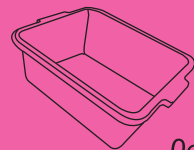


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april | may

57

# the balde



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zatiak  
fragments



# 57



## the balde

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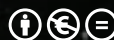
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**argitaratzailea / publisher:** eragin.com - komunikazioa eragin sl  
**editore / editor:** inigo martinez  
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**diseinu burua / head of design:** martin etxauri  
**zuzendari komertziala / comercial director**  
**& publicitatea / publicity:** inigo martinez  
**diseinua / design:** martin etxauri, iker bereziartua, eneko etxeandia.  
**itzulpenak / translations:** smiley, 11 itzulpen.  
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**azaleko irudia / cover image:** luis beltza  
**aurkibidea / summary:** uxeta labrit  
**inprimategia / printed at:** espacegrafic  
**lege gordailua / legal:** na-3244/01

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 Aitortu-EzKomertziala-LanEratorririkGabe 2.5 Espainia

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



**Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria**



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Imaginative, provocative and interesting works? send them to:  
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**giza eskubideen zine jaialdia.**

Askok uste dutenaren kontra, zinemaldi honetan proiektatzen diren filmak ez dira soilik salaketa erraz eta sentimendu "oenegeroz" gainezka egiten duten filmak. Fikzioa, dokumentalak, iraupen laburreko filmak, animazioak,... molde ugariako film interesgarri apirilaren 8tik 15era.

[www.cineyderechoshumanos.com/2011](http://www.cineyderechoshumanos.com/2011)

**human rights cinema festival**

In spite of what many people think, the films shown at this festival are not only protest films or films full of "the best feelings". Fiction, documentaries, short films, cartoons... many interesting films from the 8th to the 15th of April.

[www.cineyderechoshumanos.com/2011](http://www.cineyderechoshumanos.com/2011)



TERROR FOR LUNCH...

**gatazka sukaldea**

Izen hori eman diote AEBtako Pittsburgh hirian ireki duten "takeaway" jatetxe ausartari. Bere menuaren berezitasuna: AEB-ekin gatazkan dauden herrialdeen janariak soilik eskaintzea. Gastronomía afganistarra, ipar korearra, venezolarra, iraniarra,... bertara joateko aukerarik ez baduzu bisitatu ezazu behintzat euren webgune interesgarria.

[www.conflict-kitchen.org](http://www.conflict-kitchen.org)

**conflict kitchen**

That's the name that's been given to a daring take-away restaurant in Pittsburgh, USA. What's different about its menu: it only offers food from countries that the USA is at war with. Afghan, North Korean, Venezuelan, Iranian gastronomy ... If you don't have the chance to go there, you can at least see their interesting website.

[www.conflict-kitchen.org](http://www.conflict-kitchen.org)



**break on stage**

Bilbon ospatuko da apirilaren bederatzigarrenean La Casillan. Munduko break dance talderik onenak (munduko txapeldun diren Jinjo Crew Hegokorearrak beste batzuen artean) bilduko dituen jaialdiak honez gero ez du aurkezpenik behar. Burua galduko duzu!

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

**break on stage**

It's going to be held on the 9th of April at La Casilla in Bilbao. As the best break dance crews in the world are going to be at the festival (including the world champions, Jinjo Crew from South Korea) are going to be there, we don't need to say any more. You'll go crazy!

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




**Ikaragarri  
gustatzen  
zait the way  
you talk  
to me  
maitia!**



**Iruñeko  
Hizkuntza  
Eskola  
Ofiziala**

- |             |              |             |
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eta argitarapenak



#### leioako umore azoka

Beste klasiko bat. Herri bizkaitarreko antzokiak eta kaleak antzerki eta irribarrez betetzen dituen jaialdia. Bertoko eta kanpoko konpainien lan berri eta berritzaileak ikusteko aukera maiatzaren 12tik 15era.

[www.umoreazoka.org](http://www.umoreazoka.org)

#### leioa humour festival

Another classic. This town in Bizkaia's festival fills the streets and theatres with laughter. You can see local and other companies' new and innovate works there from the 12th to the 15th of May.

[www.umoreazoka.org](http://www.umoreazoka.org)



#### matchbox

Gisa hontako proiektuak ikusten ditugunean itxaropen guztia galdua ez dagoela sinisten dugu. Poxpolo kaxen formatua baliatuz, hamaika artisten lanak argitaratzen dituzte. Bilduma guztia nahi genuke gure apaletan, baina ale batzuk agorturik daudenez, sarean gozaten ditugu. Bai, badakigu... ez horregatik.

[www.matchbox.fr/](http://www.matchbox.fr/)

#### matchbox

When we see projects like this, we believe that not all hope has been lost. Many artists' work folded up into matchboxes. We'd love to have all the collection on our shelves. Some of them have sold out, but we can still enjoy them online. Yes, we know ... you're welcome.

[www.matchbox.fr/](http://www.matchbox.fr/)



#### parkett aldizkaria

"Museo txiki bat eta arte garaikide liburutegi handi bat". Esaldi honekin definitzen dute euren burua Zurich-en egiten den Parkett aldizkari arduradunek. 1984. urtetik gaur eguneraino kaleratu eta ekoiztu dutena bildu dute Montehermoson. Maiatzaren 22ra bitarte ikusgai artea erakutsi eta ekoiztu duen proiektua.

