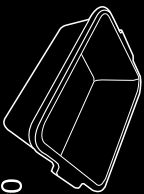


the balde



€0

otsaila / marzo
february / march

32



heroiak oporretan
heroes on vacation

3 2



the balde

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BY NC ND Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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

Lan berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:
Imaginative, provocative and interesting works? send them to:

info@thebalde.net



*Gipuzkoar batek ahal zuena
baino jende gehiago hartzeko
asmoa izan zuen.*

*Eta bi pertsona gehiagoren
irudia sartu zuen bere obran.
Gaur, gipuzkoar guztion artean
gizarte solidarioagoa ari gara eraikitzen.*

*Gipuzkoarrok asmoak
eraikitzen ditugu.*



Gipuzkoa hiria
gero eta hurbilago!





**FRANKLIN
MARSHALL**

www.franklinandmarshall.com

Franklin and Marshall-ek aurtengo kanpainarako kolekzio berria sortu du izen ematen dion Estatu Batuetako unibertsitateko ikasleetan oinarrituta. 6 urteren ostean Euskal Herrian barneratzen da bertako moda dendarik hoberenetan. Gazte bazara edo gazte sentitu eta moda kontutan azkenean egotea atsegin baduzu, badakizu: Franklin and Marshall.

Franklin and Marshall has created the new collection inspired in the students of the american university that names the brand. After six years you can find Franklin and Marshall in the best shops of the Basque Country. If you're young or feel young and you love to be in the edge of fashion you already know: Franklin and Marshall.





HENTAI KOMIKI PORNOGRAFIKO JAPONIARRA

Shin Chan-en herrialdean, Hentai hitza, arraroa den irudia definitzeko erabiltzen da. Japoniatik kanpo ordea, marrazki bizidun eta komiki pornografikoei eman zaien izena da. Ez gara friki jarriko definizio kontuetan. Besterik gabe. Bobo Balde futbol jokalaria bizkarrean daraman zenbaki bera duen telebista kateak tarteka programatzen dituela aipatu nahi genuen. Milikitoren telebista kateari esker, auto-maitasunerako beste tresna bat duzu "eskura", froga ezazu.

HENTAI JAPANESE PORNO COMIC

In Shin Chan's hometown, the word Hentai is used to describe a weird image. Out of Japan, this is the word for cartoons and porno comics. We won't be freakies when it comes to definitions. We just wanted to mention the fact that the TV channel that broadcasts them has the same number as the player in the Bobo Balde football team. Thanks to Milikito, we have another tool for self-love...try it!

COLOPHON 2007

Nazioarteko aldizkari mintegia ospatuko da Luxenburgon. Antolatzaileek bertan egotera gonbidatu eta euren urtekarian sartu gaituzte lehendabiziko aldiz. Eta aurten Luxenburgoko denez Europako kultura eta sorkuntza hiriburua, akaso inguratuko gara hain gertuko eta modu berean hain ezezaguna zaigun herrialde txiki honetara.

www.colophon.2007.com

FROM
LUXEMBURG
WITH LOVE

COLOPHON 2007

The international magazine meeting will take place in Luxembourg. The organizers invited us to be there and for the first time, our magazine will be part of their annual publication. And since this year Luxembourg is the city for culture and creativity, we may visit this close but unknown country.

www.colophon.2007.com



TXEMA BURGOS 3E

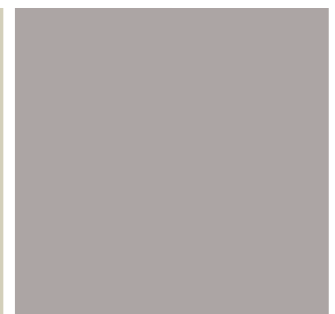
Artegune eta espazioak administrazioaren eskutik datozela pentsatzen dugu beti. Baina artearen mundu zail honetan bada bere kabuz aurrera ateratzeko kemena duenik. Gune horietako bat Bilbon topatuko duzu: 3e. Bertan erakusketa aretoa, tailerra, ikastaroak, denda, eta elkargune berezi bat aurkituko duzu.

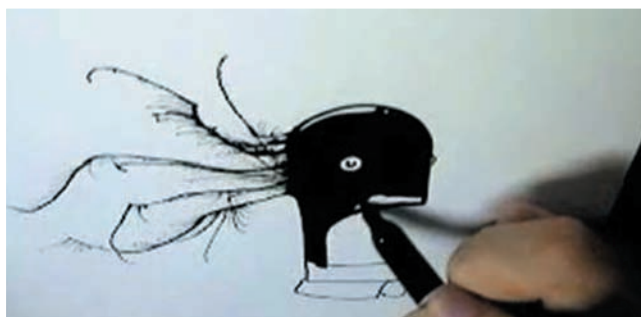
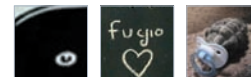
www.txemaburgos3e.com

TXEMA BURGOS 3E

We always think that the art spaces come from administration. However, in this difficult art world, there is somebody who can work it out by himself. There is one of these spaces in Bilbao:3e. There is an exhibition center, a studio, courses, shops, and a special meeting point.

www.txemaburgos3e.com



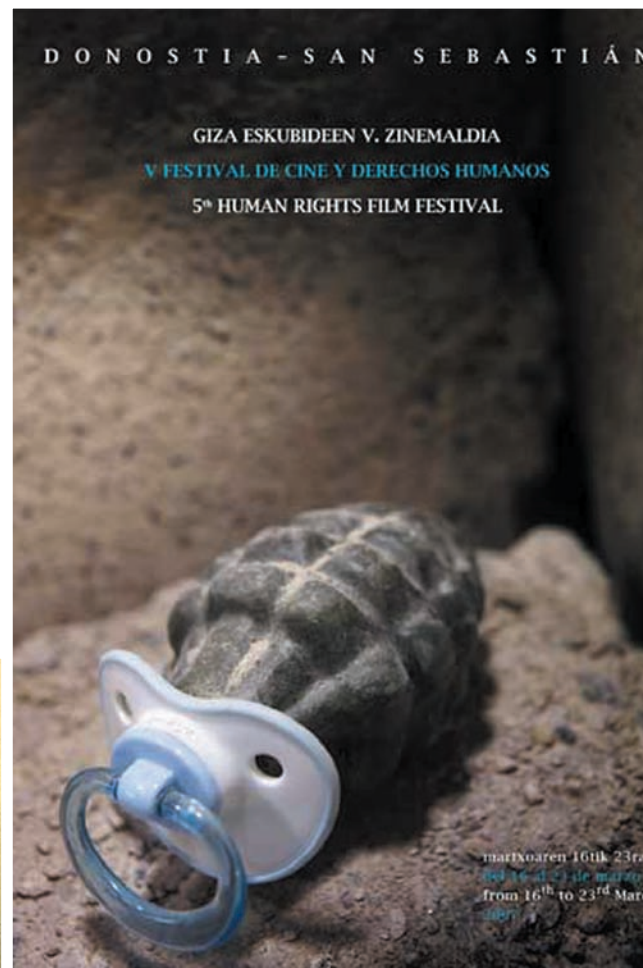
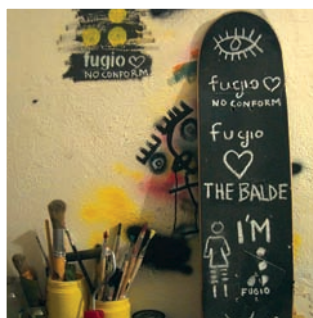
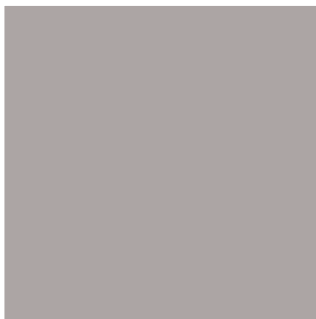


SUCK IT
BABY...SUCK IT

DAILY MONSTER

Frankestein doktore estajanobista bat balitz, Stefan G. Bucher-ek egunero munstro bat sortzen du. Eta munstroaren erditzea sarean zintzilikatzen du guztiok goza dezagun prozesuarekin. Bitxikeria bat besterik ez da, baina guk honezkerok egunero gosaltzen dugu munstro berri baten konpainian.

www.344design.typepad.com



DAILY MONSTER

As the Frankenstein doctor, Stefan G. Bucher creates a monster every day. He uploads the birth of the monster on the web so everybody can enjoy it. Every day, we have breakfast with a new monster.

www.344design.typepad.com

FUGIO

Ez dakigu nortzuk diren, ez dakigu zer diren, ez dakigu zein den euren helburua. Tarteka gure posta-kutxa elektronikoan, han eta hemen eginiko euren ekintza grafikoaren irudiak jasotzen ditugu. Sinadura partikularrik gabe, eskaririk egin gabe "artearen thebalde" eskaintzen digute eta horregatik maite ditugu fugio-ko lagunak.

FUGIO

We don't know who they are; we don't know what they are; we don't know what their goal is. From time to time, we receive images of their graphic actions on our electronic address. Without a particular signature, and without any request, they offer art for free and that is exactly why we love Fugio.

GIZA ESKUBIDEEN 5. ZINE JAIALDIA (Martxoaren 16tik-23ra)

5. edizioa bete du honez gero Giza Eskubideen 5. Zine jaialdiak. Donostiako Udaletxearen zinemaldi kuttuna izaki, aurtengo edizioa Victoria Eugenia Antzokian ospatuko dela iragarri da. Duela gutxira arte bizi zen itzaropen garaia etenda geratu den honetan, Giza Eskubideen Jaialdiak eskainiko dizkigun filmak inoiz baino gordinagoak egingo zaizkigulakoan gaude.

www.cineyderechoshumanos.com

5th HUMAN RIGHTS FILM FESTIVAL (March 16-23)

The Human Rights fifth Film Festival is on its fifth edition already. Being the most beloved festival of the town hall, this year's edition will take place in Victoria Eugenia. This time that hope was suspended, the movies that the Human Rights Festival will offer will be harsher than ever.

www.cineyderechoshumanos.com



ANTI LIBURUDENDA

Pro Anti gara. Liburu denda honetan kultura garaikidearekin zerikusia duten liburu sorta ederra dutelako. Liburuez gain, era askotariko ekimen, aldizkari eta proposamenak dituztelako. Euren aldizkarietara kaleratzen dutelako. Eta merkatal gune erraldoien diktaduren pean bizi garen garaietan, Anti bezalako oasiak beharrezkoak direlako.

www.anti-web.com

ANTI BOOKSTORE

We are Pro Anti. In this bookstore, there is a wide range of books related to contemporary cultur. Apart from books, there are different initiatives, magazines and many proposals. They publish their own magazine. On these times when we life under the dictatorship of the big market places, oasis like Anti are necessary.

www.anti-web.com

MOKAUA

Logela-koak beste behin. Oraingoan Mokau bat eskaintzera datoz. Musika elektronikoa, akustikoa, hip-hop 43 minutuetan zehar gozatzeko. Musika diskoarekin bat, Logela-k eginiko hainbat lan jasotzen dituen DVDA ere badakar ekoizpen honek. Otsailetik aurrera antzokietan dastatu ahal izango dugu Logela-koek prestatu diguten Mokau berria.

