



otsaila | martxoa
february | march

26

the balde



0€

ezkutuko sua
hidden fire

26



the balde

marzelo zelaieta 75
13. bulegoa
31014 iruñea
t. +34 948 12.19 76

kristobaldegi 14
20014 loiola donostia
t. +34 943 44 44 22

info@thebalde.net

publi@thebalde.net
m. +34 639 20 80 22

www.thebalde.net

argitaratzailea / publisher: eragin.com · komunikazioa eragin sli
editore / editor: iñigo martinez.

zuzendaria / director: koldo almandoz.

diseinu burua / head of design: martin etxauri.

zuzendari komertziala / comercial director &

publizitatea / publicity: arantza subiñas, edu pinillos.

diseinua / design: martin etxauri, unai abarzuza, sonia beroiz, igor astigarraga, txuma vazquez, marisa mantxola, angel aldarondo, ainara gorostiaga, txarly brown, berta oses.

itzulpenak / translations: smiley, amaia orella.

ale honetako kolaboratzaileak / collaborators this issue: peru almandoz, juan luís etxeberría, txarly brown, arkaitz billar, eider rodriguez, julen azpitarte, aitziber alonso.

ale honetako argazkilariak / photographers this issue: the balde crew, uxeta labrit, beltz-ae

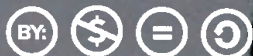
web orria / web page: ainara gorostiaga.

ale honetako komikia / comic this issue: txo!?

ale honetako harpidetza orria / subscription page: uxeta labrit

inprimategia / printed at: espacegrafic.

lege gordailua / legal: na-3244/01



www.creativecommons.org



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

info@thebalde.net

LABURRAK IN BRIEF



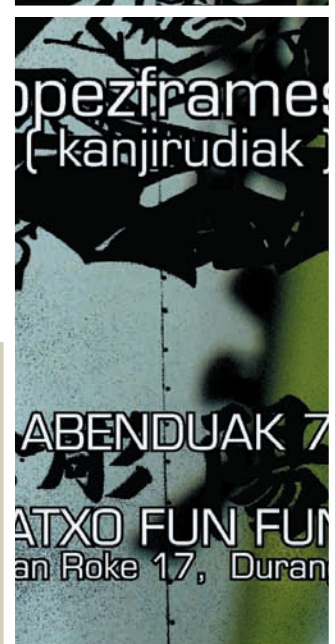
THE BALDE FESTA

Aurten ere ez dugu hutsik egin. Japoniar istorioak kontatzen zituen 25. alearen aurkezpena Durangon egin genuen. Gure festen ohiko soinu banda, Makala DJ handiaren eskuetan egon zen. Harekin batera Konsul-ek ahotsa jarri zuen hainbat pasarteetan eta irudi alorra dropezframes VJ kolektiboak garatu zuen. Urtero inguratzen diren fijoak eta jende berria ere azaldu zen Atxo Fun Fun tabernara. A, eta zin egiten dugu datorren urtean ez dela fokua piztuta telebista kamerarik sartuko!

THE BALDE PARTY

We didn't miss it this year either. We made the presentation of the 25th issue about the Japanese stories in Durango. The typical soundtrack of our parties was by DJ Makala. Konsul sang in some of the passages and the image was completed by dropezframes VJ kolektiboa. Some of the regulars and some new ones showed up in Atxo Fun Fun bar. And we promise next year there will be no TV camera in there!

LAGUN UGARI INGURATU ZEN 25. ALEA OSPATZERA

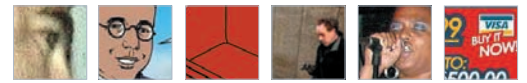


ESCRIVA DE BALAGUER KOMIKI HEROI

Escriva de Balaguer Vatikanon beatifikatu zuten garai berean beatifikatu zuten Iruñean Txarly tximua. Beatifikazio harekin batera, Txarly tximua protagonista zuen komikia kaleratzen hasi zen Tmeo aldizkaria. Beno, ba Txarly tximuarekin parekatu nahian edo Escriva de Balaguerrek azkenean lortu du komiki propioa izatea.

ESCRIVA DE BALAGUER COMIC HERO

The same time Escriva de Balaguer was beatified in Iruña was also the time when Txarly the monkey was beatified. At the time, some comics where Txarly the monkey was the main character were published in Tmeo magazine. Finally, maybe because he wanted to be like Txarly the monkey, he got to have his own comic.



KLARIONA PINTURAK KALEAN

Edozein hiri turistikotako klasiko bat dira honezkerok kaleetan tizaz margotzen duten artistak. Hiriaren legedia eta munipen umorearen arabera, kalean bertan edo paperean egiten dituzte euren lanak kale margolari hauek. Guk, sarean, fenomeno hau topatu dugu eta bere lana ikusi ostean, klariona margolarien artean enperadore izendatzea erabaki dugu.

<http://users.skynet.be/J.Beever/>

CHALK PAINTINGS

The artists that draw with chalk in the streets are very popular in every tourist city. These street artists, depending on the law and the mood of police officers, make their works in the streets or in paper. We found this phenomenon on the net and after seeing their works, we decided to name chalk the emperor of drawers.

<http://users.skynet.be/J.Beever/>



NOISE ON TOUR. MARTXOA 23-24. SALA SANTANA 27

Martxoaren 24erako ez duzula planik? Oraindik urrun geratzen da, bai, baina hala ere zure agendan apuntatzeko zita baten berri emango dizugu. Lagunei abisatu (lagunak badituzu, ezta?). Etzazula gero "ai!, jakin izan banu" eta horrelakorik esan... Bevis Frond+Federation X+ Mother Superior+The Cynics+Kuraia+The D4+The Bellrays.

E-CUERPOS.COM BODIES FOR SALE

We don't know if this is true or a joke on the Internet. And we say we don't know it because doctors have demonstrated that we cannot see the face of one of our relatives in another person's. Therefore, this web page offers you the possibility to buy body pieces either to complete a collection or to complete your personal Frankenstein.

www.e-cuerpos.com

NOISE ON TOUR. MARCH 23-24. SALA SANTANA 27

So, no plan for March 24, right? Well, it might be still far away but we'll give you an event that you must write down in your agenda. Tell your friends (you've got friends, right?) Don't you say "if I had known.." and stuff like that. Bevis Frond+Federation X+ Mother Superior+The Cynics+Kuraia+The D4+The Bellrays.

GORPU ZATIEN SALMENTA

Ez dakigu egia edo internet txantxa bat den. Eta ez dakigula diogu, honezkerok, gure senitarteko baten aurpegia beste pertsona batean transplantaturik ikusi dezakegula frogatu digutelako medikuek. Beraz, bilduma egiteko edo, zure Frankenstein partikularra osatzeko faltan dituzun gorputz zatiak erosteko aukera ematen dizu ondorengo webguneak...

www.e-cuerpos.com

IT'S ONLY
ROCK AND
ROLL BUT WE
LIKE IT!



V HONETAN EZ DAGO ARRATOI GOURMETIK

PICTOPLASMA

3D diseinuko biblia iruditzen zaigu liburu-DVD berezi hau. Animazio abangoardistenetarik komertzialenera. Denetarik topa daiteke. Eta bertan topatzen ditugun proposamen guztiek uzten gaituzte aho bete hortz. Eskaintzen duenerako ez da garestia, eta konturatu gabe, behin eta berriro bisitatuko duzun erreferentzi liburu bihurtuko zaizu berehala.

www.pictoplasma.com



PICTOPLASMA

We think this book-DVD and its 3D design is the bible of design. It goes from avant-garde to the most commercial animation. One can find everything in this book-DVD. And all the proposals that we find in here completely puzzle us. Considering all it offers, it is not expensive and unconsciously, it will rapidly become a reference book that you will visit again and again.

www.pictoplasma.com

EZ EZETZ & THE UK EZIN "ETA BAPATEAN...". MARTXOAK 23. ERNEST LLUCH KULTUR ETXEA

Maitasunak inguratzen gaitu. Edozein toki eta momentuan, nahiz eta gu konturatu ez, bere modurik xumeanean agertzen da. Eta horren aldarrikapena egin nahi du Giorgio Bassmattik "Eta bapatean..." emanaldi bakar honekin. Ez du errepikatuko. Etzazue gal maitasunari eskainitako kontzertu berezi hau. Giorgio Bassmattik dioen moduan honelako ekitaldiak ez direlako Nano batean edo 5 megapixel kameran edo USB edo Mini Dv batean gorde behar.

EZ EZETZ & THE UK EZIN "ETA BAPATEAN..." CC. ERNEST LLUCH. 23 MARCH 2006

Love is all around. In any place and moment, even if we don't notice it, love appears in its most humble way. And that is what Giorgio Bassmati wants to announce in this performance. He won't repeat it. You can't miss this concert dedicated to love. As Giorgio Bassmati says; this kind of events must not be filmed in a Nano, a 5 megapixel camera, a USB or a Mini Dv.

V FOR VENDETTA

Matrix sagarekin amaitu ostean (damutuko al ziren honezkerok 2. eta 3. atala filmatu izanaz?), Wachowski anaien lan berria Alan Moore-n komiki batetan oinarritzen da: V for Vendetta. Badirudi askorentzat komikia dela mende hasiera honetan zinea salbatzera datorren jarduera artistikoa. Baina oraindik ekoizle eta zine tiburoiek ez dute biñeta batetik bestera igarotzean gertatzen den magia islatzea lortu.

V FOR VENDETTA

Once the Matrix saga finished, (will they regret having filmed the 2nd and 3rd part?) the new work of Wachowski brothers is based on a comic by Alan Moore: V for Vendetta. It seems that for many people, it is the comic the artistic activity that is coming to broaden cinema. However, the producers and cinema sharks have not succeeded yet in showing the magic that happens when jumping from one comic strip to the next.



skunkfunk
www.skunkfunk.com

榮寶齋





ANIMAC (MARTXOAREN 2TIK 5ERA)

Urteroko zita. Errepikakorra da animazioaren mundua haurrentzat sorturiko marrazki bizidunetara mugatzen dela aipatzea. Urte asko dira, egunero Simpson familiarekin bazkaltzen eman ditugunak. Animazioaren aniztasuna erakusteko eta animatzaileen bilgune gisa sortu zen Animac. Animazioa, zine alorrean muga gehien hautsi dituen jarduera dela baieztatzen dugu beldurrik gabe. Eta sinisten ez baduzue animatu Animac-era hurbiltzen.

www.animac.info



DFOTO 2006

Maiatz hasieran ospatuko da argazkilaritza eta bideo garaikidearen azokaren 3. edizioa. Bertako eta nazioarteko galeria eta artista ezberdinek parte hartzen dute eta iaz 10.000 ikusletik gora bisitatu zuten Kursaal-ean ospatzen den irudiaren azoka hau. Agendan apuntatu...

SAY CHEESE!

GRAND THEFT AUTO SAN ANDREAS

Kotxe eder bat lapurtu, hiri erdiguneko bankua atrakatu, polizia ihes egin eta prostituta lirain batzuen etxean ezkutatu. Gure ametsak egi bihurtzen ditu honezkero bideojokoek historian bere tokia lortu duen Grand Theft Auto San Andreas jokoak. Bideojokoek biolentzia bultzatzen dutela diote aurrejubilaziotik gertu dauden adituek. Gure ustez biolentzia beste askok pitzen dute: Terelu Campos eta haren modukoak ikusten ditugun bakoitzean muturrekoak banatzen hasteko gogoa sartzen zaigu, baina halako sentimenduei aurre egiteko kotsola piztu eta terapia egiten dugu San Andreas bezalako jokoekin...

GRAND THEFT AUTO SAN ANDREAS

To steal a car, to rob a bank downtown, to escape from the police and to hid in the house of some attractive prostitutes... The game that gained its place in history entitled Grand Theft Auto San Andreas makes our dreams come true. The pre-retired experts agree that videogames foster violence. We think violence is promoted by many others: When we watch Terelu Campos, we feel the need to slap someone in their face. However, we face up to this by playing with games like San Andreas...

ANIMAC (2-5 MARCH)

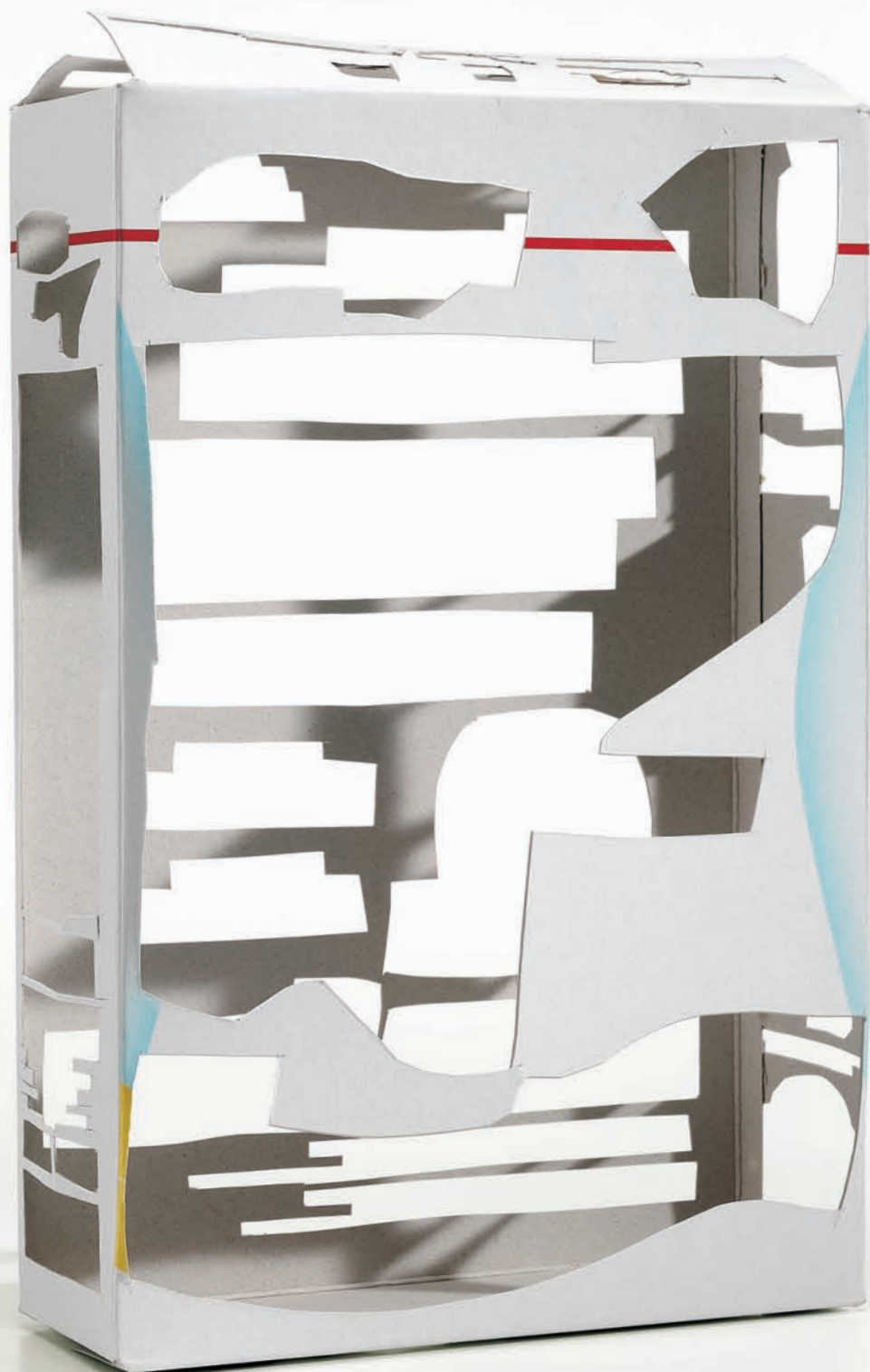
Every year's meeting. It's redundant to say that the world of animation is reduced to some cartoons created for children. We have been having lunch with the Simpson family for many years. Animac was created to show the pluralism of the animation and as a meeting point for fans of animation. We confirm with no fear that animation is, in the field of cinema, the most successful activity. And if you don't believe it, go to Animac.

www.animac.info

DFOTO 2006

The 3rd edition of a photography and video fair will take place at the beginning of next May. Local and national galleries and artists take place and last year, more than 10,000 spectators visited this event in the Kursaal. Write it down in your agenda...