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

#### parkett magazine

"A small museum and a large contemporary library". That's how the people at Zurich in charge of Parkett magazine describe it. They've brought together everything they've published and produced at Montehermoso. You can see their project until the 22nd of May.

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

JA-  
MATCH-A-  
PA!!

¿A qué hora me lo  
enviáis?

Zer ordutan  
~~bidaltzen~~ bidaliko  
didazue?

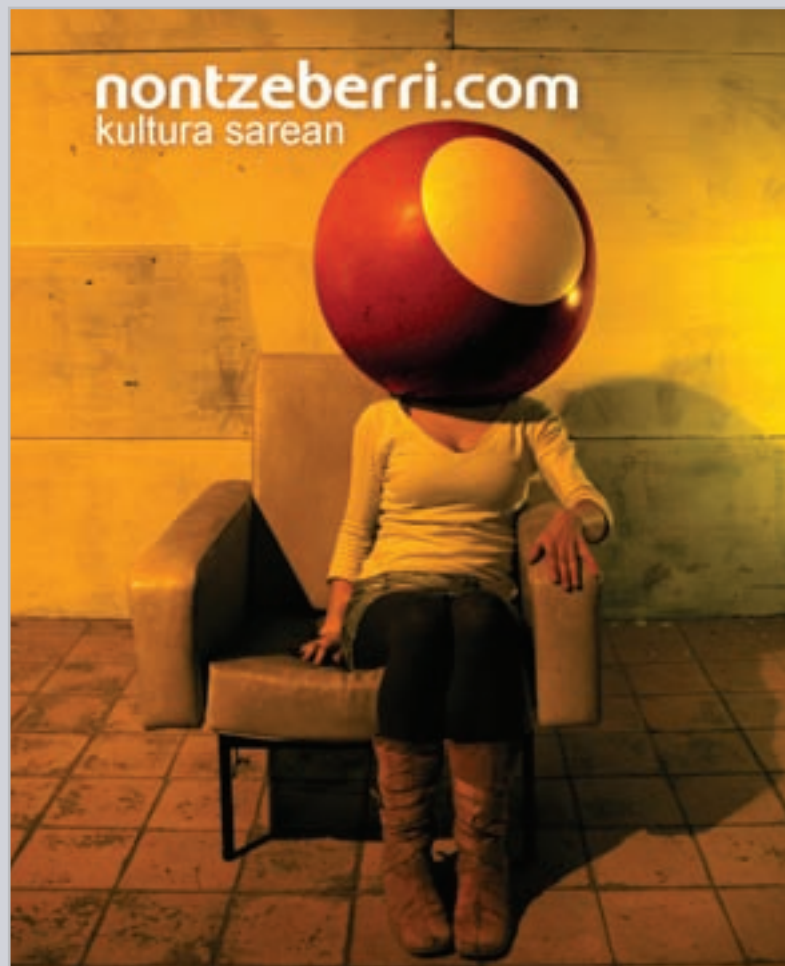
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euskaraz

beste bat!!

musika  
euskaraz

Noranahi goazela. Nonahi gaudela.  
Gure jendareekin. Gure iritzia adierazi  
nahi dugunean, geure erara. Euskara  
gure bizimoduaren osagaia da. Berezkoa  
dugu. Lagunen artean, gure giroan,  
gure artean euskaraz.



Bizkaiko Foru Aldundia  
Diputación Foral de Bizkaia



ife

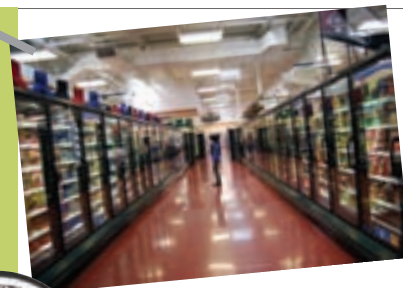
Bizitza urbanoaren egunerokotasunaren anesthesiaren aurka sortu zen institutu berezi hau. Ingurumen urbanoaren gainean analisi kritikoa eta hiriko espazioen erabilera ludikoak garatzeko estrategiak garatzen ditu IFE-k. Ez duzuela ezer ulertu? Beno, sar zaitezke euren webgunean...

<http://instituteforfunctionalescapists.com>

ife

This special institute was created to fight against urban life's daily anaesthetics. IFE develops strategies for creating areas for amusement in cities and for the critical analysis of urban environments. You haven't understood a word? Ok, have a look at their website!

<http://instituteforfunctionalescapists.com>



## ARTISTEN SAFARI URBANOAK

**artista berrien leihaketa**

90 urte igaro dira lehendabiziko artista gazteen leihaketa antolatu zenetik. Artista garaikide belaunaldi ezberdinen erakuslehiu izan den leihaketa hau, denboraren iraganaren poderioz, arte biltegi izateaz gain gizarte eta historia gordailu ere izan da. Maiatzaren 14 bitarte Koldo Mitxelena ikusgai.

<http://kmk.gipuzkoakultura.net/>

**new artists**

90 years have gone by since the first young artists' competition was organized. This competition has been a show-place for many generations of contemporary artists and, over time, as well as being a storeroom for art, it has also protected our society and history. At Koldo Mitxelena until the 14th of May.