MOKAUA

Logela is here again. This time, they offer "Mokau". Electronic music, acoustic, hip-hop to enjoy in 43 minutes. Along with music, there is a DVD by Logela with some of their works. From February on, we will enjoy the Mokau that Logela offers in theaters.



ZAUNK! ZAUNK! ZAUNK!



TXAKURKALEA

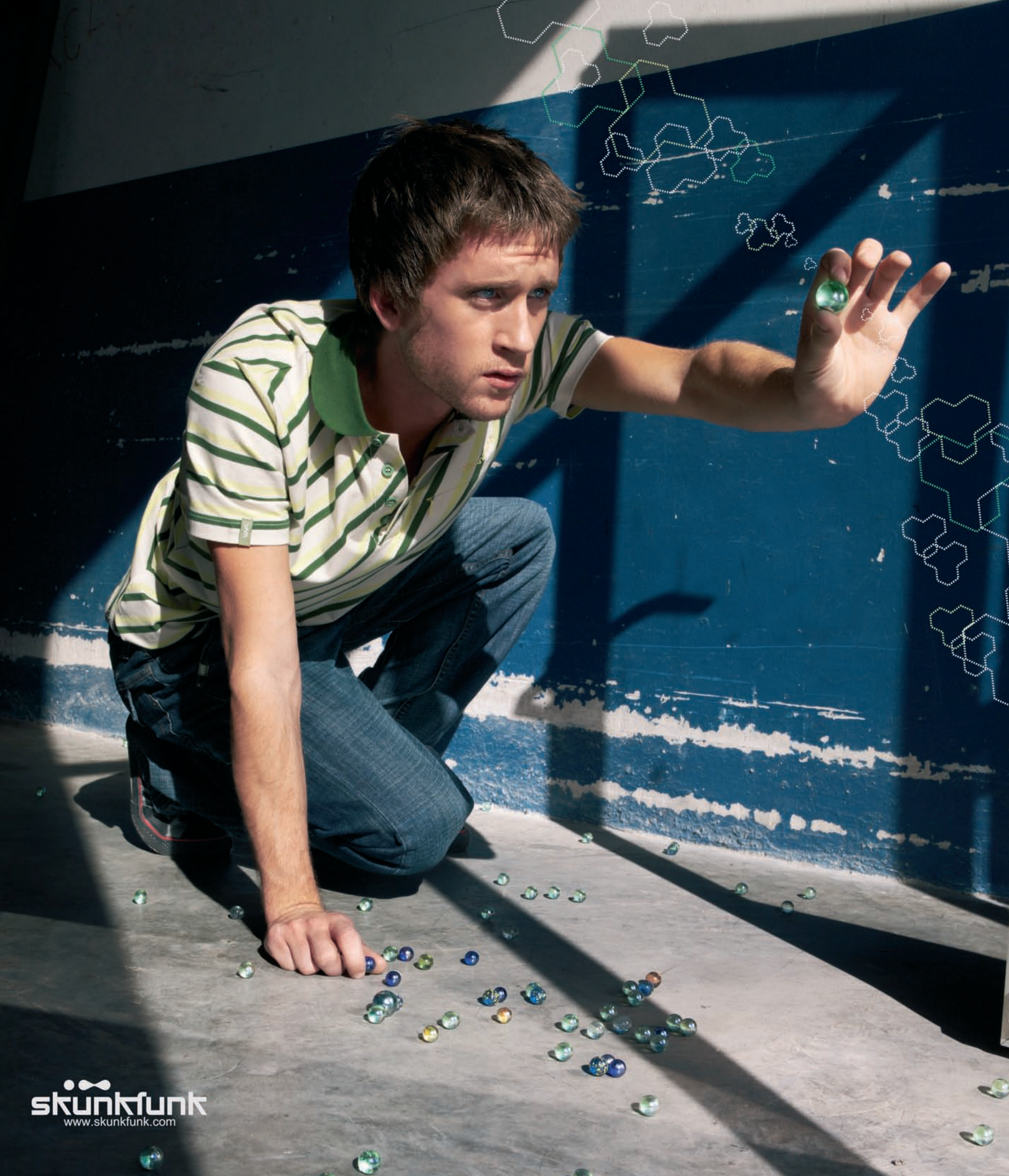
Txakurren eta hiriko kaleen inguruko film dokumentala. Bilboko zazpi kaleetako txakurrak dira filmeko protagonista. David Civico-k filmatu duen lan honetan, beste protagonista nagusia musika da. Besteak beste, Atom Rhumba, Joserra Senperena, Boogie Punks, Makala eta musika beltza jorratzen duten artistak topatuko dituzu soinu bandan. Noizpop zigiluak, berriro ere, Delicatessen dendetan saldu beharko litzatekeen lan ederra egin du disko liburu honekin.

www.txakurkalea.com

TXAKURKALEA

This is a documentary film about dogs and street. The main characters on this film are the dogs of the Seven Streets of Bilbao. On this film directed by David Civico, the other main character is the music. Atom Rhumba, Joserra Senperena, Boogie Punks, Makala and black music players are part of the soundtrack. Noizpop once again has created a beautiful work that should be sold in the "Delicatessen" stores.

www.txakurkalea.com





GNS

Hiru hizki horien atzean Gurenorthshore proiektua topatuko duzue. Zarautzen sortutako egitasmo honetan, inguruko surflari, skater, snowboarder eta malekoiko bestelako fauna dago. Euren webgunean, nagusiki Donostiatik Mutriкура doan kostaldean izandako surf sesio ikusgarrienen argazkiak topatuko dituzue. Argazkien kalitateaz gain, guri gehien gustatu zaiguna, GNS-ko argazkilariek uretan dagoen edozein surflariren argazkia ateratzen dutela da, beraz, zu izan zitezke euren web orriko protagonista.

www.gurenorthshore.com

GNS

Gurenorthshore project is behind those 3 letters. Created in Zarautz, there are many local surfers, skater and snowboarders. On their web site, there are pictures of the surf sessions that have taken place on the coast from Donostia to Mutriku. Apart from the quality of the pictures, what we like most is that the photographers of GNS take pictures of any surfer. So, you can be the next protagonist on their web page.

www.gurenorthshore.com

ANIMAC

(Otsailak 26 Martxoak 4)

2007. urteko edizioan, Gil Alkabetz animatzailearen lana eta musika eta animazioaren harteko lotura izango da Animac-eko ardatza. Baina urtero lez, begirada berri eta ezberdinei lekua egingo dio Animac-ek. Proposamen berritzaileak eta zinean bide berriak irekitzen dituzten sortzaileen lanak izango ditugu ikusgai. Gu behin "animatu" ginen eta orduztik urtero errepikatzen dugu zine topaleku den jaialdi honekin.

www.animac.info

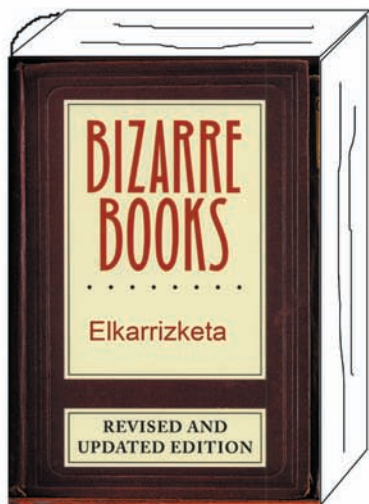
ANIMAC

(26 Feb/Mach 4)

In the Animac 2007 edition, we will enjoy the Gil Alkabetz retrospective and an interesting program about the influence of music in animation. Anyway, as the previous editions, Animac will show a compilation of the most innovative and original animation works realized all around the world. This is one of those festivals we try not to miss.

www.animac.info

ANIMATU ANIMAC-ERA



Gaur gure artean
Walter Kidd
izango dugu

**"Ilearen
norabidea
animali eta
gizonarengan"**
liburuaren
egilea



Eta honaino
aste hontako Sautrelak
eman duena.
Eskerrik asko
gurekin izateagatik
eta jaunak nahi badu
datorren
asterarte.



direnik ez da sinektu behar ez direla ez da erran behar

direnik ez da sinektu behar ez direla ez da erran behar

uda 2007
summer 2007

XIBIOUZ

www.xibiouz.com



the balde: 5 urte eta years and

The balde meets Entzun Party Atxo Fun Fun Durango (2006/12/07)

Urtero lez, Durangoko Azoka aspergarriari aurre egiteko Atxo Fun Fun tabernan party-a antolatu genuen. *Entzun* aldizkariko lagunekin batera egin genuen. Eta aldizkariko editoreek anaitasun festa gisa saldu zuten horrek ez zuen askorik iraun. Bi aldizkarietako koordinatzaileek atetik sartzen zen pertsona oro *Entzun*-ekoa edo *The balde*-koa ote zen eztabaidatzen eman zutelako gaua (preziatzen den festa orok behar ditu bere ergelak)... Gaua, Makala DJ-aren "blaktronika", Marek DJ-aren "hardtronika", "Marvin Konsul Gaye"-ren ahotsa, Dropezframes-ekoen paisai grafikoez edertuta eta Oswaldo-k ateratako Karibeko cocktail-ez bustita joan zen.

The balde 5. urteurrena. Arteleku (2006/12/15)
5. urteurrena ospatzeko barrura begira jarri ginen. Barru-barrura, eta horretarako afari berezia prestatu genuen The balde-ko kolaboratzaile eta lagunentzat. Musika-afaria.

Carlos Belda musikariak 9 pieza grabatu eta Peru Almandoz sukaldariari pasa zizkion. Honek, pieza bakoitzean inspiraturik 9 platereko menua prestatu zuen. Eta biek zuzenean bat egin zuten afaltzerako orduan.

Afalostean La Kermes taldeak eskaini zuen Artelekura hurbildu zen jende ororentzat kontzertua. Festa honetan, The balde eta Entzun-eko koordinatzaileek ez zuten tontakeriarik egin (guk dakigula) baina preziatzen den festa orok bere ergelak behar dituzenez, kasu honetan paper hori Arteleku zaintzera etorri ziren guardia juratuek bete zuten... (había una vez... un circoo...).

Mila esker Carlos eta bere soinuari, Urepeleko sukaldariei, La Kermeseko taldekideei eta bertan izan zineten eta etortzerik izan ez zenuten lagun eta kolaboratzaileei.

2 festa thebalde parties

The balde meets Entzun Party Atxo Fun Fun Durango (07/12/2006)

As is our yearly wont at the ever boring Durango Fair, we organised a little bit of a bash at the Atxo Fun Fun Tavern. We set the whole thing up with our buddies from over at Entzun. And what was initially sold as a fraternal gathering of the mags didn't really last long. The two coordinators set up camp opposite the doorway and spent the whole night arguing whether the punters that walked thought he door were either "the balde" readers or the people who like looking at the nice colour pictures with the big words in "Entzun" (every party needs its dickheads.) The night was swallowed up by DJ Makala's "blactronic", DJ Marek's "hardtronic", the voice of "Marvin Konsul Gaye", the graphic scenery of Dropezframes and Oswaldo's Caribbean dry cocktails.