ITSUSIA HIL DADILA

LAUS 06

ATSEDEN BILA ?
LOOKING FOR PEACE ?



www.saiazgetaria.com

H. Roke Deuna 25 · Getaria Gipuzkoa · 34.943.140.143 E. info@saiazgetaria.com



golem LA MOREA 12_areto

golem BAIONA 06_areto

golem YAMAGUCHI 05_areto

golem LOS LLANOS 03_areto

golem

goi-mailako
zinea!

EROSI TELEFONUZ ZURE SARRERAK

948 222 333 www.golem.es

EROSI ORDENAGAILUZ ZURE SARRERAK

no comment
uxeta labrit • tetuan



neguko zirkua

harkaitz cano. susa.

Neguko zirkuan, bata bestearen atzetik, ipuinak azaltzen dira pistan. Eta ipuin bakoitzak emanaldi ezberdin bat eskaintzen digu. Ipuinek ez dute zerikusirik elkarren artean, baina ezagutzen ez dugun arrazoi batengatik, pailazo batek, akrobata batek eta emakume bizardun batek karpa berdinarean azpian izateko arrazoia topatzen dutela dakigun moduan, Canoren ipuin hauek eremu berdineko biztanleak dira. Mundua begiratzeko eta munduan begiratu izateko modu bat erakusten dute. Batzuk estetika izena ematen diote horri. Idazten duen jende asko dago, estilo propioa duen idazle gutxi ordea, eta Harkaitz Cano azken hauetako bat da.

In this novel, tales appear one after the other on the floor and every tale offers a different performance. These tales have nothing to do with each other. However, due to a reason that we might not know, we know that a clown, an acrobat and a bearded woman find a common reason to be under the big top. Cano's tales are inhabitants of the same area. They show a way to look at the world and to be looked at in the world. Some call it aesthetics. There are many people who write, but few writers who have a personal style and Cano is one of the latter.



si sabino viviría

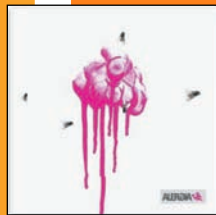
iban zaldúa. lengua de trapo.

Nueva Euzkaditik honezkero suntsituta dagoen Lurra planetara detektibe bat bidaltzen dute Sabino Aranaren gorpuaren bila. Abiapuntuak eroa badirudi ere, detektibe bizioso eta bihotz gabearen pausoak jarraitzen hasten garenean, uste baino gertukoagoa den unibertso bat sumatzen hasten gara. Zientzia Fikziozko istorio zoro bat da. Cosmic Josemi detektibea A Confederacy of Dunces nobelako Ignatius Reilly ekartzen digu gogora. Eta putakume maitagarri honen bandoan jartzen gara lerroek aurrera egin ahala. Ez da Space Odyssey 2001, eta horri esker Si Sabino viviría-rekin ez zara une bakar batean aspertuko.

From Nueva Euzkadi to the destroyed planet Earth, a detective is sent to look for the body of Sabino Arana. Although the starting point might seem crazy, when we start following this depraved detective, we observe a universe that is closer than we believed. It's a crazy science fiction story. The detective Cosmic Josemi reminds us of Ignatius Reilly from A Confederacy of Dunces. And as lines go by, we go to the side of the charming son of a bitch. It's not Space Odyssey 2001 and so, with Si Sabino viviría you won't get bored.



paperpapers



alergia book

egile ezberdinak

Alergia, saihestezina den gaixotasun kroniko bat da. Gainetik kendu ezin duzuna. Tarteka esnatzen dena eta zure gorputzean guda eremua topatzen duena. Alergia barruan duzu eta kito. Eta alergia menperatu ezina izaki, harekin bizitzen ikasten duzunean, orduan hasten zara gaixotasuna menperatzen. Horrelako zerbait esaten diete liburu honen egileek hirietako paretak margotzeagatik kexuka azaltzen diren garbizale guztiei. Diseinuak, zirriborroak, grafitiak, 3D...

www.alergiabook.com

Allergy is a chronic illness and you can never get rid of it. It awakens from time to time and it finds a war area in your body. You have allergy inside of you and that's it. When you cannot get control over it and learn to live with it, that is when you start to control this illness. That's what the authors of this book tell to all the cleaners that complain for painting the street walls. Designs, smudges, graffities, 3D...

www.alergiabook.com



vredaman

unai elorriaga. elkar.

Unai Elorriagaren hirugarren eleberrri honek mundua ikusteko ezohiko modua aurkezten digu. Lau istorio ezberdin bateratzen ditu, Tomasena, lñes lehengusinarena, Mateo lehengusuarena, Piedad arkitekto famatu baten andregai izandakoarena... Pertsonaia bakoitzaren izaera oso modu sakonean landu du Elorriagak. Protagonista bakoitzari hizkera propioa eta mundua ikusteko mapa pertsonala eman dizkio. Eta kontakizunak aurrera egin ahala, irakurlearengan emozioak sortzeko gaitasun handia erakusten du sekretutxo gordetzen duen izenburu bereziko nobela honek.

Unai Elorriaga's third novel shows us an unusual way to see the world. It collects four different stories: the stories of Tomas, of lñes, the cousin, Mateo, another cousin and the ex girlfriend of a famous architect, Piedad... Elorriaga has depicted the personality of each character very profoundly. He has given each character his own way of talking and a personal map to see the world. As the story goes by, this novel with a strange title shows a way to awaken some emotions in the reader.





100% COTTON



MADE IN CHINA

gora euskadi made in spain (and china)

Azken bi hamarkadetan gure herrialdeko edozein festa edo ospakizun kolektiboen sinbolo eta ikur bihurtu da. Egun, zapia edo txapela janzten diren

moduan, etorkizunean *Gora Euskadi* txanoak jantziko dituzte errepresentazio historiko-folklorikoetan.

Milaka euskaldunek buruan jantzi eta munduan ibili izan duten *Gora Euskadi* txanoa Espainian fabrikatzen dela deskubritu dugu. Cordoban, hain zuzen ere. Beno, orain

arte Espainian fabrikatu dutela esan behar genuke. *Gora Euskadi* txanoen azken sortak Txinan egindakoak baitira. Eta ez dezala inork hemen esan dugunaren irakurketa ankerrik egin. Guk, *Made in Spain Gora Euskadi* txanoak eta *Made in China Gora Euskadi* txanoak berdin maite ditugu eta.



They've become the celebrated symbol and trademark of all our local festivals and celebrations over the last two decades. Though they wear neckerchiefs and berets in today's historical-folkloric stage and street performances, the *Gora Euskadi* (Up the Basque Country) cloth hats will surely take their place in the future.

Thing is, we've found out that the *Gora Euskadi* hats worn all over the world by thousands are actually made in Spain. Cordoba to be more precise. Well, that's where they were making them up until quite recently. The last bunch of *Gora Euskadis* to hit our shores were actually manufactured in China. And don't get us wrong. We love the *Spanish Gora Euskadis* and *Chinese Gora Euskadis* just the same.





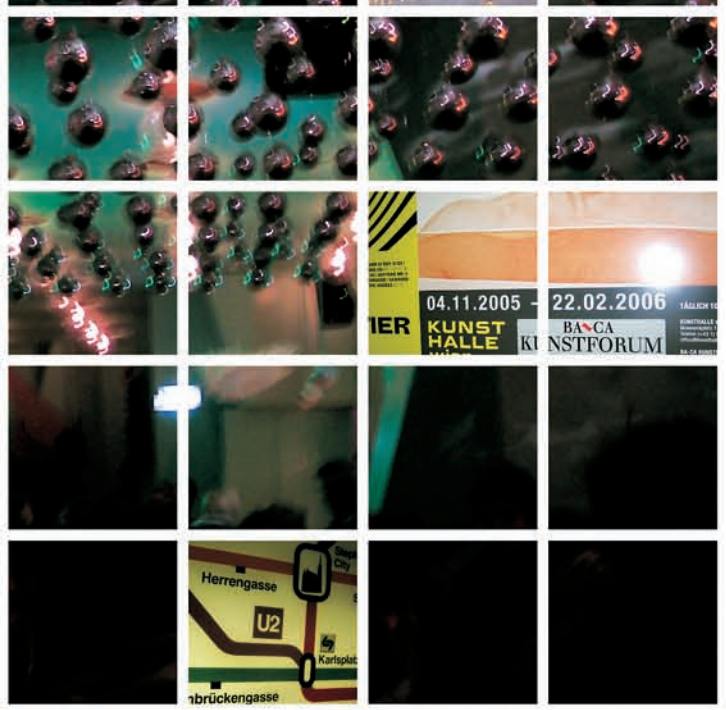
wien

Viena Austriako hiriburua da. 2 milioi biztanle ditu, 200.000 babes ofizialeko etxe eta Bilbotik 1800 kilometrotara dago. Air Berlin-ek dio 25 euroren truke hara eramaten zaituela.

Aurten Mozarten heriotzaren 250. urteurrena betetzen da. Ospakizun nagusiak bonboi kaxari izena ematen dion musikariaren jaiotze datan gertatu dira (urtarrilaren 27-29), nahiz eta abenduaren 31 bitarte hamaika emanaldi izango diren.

Mozart 10 urtez eta 14 etxe ezberdinetan bizi izan zen Vienan. Zutik dagoen bakarra Domgasse kaleko 5 zenbakian dago. Etxebizitzak 180 m² ditu eta 2006.01.27tik aurrera 1000 m²-ko bizipen eremuan bihurtuko da. Vienak 200 museotik gora eta astero 17 emanaldi eskaintzen dituzten 3 opera ditu. Sarrerarik merkeena 3 eurotan dago eta 20 euroren truke beheko pisutik gozatu dezakezu operaz. Viena Card ezinbestekoa da, 17 euroren truke 72 orduz metroa, tranbia eta autobusa nahi adina erabili ditzakezu.

Kopazo batek 5,60 euro balio ditu. Eguneko menua 8 euro inguru. Eta zigarro amerikar kaxa batek 4,60. Edozein tokitan erre daiteke (tabakoa). Passage izeneko kluba hiriko guay-enetarikoa da eta lur azpiko hiru pasabide batuz eraiki zuten.





wien

Vienna is the capital of Austria and has a population of 2 million people. It also has 200,000 council houses and is 1,800 kilometres from Bilbao. Air Berlin will take you there for 25.

This year is the 250th anniversary of Mozart's death. The biggest celebrations for the man who gave us the bass drum were held on and around his birthday (January 27th – 29th), although there are still plenty more bits and pieces lined up from now till the end of the year.

Mozart lived in fourteen different houses during his ten years in Vienna. The only one still standing is N° 5 Domgasse Street. The house is 180m² and from January the 27th on it will become a 1,000m² visiting experience.

There are over 200 museums in Vienna as well as the three operas that put on 17 shows a week. The cheapest tickets are 3 and for 20 you can enjoy opera from the floor seats. The Vienna Card is a must. At 17 you get to use the underground, the trams and the buses as often as you like in 72 hours.

A large drink will cost 5.60 and you can get a meal for about 8. A packet of American smokes will set you back 4.60 and you can smoke anywhere, tobacco that is. Club Passage is one of the hippest places in the city and was built by connecting up three underground tunnels.

N B O N

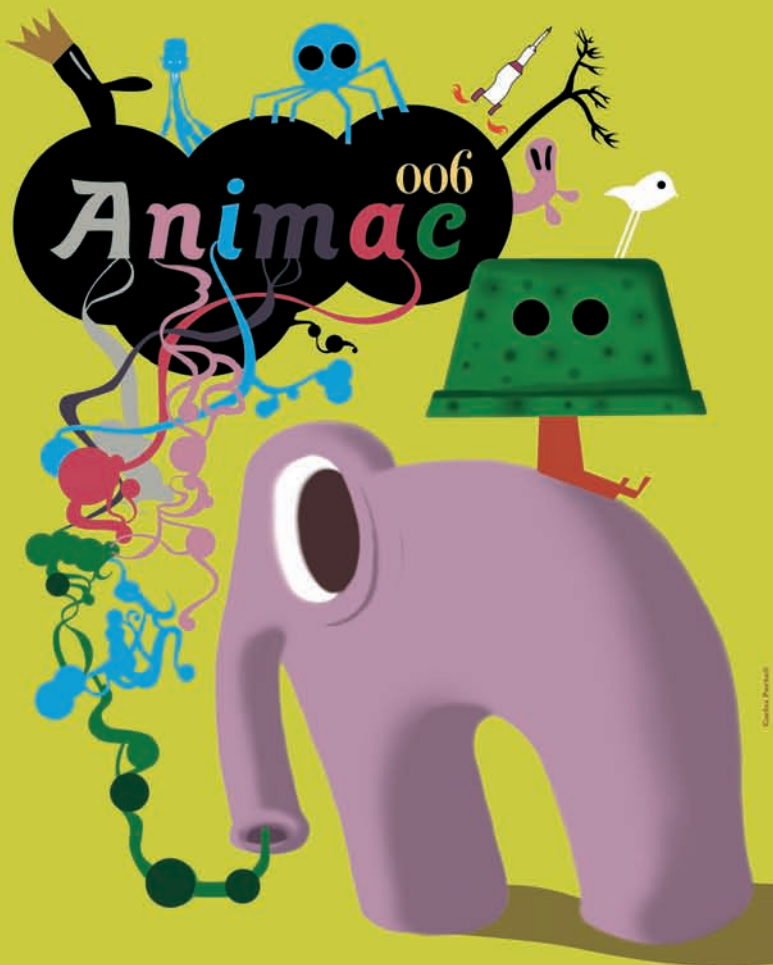
URBAVER

testia / av amodio launa

MOZART
1756-1791

zoni

70



10a
Mostra
Internacional
de Cinema
d'Animació
de Catalunya
del 2 al 5
de marzo
Lleida

www.animac.info



organitzador
 Generalitat de Catalunya
 Institut Català
 de les Indústries Culturals

imac
 Institut Municipal d'Acció Cultural

LA PARRA
 Ajuntament de Lleida
 Àmbit de Cultura,
 Esports i Drets Civils



948 38 21 22
DISTURB US!

diseinu grafikoa, komunikazioa, web diseinua
 irudi korporatiboa, edizioa, maketazioa
 ilustrazioa, packaging, publizitatea...

estudiobitarte

marcelo celayeta 75 of. 14. 31014 iruñea
 t. 948 38 21 22. f. 948 38 21 22
bitarte@estudiobitarte.com
www.estudiobitarte.com



baserri serial killers





argazkiak/shots: beltz-ae.com

estilismoa eta orrazkerak/art direction: naiz
makillajea/make up: ainhara muñoz

modeluak/models: iker eta unai, anerk,iker.k.