<http://kmk.gipuzkoakultura.net/>

**bizikleta safaria**

Suediako kaleetan barna ibiltzen ziren bizikletak jarraitzen eta aztertzen hasi ziren. Molde eta adin ezberdinekoak irudietan bildu, eta sailkatu zituzten. Bizikleta fauna migratzailea da ordea eta tarteka migrazio horiei jarraiki Europako bazter esberdinetan ere antolatzen dituzte safariak.

<http://bicyclesafari.blogspot.com>

**bicycle safari**

They started following and studying the bicycles on the streets of Sweden. They brought together and classified different types and ages of bicycles. Bicycles are migratory fauna and sometimes organize safaris in different parts of Europe as part of their migrations.

<http://bicyclesafari.blogspot.com>



# ARTISTA BERRIEN XLIV. LEHIAKETA

2011



ERAKUSTARETOA  
2011ko martxoaren 17tik maiatzaren 14ra

## Jon Cazenave Herri ixilean

**Ganbara**  
Apirilaren 6tik Maiatzaren 7ra



trebatutako  
**Diseinugile grafiko**  
bat behar dugu

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zergatik nahi  
duzun gurekin  
lan egin.

X: 120,05 mm  
Y: 91,47 mm

#### beleza malandra ateneoa

Beleza Malandra Ateneo Kulturala aisialdi, kultura eta entretenimendu gune bat da. Bermeoko alde zaharrea, Erremedio kalean, kokatuta egitasmo interesgarriekin ireki ditu bere ateak. Ondorengo hilabeteetan, besteak beste, NCC, Miss Chain and the Broken Heels eta Toyotas bezelako taldeen kontzertuak, Amaia Linares' poetaren Poesia Kaxan ikuskizina, ipuin kontalariak, eta abar luze bat programatu dituzte.

#### beleza malandra ateneoa

Beleza Malandra Ateneo Kulturala is a space for leisure, culture and entertainment. In Erremedio Street, Bermeo, it has opened its doors with some very interesting proposals. Amongst others, over the next few months NCC, Miss Chain and the Broken Heels and Toyotas will be playing concerts there; the poet Amaia Linares' Poetry Box will be held there; there will be story tellers; and many other events too.



#### malandain ballet

Maiatzak 5 eta 6an Biarritz-eko balleta etxera itzuli eta Europa osoan dantzaten ari diren Romeo & Juliette obraren 3 emanaldi eskainiko ditu. Aukera polita, obra klasiko bat ballet garaikidean dantzatua ikusteko.

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

#### malandain ballet

After performing all over Europe, Biarritz Ballet returns home the 5th and 6th of may with Romeo & Juliette, which it will perform three times. It's a great chance to see a classic performed in a contemporary way.

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

#### makala bira

The balde party ugaritan dantzan eta izerditan jarri gaituen Disko Jartzaile handiak bira antolatu du Europako klub ezberdinetan. Udaberriko gau batean hemen, hurrena Berlinen. Udan ordea Zarautzko olatuetan dantzan ikusiko duzue.

[www.myspace.com/djmakala](http://www.myspace.com/djmakala)

#### makala bira

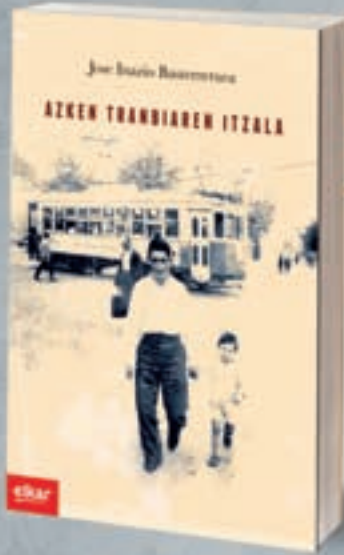
The great DJ, who's so often got us up dancing at The Balde parties, has organized a tour of clubs around Europe. One spring night here, the next one in Berlin. In the summer, though, we'll see him dancing on the waves at Zarautz.

[www.myspace.com/djmakala](http://www.myspace.com/djmakala)



MALAKALANDRA!!

# Heldu literaturari



## AZKEN TRANBIAREN ITZALA

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# artearen historia minuskuletan

artea keinuak dira eta artistarik onena xantza

# history of art in small letter

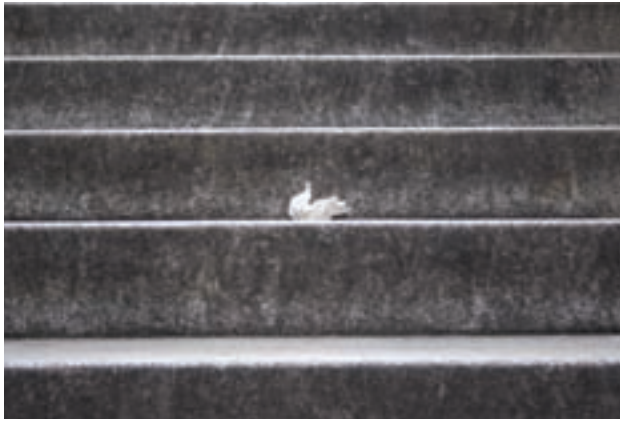
art is composed by gestures and the best artist is random



gustave courbet



luis buñuel



pablo picasso



johannes vermeer



francisco de zurbarán



eduardo chillida



andy warhol



vincent van gogh



georges braque



amedeo modigliani



marcel duchamp



man ray



diego velazquez



miguel angel buonarroti



victor erice



joan miró



keith haring



piet mondrian



alexander calder



marcel proust



richard serra



jorge oteiza



alfred hitchcock



wassily kandinsky



fra angelico



constantin brancusi

# metal maitaleak

Zertan dabil tipo hori? Zeren bila dabil? Zergatik? Askotan egin diogu galdera hori gure buruari. Erantzun baten bila Francisco Javier Mata Amaduz-ekin hitz egin dugu, Espainiako Metal Detekzioaren Defentsarako Elkartearen presidentea.

