: Louisiana *Passion Fish* (1992), Irlanda *The Secret of Roan Inish* (1994), Texas, en *Lone Star* (1996), Ertamerika *Hombres Armados* (1997), Alaska *Limbo* (1999). Donostiako Zinemaldian aurkeztu duen bere azken filman ere, *Honeyripper* (2007) Alabamako komunitatea da protagonista. Sayles-en zinema konprometitua eta etikoa da, baina ez ditu bere pertsonaiak moralki epaitzen. Ez du zinegile askok egiten duen moduan, jainko orojakile eta doktrina emale gisa jokatzeko.

John Sayles hara eta hona dabil Zinemaldian. Zuzendari eta ekoizle independentea izateak glamourra lanarengatik aldatu behar izatea ekartzen du. Bera eta bere filmen ekoizle eta azken 30 urtetan bikote izan den Maggie Renzi, banaketa tratuak sinatzen dabilta egunotan (ea zortea duten eta euren film askorekin gertatu ez den moduan *Honeyrippers* bertoko aretoetan ikusteko aukera dugun). Bikotea baikor dirudi, baina ezin izan digute guztiz baieztatu hemen euren filma ikusteko aukera izango dugunik, horregatik, aukera ikusita, hizketan jarraitu dugu.

Honeyrippers-ek zer kontatzen digu?

1950. hamarkadan, Alabamako kotoi esplotazio batetan gertatzen da. Koreako gerra baino lehen. Errepide alboan dagoen musika taberna edo musika areto baten izena da Honeyripper. Bertoko piano jole zaharrak musikari gazte bat kontratatzen du lokalaren errenta ordaindu ahal izateko. Musikari gazte hau, berak egindako gitarra bitxi batekin azaltzen da. Berak eginiko gitarra elektriko batekin... gehiegi kontatu dudala iruditzen zaiz...

Egun errazagoa al da zine independentea egitea?

Nik kontrakoa esango nuke. Errazagoa da bideo kamara hartu eta film bat grabatzea, bai, baina zinea lanbide gisa ulertzen dugunontzat, talde lana eskatzen duen ekoizpen batentzat, milioi dolar bat baino gehiago kostatuko den film bat egiteko latzagoa da orain dirua biltzea lehen baino.

Nola definituko zenuke zuk zinema independentea?

Betiko definizioa da. Zuzendaria da istorioa kontatzen duena, aktoreak aukeratzen dituena eta azken muntaiaren ardura osoa duena.

Zer botatzen duzu zuk faltan egungo zinemagintzan?

Kazetaritza hobea. Zinegile independente heldu gehiago. Emakume gehiago filmak egiten. Banatzaile irudimentsuak...

Dirutza kobratuaz eta batzuen ustetan hain beharrezkoak diren izar glamuroso " horien alboan, zinemagile independenteek, begirada propio eta aberasgarria dutenek, lanean dihardute Zinemaldian.



john sayles: zinemagintza duina
john sayles: honest filmmaking





The type of guy all girls' mothers like. He looks like a country boy; broad-shouldered, arms the thickness of tree branches, rosy cheeks and two rows of perfect teeth. Not only does he look nice, he is nice. He's been to the International San Sebastian Film Festival on many occasions. In 1994, the festival offered a retrospect of his work, maybe a little prematurely seeing the amazing body of work he's created since then.

John Sayles was born in the town of Schenectady in the State of New York in 1950. He started off writing short stories and narratives. IN 1975, he won the National Critics Circle Award and the National Book Award for the novel *Union Dudes*. As was the case with Martin Scorsese and James Cameron, he was introduced to the world of cinema by Roger Corman. He wrote the scripts to many action and terror films (*Piranhas...*) and with the money he made from these films, he made his own first offering, *Return of the Secaucus Seven* (1980.) He directed *Lianna* three years later, a beautiful story of a married woman who falls in love with another woman. Nowadays, Sayles, in order to pay for his films, works as a 'script doctor' on some Hollywood productions. He has been contracted to round off the scripts on films like *Apollo XIII*, *Mimic* and *Jurassic Park*, to name but a few.

In Sayles films, communities and the clash between communities take priority over individual characters. This point of view has tsaken him to many different locations throughout the world: Louisiana *Passion Fish* (1992), Ireland *The Secret of Roan Inish* (1994), Texas for *Lone Star* (1996), Central America *Hombres Armados* (1997) and Alaska *Limbo* (1999). He has presented his last film *Honeydrillers* (2007) at this year's San Sebastian International Film Festival. A community in Alabama takes centre stage this time round. Sayles cinema is committed and ethical but it doesn't morally judge the characters who appear therein. He doesn't act the way many filmmakers do; all-knowing and the font of whatever doctrine. John Sayles has been getting around quite a bit in the film festival – he's here and there and everywhere. As an independent director and producer, he has to exchange the glamour for quite a lot of hard work. He and his films' producer and partner of the last thirty years Maggie Renzi, have been running around signing distribution contracts over the last few days (let's hope we're in luck and we get to see *Honeydrillers* on the big screen at cinemas over here – we haven't been so lucky with some of his other films in the past.) The couple seem optimistic but they can't confirm one hundred per cent that we'll be able to see the film over here just yet. We made the most of our opportunity to ask a few questions.

What does 'Honeydrillers' tell us?

It's set on a cotton farm in Alabama in the 1950s. Before the Korean War. Honeydriller is the name of a music club or hall on the side of a road. The old house piano player takes on a young musician in order to be able to pay the rent. This young musician turns up with a strange guitar he's made himself, a home-made electric guitar... I think I've told you too much already...

Is it easier to make independent cinema today?

I'd say it's the opposite. It's easier to grab a camera and shot a film, but for those of us who understand cinema as a job, a production that demands a work team, a film that's gonna cost more than a million dollars to make is harder to get the financing now than it was before.