**AURKEZPEN
JAIALDIA**

10 EURO
egun asko boroa
+cd bat

DURANGO

MARTXOAK

info+www.musikherria.org

MUSIKHERRIA
HERRI DISKETXEA

BRANKA jazz
ostegunero everythursday

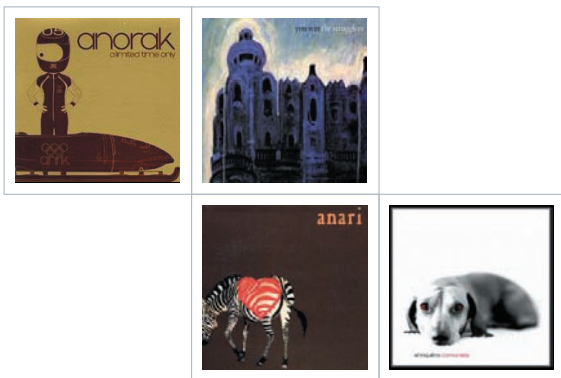
20-22 h Paseo E.Chillida 13 (peine de los vientos) Donostia www.branka-tenis.com

WWW.NONTZEBERRI.COM WEBGUNEAK ANTOLATUTA:

NF

nontzeflash.com
ANIMAZIO LEHIAKETA 2006

nontzefilm.com
II. Film Laburren Lehiaketa



AUDIO

testua/by: elektro



THE STRUGGLERS

You win
Acuarela Discos 2005

Denboran bidaiatzea bezala izan daiteke The Strugglersen diskoa entzutea. Folk eta rock doinuena nahasketa, hauen sustraiak batuaz eta Neil Young, Smog edo Will Oldhamen doinua gogorarazten diguna. Aipatutako musikariez gain Eddie Vedderen ahotsa ere gogora dator momentu batzuetan. Biolin, teklatu, mandolina, txelo edo bibrafono batekin osatzen diren piezak biltzen dira diskoan. "Racing Down One Path", "The Cascade Range" edo "I Tried To Repair" barruraino sartzen zaizkizun horietakoak dira.

Listening to The Strugglers record is a bit akin to taking a trip through time. Their music is a mixture of rock and folk, peppered with a dash of Neil Young, Smog or Will Oldham. The voice also has an Eddie Vedder ring to it at times. The songs on the album feature the violin, keyboards, the mandolin, the cello or the vibraphone. The likes of "Racing Down One Path", "The Cascade Range" or "I Tried to Repair" really can reach out and touch you.

ANARI

Zebra
Metak 2005

Ez da erraza Anariren disko batean batekin sentitu dezakeena kontatzea. Denbora iragan da eta bere diskoak entzuteko moduak ere aldatu dira. Hirugarren bakarkako disko honetan bere goranzko eboluzioarekin jarraitzen du eta handia bazen handiagoa egin da. Bere garaian Manta Rayren "Esperanza" diskoak transmititu zizkidan sentsazioak sortu dizkit niri disko honek. Rockeroagoa da eta agian horregatik zuzenagoa, baina Anari betikoa da, barrenak mugitzen dizkigun horietakoa.

It's not easy to describe just exactly an Anari record can make you feel. Time has passed and the different ways you can approach her records have changed. On this her third solo release she's continued to improved and if she was hitting the spot before, she's really digging into now. This record has sparked off the same sensations I got from Manta Ray's "Esperanza". The record is rockier and as a result more direct. But it's still Anari, the one who sticks her hands into you and whirls those feelings and sensations around.

ANORAK

A limited time only
Rhonda Records 2005

Jostailuek ere pop doinu politikak egin ditzaketela erakusten digu Kataluniako talde honek. Tartean Galesko musikari batekin osatutako proiektuak The Postal Service eta Her Space Holiday bezalakoak gogorarazten dizkigu bere kantuetan. Sinpleak izan arren, sendoak bilakatzen diren programazioek betetzen dituzte abestiak. Serioak "Falling", dibertigarriak "International airport", mingarriak "Another way" eta izugarriak "A new place". Aukera zabala hiruko honen debutean.

This three-piece from Catalonia (one of them is Welshie boyo from the valleys) show that Jostailuek can make some really decent pop songs. They sound a bit like The Postal Service and Her Space Holiday on some of their songs. Their tunes are simple but some really strong programming gives their music a real backbone. Serious on "Falling", amusing on "International Airport", painful on "Another Way" and absolutely amazing on "A New Place". There's plenty of choice on offer on this their debut.

EL INQUILINO COMUNISTA

Dogbox
Everlasting Records 2005

90. hamarkadan irudimen handiko talde ezberdinak sortu ziren Euskal Herrian. Donostian sortutako Buenawistako edo poparen inguruko Donosti Sound mugimenduekin batera Getxon talde andana hedatu zen. Horietako bat izan zen El Inquilino Comunista, oso markatuta zuen doinu soniko bat erakusten zuelarik. Gure artean guztiz ahaztuak ditugu talde hauek. Zorionez norbait gogoratzen da eta Getxoko taldera gerturatzeko aitzakia argitaratu berri da, Dogbox, taldearen ibilbidea kutxa berezian biltzen duena.

A lot of really imaginative bands sprung up around the Basque Country in the 90s. Along with the Donostia (San Sebastian) based Buenawista and the Donostia pop scene a whole heap of bands came out of the Getxo area. El Inquilino Comunista was one of them and they really had their own particular sonic melodic sound. All these bands have sunk without trace in this parts. Fortunately, somebody seems to have remembered and we now have a chance to delight in this band from Getxo once again with this box set "Dogbox" which takes through all their career.



Makala: 10

10



Jx. Brown



Makalak bere bakarkako disko berria kaleratu du "Hondartzan" (Metak 2005). Aurretik "Makala Plays Novophonic" (So Dens, Universal 2002) atera zuen, Javi "Pez" izartxoak dirdira egin zezan go biok lan egin genuen desagertutako zigiluak (ateak 2003an itxi zituen) atera zuen azken erreferentzia izan zen hain zuzen ere. Novophonic-eko kontroletan emandako garaia ostean, Mikel Unzurrunzaga Schmitz, bere kaxa zertaz kapaza den erakusten digu: Doinu jamaikarrak Zarauzko Hondartzan hartzen dute lur, latin soul funk txapelduna, surfa euskaraz, sinsemilla dub elektronika euskalduna, nahi duzun moduan izendatu. *

Makala has published a new solo album, "Hondartzan" (Metak 2005) after "Makala Plays Novophonic" (So Dens, Universal 2002), the last album that the recording company in Donostia published, in which both of us worked so that Javi "Pez" would shine and which eventually closed its doors in December 2003. After a phase in the controls of Novophonic, Makala aka Mikel Unzurrunzaga Schmitz shows what he is capable of doing all alone: the Jamaican sounds arrive in the beach of Zarautz, latin soul funk with txapela, surf in Basque, electronic elegant euskodub sinsemilla, call it as you want. *

10 Arrazoi egun disko bat grabatzeko

01. Karrii propioekin ekoizturiko diskoa egiteko beharra.
02. Besteen kolaboratzaile soilik izatean utzi eta proiektu propioetan sartzea.
03. Duela 8 urte dudan ametsa errealitate bihurtzea.
04. Barne satisfazioa.
05. Ongi pasatzea.
06. Musika banda bat osatzea.
07. Zuzenean jo eta kantatzeko.
08. Diskoaren kanturen batekin binozko singlea egin ahal izatea.
09. Disko track-en bat lagun ekoiztaren bati pasatu ahal izatea erremix-ak egin dituzan.
10. Nire ekarpen nimoioa egitea euskal musikan eta nazioartekoan euskeraz eta ingelesez kantatuz (the balde style).

10 Reasons to record an album nowadays

01. The need to produce an album with personal songs.
02. Stop being a mere collaborator to go in for my own projects.
03. Make a dream that I have been after for 8 years come true.
04. Personal satisfaction.
05. Fun.
06. Create a music band.
07. Perform and sing live.
08. Record some of the singles of the album in vinyl.
09. Give some of the tracks of the album to some producer friends to make remixes.
10. Contribute with modesty to the Basque and international music culture because I chose to sing both in Basque and English.

Berriro ikustea merezi duten film Movies to watch again

01. "Acción Mutante" Alex de la Iglesia
02. "The Harder They Come" Perry Henzell
03. "O'Brother where art thou?" Joel & Ethan Cohen
04. "A Clockwork Orange" Stanley Kubrick
05. "Endless Summer" Bruce Brown
06. "Jaws" Steven Spielberg
07. "Body Double" Brian de Palma
08. "The Birds" Alfred Hitchcock
09. "Total Recall" Paul Verhoeven
10. "Life of Brian" Terry Jones

Zure bizitza aldatu zuten kantu Songs that changed your life

01. "Guns Of Navarone" The Skatalites
02. "Funky Kingston" Toots & The Maytals
03. "Best Dressed Chicken In Town" Dr. Alimantado
04. "King At the Controls" King Tubby
05. "Freddy's Dead" Curtis Mayfield
06. "Rappers Delight" Sugarhill Gang
07. "Rock The Casbah" The Clash
08. "Ring Ring" De la Soul
09. "Dark Lady" Dj Food
10. "El Braille" Onze

Hondartzan diskoko ezinbesteko 10 puntuak

01. Black Soul Inspired Music For Ever!
02. Musika berotasuna (musika tresna organiko eta hauek jo zituzten musikari izatei esker)
03. Eskulana. Kantu bakoitza disko oso bat da bere baitan (edo hori zen nire planteamendua behintzat)
04. Nire eskaerei maisuki erantzun duten eskarmantu handiko 20 musikari.
05. Santanderreko "A Lone Ark Muzik Studios"-en grabatu izane, non garrantzitsuenaren soinua den, beste gauza gutxi gainerik.
06. Diskoaren diseinua: perfektua!!! (jende askok dio gauza bera... zerbaitegatik izango da).
07. METAK-entzat grabatzea: jende serio eta langilea.
08. Euskeraz egin izana ingeles apur bat sartuz.
09. Kantuen hitzetan nire munduko alor eta buruhauste ezberdinak islatu izana.
10. Diskoaren izenburua: %100 nire filosofia.

10 Essential pieces from "Hondartzan"

01. Black Soul Inspired Music For Ever!
02. Musical warmth (thanks to the organic instruments and to the musicians that performed them)
03. Craftmanship; every song is like an album on its own (or at least this was my ideal approach)
04. 20 high quality musicians who followed my demands perfectly
05. Having recorded in the "A Lone Ark Muzik Studios" in Santander where the most important thing is the sound and nothing but the sound
06. The design of the album: perfect!!! (Many people praise it there must be a reason behind it)
07. Record for METAK: hardworking people.
08. Having used Basque and some English.
09. Reflecting aspects and worries of my own life in the lyrics.
10. The title of the album: 100% the philosophy of my life.

Bizitzeko 10 arrazoi

01. Zarautz.
02. Nire familia.
03. Maite dudan gauzetan lan egitea.
04. Olatuak hartzea.
05. Musika konposatu, jo eta jartzea.
06. Lagun gutxi baina onak izatea.
07. Nire proiektuak aurrera ateratzea.
08. Nire alaba hazten ikustea.
09. Zoriontsu izaten saiatzea.
10. Irratsaio bat izatea..

10 Reasons to live

01. Zarautz.
02. My family.
03. Work in what I feel passionate for.
04. Surf.
05. Compose, play and djing.
06. Have few but enough friends.
07. Go on with my own projects.
08. See my daughter grow up.
09. Try to be happy.
10. Have a radio program.

10 Liburu ezinbesteko.
Essential books

01. "Sin Noticias de Gurb" Eduardo Mendoza
02. "El Tunel" Ernesto Sabato
03. "Treasure Island" R. Stevenson
04. "Las Inquietudes de Shanti Andia" Pio Baroja
05. "Miles Davis & Kind of Blue" Ashley Kahn
06. "La Maquina de Follar" Charles Bukowski
07. "Metamorfosis" Franz Kafka
08. "Obabakoak" Bernardo Atxaga
09. "Crónica de una Muerte Anunciada" Gabriel García Marquez
10. "Ulises" James Joyce

10 "Hondartzan" azaltzen ez diren kantu.
Songs that are not in "Hondartzan".

01. "Ali Baba" John Holt
02. "Groove is in the Heart" Deee-Lite
03. "Tv drug of the Nation" D. Heroes of Hiphoprissy
04. "Funky Nassau" The Beginning of The End
05. "I'm the Black Gold of the Sun" Nuyorican Soul
06. "Uptown Top Ranking" Althea & Donna
07. "Move On Up" Curtis Mayfield
08. "Upside Down" Fela Kuti
09. "Freak Out" Chic
10. "Jingo" Candido

10 Itzuliko zinatekeen club.
Clubs to which you would go again

01. "Marmol Bar" Zarautz
02. "Etxekalte" Donostia
03. "New York Club" Barcelona
04. "Nicolette" Iruñea
05. "Babylon Club" Madrid
06. "Atxo Fun Fun" Durango
07. "Harpune" Düsseldorf
08. "Kaffee Burger" Berlin
09. "Cafe Dublin" Vitoria
10. "Fonfone" Bcn

10 * Ordutuz geroztik gertatu diren gertakizun garrantzitsu:

01. Edith Unzurrunzaga Aristi jaio zen 2004. urteko urtarrilaren 27an.
02. Nire estudio propioa sortu nuen Zarautzen: FUNKEL. Unai DELOREAN-ekin batera sortuta, zeinak Bartzelonara egin zuen hegan berehala eta 12 TRIBUko Ladis eta Konsul sartu ziren.
03. Nire kontzertu kontzertu promotora independentea sortzen dut, MUSIK AKTS, zeinak KETARRIN (Getaria) mota eta jatorri ezberdineko taldeen 200 emanalditik gora antolatu ditu. Euskal eszenako jende ugari ezagutu eta parte hartu du nagusiki. SAROBE aretoan (Umieta) hilero antolatzen diren emanaldiak ere erreferentzi ari dira bihurtzen zenean.
04. Euskal Irrati publikoan hasten naiz lanean. Duetetik ostiralero APERITIFA saioan kolaboratzaile (Euskadi Irratia) era batean programa propioan. Asteburu eta jai egunetan, BOOM SHAKA LAKA saioa Euskadi Gaztean.
05. Gipuzkoako reggae roots talde garrantzitsuenaren musikariak ezagutzen ditut, 12 TRIBU. Hauetako musikari batzuek parte hartu dute nire diskoan.
06. Pez-en orkestrako musikariekin harreman estua izaten hasten naiz eta hauek ere nire diskoan parte hartzen dute.
07. Roberto Sanchez ezagutzen dut 12 TRIBUkoen eskutik. "Hondartzan" grabazeko teknika eta alkimia da eta lortu duen soinua bikaina!
08. TIAKUNPA taldeko musikariak ezagutzen ditut eta 12 Tribuarekin nire diskoan parte hartu dute.
09. Nire maketa METAK diskoarekin bidaltzen ditzate nire proiektuarekin bat egiten dutela osatzen didate!
10. Nire diskoaren discaua, merchandising-a eta nire web orria izango dituzte nire planeta honetako diseinatzailerik onena daukat alboan Txarly Brown nire lagun mina.