**Ezagutzen ez dugunontzat, metal detekzioa altxorraren bilaketa baten moduko jolasa da. Ideia horrek badu zentzurik ala oker gabiltza?**

Ez du antza handirik errealitatearekin. Afizio honen inguruan dagoen beste topiko bat da. Altxor bakarra, gizakiak betidanik ezezagunaren aurrean izan duen atrakzioa da. Praktikan, bakarrik edo lagunekin eta naturan egiten den ariketa arina da. Detekzioak, zer topatuko duzun ez jakiteak eskaintzen duen emozioa eskaintzen du.

**Noiz eta nola sortu zen afizio hau? Nola bihurtu zen milaka pertsonen denbora-pasa?**

AEBetan sortu zen, 2. Mundu Gerra amaitu zenean. Garai hartan, ejertzitoak minak lokalizatzeko milaka metal detektatzaile zituen. Militarrek ezagutzen zuten detektatzaileen balioa metalezko gauzak topatzeko, eta denbora-pasa gisa erabiltzen hasi ziren. Modu horretan sartu ziren detektatzaileak bizitza zibilean. Espainian 70eko hamarkadako erdialdean hasi zen. Ziurrenik Morón de la Frontera edo Rotako AEBetako basetako soldaduek ekarri zuten.

**Neurri edo lege berezirik esistitzen al da metal detektatzaileak erabiltzeko?**

Autonomia bakoitzak bere legeak ditu. Guztiek debekatzen dute, ordea, haren erabilera gune arkeologiko edo historikoetan. Denbora-pasa honen neurri edo beharrezkoa den gauza bakarra, modu sanoan eta legeak errespetatuz ongi pasatzeko aldartea izatea da.

**Zer sentitzen du metal detekzio zale batek zerbait interesgarria topatzen duenean?**

Unerik zirrargarriena ez da zerbait aurkitzen den unea baizik eta detekzio tresnak seinalea ematen duenean eta zer topatu dugun oraindik ez dakigunean. Ezbai une horretan, tentsioa, adrenalina eta urduritasunak gure gorputz osoa zeharkatzen du. Seinalea piztu duen hori zer izango den jakiteko irrika eta plazer eta inpazientzia sentimenduak harrapatzen zaitu. Denbora-pasa gutxik eskaintzen du azken momentura arte halako misterio sentsazioirik. Topatutako pieza ikertzen eta aztertzen sentsazio hori luzatu daiteke, gainera. Gerra garaiko balazorro bat topatzeak mila galdera ekar ditzake: zer bandotakoa zen, fabrikazio data, erabilitako arma... Metal detektatzaile bat, esku egokietan, kultura iturri bat izan daiteke.

**Zer topa genezake metal detektatzaile batekin?**

Metala duen edozein gauza. Hartz postizoetatik edo meteoritoetatik hasi, eta hegazkin oso bat topatzera ere iritsi dira metal detektatzaileak.

**Metal detektatzaileek aurkikuntza arkeologiko garrantzitsuak egin dituzte, baina horren inguruan ere badago polemika bat...**

Ez da egoera erraza. Espainian dauden lege ezberdinek ez dute aurkikuntza arkeologikoen onarpena errazten. Kasualitatez metal detektatzaile batekin aztarna arkeologiko bat aurkitzea arazo bihur daiteke aurkitzailearentzat. Beste edozein modutan topatuz gero, ordea, ez da ezer gertatzen. Administrazioak eta arkeologoek diote zerbait ateratzeko lurra zulo bat egitea kontestua apurtzea dela, eta, aztarnen kasuan, bueltarik ez duen galera dela. Baina hori hala izateko, lur sail hori ukitu gabe egon beharko litzateke denbora luzez, eta gu behin eta berriro eraldatzen diren nekazal guneeetan edo hondartzetan aritzen gara; gure tresnek, gainera, 25-30 zentimetroko sakoneran soilik detektatzen dute metala.

**Lehiaketak esistitzen al dira? Nolakoak dira?**

10 urte daramagu txapelketak antolatzen. Hainbat mota daude. Lur sail batean ezkutatzen diren metalezko zatiak topatzean datza modalitateetako bat. Beste aukera bat, "deskutsadura" lehiaketak dira. Txapelketa mota horretan, ahalik eta txatarra pisu gehien topatzen duenak irabazten du. Lehiaketa zail eta teknikoena "ikuskapena" izenekoa da. Modalitate horretan, lurperatutako metal zatiak aurkitzeaz gain, lurretik atera gabe detektatzaileak ematen duen seinaleagatik zer metal klase den asmatu behar da.