How would you define independent cinema?

The same old definition as always. The director is the one who tells the story, chooses the actors and who is responsible for the final cut.

What do you miss in current cinema?

Better journalism. More mature independent filmmakers. More women making films. Imaginative distributors...

While some so-called stars – who some people judge essential – get huge sums of money for merely attending, independent filmmakers, those with their own enriching vision of things, are hard at work at the International San Sebastian Film Festival.

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soinekoa eta gona / dress & skirt teresa Helbig
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kamiseta / t-shirt diesel
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soinekoa / dress carlos diez
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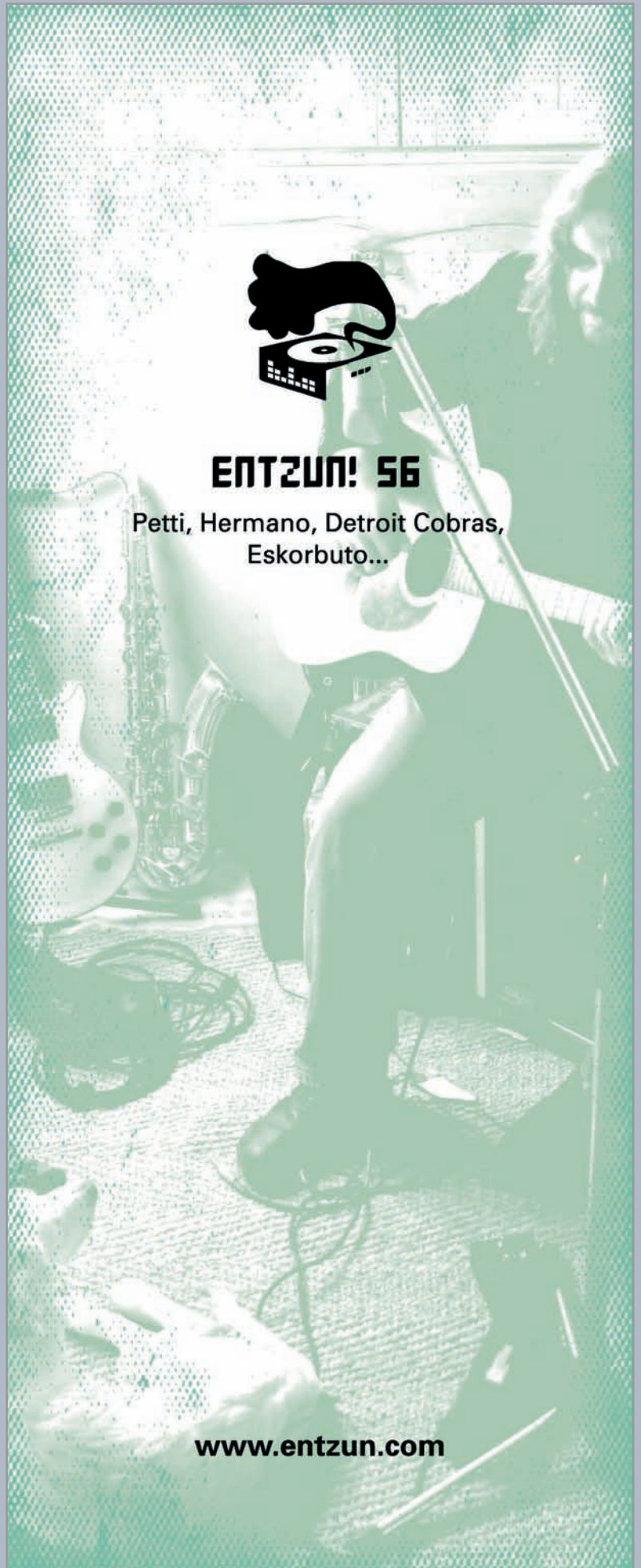
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MARIANI

WINE

vin mariani bizitzaren txispa

Ange-Francois Mariani

Korsikan jaio zen 1838. urtean. Haur koxkorra zela aita hil eta Parisera bidali zuten bertako familiarekin bizitzera. Kimika ikasketak egin zituen eta epe labur batez laborategi batetan laguntzaile gisa egin zuen lan. Ez zuen laborategi hartan jarraitu, 1863. urtean aberats bihurtu zuen produktua ekoizten hasi zelako. Kimikari kortsikarrak koka izeneko landarearen berri izan zuenean zera idatzi zuen "Kokak, esaten den guztia lortu badu Perun, Parisen ere hala egingo du. Zorte apur batekin etxeko lorategian landatu ahal izango ditut koka landareak". Bere Parisko etxean landatutako koka landareak ez ziren behar bezala hazi, baina hego-amerikatik tonaka koka landare orri inportatzen hasi zen eta Bordeleko ardoarekin nahastu ostean Vin Mariani izenez bataiatu zuen ardoa egiten hasi zen. Berehala bihurtu zen famatua bere edari pizgarria. Zera zioen garaiko publizitateak: "Bizitza berria eta kementa. Ardo sendagarri eta estimulantea, indarberri, freskatu eta bizitzeko gogo berpizten du. Neke fisiko edo mentalak gainditzeko ez dago Vin Marianiren parekorik, berehalako efektu mesedegarri iraunkorrak. Baieztape hau 7000 medikutik gorak sinatutako dokumentuetan eta 30 urteetan ospitale, instituzio publiko eta erlijiosoetan egindako frogetan oinarritzen da".