10 Bisitatu beharreko webgune.
Basic sites.

01. www.thebalde.net
02. www.silumsoundz.net
03. www.uptight65.com
04. www.apple.com
05. www.google.com
06. www.beltzarecords.com
07. www.musikametak.com
08. www.duplikat.org
09. www.yahoo.com
10. www.berria.info

10 * Important facts that happened since then

01. The 27th of January 2004 Edith Unzurrunzaga Aristi was born.
02. I create my own studio in Zarautz: FUNKEL. Established with Unai DELOREAN, who soon emigrated to Barcelona. I got two other collaborators, Ladis and Konsul from 12 TRIBU.
03. I create my own independent concert promoter, MUSIK AKTS, with which I have organized, in KETARRI (Zarautz) more than 200 performances of various types of music and origin and in which I have met many people of the Basque scene. Besides, I organize some concerts in SAROBE (Umieta) which are becoming an important reference in that area.
04. I work in the Basque radio in both my collaboration every Friday in APERITIFA (Euskadi Irratia) and my own program every weekend and holiday in BOOM SHAKA LAKA in Euskadi Gaztea.
05. I know the members of the most important reggae roots band in Gipuzkoa, 12 TRIBU with some of whom I worked in my album.
06. I know the members of the Orquesta Pez, with whom I collaborated in my album.
07. I know Roberto Sánchez by 12 TRIBU, the technician and producer of the recording of "Hondartzan". The sound he achieved is incredible.
08. I know the members of TIAKUNPA and collaborated with two of them in my album.
09. I send my demo to METAK and from the very beginning, they accept my project!
10. I have the best designer in the world, my friend Txarly Brown to achieve the designs of my album, the merchandising and my future first web site.

kea saltzen

Ukaezina da gastronomiak azken urteotan aurrerapauso handiak eman dituela. Sukaldaritza idazkietan, fisika, kimika eta batzuetan alkimia ere diruditen kontzeptuak irakurtzen ditugu (eta batzuetan ulertu ere). Iraultza ezberdinak bizi izan ditu gastronomiak dastamenari, testurari eta jakiak aurkezteko moduari dagokionez. Hurrengo pausoa usaimenari dagokio.


Kea, konbustio baten emaitza da, eta erregai batek isurtzen duen gasari ematen zaion izena. Aspaldidanik erabiltzen da kea

gastronomian. Ehunka urteetan, kearen zapore astuna izan da janaria kontserbatu ahal izateko ordaindu beharreko prezioa. Egun ke zapore horri *delicatessen* kutsua hartzen diogu. Ardoak eta beste hainbat edari alkoholikok ere keari zor diote bere nortasuna. Ardoa gordetzeko erabiltzen diren kupelen barnealdeak adibidez kiskali egiten dira mahats zukuak ke zapore ttanta bat har dezan. Gastronomian usaimenaren garaia dela esan dugu. Baina gas moduan iristen denez gure sudurrera zaila izaten da berehala zabaldu eta lausotzen den usainari eustea. Arrazoi horrexegatik, eta Alemaniatik ekarritako *Volcano* makinari esker, jakiek isurtzen duten usaina, biltzeko modua deskubritu dugu (konbustioaren

kutsadura ekiditeko lurrinaz lortzen du usaina makina honek). Honi esker, aukera berriak zabaltzen dira. Jaki zehatz bat aukeratutako beste edozein usainaren konpainiaz aurkez daiteke, kontraste eta konbinazio berriak sortuz. Askori, guzti hau, egungo gastronomiak kea saltzeko duen gaitasunaren adibide berri bat irudituko zaio. Zilegi da horrela pentsatzea, baina bestetik, sukaldaritzak esperimentaziorako eta jolaserako eskaintzen duen aukera eta aniztasunaren froga ere bada.

Amaitzeko, eta erretzea debekatua dagoen garai hauetan, bazkal ostea puru baten usainaz gozatu nahi duenak, aurretik aukeratutako puruaren keaz betetako poltsatxo irekitzea besterik ez du.





selling smoke

It can hardly be denied that huge advances have been made in gastronomy over the last few years. Poring through writing on cookery, we come across concepts that belong more in the fields of physics, chemistry and even sometimes alchemy (what's more, we even understand the odd one or two.) There have been several revolutions in gastronomy as far as taste, texture and dish presentation are concerned. The next step: smell.

Smoke is the name given to the gas resulting from combustion. Smoke has long been used in gastronomy. The heavy clogging

taste of smoked food was the price that had to be paid in order to be able to conserve food for hundreds of years. That taste is now regarded as being rather *delicatessen*. Wine and other alcoholic drinks owe quite a bit of themselves to smoke. For instance, the oak barrels used for wine are scorched on the inside so that the liquid of the crushed grapes gain a smoky taint.

As we mentioned above, we are now in the age of smell in the world of gastronomy. The problem is that smell reaches the nose in gas form and thus it is very difficult for the nose to hold on to those smells. However, and thanks to a little German gadget called *Volcano*, we have found a way to capture the perfume given off

by food (not by steam to avoid combustion smoke). This opens up whole new avenues of possibilities. You can pick a food and serve it with the smell of a different ingredient or foodstuff and in such a way create contrasts and new combinations. A lot of people will think that this is just another example of how modern gastronomy sells smoke. You're perfectly entitled to believe that if you wish, but it is nevertheless another irresistible opportunity for playful gastronomical experimentation.

To finish off in these smoke-prohibition times, as you're sitting there after a fulfilling meal and you have the urge to light up a good cigar, all you have to do is open your little smell bag.



KMI Koldo Mitxelena Kulturunea

Urdaneta 9, 20006 Donostia- San Sebastián
Tel: 943 112 750 - Fax: 943 112 755
www.gipuzkoakultura.net / sala@gipuzkoa.net

kulturunea

Artea, gertatzen den gauza
(1965 - 1980)
urtarrilaren 31etik martxoaren 25era
erakustaretoan

Arkitektura eta eskultura
Arantzazuko Basilikan.
Aurreproiektua, proiektua eta eraikuntza
(1950-1955)
otsailaren 8tik apirilaren 1era
ganbaran



Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa
Kultura Zuzendaritza Nagusia
Dirección General de Cultura



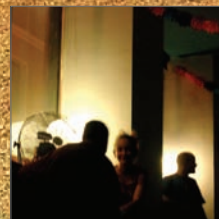
www.ladinamo.org

LADINAMO
ASOCIACION CULTURAL



ALDIZKARIA MAGAZINE
ARETOA MEETING POINT
ARGITALETXEA EDITORIAL

ANTZERKIA THEATRE
DANTZA DANCE
DJ-AK DJs



c/Mira el Sol, 2 • 28005 Madrid

that they are, one must not say, that they are not, one must not believe



direnik ez da sinistu behar, ez direla ez da erran behar







dirarik ez da sinistu behar,
ez direla ez da erran behar.

bainan, nor?

atsua ibarreko xoko batean galdurik...

egia zain den?

norbera aske.

hots... izan nahi dugun lekuan egoitea.

Xu bi du bi du uaaaaaaaaa... ..

that they are, one must not say,
that they are not, one must not believe.

but who?

an old lady in the heart of the valley.

truth?

no. freedom.

well... be where we want to be.

choo bee doo bee doo whaaaaa .





Urepele - Jaietxe

Salamanca pasealekua, 3 20003 Donostia • 943 42 40 40

Vredaman
Unai Elorriaga



elkar

UNAI
255
ELORRIAGA

*Malandro's
Paradise*

eragin.com

diseinu grafikoa, internet & argitarapenak • info@eragin.com

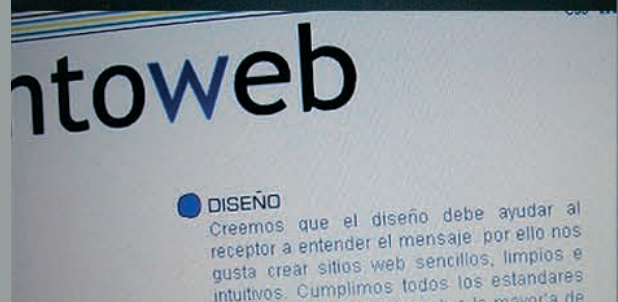
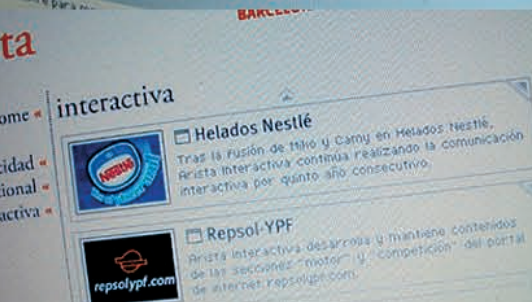
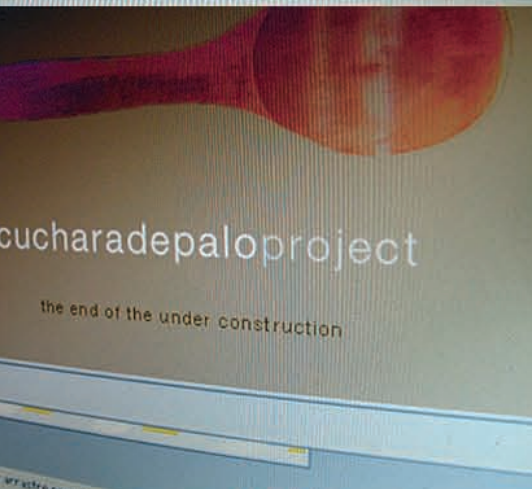


eraikitzen
en construcción
publiadk@publiadk.com

text/by: angel aldarondo



UNDER CONSTRUCTION
Web Hosting: www.ibercom.com



Aitzol.- Aupa Estanis, hitz egin al dezake orain? Niri ez esan lanpetua habilela...

Estanis.- Trankil, nagusia ez zagok, kalera irtengo nauk biriketan galipot pixka bat sartzera. Antikonjelantea ere bazeukatean jartzea tabakoan. Hau bai hotza!

Aitzol.- Deitzen nian zuen web orria oraindik "eraikitzen" duzelako, bi urte baino gehiago daramazue horrela. Kontuan izanik publizitatean eta web orrien diseinuan aritzen zaretela, nik uste diat badela garaia lehen harria, edo zimenduak, edo zerbait jartzekoa, ezta?

Estanis.- Aizak, hiru urte zaramatzat ideiak proposatzu, baina ez zagok adostasunik. Ezerk ez gaitik konbentzitzen, ez zagok ideia bakar bat, geu garena laburbilduko duen *leit-motiv* bat, gure filosofia, gure ikuspegia... ezagutaraziko duena.

A.- No te enrolles charlesboyer! Jubilata konplexua egiten ari zaidak hainbeste obra eta hainbeste "barkatu eragozpenak" ikusita. Bazirudik beldurrez zaudetela kalera irteteko, enpresa gisa definitzeko, zuen buruei etiketa bat jartzeko, nahiz horixe den zuen bezeroei egiten diezuen.

E....

A.- Ez hala? Ez zaituztet ulertzen. Beti kexaka zabiltzate bezeroek baztertu egiten dituztelako ideia orijinalak eta ausartak, beti aukeratzan dutela proposamenik txarrena. Hala ere, bezero perfektuaren aurrean topatzen zaretenean, atzera egiten duzue, eta "under construction" ditxosozko esaldia zintzilikatzen duzue. Eta azkenik ausartzen zaretenean, datu-base txiki eta ziztrin bat osatzen duzue, berehala eguneratu gabe uzten duzuen, abuztua arte "Eguberri zorionsua" esanez.

E.- Arrazoia duala iruditzen zaidak. Goi mailako joskintzako desfile baten ondoren jeansak eta kamiseta zuria jantzita daramatzan diseinatzailea bezala duk.

A.- Edo erretzeari uzteko behin eta berriz esaten dian medikua bezala, belarritik zigarroa kendu gabe. Sinesgarritasuna galtzen dik mezuak. Eta horixe duk gertatzen zaizuen, kontraesanez beteak zaudetela.

E.- Nik neuk uste diat planteamenduan bertan dagoela akatsa. la web orri guztiak, beren itxura alde batera utzirik, "enpresaren memoria" erakoak dituk. Internetek, beste edozein masa-hedabidek bezala, mezuak, ideiak, kontzeptuak... bidali beharko litizke, eta ez betiko txosten monolitikoak, "nor gara", "zer egiten dugu"... Telebistako kanpaina guztiak publi-erreportaiak balira bezala duk.

A.- Hori da, diseinua bigarren mailan zagok, diseinatzaile grafiko zaitzen garrantzi handia ematen diozue zuen buruari, baina berez ez duzue beste ezertarako balio, sukaldari bezalaxe, barkatu, "restauradoreak". Ba al da nolabaiteko gizarterantzukizunik? Horren guztiaren helburua zirrara eragitea duk, sariak irabazteko, zuen handinahia asetzeko, miresmena lortzeko.

E.- Et, et... hago isilik, bazaudek benetako jeinuak, artistak.

A.- Bai, sasi-artistak. Egia esan behar badiat, artisauek zarete.

E.- Eta publizitateko sortzaileak pasta lodiko betaurrekoak daramatzan idazle frakasatuak dira, ...zenbat topiko!

A.- Pozi! topikoak ez dituk asmatzen, Estanis. Bilgarri eder bezain faltsu bat eskaintzen duzue gehiago saltzeko helburuarekin, eta horri "balio erantsia" deitzen diozue. Nik iraultza-zerga deitzen diot.

E.- Aspertzen hasia naiz, bigarrena piztuko diat. Begira, agentziek ez baditugu gure web orriak amaitzen, ordaindu gabeko proiektuak direlako duk, eta horrela, azken lehentasun bihurtzen dituk, ahaztera iritsi arte.

A.- Bada, orduan, beste agentzia bati eskatu beharko zenikete zuen web orria egiteko.

E.- Horixe, eta guk haiei egin. Beste hark esango lukeen bezala, ¿nos hacemos unas pajillas?

A.- Proiektu batean lanean ibili ninduan helburu horrekin, "cucharadepalo.com" izena zian, eta web orri horretan agentziek beren ahaleginak trukutzen zitiztean.