The balde's 5th Anniversary. Arteleku (15/12/2006)

We decided to take a look at our inner self to celebrate our 5th Anniversary. A long, deep look, so we decided to have a great big dinner for friends and collaborators of the balde. A music-dinner.

Musician Carlos Belda recorded 9 pieces of music and he passed them on to chef Peru Almandoz. The pieces of music inspired him to come up with a menu of nine different dishes. And both of them came together for the anniversary dinner. After dinner entertainment was provided in the form of a concert by The Kermes. Neither of the coordinators from the balde and Entzun got up to any nonsense this time round (at least as far as we know), but as all parties need their dickheads this one was to be no different... the security guards at Arteleku came to our rescue and were right royal arsegons (once upon a time, there was a circoo...)

Thanks a million to Carlos for the sounds, to Urepele Restaurant for the grub, to members of La Kermés and to all of who were there as well as to friends and collaborators who couldn't make it.

5 urte the balde

menua

- the gilda
- double gazpaxo bikoitza
- pa amb tomquet
- tipula and kalabaza soup
- merchulia salad
- itsaski fresh textures
- tandori masala tumagorri
- millefeuille banana karamel
- hiru gazta mixcabe





Loteria 2, 48005 alde zaharra Gordoniz 2, 48011
www.cop-copine.com



Bertan gauza guztiak berdindu egiten dira. Beste eremu bat da. Urdintasun sakonaren eremua.
Everything becomes equal there. It's another domain. The great blue domain.

Jacques Mayol.

urdin sakonean

the great blue

le grand bleu

Jacques Mayol Shangain jaió zen 1927. urtean. Bere gurasoek "Aquapark" batean egiten zuten lan eta Jacques txikiak, izurdeen laguntzaz, berehala ezagutu zuen uretan murgiltzearen sekretua. Diotenez, bere bizitzaren erdia baino gehiago eman zuen uretan. Gehiegikeria dirudi. Baina mitoak gisa honetako "gezurrei" esker bihurtzen dira mito.

Hala ere bere izaera urdina ukaezina da. Ur azpian, bere pultsua, 70 pultsaziotik 20ra pasatzen zen –guitariko edonor instante batean akabatuko lukeen aidaketa- eta bere biriken gaitasunak negargairri utziko luke Indurain bera ere. Zientzialariak, gaitasun honi "bardicardia" izena eman zioten. Ur azpian 110 metroko sakontasunera iritsi zen (55 urte zituen) egun existitzen diren tramankulu teknikorik gabe, eta ia 8 minutuz egon zitekeen bertan amasarik hartu gabe.

Jacques Mayol-ek, enpresa ezberdinetarako ur azpiko lanetan eman zuen gaztaroa. Gero, apnearen mundua profesionalizatu eta Enzo Mayorca italiarrarekin lehia eta analikidetasun harremana izan zuen. Baina bakartia eta izaera zailakoa izanik, Mayolek lehiaketa mundua utzi eta bere haurtzaroko lagunengana itzuli zen, izurdeengana.

Mayolen izena egunkarietan irakurri genuen azken aldian 74 urte zituen. Napoleonek erbesteztatua bizi izan zen Elba irlan bizi zelarik, bere burua habe batetik zintzilikatu zuen. Zituen lagun urriek, bere suizidio oharrean utzitako enkargua bete, eta egun, bere errautsak le grand bleu-n gaildu dira, urarekin bat eginik, urdin sakonean desagertuta, ur azpiko ikaro baten moduan.

Jacques Mayol was born in Shanghai in the year 1927. His parents worked in an aqua park and little Jacques, with the help of his friends the dolphins, soon mastered the secrets of the submerging in water. They say he spent more than half his life in water. That seems a bit of an exaggeration. But, as they say, myths actually become myths because of these little "lies".

There is no doubting his watery blueness all the same. Underwater, his pulse rate dropped from 70 beats a minute to 20 – an instant drop that would kill any of the rest of us. His incredible lungs would leave the most resistant of cyclists in tears. Scientists baptised this ability "bradycardia". He swam to depths of 110 metres (aged 55) without the aid of any of the technical gadgetry available nowadays, and he could stay underwater for almost 8 minutes without having to come up for air.

Jacques spent his youth with several companies that carried out underwater work. The world of diving turned professional and that's when he started his competitive rivalry and companionship with the Italian Enzo Mayorca. But he was a loner and difficult to get along with, so he soon quit the competitions and returned to his childhood friends: the dolphins.

The last time we read about him in the papers was when he was 74 years old. He was living on the island of Elba, the very same isle Napoleon had been banished to, and he hung himself from a raft. His few friends saw to it that his last wishes expressed in his suicide note were obeyed and his ashes were lost in le grand bleu, at one with the waters, lost in the great blue, just like an underwater Ikaros.

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bigarren bizitza / second life



Second Life 3 Dimentsioko mundu birtual bat da Linden Lab jaunak sortua. Snow Crash eleberrian oinarrituta dago, baita cyberpunk mugimendu literarioan ere. Erabiltzaileek sorturiko mundu bat da non jendeak jolastea duen, negozioak egin, besteekin erlazionatu, sexu harremanak izan, kontzertu batetara joan, azken finean komunikatzea da helburu. **Eta zergatik Second Life edo Bigarren Bizitza?** Bada, jendeari nahi duena izateko aukera ematen diolako. Doako programa da eta aski da internetetik ordenagailura jaistea. Ondoren bigarren bizitza horretan parte hartzeko prest gara; lehendabizi sexua aukeratu; ondoren ezaugarri fisikoak. Grafikoki oraindik ez dago oso garatuta, baina era guztietako aukerak eskaintzen dizkigute beste bizitza berri batean sartzeko, bekain lodiak, gorputz atletiko bat, etab. Behin gure pertsonaia sortu ondoren, mundu birtualean sartzen gara. Irla ezberdinez osatutako mundu bat da, non edozer gauza aurki daitekeen. Salerosketak egin ditzazkegu, U2en kontzertu batetara joan, galduta bagabiltza kalean aurkitzen dugun norbaiti galdetu... Esan bezala gaur egun doan joka daiteke eta kontu bat ireki. Baina hala ere, eta berrikuntza gehienak bezala (sortzaileek dirua irabazteko egin baitute) abantaila ezberdinak daude hilero 6 – 9 euro ordainduz gero. Alegia horrekin lortzen dena da gure pertsonaiak Second Life-eko lurretan eraiki ahal izatea. Zenbat eta lur gehiago izan, hilero ordaindu beharreko kuota handitzen joaten da. Adibide bezala baliu badu, 64 mila metro karratuko irla bat izatea 195 euro kostatzen da hilean; hori bai, beti desio izan dugun irla izan daiteke. Bertan nahi duguna eraiki baitezakegu eta beste inork ezingo baitu bertan negoziarik ireki. Hotel bat ireki nahi dugula? Inork ez digu eraikitzeo paperik eskatuko, azken finean bakoitzaren lurtean norberak ditu eskubide osoak. Hala ere, eta zaila ematen badu ere, bada 3D ko mundu birtual honetan aberasten ari denik. Izatez diru metalikorik ez da erabiltzen, baizik eta euroak, dolarrak... diru erreala Lindenetan aldatzen dugu (horra sortzailearen imajinazioa), trukaketa hori egin ostean bakoitzari bere kontu pertsonalera sartzen dizkiote diruak. Lurrak erosiz gero toki estrategiko batean, adibidez Mc Donald's baten

Second Life is a 3D virtual world created by Linden Lab. It is based on the novel Snow Crash and on the Cyberpunk literary movement. It is a world created by users where people play, do business, relate to each other, have sex, go to a concert... the goal is to communicate. **Why Second Life?** Because it gives people the opportunity to be what they want to be. It is a free program and you only have to download it to your computer. Then, you are ready to take part on that second life. First, choose the sex; then, physical appearance. The graphic design is not fully developed yet. However, they offer many choices to enter a new life: big eyebrows, an athletic body etc. Once we create the character, we enter the virtual world. It is a world made of different islands, where anything can be found. You can do business, go to a U2 concert, ask for directions to somebody on the street... You can play for free and open an account. However, and as most of the innovations (because the creators did this to earn some money) there are some advantages if you pay 6-9 euros a month. The fable is related



ondoan eta ezer eraiki ez, normalena izango litzateke etxe horren kompetentziak gertu beraien denda bat ireki nahi izatea eta orduan gure lurren balioa handitu egiten da. Egia esan, Second Life orain dagoen egoeran informatika kontrolpean duena ari omen da aberasten, berehala, edozein jokotan bezala, trikimailuak ikasten baitira eta aberasteko lasterbideak ezagutu. Dagoeneko hainbat multinazionalak ireki dituzte mundu birtual honetan beraien bulegoak. Esateko, IBM-k beraien azken urteko bilera orokorra Second Lifen ospatu dute. Mundu osoan sakabanaturik dituzten buruak hitzordua egin zuten eraikinean eta bilera bertan ospatu, non denak gela handi batean aurkitzen ziren beraien pertsonaiak antzetzuz eta momentuan bizitza errealean bezala txostenak aurkeztu zituzten, iritziak aldatu. Mundu birtual hau garatzen denean norberak bere pertsonaia bizitza errealean

to the possibility that our characters build in the land of Second Life. The more lands you have, the bigger the monthly rate becomes. For example, having a 64 thousand square meter island is 195 euros a month; however, this could be the island of our dreams. We can build whatever we like on it and nobody can open any business there. What if we want to open a new hotel? Nobody can demand any license to build because in your land, you have all the rights. Nevertheless, and although it might seem difficult, there is somebody who is getting rich on this 3D virtual world. There is no money in cash, but euros, dollars... money is exchanged in Lindens (this is the imagination of the creator), once the exchange is done, money is saved on your account. If we buy some land on a strategic place, close to a McDonald's for example, and we don't build anything, it is likely that the competitors would like to open a new store close to it and so, the value of our house increases. To tell the truth, Second Life, having computing under control, is getting rich and soon, like in any other game, they learn

bezala izateko aukera emango omen du webcam-aren moduko aparatu bati esker eta hor bai enpresako bilera bat egonez gero adi-adi egon beharko dela, sentsoreen bitartez aspertuta bagaude pertsonaiak mundu birtual horretan egoera horixe adieraziko baitu. Orain artean Second Life ingelesez egon bada ere 2006-ko abenduaz geroztik gazteleraz ere aurki daiteke, baita Teen Second Life deritzona ere 13 eta 17 urte bitartekoentzat sortua, non haurrak zaintzeko lege bereziak dauden, hala nola pornografia debekatua dago baita alkohola edo drogen salmenta ere. Zer esana emango du aurrerantzean mundu birtual honek, jendeak mundu erreala utzi eta orduak pasako ditu beste bizitza hobea baten bila. Ba omen dago egunean 12 ordu bertan dagoenik. Erreala? Birtuala? Second Life.

tricks and shortcuts to get rich. Many multinationals have already opened new offices on this virtual world. IBM celebrated their last meeting in Second Life. All the heads in the world made an appointment and met there in a big room where everybody introduced their characters and showed their reports, giving and exchanging opinions. When this virtual world is fully developed, one will be able to live the life of his character thanks to a web cam. If we are in a meeting, we need to pay attention because if we are bored, our characters will express the same. Before, Second Life was in English, but from December 2006, there is a Spanish version. There is also a version from teenagers, from 13 to 17 called Teen Second Life where there are new laws for babysitting and pornography, alcohol and drugs are prohibited. From now on, people will leave the real life and spend hours trying to find a better life. There is someone who stays there 12 hours a day. Real? Virtual? Second Life.