León XIII aita santuak, bere irudiaren erabilpena egiteko baimena eta urrezko domina eman zizkion Ange-Francois Marianiri, berak asmatutako edariak erretiro aszetikoetan indarra ematen ziolako. Leon XIII ez zen izan kontsumitzaile ezagun bakarra. beste, Émile Zola, Paul Verlaine, Sigmund Freud, José Martí, Jules Verne, Thomas A. Edison, Alexandre Dumas, Lumière anaiak, Henrik Ibsen, Sarah Bernhardt, Robert L. Stevenson, Galesko printzea, Victoria Erregina, Alejandro II Zar-a, Alfonso XIII, Pertiako Sha, eta abar luze batek Vin Marianiren "efektu pizgarria" engantxatu eta bezero bihurtu ziren.

Marianik, alkoholik gabeko edariak, pilulak eta infusio ezberdinak garatu zituen. Kimikari kortsikarra hil zen urte berean (1914) debekatu zuten bere koka ardoa, lehen gerra mundialaren hastapenetan, kokaina kloridatoaren adikzio efektuak aztertzen hasi zirenean (eta akaso, ilegalizazioari esker negozioak etekin handiagoak eman zitzaieela jabetu zirenean).

Hala ere produktu miragarri honen ibilbidea ez zen eten. Argentina, Egipto Indotxina, Kanada eta Amerikako Estatu Batuetan ireki baitzituen egoitzak Vin Mariani enpresak. Eta egun ere Vin Mariani formulak bizirik dirau. 1988an, Bolibiako Cochabamba hiriko kooperatiba batek koka ardoa ekoizteari ekin zion "kirolari eta kantariarentzat aproposa" leloarekin.

HIS HOLINESS POPE LEO XIII
AWARDS GOLD MEDAL
In Recognition of Benefits Received from

VIN MARIANI

MARIANI WINE TONIC

MEDIECS

vin mariani the sparkle of life

Ange-Francois

Mariani was born in Corsica in

1838. When he was a child, his father died and they sent him to Paris to live with his family there. He studied Chemistry and he worked as an assistant at a laboratory for a short period of time. He did not keep that job very long because in 1863, he began to work on the product that made him rich. When the Corsican chemist heard of a plant called Coca, this is what he wrote: "If coca has achieved in Peru all the things people say it has, it will do the same in Paris. With a bit of luck I will be able to plant Coca leaves in my garden at home". At his place in Paris, his Coca plants did not grow up properly though; however, South-America began to export tons of Coca leaves and after mixing them with the wine from Bordeaux, Mariani began to produce a wine baptized by the name of Vin Mariani. This enlightening drink became famous very quickly. This is what contemporary ads used to say: "New and strong life. Curative and stimulating wine, it gives you strength, freshness and a desire to live. There is no wine, but Vin Mariani, that could make you feel physically and mentally better; instantaneous improving lasting effects. This statement is based on a document signed up by 7000 doctors and on tests from hospitals, public and religious institutions for 30 years".

The Pope Lion XIII gave Ange-Francois Mariani permission to make use of his image and the Pope even gave him a golden medal because the drink he made up gave the Pope strength in his ascetic retreat. Lion XIII was not the only famous consumer of Vin Mariani. Among others, Émile Zola, Paul Verlaine, Sigmund Freud, José Martí, Jules Verne, Thomas A. Edison, Alexandre Dumas, Brothers Lumière, Henrik Ibsen, Sarah Bernhardt, Robert L. Stevenson, the Prince of Wales, Queen Victoria, Czar Alejandro II, Alfonso XIII, the Shah of Persia, and a long etc. were caught in the enlightening effects of Vin Mariani and became its regular consumers. Mariani also produced several non-alcoholic beverages, pills and herbal teas. The Corsican chemist died in 1914, the year in which his coca wine was forbidden, at the beginning of the IWW, when they started to investigate on the addictive effects of Hydrochloric Cocaine (and maybe, when they realized that because of its illegality, they could make more profit with it).

Nevertheless, the career of this product did not stop there. The Vin Mariani enterprise opened new businesses in Argentina, Egypt, Indochina, Canada and the United States of America. And even today, Vin Mariani formula is still alive. In 1988, a cooperative from Cochamba, Bolivia, began to produce Coca Wine with the logo "ideal for sportsmen and singers".



Oskar Delgado (Nagore Gore): "Nire amonak Bilboko alkateak baino mentalitate irekiagoa du"



Las Fellini edo txanogorritxu lizuna bilbo zaharrean

testua: myriam garzia

"Bambi ere trabestia zen". Aitorpen honekin hasi gara hizketan Bilboko errubia arrisksuarenarekin, Nagore Gorerekin. 11 urte taulen gainean, antzerki kabareta egiten, Las Fellini jada, igaro beharreko marra guztien gainetik pasatu dira.

Madril eta Bilbo artean zabiltzate. Zeintzuk dira epe ertainera dituzuen proiektuak?

Jada hirugarren urtea izango da ostegunero Bilbo Zaharreko Badulake aretoan biltzen garela "Operación Travesti" ikuskizunarekin. Gure inguruan dabilen jendeari gonbita luzatzen diogu ikuskizunean parte har dezan, gurea ez delako soilik transformismo ikuskizun bat, umorea ere oso garrantzitsua da, antzerki kabareta da azken finean. Umorea antzeztua, kabareta, gure lanean zerbait nabarmentzen bada hori da, bapatekotasun dosi handiarekin. Badulakeko jendeari eskertu beharra dago egindako lana eta esfortzua, taldea krisi sakon batetik ateratzen lagundu digutelako. Baina azken urte hauetan zerbait lortu badugu zera da: belaunaldi berriak gureganatzea. Jende gazteagoa da ikuskizuna ikustera datorrena, unibertsitarioak dira eta gaua gustuko dute. Madrilen ere bi urte daramagu igandeetan "Allo Fellini" ikuskizunarekin, La Boite aretoan, gure ildoari jarraituz. Eta bestetik, Bilbon ere, Conjunto Vacio aretoan, gure ildoari jarraituz. Jai erraldoi bat "CTV" izenekoa, hau da, "Conjunto de travestis al vacio". Jai erraldoi bat egingo dugu hilean behin, izen handiko trabestiek, La Terremoto de Alcorcon ekartzeko esperantza daukagu urriaren 19rako. Galiziatik ere deitu digute, A Coruña egiten diren Puticlú jaietan parte hartzeko. Bartzelonako Jaialdi Erotikoan ere izango gara... Las Felliniren urtemuga ere ospatzeko asmoa daukagu, Bilborock-a alokatu eta jai erraldoi bat egin...