**Zein da Espainiako Metal Detektatzaileen elkarteak egiten duen lana?**

Gure denbora-pasa ongi neurtzen duen legedi bat adostea, gaizki- ulertuak saihestu eta salaketekin eta isunekin amaitzea. Ez dugu diruagatik egiten, ez dugu aztarna arkeologikorik ustiatzen ez natura suntsitzen. Horretan dihardutenak ez dira zaleak, lapurrak baizik, eta gure espirituaren aurkakoak dira. Gure zaletasuna maitatu, bultzatu eta modu baikorrean ezagutzera ematen dugu.



## detection lovers

What is that guy doing? What is he trying to find? Why? We asked that question ourselves many times. Looking for answers we talked to Francisco Javier Mata Adamuz, president of the Spanish Metal Detection Defense Association.

**For those of us who don't know about it, metal detecting is a fun way of looking for treasure. Is that the right idea, or are we wrong about it?**

It doesn't have much to do with reality. That's just a cliché about this hobby. The only real treasure is the attraction humans have always had towards the unknown. In fact, it's exercise that you do in natural surroundings either by yourself or with company. Detecting gives you the emotion of finding things you don't know you'll find.

**How and when did this hobby start? How did it become a pass time for thousands of people?**

It first started in the States at the end of the Second World War. At that time, the army had thousands of metal detectors for finding mines. Soldiers knew they could be used for finding metallic objects and started to use them as a pass time. That's how detecting became popular in the civilian world too. It started in Spain in the mid-70's. The US soldiers at the bases as Morón de la Frontera and Rota probably introduced it.

**Are there special laws or norms about how to use metal detectors?**

Each autonomous community has its own laws. However, they all forbid using them in archaeological and historical sites. This pass time's only compulsory norm is to carry it out in a fair, legal manner.

**What does a metal detector feel when he/she finds something interesting?**

The most exciting moment isn't when you find something, it's when the metal detector starts beeping and you still don't know what you're going to find. At that moment of doubt, tension, adrenaline and nerves go all through your body. You're taken over by the desire and impatience to know what the detector's signal means. Very few pass times offer that sensation of mystery up until the very last moment. What's more, that sensation can be prolonged by studying and investigating and piece you've found. Finding an empty bullet from wartime can bring up thousands of questions: Which side were they on? The date of manufacture?

The weapon used? In the right hands, metal detectors can be a source of culture.

**What can you find with a metal detector?**

Anything with metal in it. Metal detectors have found everything from false teeth and meteorites to whole aeroplanes.

**Metal detectors can also make important archaeological discoveries, although that is also highly controversial.**

It isn't an easy situation. The various different laws in Spain don't make it easy for archaeological discoveries to be accepted. Coming across archaeological remains by chance can be a problem for metal detectors. If they come across them any other way, though, this is no problem whatsoever. Public administration and archaeologists say that making a hole in the ground to uncover things, if they turn out to be archaeological remains, can cause damage. But for that to happen, that area of land must have been untouched for a long period, and we are always pointing out that we only look in areas which have been used for agriculture and on beaches. What's more, our devices only look down 25-30 centimetres.

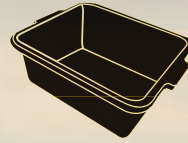
**Are there competitions? What are they like?**

We've been organizing championships for the last ten years. There are many different types. One type is when we hide bits of metal in an area of land. Another type is "decontamination". In this type of championship, whoever finds the largest amount of scrap metal wins. The hardest, most technical competition is the "inspection". In this one, as well as finding metal you have to tell what type of metal it is before digging it up and only using the device's signal.

**What does the Spanish Metal Detectors' Society do?**

Our work is to agree on legislation about our pass time, avoid misunderstandings and minimise complaints and fines. We are a non-profit making organization, we do not touch archaeological remains or damage nature. People who do such things are not detectors, they are thieves, and we are completely against that. We take care of our hobby, promote it and make it better known in a positive way.

ego gutxiago /  
lantalde gehiago



less ego /  
more teamwork

# the balde.net

atzo, gaur eta bihar **klik bakarrera!**  
yesterday, today and tomorrow in **just one click!**

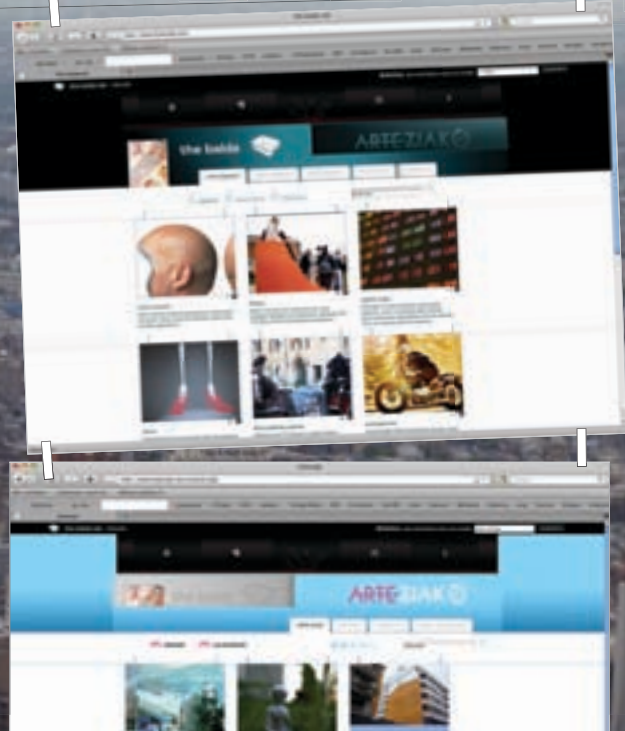
the balde zenbakiak oso-osorik ikusteko aukera izateaz gain egunero topatuko duzu proposamen berri eta interesgarriak.