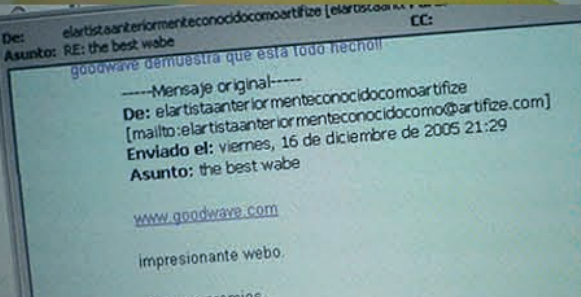
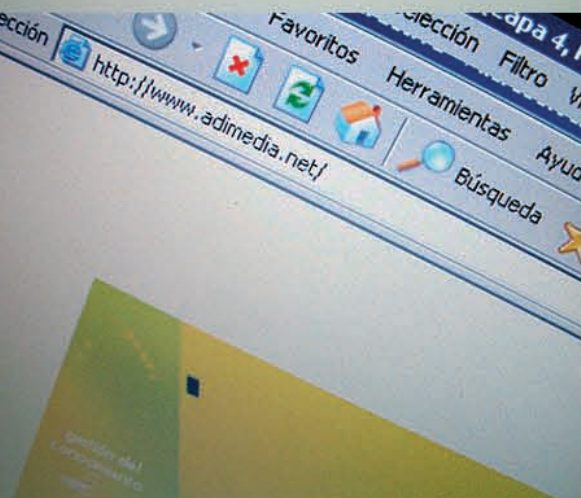
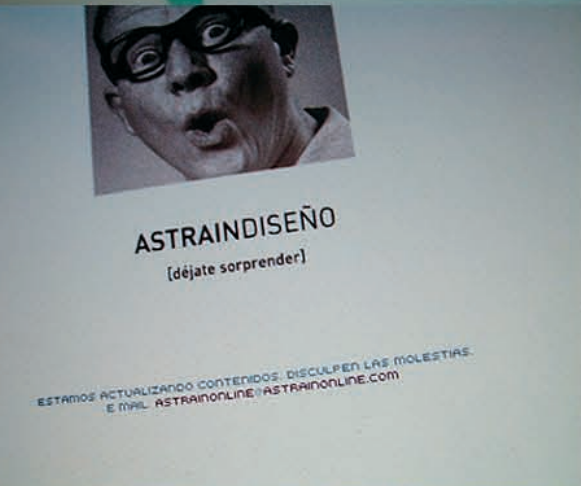
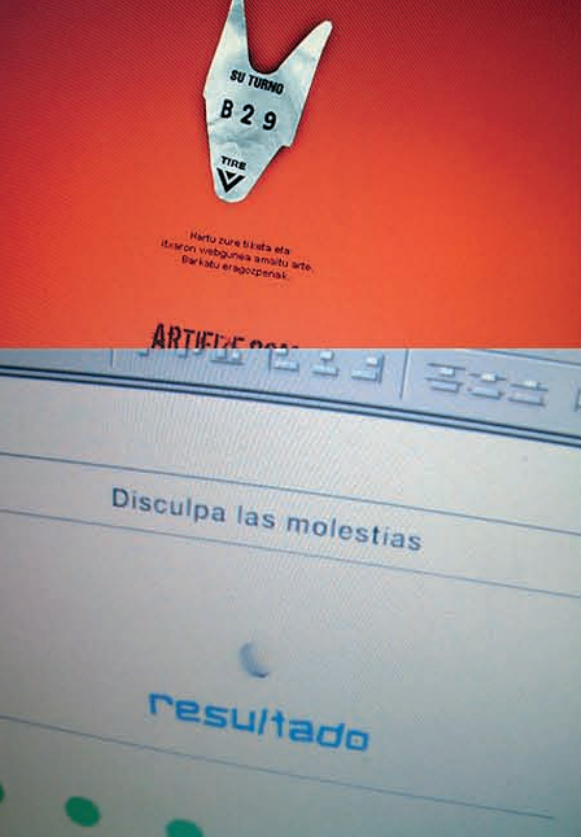
E.- Alde egin beharra diat. Nagusiari proposatuko zioat. Nahiz berak uste duen hobe dela web orririk ez edukitzea, abestirik luzeana itsusienarekin dantzatzea baino.

A.- Kobarder!

E.- Jar!

DISEÑO

Creemos que el diseño debe ayudar al receptor a entender el mensaje por ello nos gusta crear sitios web sencillos, limpios e intuitivos. Cumplimos todos los estándares de diseño y la memoria de



Aitzol.- Hi Estanis, can you speak now? Don't start telling me that you're busy...

Estanis.- It's OK, my boss isn't here. I'll go out and fill my lungs with some tar. They should add antifreeze to tobacco, it's freezing cold here!

Aitzol.- I'm calling you because I've noticed that your website is "under construction" and it's been in that state for over two years. Considering that you work in the field of advertising and website design, I guess it's time to lay the first stone, or the foundations, or something, don't you think?

Estanis.- Look, I've spent more than three years proposing ideas, but there is still no consensus. Nothing seems to convince us, there's not a single idea, a *leitmotiv* to summarise what we are, to communicate our philosophy, our vision...

A.- Stop jabbering! I'm sick of watching building works like a pensioner, notices saying "sorry for the inconvenience". I would say that you have stage fear; that you're afraid of defining yourselves as a company, of labelling yourselves, which is just what you do with your customers. E....

A.- Isn't that so? I mean, I don't understand you. You're always complaining about your customers because they reject all the original, risky, avant-garde ideas, because they always choose the worst proposal. However, now that you're facing the perfect customer, you back out, and hang the damn "under construction". And when you finally decide to do something, you create a small, aseptic database which you forget to update, showing the message "Merry Christmas" until August.

E.- I guess you're right. It's just like the designer who turns up in the catwalk wearing jeans and a white T-shirt after a high fashion show.

A.- Or like the doctor who is trying to convince you to quit smoking with a cigarette behind his ear. The message loses credibility. And that's what happens with you, you're a pure contradiction.

E.- Personally, I think the problem lies in the approach. Almost all the websites, regardless of their appearance, are a kind of "company report". Like any other mass media, the Internet should deliver messages, ideas, concepts.... instead of monolithic reports with the classic "who we are", "what we do" etc. Imagine if all the TV campaigns were infomercials.

A.- That's right, design is secondary; you graphic designers are full of yourselves, when you're in fact useless for anything else, just like cooks, oops sorry, restaurateurs. Or is there any social responsibility? It all comes down to making an impact and winning awards, satisfying your vanity, being admired.

E.- You're going too far, some are real geniuses, true artists.

A.- Yes, frustrated artists. You're actually artisans.

E.- Right, and advertising creatives are dissatisfied writers wearing pebble glasses.

A.- Yep. You create a false and beautiful wrapping with the purpose of selling more, and you call that added value. I call it protection money.

E.- You're boring me to death. I'm going to light another cigarette. Look, if we agencies and studies don't finish our websites, that's because they are non-paid projects. They are the last priority and end up being forgotten.

A.- Then you should ask another agency to create your website.

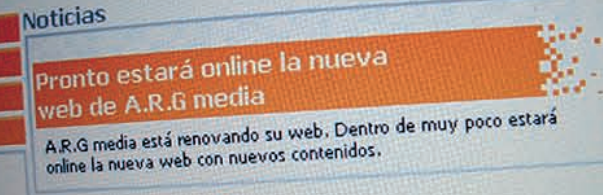
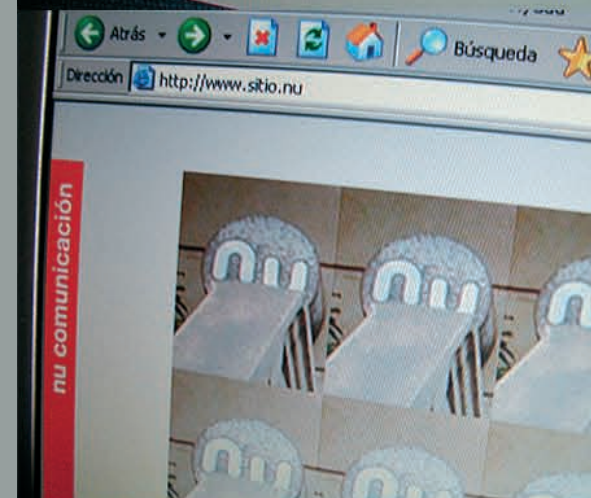
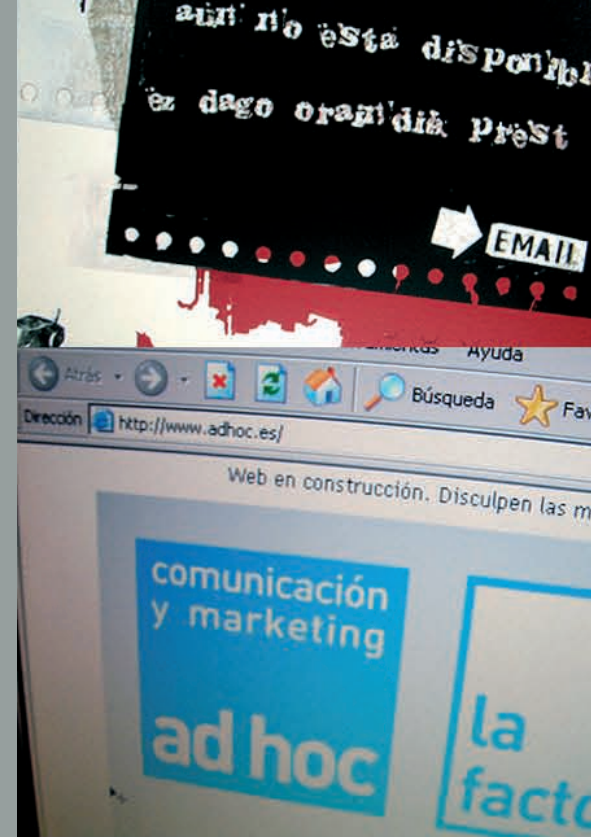
E.- That's it, and we create theirs. Just like that guy who said, "let's wank each other".

A.- I once worked in a project whose aim was precisely that. It was called "cucharadepalo.com", a website where agencies swapped their tasks.

E.- I must go now, I'll propose the idea to my boss. But he thinks it's better not to have a website than having to dance the longest piece with the ugliest woman in the ball.

A.- See you later alligator!

E.- After a while, crocodile!



“Da Cat” Getarin

Surfean mito ugari existitzen da. Baina mito horien artean inork ez du lortu Mickey Dora “Da Cat” kaliforniarraren dirdira. Jende gutxi daki “Da Cat”-ek bere bizitzako azken urteak Lapurdin eman zituela, Getarin hain zuzen. Bizilagunek diote egunero hurbiltzen zela itsas ertzera olatuei begira egotera. Minbiziak jota, Kaliforniara itzuli zen, eta 2002. urteko urtarrilaren 3an zendu zen, 67 urterekin. Egun hartan, barealdi luze baten ostean, olatu eder eta handiek jo zuten Getariko kostaldea.

Maradona futbolean izan dena izan da Mickey Dora surfean. Jatorri hungariarra izanik, (Budapestean jaio zen eta Miklos da bere benetako izena) Kaliforniako surfa egiteko modua eta filosofia goitik behera astindu zituen. Malibuko hondartzan hartu zituen bere lehendabiziko olatuak eta bertako surfaren ikono bihurtu zen berehala. Olatuaren gainean elegantea eta fina zen. Olatu erraldoiek ez zuten kikiltzen eta norbait bere bidean gurutzatzen bazen... beno... ez zuen errukirik. Surf munduan lehiaketak eta komertzializazioa hasi zirenean, Dorak kontra egin zion joera horri, surf filosofian aurka zihoala argudiatuz. Berehala bihurtu zen pertsonai polemikoa. Prentsa ere ez zuen begiko eta sekulakoak izan zituen aldizkari askorekin. Iraultzailea eta ahoberoa zen. Kontraesan bezetako izakia. Komertzializazioaren aurka azalduta ere, Dorak hainbat surf filmetan parte hartu zuela ezin ahaztu. Kontraesan hau, egun, gure kostaldean ere gertatzen ari da. Uretan jende gehiegi dagoela kexatzen den jende bera izaten da surf industriaz eta surfaren zabalkundeari esker bizi dena.

1974ean AEBtatik alde egin eta 300.000 kilometrotik gora egin zituen munduan zehar, beti ere kostalde eta irltako olatuetan barna. 1981ean FBI-k harrapatu zuen, berak zioen bezala “5 pasaporte zigiluz bete eta estatubatuarren zergetatik milioika dolar gastatu ostean harrapatu ninduten. Pistola bat buruan jarri eta horrela eman zioten amaiera inork egin duen surf bidaiarik liluragarrienari”. AEBtara eraman eta bertan kartzelaratu zuten kreditu txartelekin iruzurra egiteagatik. Hala ere bere legendak bidea egiten jarraitu zuen, eta orduz geroztik munduko edozein olatuetan ikusten zen “Da Cat”-en mamua surfean...

Espeitxealdiaren ostean, historiako surfer bitxiak Euskal Herriko kostara aukeratu zuen bere bizitzaren azken urteak pasatzeko. Tarteka Hegoafrikara ere joaten zen bertako uhin luzeak goatzera, baina Getariko olatua izan zen Katuaren paradisu partikularra. Uretara sartzen zen, inorekin hitzik egin gabe, eta gazte “pelioxigenatu” askok sekula hartuko ez duten olatu erraldoietara botatzen zen bere surf ohol handiarekin. Inguruko surfleri askok ez dakite mito batekin konpartitu zituztela surf saioak. Berezia zen “Da Cat”. Biarritzen ospatutako txapelketa batean bere aurpegia ezkutatzeko plastikozko maskara batekin azaldu zen. Bere bizitza film bat egiteko modukoa dela pentsatuko duzue zuetako askok. Ba ez zarete lehenak izan. Dora hil eta berehala Leonardo Di Capriok erosi zituen haren biografiaren zine eskubideak. Gisa horretako sakrilegiarik sekula ez gauzatzeara espero dugu soilik.



“Da Cat” in Getari

There are a lot of mythical like figures in and around surfing. None of them, however, have achieved the legendary status of the Californian “Da Cat”. Not very many people know that “Da Cat” spent the last years of his life in Lapurdi. In Getaria to be more precise. His neighbours said that he would walk down to the seashore to gaze at the waves everyday. Cancer was already eating away at him when he returned to California and he finally passed away on the 3rd of January, 2002 at the age of 67. That day, after a long spell of calmness on the sea, great big magnificent waves thundered into the Getaria coastline.

Mickey Dora has been the Maradona of surfing. Hungarian by birth (He was born in Budapest and was christened Miklos), he turned Californian surfing and the philosophy behind it on its head. He first started surfing at Malibu Beach and he soon became the known as the King of Malibu. The guy was silky sweet and skilful on top of his board. He never shied away from giant waves and he was merciless if anybody got in his way. When commercialism and competitions started taking over the world of surfing, Dora, arguing that they were going against the philosophy of surfing, struck out against these new phenomena. He very quickly became a polemicist. He wasn't very fond of the media either and he had some serious run-ins with several magazines. He was a bigmouthed revolutionary and a person brimful of contradictions. Even though he openly fought against commercialisation, it must be said that he appeared in a few surf movies as well. That very same contradiction is happening amongst surfers over here at the moment. The very people who have for years complained of too many people getting involved in the sport are also the ones who make a living out of the growth of the surf industry.