Madril edo Bilboko ikuslegoa ezberdina al da?

Garrantzitsuena zera da, gazteak eta irekiak izan daitezkeela, baina ez da aukera sexualengatik mugatutako ikuslegoa. Hau da, ez zara gay izan behar horrelako ikuskizun batera hurbiltzeko. Zati handi bat bada, euren guneetan izaten direlako emanaldiak. Baina bai, denetarik dator. Agian, Madrilereko nagusiagoa da, gure belaunaldikoa edo, Bilboko lehen esan bezala gazteagoa da. Bilboko ikuslegoa gainera fidela da, badakitelako ostegunero etorri arren, ikuskizuna beti izango dela ezberdina.

Bilbo Zaharra da zuen lan eremua. Ez al du beste garai batzuetako La Otxoaren La Palanca gogora arazten, Cortes kalearen beste garai batzuk?

Ez dut uste, jendeak ez du erlazionatzen gure ikuskizuna horrekin, urte piloia pasatu delako. Baina bai, egia da jendea lehen Cortesera hurbiltzen zela antzerki ikuskizunak ikusteko. Beti egon da jendea antzerki mota hau bultzatu duena, bere presentziarekin edo beste era batera eta jende horri esker aurrera atera da kabareta. Garaiak ere ezberdinak dira, baina oraindik bada bizitza bikoitz hori daraman bikote ezkonduak. Agian ez dut etxean horrelakorik nahi baina gaez bai, hurbiltzen naiz ikuskizunera. Bestetik, teknologia berriak asko laguntzen dute egun, bideoak zuzentzeko aukera edo fotologak... Mundu osoan ezaguna izan zaitezke.

Asko ikasi duzue azken 11 urte hauetan?

Ikasi, bai, asko ikasi dugu. Gezurra dirudi baina gure bizitza normalean oso sosoak gara. Baina taula gainean hainbeste denbora eman eta gero, ikuslegoa zureganatzea lortu eta gero, hemendik hara ibiltzeak... Adibidez, jendearen

barrea ulertzeko, ikuslegoaren erantzuna, hortik ikasteko denbora ere izan dugu. Bapatekotasunari tarte handia lagatzen diogu eta azkenean badakizu non eta noiz egin zerbait, horrela ikuskizuna ere garatzen doa, badakizu zerk funtziona dezakeen eta zerk ez. Klasiko asko ditugu gure ibilbidearen hasieratik iraun direnak. Gu ere garatu gara, lehen ez genuen bapatekotasunik lantzen, baina denborarekin lotsa eta beldurrak galtzen dituzu. Kontua da jendea barre eginaraztea, eta jendearengana zuzentzeko traba den guztia erditik kendu beharra dago.

Zein da Euskal Herrian duzuen ekimena kultur zirkuitoaren barruan?

Instituzioen zerranda beltzean gaude. Aurreiritzi asko dago Las Felliniren inguruan maila honetan, maila pribatu eta partikularrean ematen ez dena, azken finean, kontratatzen bazaitzute jendea erakartzen duzulako da, eta enpresariari hori axola zaio. Baina oso arraroa da Bilboko talde bat izanda, hainbeste urteren ostean BADen (Bilboko Antzerki Dantza) ez egotea. Betoa daukagu udaletxean, bai jaietan parte hartzeko bai eta edozein ikuskizun aurrera ateratzeko. Eskerrak publikoaren laguntza daukagun, eta hemen ez bada beste leku baten izango da, eta horri esker Las Fellini aurrera goaz...



"Bambi was a transvestite, too." That's the opening line in this interview with the dangerous blonde from Bilbao, Nagore Gore. Las Fellini, 11 years of stage cabaret under their belt, have crossed all the lines there are to be crossed.

You're back and forth between Bilbao and Madrid. What are your projects for the short to mid-term?

We're already into our third year with our weekly thursday spectacle, "Operación Travesti" at the Badulake in the Old Quarter of Bilbao. We invite people from our circle to take part in the show because what we do is not just a spectacle based around transformation. The humour is very important, too. At the end of the day, it's cabaret after all. Acted humour, cabaret... if you had to highlight anything of what we do, it'd have to be that, along with a large dose of improvisation. We are really grateful to the people at Badulake for the effort and work they have done for us. They really helped pull the group out of a serious crisis. But if there is one thing the group has achieved over the last few years it has been the capture of a new generation of viewers. The crowd that comes to see us now is a younger one, university kids that love going out at night. We've also spent the Sundays of the last two years with the show "Allo Fellini" in Madrid, at LA Boite. Just following along our usual time. We're also about to start our "CTV" show at the Conjunto Vacio in Bilbao on Fridays. "CTV" stands for Conjunto de Travestis al Vacio (Vac-packed bunch of transvestites.) It's like a giant party-fest once a month with big-name transvestites. We hope to bring in La Terremoto de Alcorcon on October the 19th. They also been in touch with us from Galicia wanting to know if we want to take part in the Puticlú Festival. We'll also be appearing at the Barcelona Erotic Festival. We'll also be celebrating Las Fellini's anniversary. We intend to hire out the Bilborock Hall and have a huge blow out...

Are the Madrid and Bilbao audiences different?