Arteziak sail berria gainera parte hartu eta zure txokoa izan dezakezu.

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01 ZEAMAYS	Zure pasaduro jarraitzaileak	02'46
02 SPLIT 77		31'05'01
03 SURFIN KAOS	Berriz ere	07'32
04 SANTIAGO DEGADO Y LOS RUNAWAY LOVERS	Johnny Ramone	02'49
05 LOS GALERNA	Ciclos	03'29
06 LOBO ELÉCTRICO	Rayo cósmico	02'46
07 ELECTRIC RIDERS	Forward to abyss	04'33
08 ATOM RHUMBA	Cynic skin	02'39
09 XARMA	Zilberhatsa	04'26
POTEMKIN 10	Suge dantza	03'27
ELFO NEGRO 11	Rucknang on the road	03'17
MANTISA 12	Enlali erranen erdian	02'00
BUNFADA SOUND 13	Mixta	04'21
ESNE BELTZAI 4	Hommes et femmes de couleur	03'26
GOZATEGI 15	Jon Uein	02'52
SOKAIDE 16	Ursatetik kanpo	04'28
GORGIO BASSMATTI 17	Bizitza erdia	02'40



## split 77 egunsentia noiz helduko zain waiting for daybreak

Esana duzu Split 77rentzat euskal kulturaren erreferentzietatik ihes egitea dela zuen indar mugiarazleetako bat. Euskal musikagintzaren merkatua txikia da, hartatik lerrotik aldentzen bazara...

**Aritz Aranburu** (ahotsa eta gitarra): Inguruan dauzkagun erreferentzietatik aldentzen gara, taldearentzat osasungarria delakoan. Guretzat garrantzitsua da inguruan dauzkagun gauzak ez errepikatzea. Musikaren munduan dena dago asmatuta, jendeak ez ditu gauza berriak egiten, gu saiitzen gara gure hizkuntza propioa bilatzen. Horretarako, inguruan dituzun erreferentzietatik aldentu behar duzu, are gehiago euskarazko musika egiten baduzu, gauza berriak egitea, euskal musikarentzat ere, onuragarria delakoan. Guri askotan esan digute kanpoko musika egiten dugula, uste dut ez dela guztiz egia, musikak ez baitauka mugarik, are gehiago, kanpoko mugimendu horiek barneratzen edo zureganatzen badituzu. Hor daude hainbat talde euskaldun heavy-a egiten dutenak, adibidez. Hori ez da txarra, kanpoko mugimendu horiei bide berriak irekitzen badizkiezu, behintzat.

**Esperimentaziorako duzuen joera nabarmena da.**

**A.A.:** Izan daiteke. Hala ere, gure kasuan, ez da gauza kontziente bat. Lokalean ditugun baliabideak erabiliz sortzen dugu, eta printzipioz zerbait konplexua ematen badu ere, nahiko gauza sinplea eta intuitiboa da. Horregatik jarri diogu izen homonimoa diskoari (*Split 77*, Noizpop, 2010), sentitu genuelako gure diskurtsoa, gure hatsa, hor zegoela.

**Disko berrian badira abesti egokiak, zuen ohiko publikoari begira, eta beste batzuk pertsonalagoak.**

**A.A.:** Badira, alde batetik, hobeto funtzionatzen duten kantak, eta, bestetik, egin nahi dugunetik gertuago daudenak. Azken finean, guk ez daukagu ezer galtzerik, inoiz ez dugu izan. Are gehiago, musika industria egun dagoen bezala, uste dut errazagoa eta interesgarriagoa dela zenbait lotura haustea eta apustu pertsonalagoak egitea. Oraingo hau, musika taldeek euren etorkizunaren alde egiteko unea da, diskoetxe eta industria ereduetatik aldentzeko, eredu horrek gutxiarazten baitu musika taldeen lana. Lotura horiek hautsita, taldeak egindako inbertsioa % 100ean itzultzeko aukera dago, eta, bestetik, taldeak nahi duen bidea jorra dezake. Esfortzua, lana eta erabilitako denbora eta egindako inbertsioa taldera itzultzeko modu bakarra da; diskoetxeen esku egongo balitz, ez litzateke horrela izango.

**Eta nola eragin diote zuen musikari erreproduktzio modu berriek?**

**A.A.:** Internetek on egin dio musikaren hedapenari, oso bide interesantea da alde horretatik. Gero, ez badituzu 200 disko saltzen saretik jaitsi dituztelako... Galera ez da hain handia. Nik uste, euskal musikari ororentzat, euren musikaren zabalkundeari dagokionez, onuragarria dela. Ez dakit ba ote dagoen Euskal Herrian musikaririk onuragarria suertatuko ez zaionik... agian Kepa Junkera. Hala ere, guk esfortzu hori eskatzen dugu, ez dakit gutxi ala gehiago, baina gure lanak badu baliorik.