He left the States in 1974 and surfed over 300,000 kilometres of coastline throughout the world. The FBI caught up with him in 1981. In his own words: “They caught me after spending millions of American taxpayers' dollars and I had filled five false passports. They put a gun to my head and that was the end of the greatest surfing journey ever.” He was brought back to the States and sent to prison for credit card fraud. His legend just grew and from that moment on the ghost of “Da Cat” was being continuously catching the wave all over the world.

After his term in prison, the most unusual surfer in the world chose the coast of The Basque Country to live out the last few years of his life. Every now and then he'd head off to South Africa to ride those long waves down there, but the Getaria Wave was “Da Cat's” very own particular paradise. He'd slide into the water without saying a word to anybody and with his long board would attack the giant waves that none or very few of the peroxide blondes would face. Many of the local surfers have never known they have surfed alongside a myth. “Da Cat” was special. He turned out at a surfing competition in Biarritz wearing a plastic mask to hide his face. Many of you will probably think that his life story would make a great film. Well, you're not the first. Right after Dora died Leonardo Di Caprio bought the film rights to his biography. We hope that nothing ever comes of this sacrilege to this American antihero.





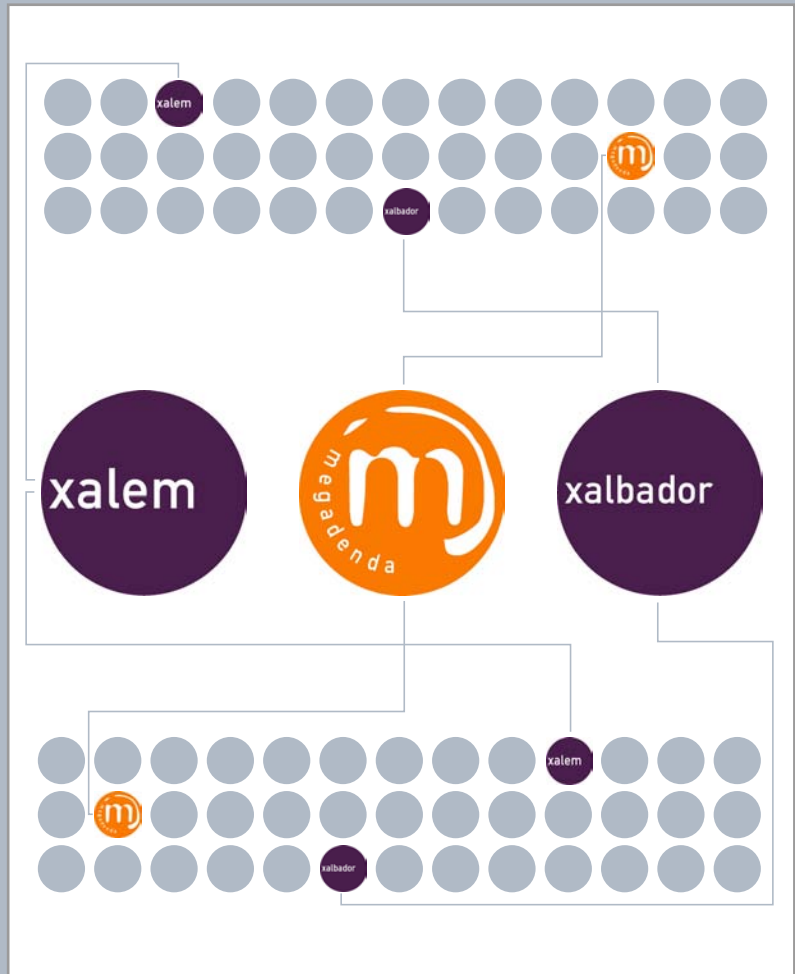


EDIZIOAK ETA IMPRESIOAK OROKORREAN
EDITING AND PRINTING IN GENERAL

Inprimakiak, katalogoak, liburuak, liburuskak, aldizkariak, aurreinpresioak
Forms, catalogues, books, brochures, magazines, preprinting



Pol. Ind. C/G, Nº 11 · 31192 Mutilva Baja · Navarra · Spain
Telf. 34 948 23 93 36 · Fax. 34 948 23 82 16
www.espacegrafic.com
e-mail: info@espacegrafic.com



Iazko harrera ona ikusita...

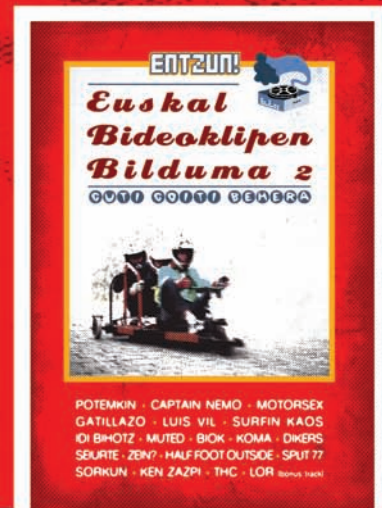
ENTZUN!ek *Euskal Bideoklipen Bilduma 2*

GUTTI GUTTI BEMERA DVDa aurkezten du.

16 bideoklip!

POTEMKIN, CAPTAIN NEMO, MOTORSEX, GATILLAZO, LUIS VIL, SURFIN KAOS, IDI BIHOTZ, MUTED, BOK, KOMA, DIKERS, SEIURTE, ZEIN?, HALF FOOT OUTSIDE, SPLIT 77, SORKUN, KEN ZAZPI

+ Bonus track bat! LOR



Eskuratu DVDa eta Entzun!en urtebeteko harpidetza soilik 15 eurotan

Eskatuiguzu zuzenean: 948 12 19 76 - entzun@entzun.com
edo gure webgunearen bitartez www.entzun.com





zorigaiztoko emakumeen patu beltza

“Ez da familia osatzen duen emakumea. [...] Batzuk azkarrak dira emakumeekin. Beste batzuk oso baldarrak. Zu ez zara azkarra”, Bluey-Bluey pailazoa (Stanley Prager) Gun Crazy filmean (1950).

Joseph H. Lewis zinemagileak 1950. urtean filmatu zuen Gun Crazy B mailako film beltza. Bertan, Bart eta Laurie bikotearen maitasun istorioa kontatzen da. Bartek biziki maite ditu armak txikitatik. Zirku ikuskizun batean Laurirekin egingo du topo: emakumezko cowboy bezala aurkeztuko du bere burua showean, eta ikaragarri abila da armekin. Elkar ezagutu eta Bonnie and Clyden tankerako bikote bilakatuko dira. Hala, bankuak lapurtzen hasiko dira, ez baitute lanik egin nahi. Lauriek, gainera, atsegin du bere errebolberraren katua astintzea. Bartek, ordea, arma zale sutsua izan arren, ez du sekula odolik isuri. Azkenik, emakumea gailentzen da eta hilketak hasten dira. Film amaieran gizonzkoak bikotekidea tirokatzen du. Tiro hotsek poliziak ohartarazten dituzte eta Bart ere bertan hiltzen da. Emakumeak delituz beteriko eta amaiera tragikoa duen abenturan murgildu du gizon gizajoa. Une batez, Bartek bere patua aurreikusten du, etsita: “Elkarrekin jarraituko dugu. Ez dakit zergatik. Agian arma eta munizioaren antzekoak gara, beti elkarrekin”. Film Noir-ak eman duen pelikula onenetarikoa izateaz gain, genero horrek famatu zuen femme fatale-en erretratu fin eta basatia erakusten du.

femme fatale are spider women

“She is not a woman who creates a family. Some are smart with women. Some others, crude. You are not smart.” The Bluey-Bluey clown (Stanley Prager), in Gun Crazy (1950)

Joseph H. Lewis shot “Gun Crazy”, a B level film noir in 1950. In this film, he tells the love story of Bart and Laurie. Bart loves weapons eagerly since he was a child. He meets Laurie in a performance at the circus: she plays a woman cowboy in the show and she is really skillful with weapons. They meet each other and form a Bonnie and Clyde-type couple. They start robbing banks because they don’t want to work. Besides, Laurie loves pulling the trigger of her revolver. Bart, on the other hand, although he is a real fan of weapons, has never spilled blood. Eventually, the woman triumphs and murders begin. At the end of the movie, the man shoots his mate. The gunshots alert the police and Barts also dies there. The woman, a delinquent, puts the poor man in an adventure with a tragic ending. There is a moment when Bart, wounded, foresees his destiny: “We’ll be together. I don’t know why. Maybe we are like a weapon and ammunition, they are always together”. Apart from being the best movie of Film Noir, it shows the delicate and wild portrait of a femme fatale.

Horrelakoak dira zine beltz estatubatuarrak sortu zituen emakume misterioitsu eta erakargarriak: haien botere nahiak ondoko gizon pattalak txikitzen zituen, emakumezkoak autosuntsiketan erortzen ziren bitartean. Zorigaiztoko emakumeak betidanik izan dira literaturan eta zinemagintzan. Hala ere, AEBetako Film Noir-aren baitan, 1940tik 1958ra bitartean -urte horretan Orson Wellesek Touch of Evil errodatu zuten; gerora Neo Noir-a etorriko zen-, egindako pelikulek margotu zuten gure begietan itsatsita gelditu diren zorigaiztoko emakumeen irudi ilun eta tentagarriak. Nahiz eta askorentzat Film Noir-a generoa baino mugimendua izan, garai hartan AEBetan eman ziren ezaugarri politiko eta sozialei erreparatu behar zaie zine fenomeno horrek irudikatu zuen emakumea aztertzeko. Bigarren Mundu Gerran AEBetan gertatu ziren aldaketa sozialek emakumearen emantzipazioa ahalbidetu zuten. Hala, emakumearen presentzia areagotu egin zen zine beltzean. Elizabeth Scott (1922) aktoreak ondo baino hobeto azaltzen du sasoi hartako egoera El Cine Negro Americano (Laertes argitaletxea) liburuan jasotzen den elkarrizketa batean: "Hainbat film beltzetan esku hartu nuen garai hartan, genero horretako film asko egin zirelako. Arrazoiren batengatik, publikoaren zati handi bati asko gustatzen zitzaizkion. Ziur naiz fenomenoak erlazio psikologikoak zuela gerraren amaierarekin. Gizonezkoak gudan izan ziren eta agian emakume asko ezagutu zituzten, emakume liluragarriak, benetako zorigaiztoko emakumez ari naiz, irudi ikaragarri erakargarria".

Garaiko liburu beltzen produkzioari ere erreparatu behar zaio. Eleberri hauetako protagonista nagusiak, detektibe pribatua eta zorigaiztoko emakumea, alegia, behin eta berrero pantailaratuko ziren hurrengo urteetan. Izan ere, film asko nobela beltzetan oinarritu ziren. Hala, femme fatale-aren anbiguotasuna zorrozteko arma erabilgarri bilakatu ziren pulp irakurgaiak. Esaterako, Billy Wilder-ek zuzendutako Double Indemnity (1944) eta Tay Garnett-en The Postman Always Rings Twice (1946), James M. Cain idazlearen bi lanetan oinarritu ziren. Bietan zorigaiztoko emakume arketipoak ageri dira: Barbara Stanwyck eta Lana Turner aktoreek, hurrenez hurren, antzezlan bikainak egin zituzten. Ordura arte, beti gizonezkoen eskuetan zegoen botere ekonomikoa bereganatzeko sedukzioaz baliatzen diren emakume zoragarriak dira. Dirua, luxua eta boterea lortzeko, erre, dantzatu, armak erabili eta autoak arduragabe gidatzen dituzte. Edertasuna eta sexualitatea orratz eta hari gisa erabiltzen dituzte armiarna sare arriskutsuak josteko (femme fatale terminoa frantsesek asmatu zuten; estatubatuarrek nahiago zuten spider-woman izendatzea). Era berean, fatalismoak harrapatutako emakumeak ere badira. Wilder-en maisulanean bi protagonista nagusiak, Phyllis (Barbara Stanwick) eta Walter (Fred MacMurray) elkar tirokatzen dute elkarrizketa erabakior baten ostean:

Phyllis: "Ustelduta gaude".

Walter: "Baina zu ni baino gehiago. Agur, laztana".

That's the way the mysterious and attractive women that the American film noir created are: their desire for power destroyed the weak men around them, and women were self destroyed. Misfortunate women have always existed in literature and cinema. However, from 1940 to 1958, the US Film noir –this year Orson Welles shot "Touch of Evil" and then arrived the Neo Noir- and the films that were made painted in our eyes the dark images of misfortune women. Although for many the Film Noir is more a movement than a genre, we need to look at the political and social aspects of that period in the US in order to analyze the woman that this film phenomenon depicted. During World War II in the US, the social changes made the emancipation of the woman possible and increased the presence of woman in the film noir. Elizabeth Scott (1922) shows the situation of that moment in an interview in "El Cine Negro Americano" (Laertes): "I took part in many of the film noir of that age because many films of that genre were shot. It seems that it really pleased to a great number of spectators. I am sure that the phenomenon was closely and psychologically related to the end of the war. Many men were in the war and met many beautiful women, I men, really misfortune women, a wonderful attractive image."

We also need to look at the noir book production of that time. The main characters of these novels, that is, a private detective and a misfortune woman were shown in films during the next years. Nevertheless, many films were based in noir novels. And so, in order to sharpen the ambiguous profile of the femme fatale, the pulp readings become a useful weapon, such as: "Double Indemnity" Billy Wilder (1944) and "The Postman Always Rings Twice" Tay Garnett (1946) which were based on two works by James M. Cain. In these two films, there are two archetype misfortune women: Barbara Stanwyck and Lana Turner, who played a wonderful role. Before, these were women who, by using their seduction, got hold of the economic power that men possess. In order to gain money, luxury and power, they smoked, danced, used weapons and drove cars irresponsibly. They used beauty and sexuality as a needle and a thread to sew dangerous spider webs (the French created the term femme fatale, Americans liked spider woman better). There are also fatalistic women. In Wilder's work, the two main characters, Phyllis (Barbara Stanwick) and Walter (Fred MacMurray) shot each other after a decisive line in the dialogue:

Phyllis: "We are worn-out"

Walter: "You are more than I am. Bye, my dear"

krudelak bezain gozoak

Zine beltza eme maltzurkeriaz josita dago. Baina, 1945. urtean John M. Stahl-ek zuzendu zuen *Leave her to Heaven* filmaren pertsonaia nagusiaren jokabide zitalak edozein kikil dezake. Aitaren hiletara doala Ellen Berent-ek (Gene Tierney) -Otto Preminger-en *Laura* maisulan beltzean ere parte hartu zuen-, Richard Harland (Cornel Wilde) idazlea ezagutuko du tren batean. Maitemindu eta ezkondu egingo dira. Era berean, Danny koinatua ere ezagutuko du. Elbarria da eta gurpil-aulkian dabil. Hain da handia Berent-en maitasuna ez duela senarra inorekin partekatu nahi, eta jeloskor jartzen da Danny-k anaiarengandik jasotzen duen arretagatik. Ondorioz, lakuan itotzen uzten du. Senarra ondo lotzeko haurdun gelditzen da, baina eskaileretatik behera botatzen du bere burua haurra galtzeko. "Barruan daramadan munstro txiki hau nola gorrotatzen dudan jakingo bazenu", esaten dio ahizpari. Azkenik, bere buruaz beste egiten du. Hilzorian ere sendo heltzen dio eskutik bere obsesioari. Izan ere, beste mundura ere berarekin eramango luke senarra. Drama eta noir artean kokatzen den maitasun istorio obsesibo honek, femme fatale-en muturreko jokaeren eredu gordina gordetzen du. Itzela.

sweet and cruel

The Film Noir is full of women's wickedness. However, in 1945 John M. Stahl directed "Leave her to Heaven" and the evil behavior of the main character could frighten anyone. While Ellen Berent (Gene Tierney) -she also took part in Otto Preminger's masterpiece "Laura"- is going to her father's funeral, she meets Richards Harland (Cornel Wilde), a writer, on a train. They fall in love with each other and get married. She also meets Danny, her brother-in-law; he is disabled and in a wheel-chair. The love for her husband is so big that she doesn't want to share him with anybody. So, she gets jealous for the attention that Danny gets from his brother. Therefore, she lets him drown on the lake. She wants to tie her husband firmly to her so she gets pregnant; but she throws herself down on the stairs so she can lose the baby.