The important thing is that while they maybe young and open, they are not an audience limited by their sexuality. What I mean is, you don't have to be gay to come along and enjoy the shows. If a large part of the audience is gay, it's because a lot of the shows are put on in clubs and theatres on their circuit. But we get all sorts. Maybe the Madrid audience is a bit older, from our generation. The people in Bilbao seem to be younger. The Bilbao crowd is a very loyal one, because they know that even if they come every thursday, the show will be different.

The Old Quarter of Bilbao is you work area. Does it not recall different epochs like La Otxoa's La Palanca, different times from the Cortes St.?

I don't think so, I don't think people relate what we're doing to that time. It was such a long time ago. But it is true that people used to go along to Cortes St. to see this type of show. There has always been someone who has supported and been behind this type of spectacle, and it's thanks to people like them that cabaret has survived here. Times are different but there are still married people who have this secret double life. Maybe I don't want this at home, but at night I'll come along and see the show. On the other hand, new technologies have also opened up many doors, people upload videos onto the internet, photoblogs... You can be known all over the world.



Have you learnt a lot in the last eleven years?

Yeah, we've learnt lots and lots. You'd never believe it but in our everyday normal lives we're quite dull and boring. But having spent so long up on stage, once you get up there and start to draw the audience into you, here, there... For example, we've had time to study audience laughter, audience reaction, the different types... We leave a lot of space for improvisation and you learn when to do what when an show. You develop your show that way. You know what will work and what might bomb. There are still a lot classics we have used from the very beginning. We've also developed. We didn't use to improvise, but you overcome any shyness and fear with time. The thing is you have to make people laugh and anything that might get in the way of that connection between you and audience must be removed.

What kind of punch do you hold on the Basque circuit?

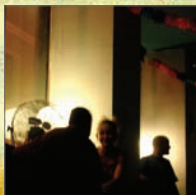
Well, we've been blacklisted by the institutions. There are a lot of prejudices towards Las Fellini on that level. Prejudices you don't find on a private level. At the end of the day, if you are contracted, it's because they know you can pull the punters in through the door and that's what the business people are interested in. But it's really strange that a group from Bilbao have not once throughout all the years been asked to participate in the BAD (Bilbo Antzerki Dantza - Bilbao Drama Dance) Festival. We've been vetoed from appearing in any festival or spectacle by the Town Hall. Just as well we have the public's support, and if isn't let happen here, it'll happen somewhere else. Thanks to that Las Fellini are still striking out forwards...

Oskar Delgado (Nagore Gore): "My grandmother is more open-minded than the Mayor of Bilbao."



las fellini or a lascivious little red riding hood in old bilbao





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Ipuingintzara itzuli da Karmele Jaio, eleberrietan ere bere trebezia erakutsi ondoren. Hamabost istorio dakartzkigu orain, kontakizun zuzen eta iradokorren bitartez, amodioaren ahulguneak nabarmenduz; arlo horretan nor ez da ahula baina?

elkar

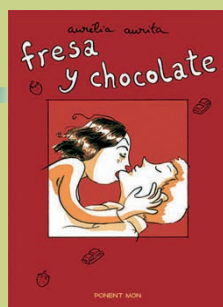
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fresa y chocolate

aurelia aurita. ponent mon

Frederic Boilet-en bikoteak eginiko lehen liburua da. Tokion bizi den bikote honen egunerokotasunaren autobio-komiki sexual gisa definitu genezake. Marrazkera naif single eta jostakaria. Frederic-ek erotismoa poesiaz jorratzeko joera badu bere ohekideak, Aurelia Auritak, biluztasun fresko, gordin eta umoretsuaz kontatzen dizkigu euren Tokioko apartamentuan bizi dituzten abentura sexualak. Gozada bat!

It's the first comic book by Frederic Boilet's partner. It could be defined as a sexual autobiographical comic on the life of this couple in their Tokyo apartment. The drawing style is naïf and playful. Frederic's bed partner Aurelia Aurita uses same type of erotic poetry but she tells of their sexual adventures in Tokyo with a refreshing nakedness that lacks neither detail or humour. Wonderfully enjoyable!



si te comes un limón sin hacer muecas

sergí pamies. anagrama

Istorio laburrak, mikroskopikoak. Eta izaera mikroskopiko horretan mamira zuzen-zuzen abiatzen diren narrazioak. Detaile urriekin eta pertsonaien deskripziorik apenas jaso gabe, narrazio hauetako pertsonaiekin berehala identifikatuak sentitzen gara. Euren beldur, hausnarketa, fantasia, makurkeria edota itxaropenetan gureak topatzen ditugulako.

Short stories. Microscopic. The microscopic angle allows the narrations get straight to the heart of things in these stories. With little detail and very bare character description, we are still able to identify with the characters who pop up as we read along. Their fears, reflections and perversities are the very same as our own.

paperpapers

atabala eta euria

joseba sarrionandia. elkar

The balde jarraitzaileek badakizue ez dugula nobedadeen edo modek inposaturiko liburuen aipamenik egiten. Irakurri eta gustoko ditugunak jartzen ditugu paperean. Zergatik aukeratu dugun Atabala eta euria? Ipuin ederrak biltzen dituelako eta egileak liburuan epilogoan aipantzen duenagatik.

<<Uste dut ez dela existitzen euskaraz desarrazoitu aditza, baina arrazoi hitza eta arrazoitu aditza erabiltzen delarik, desarrazoitzea ere behar genuke. Enetzat, literatura desarrazoitzeke modu bat da. Desarrazoituz egin behar dugu literatura, diruaren eta instituzioen menpean geratu nahi ez badugu, literatura burges eta funtzionarioen eskuetan halako homidura bat edo, txarragoa dena, arrazoi emateko makina bat bihur ez dadin>>. Literaturarekin eta bizitzeko beste alor guztiekin izan beharko genuke desarrazoitzeke joera.