**Ingelesez dituzue pare bat abesti, horra hor afera, ingelesa erabiltzearena...**

**A.A.:** Iskanderrek abesten ditu, erosoago sentitzen delako nik uste. Nik argi daukat euskaraz abestu nahi dudala, hori baita nire hizkuntza, baina horren atzean ez dago bestelako irakurketarik.

**Ez dut uste rocka eta elektronika nahasten duen taldea zaretela esateak erabat definitzen zaituztenik.**

**A.A.:** Zuzenekoetan argi ikusten da gure kutsu rockero hori, rockaren energia eta magia hori gustuko dugulako. Baina, badago beste alde bat, batez ere abestiak sortzeko orduan. Hori da gure benetako hizkuntza, sekuentziak eta samplerrak erabiltzea, baina zuzenekoetan nabariagoa den kutsu rockeroa, espiritu hori barneratzea ere bai. Nahiko enkorsetaturik egon beharko luke tresneria elektronikoagatik, rockaren energia edo magia izatea ere, gu ere hizkuntza horretan eroso sentitzen garelako.

You've said that one of Split77's most incisive strengths is to stay away from Basque Culture references. The market for Basque music is small, if you stray too far...

**Aritz Aranburu** (guitar and vocals): We avoid references from our surrounding environment because we think it's healthy for the band. It's important for us not to repeat or mimic those references. There's nothing new gonna be invented in the world of music, no-one's coming up with anything new, you can't, it's all been done before. What we try is to find our own voice, so to say. In order to do that, you need to clear away all these local references, even more so if you sing in Basque, the idea being that trying new stuff is beneficial, for Basque musicians too. People often tell us the music we play is "not from here", but I don't think that's totally true because music cannot be defined by borders, particularly if you have interiorised these other musical movements and genres not typically associated with our surroundings here and made them your own. Here you have a lot of bands playing Basque heavy metal. That's not a bad thing at all, at least if you open up new doors for those foreign bands here.

**You have a clear tendency to experiment.**

**A.A.:** Possibly. But it's not a conscious thing with us. We create our music with all the tools available to us in our rehearsal room, and though it may seem quite complex, it's really rather simple and intuitive. That's why we named the record eponymously (*Split 77*, Noizpop, 2010), because we felt the record really represents us and where we are at now, if you like.

**On the new record there are songs that the people that normally listen to you will quickly get, to put it one way, and there are others that are probably more personal.**

**A.A.:** On the one hand, there are songs that are more readily accessible and, on the other, there are those that are closer to what we want to do. At the end of the day, we really have nothing to lose, we never have had. What's more, with the music industry in the state it is currently in, it's easier and more interesting to cut certain ties and take a gamble on a more personal approach to things. Now is the time for bands to take their future into their own hands, to begin to move away from the record label and industry set-up because this set-up belittles bands' work. Once those shackles are gone, a band can regain 100% of any investment they make, and at the same time the band can also create in whatever way it wants. It's the only way for a band to get back all their time, effort, work and investment; if it were in the hands of a record label, this wouldn't happen.

**And what effects have these new means of reproduction had on your music?**

**A.A.:** Internet has been good for the distribution of music, it's really interesting in that respect. And if you don't sell 200 records because they have been downloaded for free... well, the loss is not that big. I think that for all Basque musicians, regarding the distribution of their music, it's certainly advantageous. I don't know if there is a single Basque musician it doesn't benefit... maybe Kepa Junkera. Anyway, I don't know if it's a little or a lot, but our work has its value.

**You sing a couple of your songs in English, the eternal debate about singing in English once again raises its ugly head...**

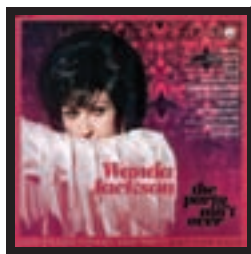
**A.A.:** Iskander sings them both because I think he feels more comfortable that way. I know I sing in Basque because it's my language, but that's all there is to it, nothing else.

**I don't think that calling you a band that mixes rock and electronica really defines you properly.**

**A.A.:** Our rock side is very evident in our live shows because we love the magic and energy of rock. But there is another side to us, especially when we are writing material. That's our real language, using samplers and sequencers, but as I have said the rocker part comes out more on stage. Our music should probably be more cosseted by the use of electronic equipment but that's where the magic and energy or rock also becomes part of our language, because we feel comfortable in those parameters as well.

Jack Whitek, White Stripes desegin badu honelako diskoak egiteko, pozten naiz. 67 urte dituen Wanda Jaksonek bere laguntza izan du disko hau grabatzeko, eta emaitza paregabea da. Rock n´roll eztanda, luxuzko banda baten babesean, eta generoaren klasikoen bertsioek osatzen dutena. Elvis Presleyren neskalagun izan zenak gerria oraindik sutan duela erakusten duen diskoa.

If Jack White has broken up the White Stripes to make records like this, I'm certainly not going to complain. He's helped 67 year-old Wanda Jackson record this album and the results are astounding. An explosion of Rock 'n' Roll, backed by a band made up of la crème de la crème, and versions of the greatest classics of the genre. The one-time girlfriend of Elvis Presley is still on fire and this album is the proof.