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karlos osinaga

inoiz joan ez zirenen itzulera
the return of those who never left

testua/ty: myriam garzia



sokak bi mutur ditu

"Hastapenetako *Demo*-tik bilakaera natural bat gertatu da Lisabõn. Gainera, azken disko hau, *Ezlekuak*, hastapenean bezala, gure kabuz grabatu nahi izan dugu. *Demo*-a zortzi hilabetez atzeratu zen eta nik uste proiektua dezente aldatu zela tarte horretan, beste zer edo zer izan zitekeen. Gauzak egiteko gure era bilatzen ari ginen orduan, baina Lisabõn gauza gehienak nahi gabe gertatu izan dira, bigarren bateria sartzearena bezala. Nahiko naturala izan da progresioa. Maketa grabatu, kontzertu batzuk eman eta konturatu gabe hazten eta hazten ari den zerbait ari zara egiten".

abangoardiak eta muturrak

"Gu Dut zale amorratuak ginen eta posible da puntu batean enkontrua suertatzea. Baina ez dut uste zerbaiten parte ginela. Urte horietan gustuko genuen musika egiten genuen, eta horrek satisfazio handia ematen du. Opari bat da. Ez dut uste ezer berritzailea egiten genuenik, baina bai, egia da kolore desberdinak egotea beharrezkoa dela. Euskal Herrian, beste lekuetan bezala, oso ildo markatua dago musika munduan eta badirudi hortik ateratzen bazara berritzailea edo arraroa zarela. Eta gure ustez, oso gauza normala egiten dugu".

urdin iluna

"Gure ustez, garrantzitsua izan da disko berri honetan intentsitate mailari eustea. Esan nahi dut, egiten duzun horretan sinistea, sentitzea, puntu goren hori mantentzea. Inportanteena hori da, hortik aldatu daiteke forma ala eredua, egin dezakezu musika mantsoagoa-edo, baina sentimendua ezin duzu utzi, eta hori da galdu nahi ez duguna. Bakoitzak musikaz duen asmoa edo ikusmena da hori, forma estetikoak ez du horrenbesteko garrantzirik. Garrantzitsuena zuk hori sentitzea da".

lurmuturra

"2002tik ez genuen zuzenean jotzen. Makinaria hura mugitzea oso zaila izan zaigu, gauza pila gertatu dira eta beti zen errazagoa diskoa grabatzea zuzenekoak ematea baino. Badauzkagu hainbat abesti zuzenean inoiz jo ez ditugunak eta orain, badaukagu aukera berri bat".

lurrina lehioan

"Martxel (Mariskal) aspaldiko kolaboratzailea da.

Plaza jardunaldietarako abesti bat eskatu ziguten. Egun jakin batean edonori gerta zitzaiokeen zerbait kontatzen zuen. Abesti horren izena "Egun bat nonahi" zen, gero EPA bilakatu zen (Acuarela). Diamante bat hain gertu izatea eta ez aprobetxatzea ez da bidezkoa. Oso urte latzak iragan ditu, eta aurreko pila-pilean nabarmentzen zen bezala, balio erantsi bat dute bere letrek. Oso une sakonetara eramaten gaitu. Horrelako hitzekin lan egitea luxua da".

nork bere orratzak

"Autoekoizpenak egun ematen dituen abantailak asko dira. Egia da, nire kasuan, hainbat baliabide ditudala inguruan eta horrek, hainbat aukera ematen dizkit. Baina egun, edozein taldek graba dezake bere diskoa lau txakur txikiren truke. Teknologiak demokratizatu egin ditu baliabide hauek eta egun, ez duzu zertan azken emaitzarekin pozik ez gelditu diskoa bi astetan grabatu delako. Askotan esaten da, disko askok ez dutela zuzeneko islatzen. Hori da diskoa hamar egunetan grabatu delako. Egun zure lokalean graba dezakezu zure diskoa. Gerta daiteke hain ondo grabatua ez egotea agian, baina hobeto transmititzen du zuk esan nahi duzuna. Ez dituzu 2.000 kopia zertan saldu izandako gastuei buelta emateko, eta zure kabuz banatu dezakezu Internet bidez. Eremu berri bat da. Inbertsio minimo batengatik zure diskoa izan dezakezu. Seriotasun minimo bat behar duzu soilik hori guztia aurrera ateratzeko".

nork bere soka

"Bada musikaren industrian krisi sakon bat, baina gogoratu behar dugu, musikariok ez dugula industria osatzen. Antzina, taldeak mugitzen eta grabatzen zuen bere maketa. Mugimendu hori galdu egin da eta berreskuratu beharra dago. Egun, taldeek diskoetxeetara jotzen dute nahiko galduta daudelako, eta egia esan, prozesu hori kontrolatzea ez da hain korapilatsua, nahiko gertu dago. Informazio kopurua handitu da eta honen ondorioz, informazio horren balioa ere jaitsi da. Gaur egun oso eskura dituzu bai musika eta bai beste produktu mota batzuk, Internet bidez-edo, eta ez daukate baliorik. Beste balore batzuk daude orain. Euskal Herrian bertan, lehen ez zegoen hainbesteko aniztasuna, hainbesteko konpetentzia. Aukeraketa zailagoa da. Agian lehen ez zegoen irizpiderik baina orain beharrezkoa da".



there are two ends to the rope

"There has been a natural progression in Lisabö since the early demo days. We approached our latest record, *Ezlekuak*, in exactly the same way as when we first started, we recorded everything ourselves. *The demo* was delayed by eight months and I think the project really changed in that time, it could have been something else. We were trying to do things our way, but like most things that have happened in Lisabö, things just happened whether we liked it or not. Take playing with two drummers... just seemed to happen. The progression has been fairly natural so far, you know. You record a demo, give a few gigs, and before you know it, the whole thing has really taken off and started to grow."

avant-gardes and extremes

"We were wild about Dui back then and it's possible to find a certain point of connection there. I don't think we were a part of anything. At the time we were making the type of music we liked and that always gives you great satisfaction. It's a gift. I don't think we were doing anything innovative, but it's true that there needs to be different shades and colours. In the Basque Country, like everywhere else, the music scene has a clearly defined format, and it seems that anything that strays outside of that or does something a little different is labelled as being innovative or "strange." As far as we were concerned, what we were doing was perfectly normal."

navy blue

"We really felt it was important to keep up the level of intensity on this record. What I mean is that you have really believe and feel for what you're doing. Keep it up there at a high level. That's the most important thing. I mean whatever the format or model, you play slower music or whatever, fine, but you have to maintain the emotion, and that's what we haven't lost. That's the vision and ambition each one has. The actual form the music takes isn't that important. What's important is for you to feel it."

the cape

"We haven't played live since 2002. It's been really difficult for us to get all the machinery on the move again. A lot of things have happened and it was always easier to record stuff than it was to play live. There are songs we never played live and now we'll have the chance to do that."

steamy window

"Martxel (Mariskal) has been doing stuff with us for ages. We were asked for a song in the Plaza festival, and he came up with one that spoke of something that could happen to anyone. The song was called "*Egun bat nonnahi*" (*A day anywhere*) and it ended up on an EP (Acuarela). It's just not on to have such a diamond of a song and not make use of it. He went through some really rough years and that boiling point was clearly present in his songs, an added value to his lyrics if you like. It takes us to a really profound moment in time. It's a luxury to work with lyrics like that."

each one's needles

"There are loads of advantages to self-production nowadays. It's true that, in my case, I have access to lots of means and that enables you to do a lot of stuff. But today, any band can record a record for next to nothing. Technology has democratised these means and you don't have to rush record everything in two weeks and end up with something that doesn't really represent what a band is capable of at all. You hear it all the time, the record doesn't capture the live performance. That's because they've recorded the record in ten days. Nowadays you can record your record in your rehearsal room. Maybe it's not going to be that well recorded, but it transmits what you want much better. You don't need to sell 2,000 copies to break even, and you can distribute it yourself on the internet. A new domain has been created. For a minimum investment you can have yourself a record. All you need is to be a little bit serious about what you do to manage."

each one's rope

"There is a serious crisis in the music industry, but you have to remember that we musicians are not the industry. Before, they would get behind a band, record a demo with them, but that has all been lost and it's something we need to get back. These days, bands go straight to the record companies because they're lost and, truth be told, it's not that difficult to control that process, it's very much at hand. The amount of information available has increased and has as such lost some of its value. Nowadays, you have music and any other type of product free at the touch of a button on, say, the internet. There are different values now. There wasn't that variety in the Basque Country before, that much competition. The choice is more difficult now. You didn't really need criteria before, but it's certainly necessary now."



cyann & ben
soinuaren kolore
eta emozioak
colors and emotions
of the sound



Non eta nola hasi zen taldea?

BEN: 2001. urtean hasi ginen. Cyann eta ni beste talde batean genbiltzan eta banatzea erabaki genuen zerbait pertsonalagoa egiteko. Lehendabiziko demoa grabatzea erabaki genuenean Charlie-ri laguntza eskatu genion. Egun gure bateria jolea da. Aspaldiko laguna dut eta aspaldian beste talde batean jo genuen elkarrekin. Loic botoi batzuk ukitzera etorri zen grabazioa egin genuenean. Hura egin ostean, bi izanik nahi genuen indarra lortzea ezinezkoa zela ikusi eta Charlie eta Loic-ekin Cyann and Ben laukotea osatu genuen.

CHARLIE: Oso naturala izan zen elkarrekin jotzea. Grabatutako kantuak zuzenean jotzeko entsaiatzen hasi ginen baina berehala jotzen hasi eta gauza berriak sortzen hasi ginen. Instrumentu guztiak gela erdian jarri eta "nola erabiliko dugu guzti hau?" pentsatzen genuen. Oraindik gordetzen ditut Loic-ek bi gitarra batera jo zitueneko eguneko argazkiak. Dibertigarria eta ikasketa garai zoragarri bat izan zen!

Zer esan diezaguke zue Paris-ko Vogue Studiotan eginiko grabaketaz?

BEN: 60. hamarkadan eraikitako leku zahar bat da. Vogue zigiluko artistek bertan grabatu zuten. Françoise Hardy, J Aques Dutronc... Gero abandonaturik geratu zen baina instrumentu eta objektu musikal zaharren maitale batzuk berreskuratu eta birsortu zuten estudioa. Zuzenekoak grabatzeko ez du parekorik. Horretarako eraiki zen. Esperimentaziorako estudio bat da eta gu horren bila genbiltzan. Gauza berriak frogatzeko aukera eman zigun. Disko bat egiteko modu berri bat izan da. Grabaketa osoan soinu ingeniaria izan dugun lehen aldia da. Modu horretan alderdi artistikoari soilik egin diogu so. Musikari eta honen koloreari adi egoteko aukera eman digu. Esperientzia izugarria.