Readers of the balde know that we don't talk about imposed fads or novelties as far as books are concerned. What we read and like, we write about. Why have we chosen Atabala eta Euria? Because it's a collection of wonderful stories and what the book contains. The author himself states the following in the epilogue: "I don't think the verb 'desarrazoitu' (to unreason) exists in the Basque language. Yet just as we use the word 'arrazoi' (reason) and the verb 'arrazoitu' (to reason), we should also use 'desarrazoitu.' To me, literature is a way of 'unreasoning'. We should 'unreason' literature, if we do not wish to remain slaves to money and the public institutions. This 'unreasoning' will enable us to avoid our literature becoming bourgeois and another tool in the hands of public servants who wish to justify and reason everything." We should take this approach to literature and to all other aspects of our lives.



elles

frederic boilet
ego comme x

Elles. Neskak, emakumeak, emeak. Frederic Boilet komikigile frantziarrak, nouvelle-manga generoaren sortzaileak emakumeei eskainitako lana biltzen du liburu honek. Ipuin liburu baten moduan egituraturik, komikiek estilo eta norabide ezberdinetara begirarazten digute, beti ere egile honek lantzen duen erotismo eta poetikaz bustirik. Guk Parisen eskuratu genuen Elles, eta ez diogu inori utziko. Horrelako liburuak ez bait ira inoiz bueltan etortzen.

Elles. Girls, women, the feminine. French comic book artist Frederic Boilet, inventor of the nouvelle-manga genre, gathers his work on women in this book. Structured in the form of a book of fairy tales, he focuses attention on his subject in different styles and directions, yet he always includes his trademark eroticism and poetry. We found Elles in Paris and we certainly won't be lending it to anybody. This is the type of book that never gets returned.

Hau da Euskararen Etxea



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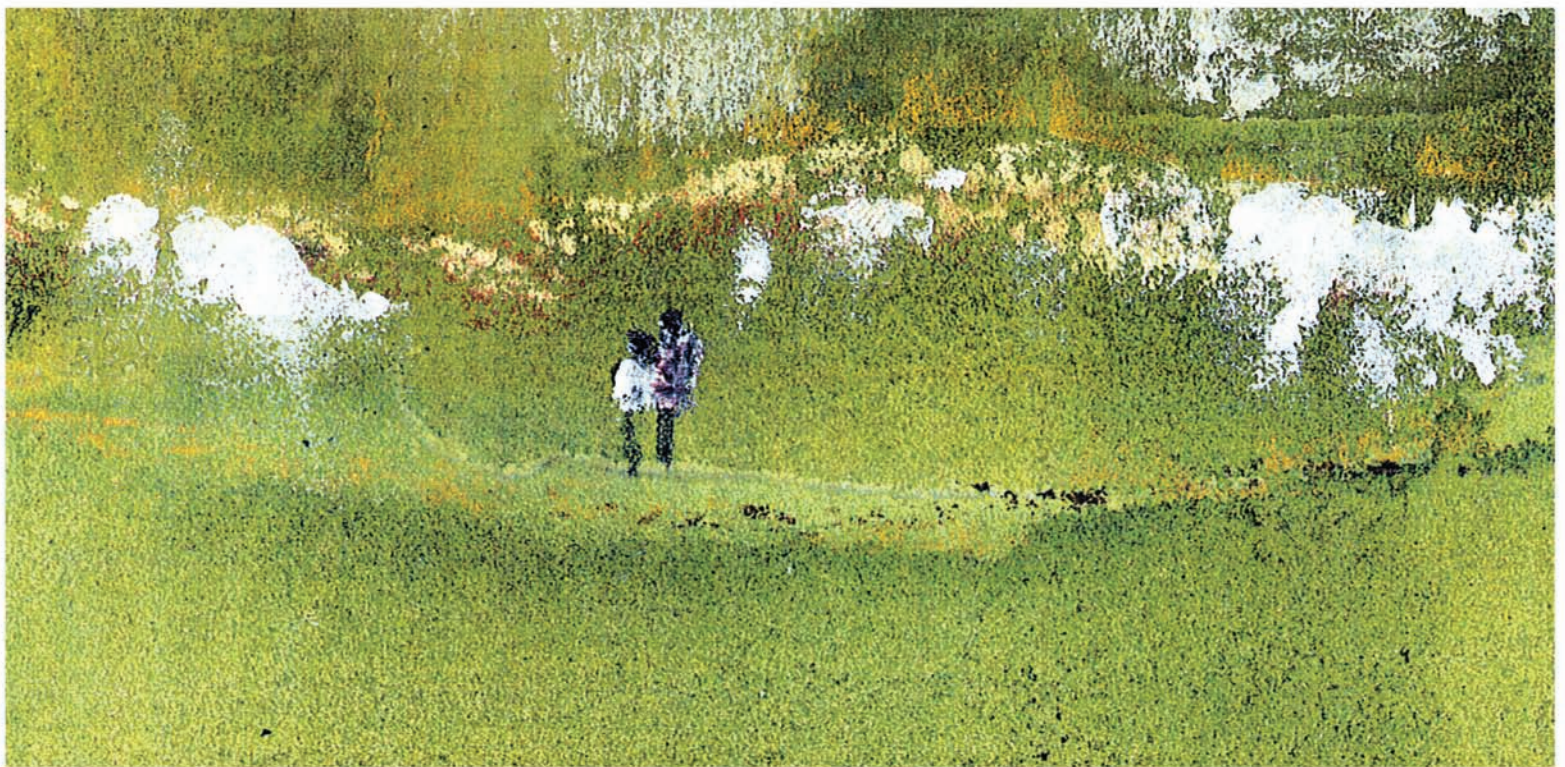


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dunafelfedes

a public art project by:
maider lópez-en
proiektu artistikoa

curator: nemes attila



Budapest 15th of september 2007, 17:00

As illusionist, Maider Lopez has made people fill the space that was either empty or full with cars, coming and going. The artist does not hide any tricks. She asked citizens for help and involvement for this activity to become true. She made an appointment at the Chain bridge, where Buda and Pest meet together, and with the help of citizens, she made the bridge disappear. Distributing umbrellas of the color of the river and asking citizens of Budapest to fill the bridge, in a short period of time, they themselves became Danubio river, the one they love so much.