"If you only knew how much I hate this monster that I carry inside" she tells to her sister. Eventually, she commits suicide. Even when she is close to death, she holds the hand of her obsession tightly. After all, she would also like to take her husband to the other world. This obsessive love story, situated between drama and noir, keeps the real model of the extreme behavior of the femme fatale. Extraordinary.





testua/by: tim burton
itzulpena/translation: eider rodriguez
irudia/illustration: aitziber alonso

staring girl

I once knew a girl
Who would just stand there and
stare.

At anyone or anything,
She seemed not to care.

She'd stare at the ground.
She'd stare at the sky.
She'd stare at you for hours,
never know why.

But after winning the local staring contest,
She finally gave her eyes
A well-deserved rest.

neska begiluzea

Neska bat ezagutu nuen
So egotea zuen maite
Ez zitziola axola zirudien
Nor edo zer zen iragaiten

Lurrera egoten zen so.
Zerura egoten zen so.
Zuri so eternalki,
Eta inoiz ez zenekien zergatik.

Herriko so-egile txapelketa irabazi
ostean
Begiei ondo merezitako atsedena
ematea
Deliberatu zuen azkenean.





entusiastak

zine amateurra polonian

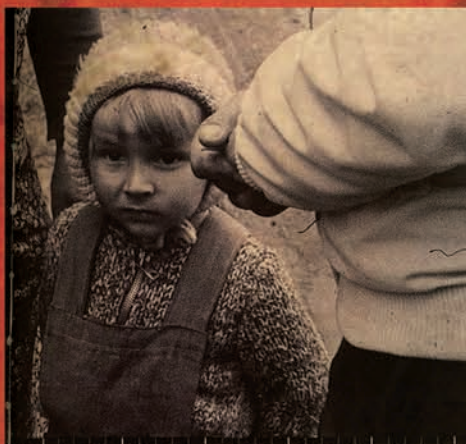
Lantegietan hamaika ordu sartu ostean, alderdi komunistak sortutako zineklubetan biltzen zen langile poloniar asko entretenimendu bila. Alderdiak erakusten zituen filmez gain bestelako pelikula batzuen nahia berehala piztu zen. Zine areto ofizial horietatik at ezkutuko zineklubak sortzen hasi ziren. Eta jakina, berehala pasa ziren langile horietako batzuk ikusle izatetik sortzaile bihurtzera. Han eta hemen filmak lortzen eta sare zabala sortu zuela profitatu eta zaletu hauek, entusiasta hauek, hala edo nola topatzen zuten modua film ofizialetan erabilitako zeluloide soberakinak bereganatzen, kamarak desorduetan desagertu arazten, gauez laborategietan zeluloidea errebelatzen...Modu horretan, 60. hamarkadatik aurrera, alderdiak filmatzen ez zuen mundua filmatu zuten dozenaka zinegile amateurrek Polonian.

Modu xume bezain askean, zine komertzialak inposatzen dituen iraupen eta formatu legeei erreparatu gabe dozenaka entusiastek euren pelikulak egiten eta erakusten hasi ziren. Ikuspuntu pertsonaletik, maitasuna, lana eta desioaren irakurketa ugari filmatu ziren. Egun, fikzio, dokumental edo animaziozko film horiek dira

Sistema komunistaren desagerekin eta neokapitalismoaren sarrerarekin amateurismoa desagertu zen. Eta entusiasten zinematik amateur izateari utzi eta profesional bihurtzen joan zen.

Paradoxa badirudi, Polonian ere, beste hainbat herrialdeetan gertatu bezala, "demokraziaren" garapenearekin, eta merkatuaren diktadurari esker, ikuspuntuaren aniztasuna murriztuz doa. Askatasun nahiak entusiasmoa sortzen duen moduan, askatasun horren lorpenak amatatu egiten ditu grinatsuak.

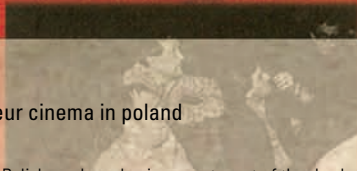
Film hauek ikusi, aztertu eta eztabaidatzeko Artelekun, otsailaren 22, 23 eta 24ean Enthusiasm_archive_workshop antolatu dute.



GWIAZDA BYĆ...



enthusiasts



amateur cinema in poland

Lots of Polish workers, having spent most of the day busting a gut in a factory somewhere, would seek some form of entertainment at one of the cinema clubs set up by the then Communist Party. And they soon became eager to see more than what the Party had to offer. So, a network of secret cinema clubs soon started to spring up, and, hardly surprisingly, some of those worker spectators soon crossed the threshold and became creators. They managed to get their hands on an odd film here and there and they started to organise their alternative cinema sessions. The Party had set up a wide network on cinemas and films to show off the achievements of communism, and these guys knew exactly how to make the most of any bits of unused film left over from official shoots, they successfully spirited away cameras that were lying about and in the small hours of the morning you'd find them developing film in small laboratories here and there. In this way dozens of amateur Polish filmmakers were able to film the world that the Party wouldn't film from the 60s on.

These enthusiasts humbly and freely disposed with commercial cinema's ruling on duration and format and started shooting and showing their films. Readings on love, work and desire were all filmed from many different points of view. With the disappearance of the communist system and the advent of neo-capitalism, this amateurism faded away. The enthusiasts' amateur cinema became professional.

Although it seems to be a contradiction, the victory of "democracy" and market dictatorship in Poland, as in many places, actually causes a reduction in pluralism. Just as the thirst for freedom creates enthusiasm, achieving that liberty also dulls desires.

You can see, analyse and debate these films at Arteleku on the 22nd, 23rd and 24th of February on the Enthusiasm_archive_workshop seminar.



6 ALE 9 EURO



TEL. 948 12 19 76
INFO@THEBALDE.NET
WWW.THEBALDE.NET

IZEN ABIZENAK/NAME _____
HELBI/DEA/ADRESS _____
HERRIA/CITY _____
POSTAKODEA/CODE _____
HERRIALDEA/PROVINCE _____
TEL/PHONE _____
E-POSTA/EMAIL _____
BANKUA/BANK _____
KONTU KORRONTE ZBKIA/ACCOUNT NUMBER (20 DIGIT-RIB) _____
SINADURA/SING _____

the balde
MARTZELO ZELAEETA 75, 13. BULEGOA
31014 IRUÑEA

**MINA ERAGITEN DUENAK AREAN
IDAZTEN DU BAINA MIN HORI
SUFRITZEN DUENAK HARRIAN
ZIZELATZEN DU**

**(edo beste modu batera esanda, badira,
tatuajeen moduan, sekula desagertzen
ez diren minak).**

**Hainbeste denbora...
hainbeste lurrin
ezberdinen usaina...**



**Itzuli naiz
ordea...eta
oraingoan,
benetan,
zurekin
geratzeko
itzuli
naiz.**



**Maitasuna da soilik
gorrotoa baino goxoagoa...**



**Maita nazazu
orduan...**



**Gorrotoaren zaporeak
ordea gehiago irauten
du...**

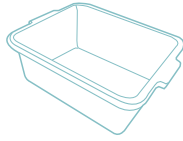


Bang!



the balde

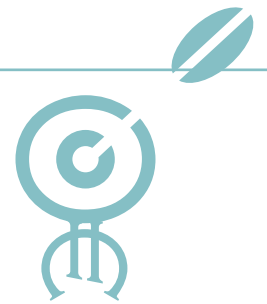
where to find us
the balderen kutxixiak



the balderen banaketa
puntua izan nahi baduzu:

if you want to distribute the balde:

info@thebalde.net
+34 948 12 19 76



GIPUZKOA

DONOSTIA

ILEAPAINDEGIA



arantza biurrun
estilistak

943 45 05 51
MAESTRO SANTESTEBAN, 3 20011

KULTURUNEA



arteleku

943 45 36 62
KRISTOBALDEGI 14 20014
www.arteleku.net

JATETXEA



astelena

943 42 58 67
EUSKAL HERRIA 3 20003

TABERNA



astelehena 1960

IÑIGO 1 20003

MEGADENDA



bilintx

943 42 02 24
FERMIN CALBETON 21, 20003
www.megadenda.com

DISEINU ETA KOMUNIKAZIOA



botika

943 43 0611
ESTERLINES 3 20003
www.botika.tv

TERRACE & LOUNGE



branka

943 31 70 96
EDUARDO CHILLIDA 13 20008
www.branka-tennis.es

KAFE-JATETXEA



café de mario

943 31 50 77
PLAZA JULIO CARO BAROJA 2
20018

ARROPA DENDA



dam

943 42 45 67
NARRIKA 23 20003

AISIA PARKEA & JATETXEA



don huevone

943 32 26 40
AVDA. DE LA ZURRIOLA 30 20002

ARROPA DENDA



dos en la carretera

943 45 05 62
REYES CATÓLICOS 11 20006

MUSIKA DENDA & ERAKUSKETA ARETOA



drum

943 43 04 20
GENERAL ETXAGÜE 2 BEHEA
20003

KAFE TABERNA



el nido

943 47 33 22
LARRAMENDI 13 20006

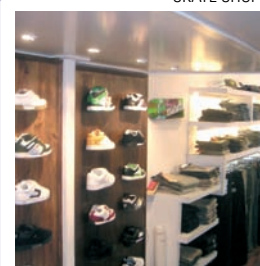
DANCE CLUB



etxekalte

943 42 97 88
MARI KALEA 11 20003

SKATE SHOP



flow

943 47 19 45
LARRAMENDI 9 20006

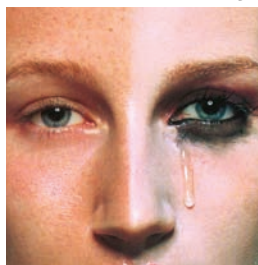
ARROPA DENDA



geronimo

943 42 09 87
LOIOLA 6 20005

ILEAPAINDEGIA



gorka torres

943 32 76 70
SECUNDINO ESNAOLA 7 20001

EUSKALTEGIA



ilazki euskaltegia

943 42 49 10
KONSTITUZIO PLAZA 5 20003
www.ilazki.com

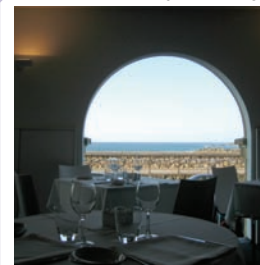
MUSIKA DENDA



intermusic

943 47 55 30
SAN BARTOLOMÉ 27 20007
www.intermusic-records.com

JATETXEA-PUB



kaskazuri

943 42 08 94
SALAMANCA PASEALEKUA 14
20003

KALAMU DENDA



kaya

943 42 91 55
IÑIGO 10 BEHEA
kayadonostia@hotmail.com

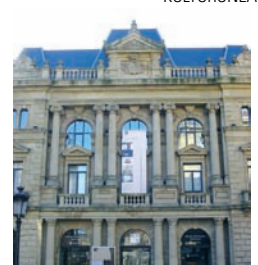
KAFE TABERNA



k-bi

943 31 19 28
VITORIA-GASTEIZ 2 20008

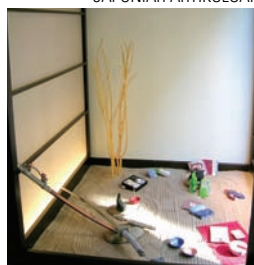
KULTURUNEA



koldo mitxelena

943 48 27 60
URDANETA 9 20006

JAPONIAR ARTIKULUAUAK



la casa de las
hojas azules

943 44 56 13
SAN MARTÍN 46 20005
www.lacasadelashojasazules.com

PIZZA BAR



la torre de pizza

943 43 14 69
SAN VICENTE 9 20003

OINETAKO DENDA



lok

943 42 79 12
KONSTITUZIO ENP. 7 20003

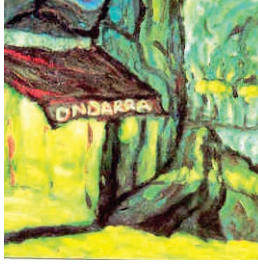
ARROPA ETA OSAGARRIAK



muggus

943 31 34 65
PORTUETXE 53 A, 3 LOKALA 20018
IGARA

TABERNA



ondarra

943 32 60 33
ZURRIOLA ETORBIDEA 16 BIS 20002

ILEAPAINDEGIA



oscarph...