LOIC: Zuzeneko grabaketa egin nahi genuen. Estudioko giroa ezinhobea izan da eta elkarrekin lan egiten gozatu dugu.

CHARLIE: Lehen bi diskoak bakarrik grabatu genituen entsegu lokalean eta mendiko etxe batean. Baina oraingoan honelako estudio batean eta soinu ingeniari batekin lan egitea izugarria da izan da. Diskoaren erdia zuzenean grabatu genuen, ahotsak ez ezik. Bigarren zatia esperimentalagoa da. Mikrofonoak toki ezberdinetan jarri edota bateria gitarra anplifikadoreen bitartez grabatu genituen. Vogue, gisa honetako grabaketak egiteko toki ezin hobea da. Estudioak duen gitarra, sintetizadore eta pedal bilduma frogatzeko aukera izan genuen gainera... zeruan egotea bezala izan zen!

Zuen disko berriak, "sweet beliefs" oso soinu partikularra du. Zuzenekoetan soinu hori mantentzen duzue?

BEN: Soinuari lotuta dagoen talde bat gara. Kantuen zatia da soinua. Zuzenean jotzen dugunean diskoaren atmosfera bera islatzen saiatzen gara. Espero dut zuzenekoak ere bereziak izatea.

Instrumentu eta material zaharra dugu: teklatuak eta efektuak, ordenagailuak, perkusioak, gitarrak. Tramankulu "vintage" guzti horiek ahalik eta modu interesgarriean erabiltzen saiatzen gara.

LOIC: Baina ez gara gezurtiak. Entseguetan asko lantzen ditugu kantuak eta gero grabaketan ez dugu grabaketa gehiegi egiten. Ahotsak eta beste konponketa batzuk ez ezik... horregatik da gure soinua beretsua diskoan eta zuzenekoetan.

CHARLIE: Jotzen hasi ginenean esan dut instrumentuak ekarri eta salseatzen ibiltzen ginela. Biretara gure tramankulu guztiak eramatea ordea arazo bat izaten da. Berezi "vintage" instrumentuak, beti gabiltza zinta eta halakoekin gauzak lotzen soinu frogetan. Batzuetan gure ekipo analogoen simulazio digitalak erabiltzen ditugu zuzenean baina hori litzateke alde bakarra diskoa eta zuzeneko emanaldien artean. Nire ustez alde bakarra energian dago. Diskoa, bolumen baxuan entzunda lasaia dago dela dirudi. Zuzenean, entzulegoaren erreakzioak energiak bete zaitzake eta emanaldi indartsuago eta kementsuagoak ateratzen zaizkigu.

Zein da hitzen garrantzia zuen musikan?

BEN: Ahotsa instrumentu gisa erabiltzen dugu. Horregatik ez dira azaltzen lehen maila batean. Hitzak guri gertatzen zaizkigun gauzetaz hitz egiten dute: maitasuna eta tristura. Horregatik dira garrantzitsuak guretzat.

CHARLIE: Hitzek garrantzia dute gure musikan. Pieza instrumentalak oso gutxitan sortzen ditugu. Musika eta melodiak konposatzen ditugu lehenik eta gero datoz hitzak, baina hitzek osatzen dute pieza. Hitzek euren esanahia dutelako, batzuetan ulertzeko errazak dira, beste batzuetan abstraktuagoak...

Niri zuen diskoa eguneroko soinu banda gisa balio dit. Emozioz gainezka egiten du. Honen inguruan ba al duzue zeresanik?

LOIC: Gure musika irekita mantetzen saiatzen gara. Emozio askok izan dezake bertan lekua guztiok batera konposatu eta konpontzen ditugulako kantuak eta guztiok dugu kantuaren pertzepzio propio bat. **CHARLIE:** Gure musika gure eguneroko soinu banda da! taldeak gure bizitzako zati handi bat hartzen duelako. Nik ez dut Cyann & Ben's diskorik entzuten. Baina beti nago musika berriaren bila. Guk jotzen duguna entzuten eta gustoko dugun musikaren bilduma da... eta bizi dugun bizitzaren ondorioa. Gure soinua eta musika garatzen ari da eta Cyann & Ben geroz eta talde helduagoa eta zihurragoa da... eta bide batez gure bizitza ere bide horretatik joan dadila desio dut...

When and how you started the band?

BEN: The band started in 2001 as a duet. Cyann and me were playing in another band but we decided to split to make something personal. When we recorded our first demo we asked Charlie, our actual drummer for some help. He is a good friend of mine since a long time, and we used to play together in another band when we were young. I

remember that Loic came to turn some buttons during the recordings. After that, we wanted more energy on stage, wich was not possible as a duet. So Charlie and Loic joined us and the Cyann & Ben quartet was formed.

CHARLIE: It was very natural to play together. We first planed one week of rehearsals just in order to play on stage the songs that we recorded, but we started to compose new material together as well. I remember that we put all the instruments we could in the center of the rehearsal studio and thought «So, how could we use this now?». I still have pictures of Loic playing two guitars in the same time! It was an enjoying and discovering period...

What can you tell us about the recording at the Vogue Studio in Paris?

BEN: It's an old place constructed in the sixties I think. The Vogue label artists recorded here. I mean Françoise Hardy or Jacques Dutronc... This place was abandoned and some old stuff lovers (vintage mics, instruments and effects) decided to try again in the same studio. This studio is amazing and perfect for live recordings. It was made for that. A kind of experimental studio. It was exactly what we were looking for. So we tried some new things. A new way of making a record. For the first time we worked with an sound engineer at every step of the recording. In that way, we could just think on the artistic side. We were more into the music and the colour of the sound. A great experience. **LOIC:** This time, we wanted to do alive recording. The mood in this studio was really great. Everyone was happy to work together.

CHARLIE: We recorded the first two albums alone, in a country house or in our rehearsal room. So it was such a pleasure to have the possibility to work in an amazing studio with an amazing sound engineer. We recorded the half of the album live, like if we were on stage, except for the vocals. The second half has been more experimental. We tried to place mikes in different weird places, or to record drums through distorted guitar amps... Vogue was the perfect place for both kind of recordings. We have also tried the studio's whole collection of collector guitars, synths and pedals... It was like heaven!

Your new album, Sweet Beliefs, has a really unique sound... Do you keep the same sound when you play live?

BEN: We are a band that is attached to the sound; Sound it's part of the song. When we play live we try to give the same ambient to the audience as we offer with our records. I hope that we have a unique sound on stage as well. We have old stuff, vintage keyboards and effects, computers, percussions and guitars. We try to use them in the most interesting way as we can. **LOIC:** At the same time, we are not liars... Every song has been worked in rehearsals before

recordings and in studio, we didn't make a lot of re-recordings. Excepts vocals and additionnals we could have during recording. So , yes, I think the sound is quite similar on stage...

CHARLIE: As I've said, when we started to play together we brought the more instruments as we could and try to use as many different sounds as we could. It was a bit difficult to take everything on tour, Especially the fragile vintage stuff, that we've often been obliged to fix with matches and adhesive tape during the soundchecks. Our equipment evolved, we've sometimes had to swap digital simulations to real analog stuff on stage, but that's the only difference with the studio recordings. We left the concert piano and the Minimoog in the studio. But the sound remain more or less the same. Anyway, most of the songs have been composed playing live our instruments on rehearsals... I think that the main difference between studio and stage has more to do with the energy. The album could seem quiet and peacefull if you listen to it with a low volume. But on stage, with the audience's reaction it can become much bigger than the recordings, the noisy parts are more powerfull and tense.

Which is the importance of your lyrics in your music?

BEN: In a way we use the voice as an instrument. That's why they aren't at the first level. Lyrics are about stories that happen to us, hopes and things that can happen to us. Love and sadness. That's why it's important for us.

CHARLIE: I think that the lyrics have their importance in our music, we hardly compose instrumental tracks. It's not more important than the music I think, because most of the time we start by composing music and melodies, and then come the words. But the lyrics have their meanings, that can be more or less easy to understand, more or less abstract...

Personally, yours is the kind of record which can work as a soundtrack in your daily live... Could you please add some thoughts?

LOIC: We try to keep our music open. You can feel that a lot of emotions can fit on, but maybe it's because we compose and arrange songs all together and each of us have a personal perception of the song.

CHARLIE: Our music is the soundtrack of my daily life, anyway! The band takes an important part of our lifes. I never listen to Cyann & Ben's records, and I confess that I can't help buying records and searching for new music. But the music we play is the synthesis of all that we are listening to, and all that we are living... Our sound and compositions are evolving, as we are evolving to. Cyann & Ben become more confident and mature, as I hope that we all are becoming...



AUDIO

testua/by: Arkaitz Villar



HAUXE

Gaztelupeko Hotsak 2006

Rafa Rueda, Petti eta Txuma Murugarren elkartzten dituen diskoa da honakoa. Zuzenean, Durangoko Plateruena aurkeztu zuten eta orain etxean entzun dezakegu. Bakoitzak bina kanta abesten ditu eta "Gaua eta kea" elkarrekin kantatzen dute. Jon Benitoren letra duen "Han dena errazagoa izango da beti" Txumaren doinuarekin, eta Pettiren "Txomin lantziren kantua" dira besteen gainetik nabarmenduko nituzkeenak. Bestelakoan motz gelditzen zaidan diskoa baita honakoa. Ez musika txarra delako, gehiago entzuteko gogoz gelditzen zarelako baizik.

This is an album that gathers Rafa Rueda, Petti and Txuma Murugarren. A live concert in the Plateruena, in Durango that now we can all enjoy in our homes. Each of them sing a song and "Gaua eta kea" together. The most remarkable songs are "Han dena errazagoa izango da beti" with Jon Benito's lyrics and Txuma's music and Petti's "Txomin lantziren kantua". This is an album that stays short. Not because it has bad music, but because you feel you want to listen to more.

FIRST AID KIT

First

Closer records 2006

Bartzelonatik datorren bikotea da First Aid Kit. Poparen irakurketa berritzailea proposatzen digute, oinarri elektronikoa leunak erabiltzen dituztelarik. Hauskorrak izatera heldu daitezkeen egitura mingarriak, gure gorputza nahastu eta arimara barneratzen zaizkigu. Horregatik, Agnes Aranen ahotsak gidatzen dituen melodietan harrapatuta geldituko zara. Carles Querol arduratu da erritmo eta doinuez, eta askotan egitura hauskorrekin erritmo eta emozio aldaketak eragingo dizkizu "Still on fire" bezalako abestietan.

First Aid Kit is a couple from Barcelona. They propose an innovating reading of pop music with a smooth electronic base. Painful structures that could turn to be fragile and mix our body and merge into our soul. You will get tangled in the melodies lead by Agnes Arana's voice. Carles Querol is responsible for the rhythm and sounds and there are many fragile structures and emotion changes in songs like "Still on fire".