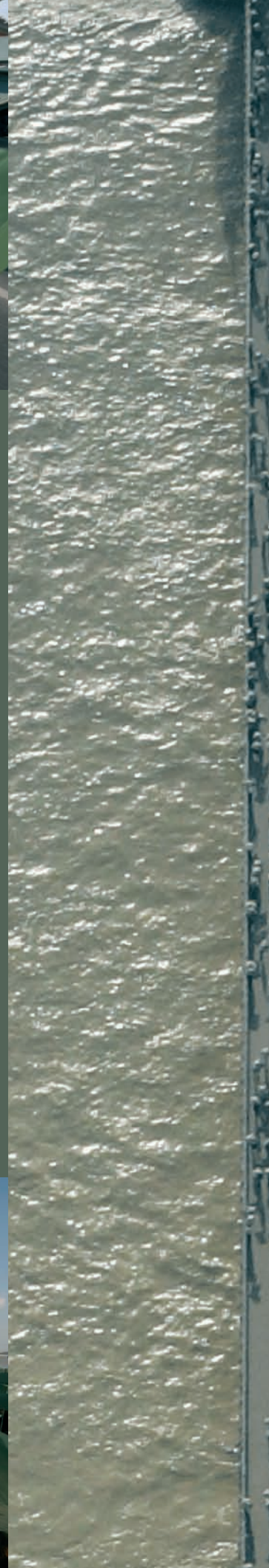
Besides being beautiful, poetic and playful, Maider Lopez's work is productive in the sense that it shows citizens their possibilities and strength modifying the space of their city. This awareness becomes very productive in a society where life is more and more controlled and measured.





Budapest 2007 irailak 15, 17:00

Ilusionista baten moduan, autoen joan etorria eta hutsunea besterik ez zegoen espazioa okupatu arazi du Maider Lopez-ek. Artistak ez du trikimailua ezkutatu. Hiritarrei laguntza eta parte hartzea eskatu die akzio hau aurrera eramateko. Buda eta Pest batzen dituen Kateen zubian zita egin eta hiritarren laguntzarekin zubia desager arazi du. Eta zubia desager arazteko, ibaia zubi gaineretik pasa du. Budapest-eko hiritarrei ibaiaren kolore bereko aterkiak banatu eta zubia okupatzeko eskatuz, denbora epe batez hiritarrak, hainbeste maite duten Danubio ibaia bihurtu ditu. Ederra, poetikoa eta jostagarria izateaz gain, geroz eta neurtuago eta kontrolatuagoa dagoen giza eta bizitza antolakuntzan, hiritarrak, biztanleak, euren hiriko espazioan izan dezaketen eraldaketarako indarrak hausnartzeko baliagarria zaigu Maider Lopezen lana.







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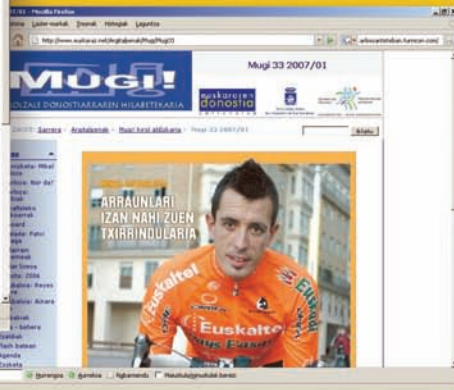
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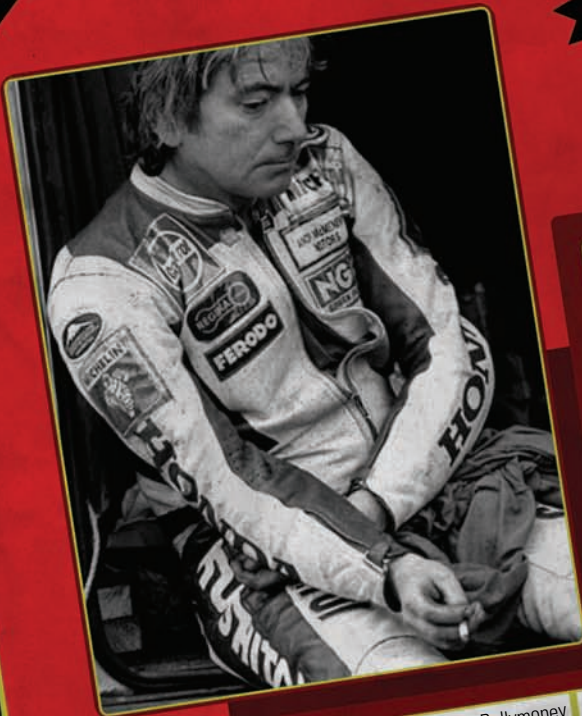


Donostiako Euskararen Udal Patronatua



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the baldians
trading cards



Joey Dunlop

5



Joey Dunlop 1952. urtean jaio zen, Ipar Irlandako Ballymoney herrian.

Joey Dunlop was born in the village of Ballymoney in Northern Ireland in the year 1952.

Bere lehendabiziko motoa Triumph Tigre Cub 250cc bat izan zen. 50 libera ordaindu zituen.

His first motorbike was a 250cc Triumph Tiger Cub. He paid fifty pounds for it.

1976. urtean hartu zuen parte lehendabiziko aldiz Man irliko lasterketan. Hain justu lasterketak, bere arriskuagatik, Grand Prix kategoria galdu zuen urtean. Joey-k 26 lasterketa irabazi zituen Man irlan. Aditu guztien arabera marka hau gasolina zainetan duen extralurtar batek soilik hautsi dezake.