943 42 47 60
HERNANI 27 20004

SURF DENDA



pukas surf

943 42 72 28
MAYOR 5 20003
www.pukassurf.com

FISIOTERAPIA



sasoi

943 31 51 80
ONDARRETA PASEALEKUA 9 BEHEA
20018

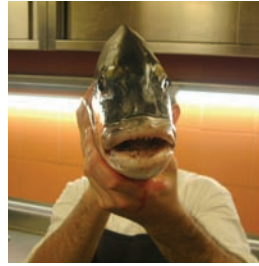
ARROPA DENDA



soul

943 42 29 22
C/ MAYOR 12 20003

JATETXEA



urepel

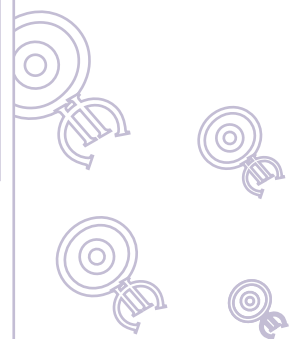
943 42 40 40
SALAMANCA PASEALEKUA 3
20003

EUSKALTEGIA



urumea euskaltegia

943 46 46 55
PRIM 9 - TRASERA 20006
www.urumeaeuskaltegia.com



GIPUZKOA

HERRIAK

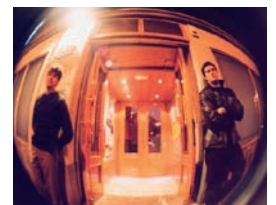
SHOWROOM ETA KOMERTZIALIZADORA



amagoia moda

677 20 21 22 AMEZKETA
SAN BARTOLOMÉ 34, 1D 2B 20268
www.amagoia.com

TABERNA



ederra

943 79 53 31 ARRASATE
ITURRIOTZ 12 20500

KONTZERTU ARETOA



3hirurogei

ARRASATE
BIZKAIA ETORBIDEA 18 20500

OPARI DENDA



marrubi

943 79 83 67 ARRASATE
ZERKAOSTETA 16 20500
www.marrubi.com

ARROPA ETA OINETAKO DENDA



biur

943 15 18 09 AZPEITIA
ERDI KALEA Z/G 20730

ARROPA DENDA



sorgin

943 81 10 53 AZPEITIA
PAULO VI KALEA 19 20730

TABERNA



pol pol

943 76 07 78 BERGARA
KONBENIO KALEA Z/G 20570

ILEAPAINDEGIA



ifni

943 69 62 92 BILLABONA
ERROTA KALEA 1 behea 20150

TABERNA



maxola taberna

943 69 05 91 BILLABONA
ERNIOBEA 4 20150

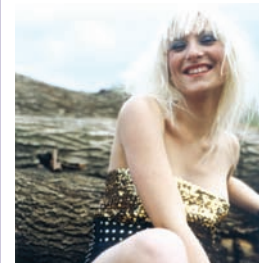
KULTUR ELKARTEA



mikelazulo

943 51 70 02 ERRENTERIA
BEHEKO KALEA 4 20100

ILEAPAINDEGIA



savage

943 53 71 09 ERRENTERIA
PASAJES Nº 7 BEHEA 20100

HOTELA



saiaz

943 14 01 43 GETARIA
ROKE DEUNA 25 20808
www.saiazgetaria.com

SERIGRAFIA TA DISEINUA



andre kale 35

943 33 60 05 HERNANI
KARDABERAZ 35 20120
andre kale@euskalnet.net

ILEAPAINDEGIA & PIERCING



makoki

943 55 76 66 HERNANI
KARDABERAZ 19, 1 20120

DISKA ETA LIBURU DENDA



bertso hop diskak

943 63 17 26 IRUN
PASEO COLÓN 8 20302

ARTISAUTZA JAZKI ETA OPARIAK



kaneko

943 63 46 21 IRUN
C. COMERCIAL MENDIBIL, 20302
kaneko.irun@euskalnet.net

TAILER MEKANIKOA



sagu mekanika

943 62 93 88 IRUN
IZAGA 5 20304

DANTZA ESKOLA



tzigana

943 61 02 30 IRUN
PINAR KALEA 3, B 20300

ESTILISMOA



güru

943 36 04 82 LASARTE
KALE NAGUSIA 18 20160

ARROPA DENDA



baobab denda

943 26 04 87 OIARTZUN
EUSKAL HERRIA PL. 7 BEHEA 20180
www.baobab-oiartzun.com

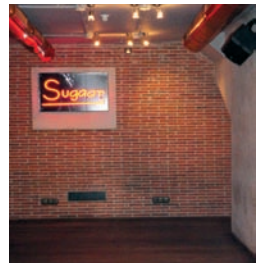
ILEAPAINDEGIA



kirikoketa

943 26 07 78 OIARTZUN
AIALDE 1 BEHEA 20180

TABERNA



sugaar

943 16 19 58 ORDIZIA
ELKANO KALEA 11 20240

KIROL DENDA



aralar

943 65 49 16 TOLOSA
LASKORAIN 7 20400

ARROPA ETA OSAGARRIAK



avalon

943 67 51 02 TOLOSA
KORREO KALEA 11 20400

HIZKUNTZ ESKOLA



elduaien

943 67 00 52 TOLOSA
KONDEKO ALDAPA 30 20400

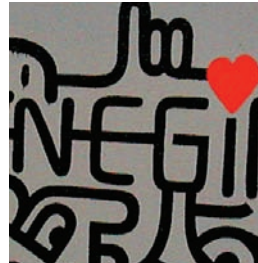
ARGAZKILARITZA



karlis

943 65 41 41 TOLOSA
GOROSABEL 6 20400

TABERNA ETA JATETXEA



oniyi

943 55 77 86 URNIETA
POLIGONO ERGOYEN 573 20130

ILEAPAINDEGIA



ametsa

943 83 03 17 ZARAUZ
LIZARDI 2, BEHEA 20800

ARROPA DENDA



vulcano

943 83 28 30 ZARAUZ
PL. DONIBANE 3 20800

TABERNA



aurrera

943 69 37 32 ZIZURKIL
AURRERA PLAZA Z/G 20159

BIZKAIA

BILBO

ARTE ETA KULTURA LIBURUDENDA



anti

94 415 03 75
2 DE MAYO 2, BAJO 48003
www.anti-web.com

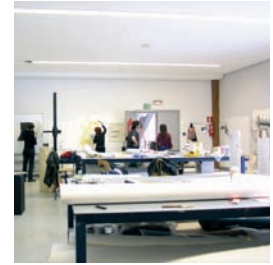
TABERNA



bizitza taberna

94 416 58 82
TORRE1 48005

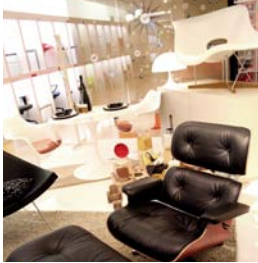
ARTE ZENTRUA



fundación bilbao
arte fundazioa

94 415 50 97
URAZURRUTIA, 32 48003
www.bilbaoarte.org

HORNIKUNTZA



global

94 424 44 77
COLÓN DE LARREATEGI, 3 48001
www.global-bilbao.com

ILEAPAINDEGIA ETA ESTETIKA



la baraque

94 416 08 07
CARNICERÍA VIEJA 18 48005

LAN SUSTAPENA



lan ekintza-bilbao

94 415 50 97
URIBITARTE 6 48001
www.bilbao.net/lanekintza

LESBO-GAY LIBURUDENDA



safo de lesbos

94 479 42 59
CALLE DE LA TORRE 7 BAJO 48005
www.safodelesbos.com

ARROPA DENDA



skunk funk

94 415 28 59
PLAZA BERRIA, 2, 48005
www.skunkfunk.net

BIZKAIA

HERRIAK

TABERNA



atxo fun fun

94 621 83 39 DURANGO
SAN ROKE 17 48200

KAFETEGIA



satistegi

94 491 14 75 GETXO
BASAGOITI ETORBIDEA 51 48991

KAFETEGIA



viejo cafe

94 460 30 03 GETXO
ALANGO BARI 4 48990

PIZZERÍA & KONZERTU ARETOA



xurru

94 677 13 89 GORLIZ
ITSASBIDE S/N 48630

LIBURUTEGIA



herri biblioteca

94 616 90 47 MARKINA
ABESUA 12 48270

HOTELA - JATETXEA



hotel goizalde

94 676 06 57 SOPELANA
ATXABIRIBIL ETORBIDEA 60 48600
www.hotelgoizalde.com

ARABA

GASTEIZ

MUSEOA



artium

945 20 90 21
FRANTZIA KALEA 24 01002
www.artium.org

ARROPA DENDA



funk denda

945 13 88 42
FORUAK 12, 01005
funk@funkdenda.com

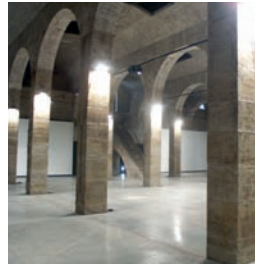
ARROPA DENDA



mod art

945 13 17 11
FLORIDA 23 01005

KULTURUNEA



montehermoso

945 18 18 30
FRAY ZACARÍAS MARTÍNEZ 2 · 01001
www.vitoria-gasteiz.org

JATETXEA & TABERNA



parral

945 27 68 33
SAN FRANZISKO XABIERKOAREN
KANTOIA 4 01001

ARROPA DENDA



sartu

945 26 07 10
KUTXILLERIA 27 01001

ARROPA ETA OSAGARRIAK



soviet

945 14 73 58
PRADO 11 01005

TABERNA



warhol bar

945 28 83 43
FRANTZIA KALEA 23 01002

KIROL DENDA



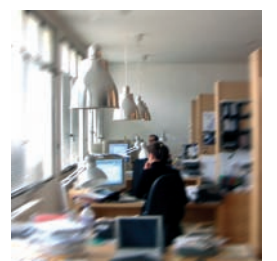
wilco

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

ARABA

HERRIAK

PROIEKTU GRAFIKOAK



tramgrafik gunea

94 672 65 43 LAUDIO
TELERIA 1, 3C pab. 01400
dise@tramgrafik.com

LAPURDI

BAIONA

ETNIK KALAMU ARROPA DENDA



komodo

7 PANNECAU KALEA 64100
komodo.baiona@wanadoo.fr

BAIONA

ARROPA DENDA



kukuxumuxu

+33 55 959 54 77 24 LA SALIE
www.kukuxumusu.com

BAIONA

NAFARROA

HIZKUNTZ ESKOLA



iruñeko hizkuntza
eskola ofiziala

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

BIDEO STREAMING



video streaming
bideo/argazki digitala

pixsend

616 80 98 16 31014
MARTZELO ZELAIETA 75, 4-a, tic gunea
www.pixsend.com

BEHE NAFARROA

GARAZI

SALTOKIA



xibiouz

4, PLACE DU TRINQUET 64220
www.xibiouz.com

GARAZI

IRUÑEA

ARROPA DENDA



cachet

948 19 71 52
IRUNLARREA, 13 31008
www.cachetweb.com

OSTATU-APAIURUAK



catachu

948 22 60 28
INDATXIKIA, 16 31001

ZINEMAK

golem

golem

948 17 41 41
BAIONA ETORBIDEA 52 31008
www.golem.es

ARROPA DENDA



hunchha

948 25 37 31
ITURRAMA 62 31008

ZAHARBERRITURIKO ALTZARIAK



lacabina

948 21 08 69
KURIA 16, BEHEA 31001

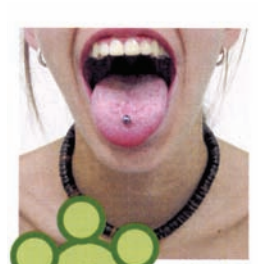
ILEAPAINDEGIA



marco estilistas

948 27 82 14
MONASTERIO URDAX, 38 31011
www.marcofm.com

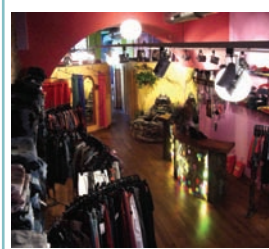
TATTO & PIERCING



moshi moshi

948 20 30 11
C/ SAN FRANCISCO, 23 31001

ARROPA DENDA



muskaria

948 22 76 80
KALE NAGUSIA, 50 31001

CLUB DE RITMO



nicolette

948 22 68 45
TEJERIA 32-34 31001

FILMOTEKA



potemkin

948 25 36 66
MONASTERIO DE LA OLIVA 31 Behea
31001 www.potemkinfk.com



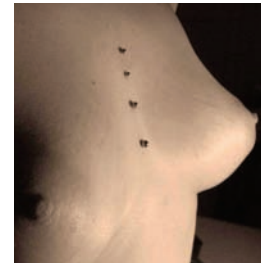
xalem

948 17 55 38
PASAJE DE LA LUNA S/N 31008
www.megadenda.com

xalbador

948 22 41 67
COMEDIAS 14 31001
www.megadenda.com

TATTO & PIERCING



tai

948 22 96 36
JUAN LABRIT 1 31001

HERRIAK

NAFARROA

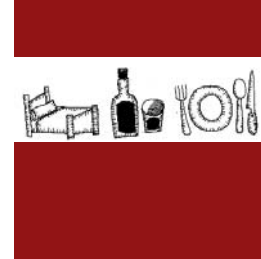
TABERNA



doletxea

948 45 30 02 ARIZKUN
KALE NAGUSIA 31713

JATETXEA



itzalargiko borda

948 58 14 83 ELIZONDO
BERRO AUZOZA 31700

KONTZERTU ARETOA ETA DISKOTEKA



31 aretoa

948 50 72 31 LEKUNBERRI
POL. IND. LEKUNBERRI P.31 31870
www.sala31.com

HAN HEMENKA



TABERNA, JATETXE & KULTUR ELKARTEA

Euskal Etxea

Centre cultural
BARCELONA

euskal etxea

93 310 22 00 BARCELONA
PLAZETA MONCADA, 1 - 3 08003
www.euskaletxeak.org/barcelona

ARROPA DENDA



funk barcelona

93 3424384 BARCELONA
BANYS NOUS 6 08003

ATERPEA



gothic point

• VIGATANS, 5 BARCELONA
• PL. DEL MAR, 4
www.gothicpoint.com

ARROPA DENDA



kukuxumusu

93 310 36 47 BARCELONA
ARGENTERIA, 69 20100
www.kukuxumusu.com

PUB-TABERNA



topa taberna

658 74 71 77 BARCELONA
LES HEURES 4-10 08002
ametspro@hotmail.com

ARROPA DENDA



funk berlin

030-44033800 BERLIN
KASTANIENALLEE 19-20 10435
skunkfunkberlin@aol.com

ATERPEA



equity point

91 521 29 35 MADRID
MONTERA, 47, 1ST FLOOR
www.equity-point.com

ARROPA DENDA



funk madrid

91 3198739 MADRID
Hortaleza 102 28004

LADINAMO ASOCIACIÓN CULTURAL



ladinamo

91 530 67 27 MADRID
C/ MIRA EL SOL 2 28005
www.ladinamo.org

ELKARTEA



euskara elkarte

+44 207 739 7339 LONDON
OXFORD HOUSE, DERBYSHIRE ST. E2 6HG
www.zintzilik.org/london

ARROPA DENDA



funk porto

222 08 36 61 PORTO
RUA MOUZINHO DA SILVEIRA, 26/28
RIBEIRA DO PORTO 4050-414

JATETXE - ATERPEA

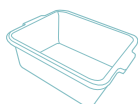


as bruixas

948 888415 SOS DEL REY
C/MAYOR 25 CATÓLICO
asbruixas@hotmail.com

the balde

where to find us
the balderen kutxiak



the balderen banaketa
puntua izan nahi baduzu:

if you want to
distribute the balde:

info@thebalde.net
+34 948 12 19 76





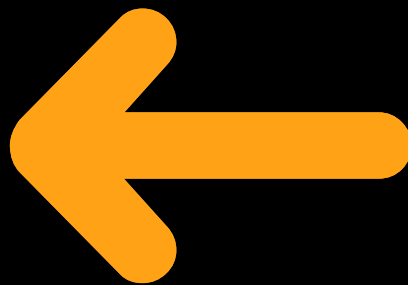
gure!
arteana
euskaraz



Bizkaiko Foru
Aldundia
Kultura Saila

Diputación Foral
de Bizkaia
Departamento de Cultura

Ballantine's®



**GO
PLAY**

Bebe con moderación. Es tu responsabilidad. 40°

www.ballantines.es