THE LONG BLONDES

Someone To Drive You Home

Sinamon records 2006

Azkenaldian entzun dudak diskorik freskoenetarikoa. Sheffield aldetik datorren talde honek The Human League edo Pulp bezalako taldeen eragina barneratzen du. Kate Jackson abeslariak gidaturik, "Once and never again" edo "Weekend without make-up" bezalako kantu interesgarriak egiteko gai dira. 80. hamarkadako pop erritmoak eta 70.eko punk rock dosi egokiak nahastuz, azkenaldian Britainia Handitik datozen proposamen interesgarrienetako batean bilakatu dira. Ez da zaila Steve Mackeyren alboan grabatu ostean (Pulp ohia eta MIAren ekoizle izandakoa).

This is one of the freshest albums that I have recently listened to. This band comes from Sheffield and they have influences from The Human League and Pulp. With the singer Kate Jackson, they are able to do interesting songs like "Once and never again" or "Weekend without makeup". Pop rhythm from the 80's and the perfect dose of punk rock from the 70's. They have become one of the most interesting proposals from Great Britain. No wonder after recording with Steve Mackey (former Pulp member and MIA producer)



ROYAL CANAL

Sail with Lord Alembic

Noiz Pop records 2006

Royal Canal, Iñigo Cabezafuego iruindarraren proiektu berria da. Aurretik, Basque Country Pharaons edo Mermaid taldeetan ezagutu genuen, eta gaur egun, Atom Rhumbako kide du. Ron eta barku pirata usaina duen disko honetan, inguruko musikariak izan ditu alboan grabatzerako orduan: El Columpio Asesino edo Green Manalishi taldeetako kideak, besteak beste. Taberna batean sartu eta su epelean elkarrekin eta lagunartean abesteko kantu egokiak, The Poguesen ingurukoak.

Royal Canal is Iñigo Cabezafuego's new project. Before, he was a member of Basque Country Pharaons and Mermaid and nowadays, he is a member of Atom Rhumbako. He had some musicians from El Columpio Asesino or Green Manalishi on this album that smells of rum and pirates. Good songs to sing with friends in a bar, close to a fire, those close to The Pogues.

RUTINA

Indiosincrásica

Cosas Primo 2006

Cosas Primo elkarteko kide den Guilleren proiektua. Hainbat abesti sortu zituen bere gitarra akustikoarekin, eta haiek grabatzeko, gustuko zituen taldeen bateriak sanpleatu zituen, besteak beste: Fugazi, Joe Division, Beach Boys edo The Jesus & Mary Chain. Emaizta telebistan entzungo zenuen, nahiz eta seguruenik konturatu ez, komunikazio talde ezagun baten iragarkian entzun daiteke-eta. Lasai entzuteko kantuak dira, zazpi guztira. Horretaz gain, diskoa are erakargarriago egiten duen diseinu esklusiboekin lagundu dute, kopia gutxi ateratu dituzte, beraz arin ibili agortu aurretik, info gehiago: www.cosasprimo.com

This is a project By Guille, member of Cosas Primo company. He created many songs with his acoustic guitar and in order to record them, he made samples of the drums of bands like: Fugazi, Joe Division, Beach Boys edo The Jesus & Mary Chain. You heard the result on TV in a commercial of a famous communication group. These are songs to chill out, seven in all. Besides, there is an exclusive design that makes it more attractive. There are few copies, so you have to hurry up. More info: www.cosasprimo.com

MEMORIAREN MAPAN

Elkar

Ruper Ordorika 2006

Ruperrek bere ibilbideari eusten dio. Ez du merkatuak eskatzen dion diskoa egin baizik eta bere senak eskatu diona, eta hori geroz eta txalogarriagoa da marketing-a gailendu den denboretan. Diskoa aurreko lanak baino biluziagoa da, instrumentazio gutxiagokoa, eta horrek esfortzu handiagoa eskatzen dio entzuleari. Baina hurbilketa prozesu hori egiten duenak derrigor barneratuko da Ruperren musikak eta Sarriren hitzek marrazten dizkiguten mapetan. Ruper keeps the same way. He didn't record an album that the market demanded, but one that came from within. And that is something to applaud in these days when the marketing prevails. This album is much simpler than the previous one, with less instruments and that is something that demands more effort from the audience. But, those who make that approachment process, they will surely submerge on the maps that Ruper's music and Sarri's lyrics create.

hide out ezkutuan

"Hide Out", is about feeling safe and hiding. Using characteristics of a sleeping bag, which is a mobile bed -light materials filled with fibrefill and stitched compartments- you can escape from the advertising monster anytime and anywhere. You can hide or not, but with these playful clothes the chance is always there.

Nor zaren adierazteko. Nor zaren ezkutatzeko. Azaltzeko. Ihes egiteko. Jantzi

Hide Out by Femke Agema











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where is bp?



Betty Page or Bettie Page? It doesn't matter. There're just two different names that have been used to talk about the same ghost.

The official biography for the ghost of BP says: Betty Mae Page (the name that appears on her birth certificate) was born on the 22nd of April, 1923 in Nashville, Tennessee. By the age of fifteen she was working as a secretary. She was a teacher at seventeen. She would drink cold Sarsaparilla Root Beer and Betty Mae Page became BP when her first husband bought himself a camera. She married and divorced three times. All her husbands had a camera.

In the 1950s, pictures, posters, ads and calendars bearing BP spread to the four corners of the earth. Although the concept of the pin-up girl wasn't born with BP, it certainly peaked with her. We owe the current calendars of nude pin-ups so fashionable these days to BP and her ilk. If there were dozens of other pin-up girls why do we always think of BP? Even though it seems contradictory, the reasons for these are far from physical. BP's nudity was not only physical. BP brought those dark hidden desires to the surface and that infatuated "customers" all the more. She managed to open up the doors to the sexual desires kept locked behind the walls of the happy clone housing estates of the 1950s America. Sex, sadomasochism, fetishism, lesbianism... BP openly provoked by showing off everything "abnormal" that till then had been hidden away out of sight. There was no doubt until BP came on the scene: men used the images of naked women for what they wanted. Thanks to BP, women started to use men's desires to their own ends.

BP disappeared in 1957 and we haven't seen a picture of her since then. She has a house in Los Angeles and we know she spends some time there. She's given about half a dozen interviews over the last twenty years, always over the phone or by letter. BP will always be the BP that appeared in all those photos in the 50s. The later Betty or Bettie Page is a ghost. We love them both. The ghost of Betty or Bettie Page whose outrageous curves would cause an accident, the shameless pin-up BP who became our crotch icon and got rich and lives on. BP.





non dago bp?

Betty Page edo Bettie Page. Berdin dio. Mamu berdina izendatzeko erabili izan diren bi izen ezberdin dira. BP mamuaren biografia ofizialak zera dio: Betty Mae Page (jaiotze ziurtagirian azaltzen den izena) Nashville Tennessee-n jaio zen 1923. urteko apirilaren 22an. 15 urterekin idazkari gisa egiten zuen lan. 17rekin irakaslea zen. Zarzaparrilla Rootbeer hotza edaten zuen eta bere lehendabiziko senarrak argazki kamara erosi zuenean Betty Mae Page BP bihurtu zen. Hiru aldiz ezkondu eta hiru aldiz dibortziatu. Bere senar guztiak zuten argazki kamara bat.

1950. hamarkadan, BP-ren irudi, afitxe, iragarki eta egutegiak mundu zabaleko txoko guztietara iritsi ziren. BP-rekin jaio ez baina gailurrera iritsi zen pin up model kontzeptua. Egun hain modan dagoen biluztasun egutegietako moda hori BP eta bere gisakoei zor diegu. Beste hamaika pin-up modelu baldin bazen zergatik datorkigu beti BP burura? Kontraesana badirudi ere, arrazoi nagusia ez da fisikoa. BP-ren biluztasuna ez zelako fisikoa soilik. BP-k ezkutuko desio ilunak azalaratzen zituen eta horrek lilura berezia sortzen zuen "bezeroengan". 50. hamarkadako AEBtako urbanizazio kloniko eta zorionsuetako pareten barrualdean gordetzen ziren sexu grinei atek irekitzea lortu zuen. Sexua, sadomasokismoa, fetitxismoa, lesbianismoa...ordura arte ezkutuan gorde beharreko "desbizioak" erakusten zituen BP-k bere jarrera ireki eta zirikatzaileaz. BP azaldu arte ez zen zalantzarik esistitzen: gizonzkoek emakume biluzien irudiak euren mesederako erabiltzen zituzten. BP-ri esker, emakumeek gizonzkoen desio horiek euren mesedetan erabiltzen hasi ziren. BP 1957. urtean desagertu zen eta orduz geroztik ez dugu haren irudirik ikusi. Los Angelesen etxe bat du eta bertan egonaldiak egiten dituela dakigu. Azken bi hamarkadetan dozena erdi elkarrizketa eskaini du, telefonoz edo gutun bitartez. BP betirako izango da 50. hamarkadako argazkietan azaltzen den BP hura. Ostekoa Betty edo Bettie Page mamua da. Guk biak maite ditugu. Bere gorputzeko bihurtuneetan istripua izatera bultzatzen gaituen BP pin up lotsagabe hura eta gure hankartekoaren ikono izateagatik aberats bizi den Betty edo Bettie Page mamua.



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rimmel

koldo izagirre. susa

Nahiz eta promozioan eta prentsan azaldu den, Koldo Izagirrek Rimmel nori zuzendua eta zerk bultzatuta idatzi duen ez dugu aipatuko guk hemen; liburu eder honetan bildutako poesien irakurketarekin deskubritu beharreko zerbait dela uste dugu. Azken finean, esperientzia pertsonaletik idatzitakoa bada ere, argitaratu eta kaleratzen den momentutik, poesia guztiona bihurtzen da. Nerudaren postariak, txiletarraren poesia bere mesederako erabiltzen zuenean bezalaxe. Rimmel-en irakurri dugu:

Jadanik ez goaz karrikan eskuz esku / heldu da heldu behar
zuen haustea /Beste esku batek helduko du zeurea.

Orain zure esku dago.

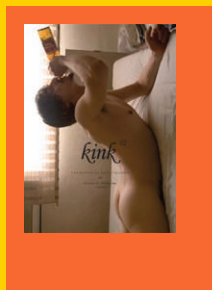
Even though who Rimmel is written for and what caused Koldo Izagirre to write it has been widely documented in the press and promo releases, we are to going to mention it here. It's something each reader should discover for themselves as they read this beautiful collection of poetry. Written from a personal perspective as it is, from the moment it is published, poetry becomes the property of everybody. Exactly the way Neruda's postman used the Chilean's poetry to further his own aims. In Rimmel we have read the following:

We no longer walk hand in hand down the street / the break that had to come has
come / Another hand will fold around yours.

Now it's in your hands.



paperpapers



kink magazine

pacoymanolo.