He first took part in the Isle of Man Bike Race in 1976, the very same year the race, due to how dangerous it was, lost its category as a Grand Prix race. Joey won 26 races in the Isle of Man. All experts agree that the only person capable of beating that record is some type of super alien with petrol for blood.

1976. urteko lehen parte hartze hartan, lasterketa buruan zihoan, baina zirkuitua ezagutzen ez zuenez bigarrenari pasatzen utzi eta haren atzetik egin zuen ibilbide osoa. Helmugara iristerako orduan ez zuen aurretik zihoana pasatu nahi izan. Jokabide horrek eman zion "King of the Roads" ezizena. Hurrengo urtean ordea, 1977an berak irabazi zuen.

In that first race in 1976 he began by taking the lead but soon let the second-placed driver by as he didn't know the course. He followed him around the course for the whole race and didn't want to over take as they came up the flag. This led him to be known by the nickname 'King of the roads.' He won the race the following year.

Joey-k Albania, Errumania eta Bosniako haurtzaindegien aldeko diru bilketak antolatzen zituen...beti ere Pub-etan. Parranda zale amorratua, behin baino gehiagotan pubetik segidan joaten zen bere karabanara, motoa prestatu eta zuzenean abiatzen zen lasterketara, zirkuituari errekonozimendu buelta emateko denborarik gabe.

Joey collected money and organised events in favour of childcare centres in Albania, Romania and Bosnia... always in pubs. He loved to go on the lash, and many a time he went straight from the pub to his caravan to get his bikes ready and straight onto the race without having time to take a spin around the course in order to see in first hand before the race.

2000. urtean, 48 zituela. Tallin-en (Estonia) ospatzen ari zen lasterketan, lasterketa buruan zihoala errepidetik atera eta arbola baten kontra talka egin zuen.

At the age of 48, in a race in Tallinn, Estonia, he came off the road in a race he was leading and crashed headlong into a tree.

Bere emaztea, Linda, eta 5 seme-alabek, 70.000 pertsonen konpainia izan zuten haren hiletan.

His wife Linda and their five sons and daughters were accompanied by 70,000 people at his funeral.

CHANGO BLANCO CHANGO NEGRO

ABESTIAREN MOLDAKETA: ELEAK: LUIS LÓPEZ CABÁN MUSIKA: TEGO CALDERÓN

TÚ SABES...

YO ME PUSE A PINTAR
UN CHANGO DE BLANCO...



EL CHANGO SE FUE
VOLANDO SERENO...
PERO SUS HERMANOS
NO LO CONOCIERON



... CUANDO TERMINÉ
ME DIO CON SOLTARLO



CUANDO ESE CHANGO LLEGÓ
TO' PINTAITO DE BLANCO
ELLOS NO LO CONOCIERON
CREYERON ERA MICHAEL JACKSON



QUÉ PENA ME DIO
ME SENTÍ CULPABLE...



... DE QUE SOLITARIO
VOLARA EN EL AIRE



PERO CON LA LLUVIA
QUE CAE DE LOS CIELOS...



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Y ESTÁ COMPARTIENDO...



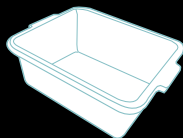
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Y ASÍ SE PASA DICHIENDO:



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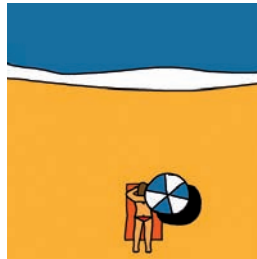
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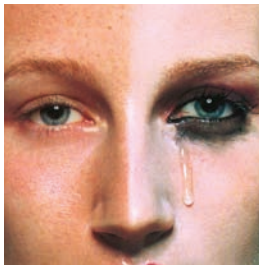
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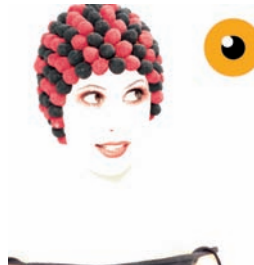
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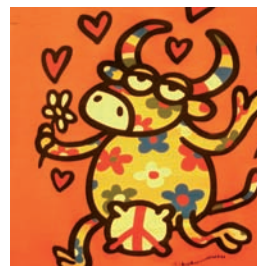
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7 PANNECAU KALEA - 64100
komodo.baiona@wanadoo.fr

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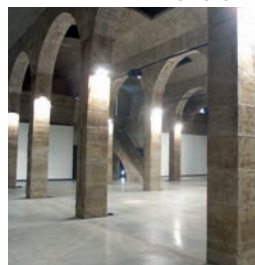
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FORUAK 12, - 01005
funk@funkdenda.com

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945 27 68 33
SAN FRANZISKO XABIERKOAREN
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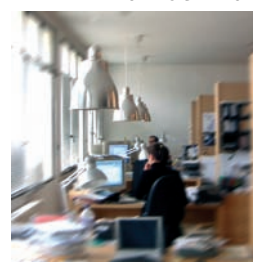
wilco

945 13 08 94
GENERAL ALAVA 1 - 01005
info@wilcoshop.com

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948 20 63 43
KOMPANIA KALEA 6 - 31001
www.pnte.cfnavarra.es/eoip

ZAHARBERRITURIKO ALTZARIAK



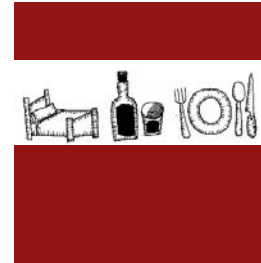
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RUA MOUZINHO DA SILVEIRA, 26/28
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JATETXE - ATERPEA

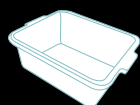


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