Paco eta Manolo Bartzelonako bi argazkilaria dira. Proiektu eta argitalpen ezberdinen sortzaile izan dira. Horien artean Kink. Autoekoizten duten aldizkari honetarako argazkiak ateratzen dituztenean, kamerak klik egin beharrean kink egiten du. Kink, azal zuriko gazte batek zakila laztantzen duenean. Kink, basoko arbolen artean gorputz biluzi bat azaltzen denean. Kink, baldosazko lur hotzean etzanda dagoen gizonaren azala oilo-purditzen denean. Kink. Kink. Kink.

www.pacoymanolo.com

Paco and Manolo are two photographers from Barcelona. They are the creative minds behind several different projects and publications. When they take the photographs for this self-financed production, the camera goes kink instead of click. Kink. When a white-skinned youth caresses his penis. Kink. When a naked body appears amongst the trees in a wood. Kink. When the skin of a man lying on the cold tiled floor goes goosepimplly. Kink Kink. Kink.

www.pacoymanolo.com

cyrano

testua tai-marc le thanh.
ilustrazioak rebecca dautremere.
edelvives

Noizean behin norbaitek liburu bat oparitzen dizu. Tarteka, opari jasotako liburu horrek liluratuta uzten zaitu. Hori gertatzen da Cyrano-ren historiaren remake-a egiten duen liburu honekin. Testua, haurrei zuzendua egon arren, istorioaren muinera jotzen du, modu jostagarrian beti ere. Baina liburu honen meritorik handiena ilustrazio eder eta iradokitzaileetan datza. Beste altxor bat zure liburutegirako.



Every now and again somebody gives you a present of a book. Sometimes, you find one of these books enthralling. That's exactly what happens in this remake book of Cyrano. The text, directed at children, gets straight to the point, albeit in a playful manner. But the best thing about this book is the beautiful revealing drawings. Another gem for your personal library.



rocky: la venganza
martin kellerman. la cúpula

Martinek 25 urte ditu. Komikilaria gisa lan egiten zuen aldizkari porno batetik kaleratu berri dute. Neskalgunak beste batekin txortan harrapatu du eta hori gutxi balitz, etxetik bota eta anaiarekin bizitzera joan beharra du. Martinek, esperientzia pertsonal honi aurre egiteko, bere burua protagonista duen komiki tira bat egiteari ekin zion. Jarraian irakurrita, nobela grafiko bat osatzen dute suediar honi gertatutako pasadizoek. Eskertzekoa bere buruarekin garbi jokatu izana. Horri esker gure burua behin baino gehiagotan ikusiko dugu "marrazturik" Rocky pertsonaiaren jokabide ziniko, matxista, makur eta berekoian.

Martin is 25 years old. The porno magazine where he worked as a comic strip artist has just fired him. His girlfriend caught him at it with another and if that weren't enough, she's kicked him out and he's had to go and live with his brother. In order to overcome these personal experiences, Martin starts drawing himself in a comic strip. Read in a row, these separate stories read as a graphic novel on the life of this Swede. His honesty is something to be grateful for. Thanks to this honesty, on more than one occasion we'll see ourselves reflected in the protagonist's cynical, sexist, perverse and selfish behaviour.



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diseinu, internet eta argitarapenak



The American army, in the Iraq war, experimented with remote-controlled soldier robots. When they dreamed up this project, they never imagined that it would bring another robot "to life." That other robot is called ANA and what was originally designed for war, has been channelled towards work for peace by its creators. Julio Fernandez from *La fabrica de las cosas bonitas* is the main figure behind this project, but he has supporters and collaborators from different walks of life.

Amongst others is the director of the Cultural Computer Group from MIT's Media Lab and supporter of Freedom Flies, Chris Csikszentmihalyi (see *the balde 24*.)

ANA is more than just a protesting robot. The objective of the project, apart from actually creating the robot, is to develop a reflect and develop a strategy enabled by ANA's actions. This project is critical of the manner in which humanity is eroded away by armed conflict and is also critical of how political solutions are eventually swallowed up by hollow mechanics. Since mankind became mankind, it has always come up with the technology to lessen its burdens. Amongst the major inventions by humans are those designed to kill other humans. ANA has been conceived to denounce that and to try and turn things around. It doesn't take things as far as Theodore Kaczynski (Unabomber.) ANA is not against progress, it's just a "weapon" that can be used to reflect on and debate about where we are heading. It's a weapon that makes the most of humour while it's at it. Just imaging ANA standing in front of the armed forces with a pro-peace banner would bring a smile to anybody's face.

The development behind ANA has brought about several different prototypes. The technicians involved have examined each one carefully and have worked on coming up with whatever improvements are necessary. The ANA project also takes financial



...and others.

...prove it.
...burg in June.

...a debate about "dehumanisation",
...a lot of people taking part

There are plenty of links to places on the web where you can see how they are getting on with ANA.

www.anaproject.org will introduce you to the project. Another interesting spot to visit is www.lafabricadecosasbonitas.com. On how to make ANA and other interesting things as well as a place to share ideas and information, you can visit www.instructables.com, a web page that deserves a full article for itself.

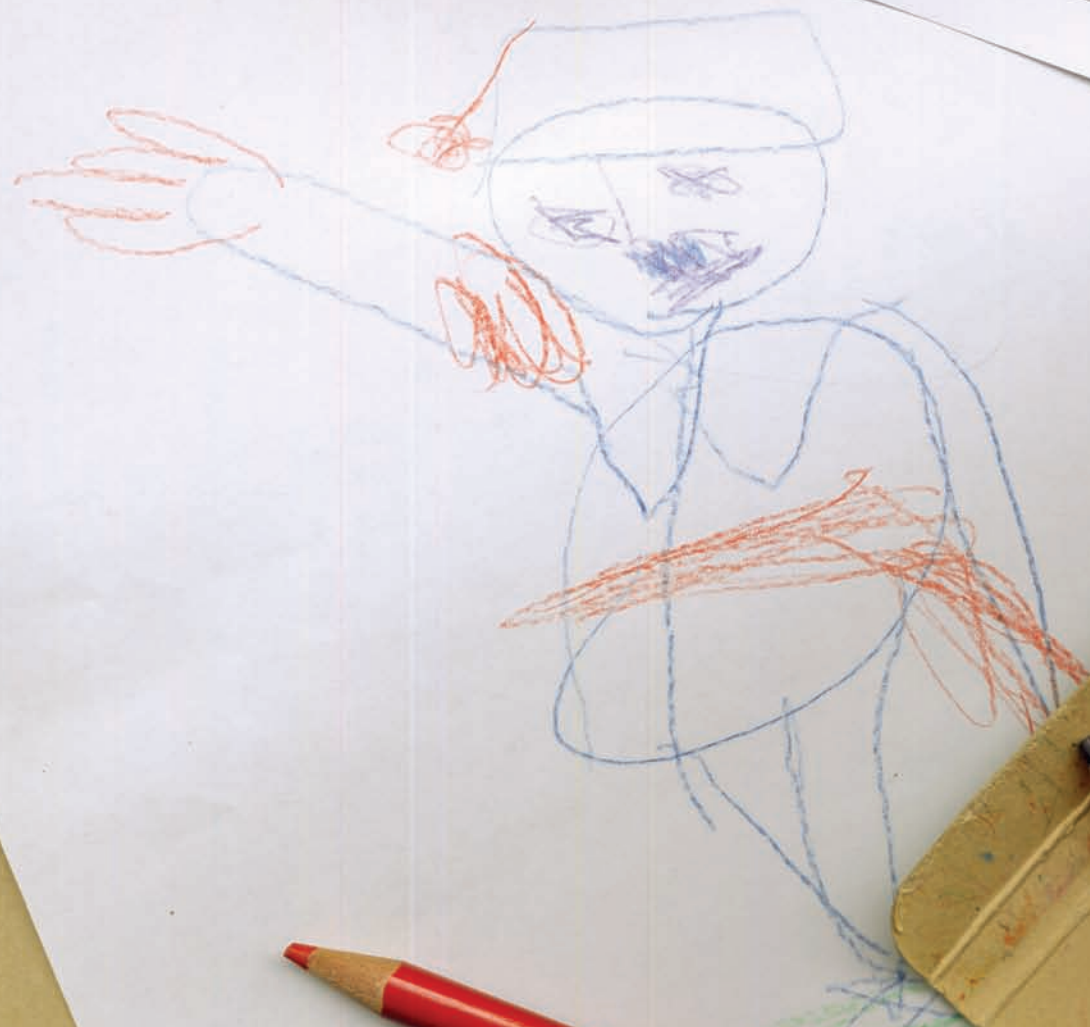




no comment



argazia/shot. uxeta labrit • lanzarote



Hau da Euskararen Etxea



Euskararen Etxe bat baino gehiago dago, izan ere, asko dira. Zeure etxea da, baita ere egunean-egunean gure hizkuntza errespetatu, erabili, ikasi edo zabaltzen duen pertsona ororena.

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kristalezko hiria

thriller grafiko bat

Testua testuaren barnean. Fikzioa fikzioaren baitan. Pertsonaietatik eta pertsonaia horiei bizitza eman dien idazletik haratago irauten duen istorioa. Bete ezineko hutsuneak dituen narrazioa. Kristalaren beste aldea edo kristalean islatutakoa bereizten ez den eremuan barneratzen gara Paul Austerrek asmatu eta idatzi, Paul Karasik-ek komikira moldatu eta David Mazzucchelli-k marraztu duen mugarik gabeko istorio honetan. Eta mugarik gabe diogu, istorioek, narratzaileen asmoak gainditu eta bizitza propioa izaten dutelako.

Kristalezko hiria nobela grafikoa Txalaparta argitaletxeak argitaratu berri du euskaraz. Itzultzaile lana, Harkaitz Cano-k egin du. Hitzaurrean zera dio gure idazleen artean Brooklyn tarrenak: "Ekar dezagun beste istorio erabat New Yorken errotu bat: Taxi driver (Martin Scorsese, 1976). Filmeko taxilari beterranoak Travis gidari hasiberriari (De Niro) esaten diona: Huk aukeratzen duk ofizioa, baina gero ofizioak egiten hau hi. Paul Austerrek idazle izatea aukeratu du; gero, bere ofizioak goldatu du Paul Auster". Paul Austerren literatura zerbait bada, aipatutako erreallitate eta fikzioaren arteko muga apurtzailea da. Nobela grafiko honekin, Mazzucchelli-k eta Karasik-ek beste muga bat gainditzea lortu dute. Austerren testu zail hau irudietara arrakastaz moldatzea ez delako desafio erraza. Mazzucchelli eta Karasik Austerren Kristalezko hiria liburuan barneratu dira eta ez dute Austerren mundu horren adaptazio bat egin, baizik eta integrazio lan eder bat.

Marrakizari dagokionez, hasera batean sinplea eta estatikoa dirudien arren, biñeta bakoitzean apur bat geratuz gero, film bateko story board-a balitz, soberakoa baztertu eta beharrezkoa den oro dagoela konturatuko gara. Eta eskertzen da sinpletasun hori, istorioa berez ez delako erraz jarraitzen den horietakoa. Biñeten planifikazioa eta kontraste bortitzak (amaierako gibel-solasa kenduta ez dago grisik zuri-beltzeko komiki honetan) New Yorkeko paralelo eta horizontalen paisaiara eramango gaitu. Nobela grafiko hau irakurtzen hasi eta berehala, komikia bera bihurtuko da Daniel Quinn protagonistaren eromenerako bidaia jarraitzeko behar dugun mapa.

city of glass

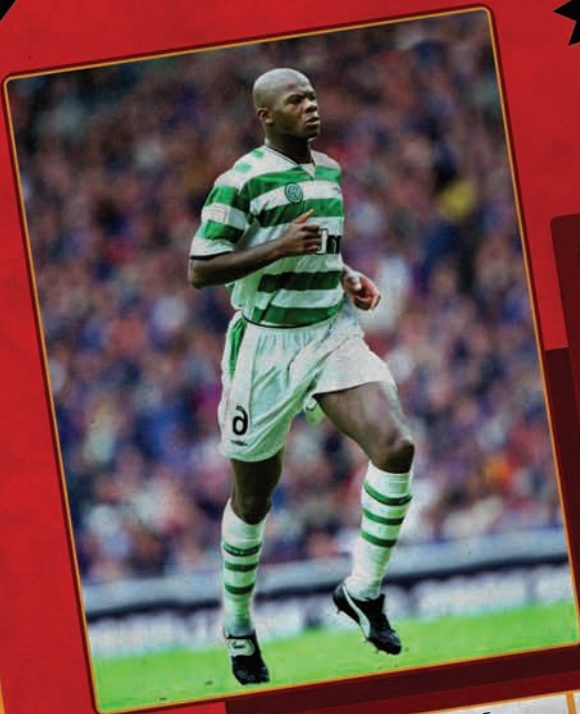
a graphic thriller

A test within a test. Fiction within fiction. A story that exists beyond the characters and the writer that created those characters. A narration with gaps that cannot be filled. In this unlimited story drawn by David Mazzucchelli and adapted into comic by Paul Karasi, we submerge in a space where the reflection of the glass cannot be told. We mean unlimited because stories overcome the intention of the narrator and are alive.

City of glass has just been published in Basque by Txalaparta. Harkaitz Cano was the translator. This is what he wrote in the prologue: Another story settled in New York: Taxi Driver (Martin Scorsese, 1976). This is what the veteran taxi driver, Travis, tells to the new driver (De Niro): "You choose the job, but then, the job makes you yourself. Paul Auster decided to become a writer, then, the job plows Paul Auster". Paul Auster's literature is the limit between reality and fiction. With this novel, Mazzucchelli and Karasi managed to break another border. Arranging Auster's difficult text into images is not an easy challenge. Mazzucchelli and Karasi merged into Auster's City of Glass but they didn't do a single adaptation in Auster's world, but just integration. According to the drawings, although they might seem simple and static at the beginning, if you observe every frame carefully, as if it were a story board on a film, you realize that there is all you need on it. And we thank that simplicity, because the story is hard to follow. The planning of the frames and the strong contrasts (except for the talk in the end, there is no grey on this black and white comic) takes us to the parallel and horizontal landscape. Once you start reading this graphic novel, the map that we need to continue the trip will become the comic itself.



the baldians
trading cards



Bobo Balde

1



Jaiotze data: Marseille, Frantzia, 1975ko urriak 5

Birth date: Marseille, France. October 5, 1975

Altuera: 1,91 cm

Height: 1,91 cm

Pisua: 83 kg.

Weight: 83 kgr.

Defentsa zentrala

Central Defens

Marseille F.C., F.C. Mulhouse, AS Cannes, Toulouse, Celtic

Marseille F.C., F.C. Mulhouse, AS Cannes, Toulouse, Celtic

Frantziarekin jokatzea baino Guineako selekzio nazionalarekin jokatzea erabaki zuen. Bere debuta 2002. urtean egin zuen Afrikako nazioen txapelketa nagusian.

Instead of playing in the French selection, he decided to play in the Guinean selection. His debut was in 2002 in the main championship in Africa.

Glasgow-ko Celtic taldearekin fitxatu zuen 2001. urtean. 6 zenbakia eraman du hasieratik bizkarrean.

In 2001 he signed up in the Celtic from Glasgow. Since then, he wears number 6.

2003 urtean, Celtic-eko zalegoak ematen duen taldeko jokalaririk onenaren saria jaso zuen. Urte hartan UEFA finala galdu zuten FC Oportoren aurka. Balde, 95. minutuan bota zuten kalera txartel gorria aterata.

In 2003, he got the favorite player prize. That same year, they lost the final game in the UEFA against FC Oporto. He was expelled with a red card in the 95 minute.

Eskoziako liga edo kopa irabazten du ia urtero Celtic-ekin.

He wins the Scottish league or cup every year with the Celtic.

2005. urtean lesio bat izan zuen gerrian eta 2006. urteko liga hasiera arte ez zen itzuli futbol zelaietara.

In 2005 he got injured in the waist and he didn't come back until the beginning of the league in 2006.

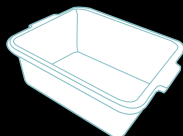
Celtic-en dagoenetik 16 gol sartu ditu.

Since he is the Celtic, he has scored 16 goals.

Orain arte 32 txartel hori eta 2 gorri atera dizkiote.

Up to now, he got 32 yellow cards and 2 red cards.

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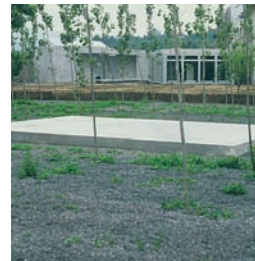
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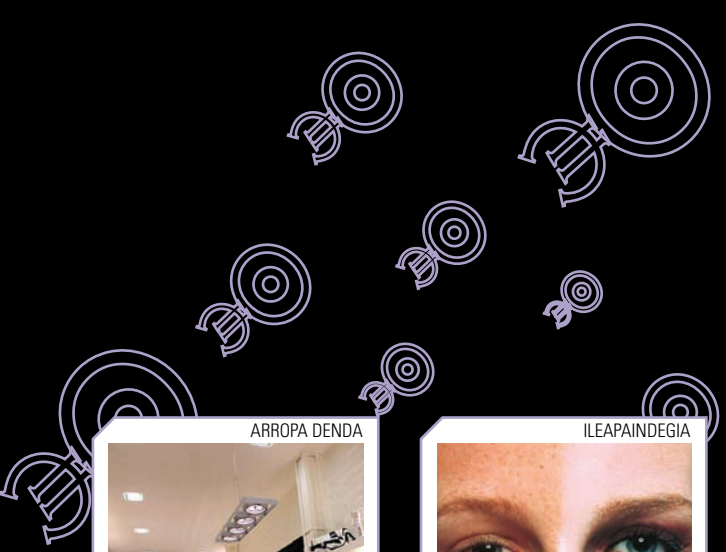
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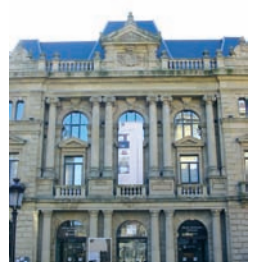
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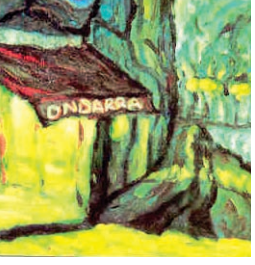
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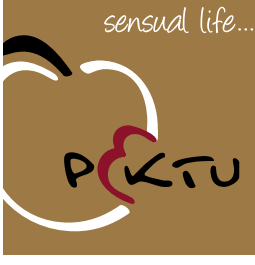
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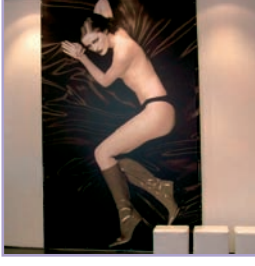
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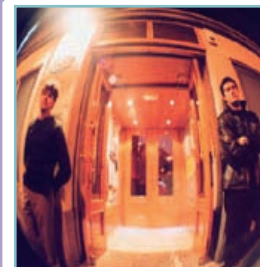
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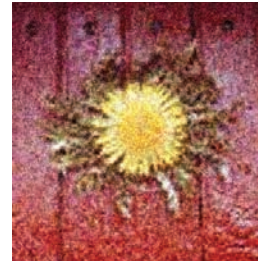


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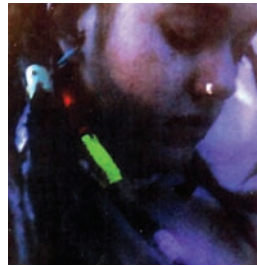
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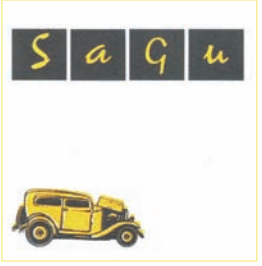
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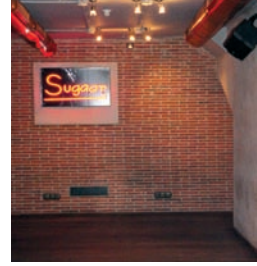
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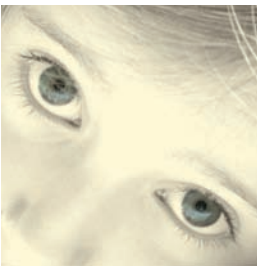
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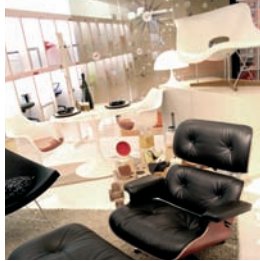
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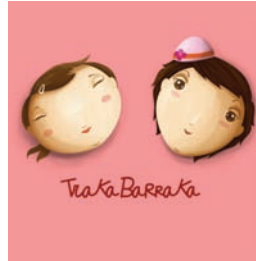
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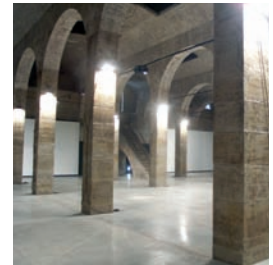
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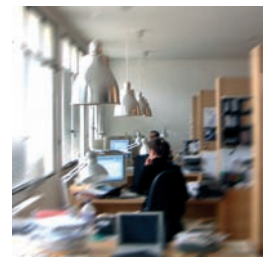
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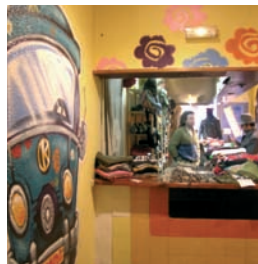
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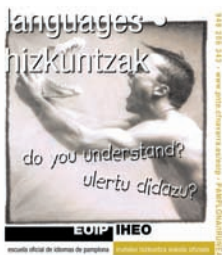
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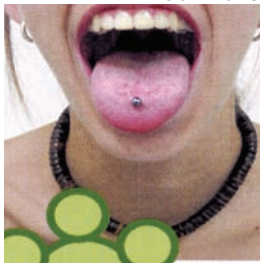
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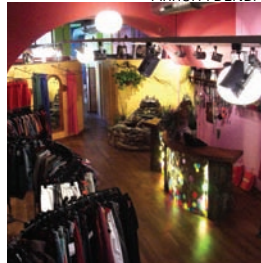
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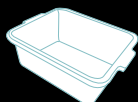


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