**Wanda Jackson**  
The party ain't over  
Third Man / Dro 2011



**James Blake**  
James Blake  
R+S Records. A&M

Duela urte batzuk Burialek, proposamen ilun baina dotore bati esker, modan jarri zuen dubstep eszena. James Blakek bide bera landu du nahiz eta honen kasuan eguzkiak gehiago argitzen duen bere logela. Ahots jokoan erabilera ezberdinei esker dubstep – soul lan sendoa argitaratu du. Modernoa izatea ez da beti aspergarria izatea.

A few years back, Burial, with his dark and elegant songs, made the dubstep scene quite hip. James Blake follows in Burial's footsteps but there is a bit more sunshine peeking through the music here. His different use of voices has enabled him to release a strong record that gathers together soul – dubstep influences. Modernity doesn't always mean boredom.

PJ Harveyren zortzigarren estudioko lana bere ibilbidean argitaratu duen politikoa da. Irak eta Afganistango gudak hartu ditu oinarritzat, eta, besteak beste, Dali eta Goyaren margolanak erabili ditu abestiak sortzeko. Bazen garaia indie-ak joera politikoa lantzeko. Eta "The glorious land" bezalako kantu poetikoei umorea gaineratuta, askoz hobe. Lan erraldoia.

This is the eighth studio album of PJ Harvey's career and it's her most political to date. She's used Iraq and Afghanistan as the basis for the record and has written the songs using paintings by the likes of Dali and Goya. It was about time that indie got a bit political. When she adds humour to poetical songs like "The glorious land", well, it just gets even better. A giant of a record. Huge.



**PJ Harvey**  
Let England Shake  
Island 2011



**Wildcookie**  
Cookie dough  
Tru Thoughts

Suediatik dator notizia. Freddie Cruger ekoizlearen eta Anthony Mills abeslariaren proiektu berriaren lehen diskoa da hemen erakusten dizuguna. Jamaika eta Afrikako doinuen eragina erakusten duen Hip hop, soul eta elektronika nahasketa dakar. Igandeetan mendira joan gabe gailurra aurkitzen lagunduko dizu "Heroine" abestiak. Edo zerua.

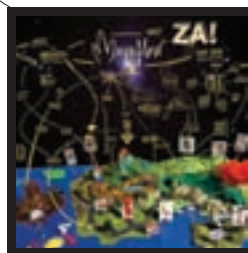
This little item is fresh in from Sweden. Producer Freddie Cruger and singer Anthony Mills have come together and this is the first result. A well-crafted blend of Hip hop, soul and electronica with the emphasis placed on Jamaican and African melodies. You don't need to do any Sunday morning hill-walking to hit the mountain highs of the songs on "Heroine". The sky is the limit.

Ainara Legardonen disko berriaren intentsitatea "Thirsty" bezalako kantuek erakusten dute. Lan gogorra da, amorrut betea datorrena, eta Legardonen pertsonalitate handia erakusten duena. "You cave me" eta "Evil eyes" kantuetan erabiltzen duen gitarra eta ahots hauskorak barruraino sartuko zaizkizu. Diskoa handitzen laguntzen duen giro berezia lortzen du "Before waking up" bezalakoetan. Indarberritzen zaituen txutea da disko hau.

The intensity of Ainara Legardon's new record shines through on songs like "Thirsty". It's a difficult record, rabid anger on show in places, and it showcases Legardon's great personality. The guitar and fragile voice on "You cave me" and "Evil eyes" will seep deep into you. Songs such as "Before waking up" swirl in a special atmosphere that really adds to the record. This album is like a much-needed shot in the arm to get you back up and biting again.



**Ainara Legardon**  
We once wished  
Aloud music 2011



**Za!**  
'Megaflow'  
Acuarela

Kataluniatik dator Za! bikotea. Ez dute ezer berria asmatu, baina aldi berean dena asmatu dute. Proiektu esperimentalek askotan erakusten duten joera ulerkaitzari aurre egin, eta bere buruaz barre eginda disko ezberdin eta interesgarria sortu dute, "Macumba o muerte" diskoaren jarraipena. Eguna alaituko dizun lan dibertigarria osatuta, estilo askotako irabiakia sortu dute.

Duo Za! hail from Catalonia. They haven't come up with anything new, but at the same time they have innovatively hit the nail on the head. They have managed to overcome the incomprehensible attitude blatantly present on many experimental records, and by taking the mick out of themselves, have succeeded in producing a different and interesting follow up to their previous "Macumba o muerte". This will brighten your day, a rare concoction of lots of different styles.

## maluca mala gaiztoak hobek direlako

Nathalie Yepez. 29 urte. Lehen belaunaldiko newyorktarra. Bronx-en jaioa dominikar sendi batean. Washington Heights eta East Village auzoetan hazi zen. Bere musika deskribatzerakoan “ghetto-techno, latin-dance, hip-hop, rave music” hitzak batzen ditu. Mix berezi honek zeresan ugari eman du -Lady Gagak adibidez, bere “Telephone” bideoan Malucak “El Tigraso” bideoklipan erabiltzen dituen rulo-laten ideia kopiatu zuelako. Hau da bere izenaren atzean dagoen istorioa: “beti izan naiz *Maluca*, espainieraz eroa esan nahi du. Haurra nintzenean osaba batek jarri zidan ezizena zen oso bihurria nintzelako. *Mala* zatia nik gehitu nion musika munduan buru belarri sartu behar nintzela erabaki nuenean, gaiztoa esan nahi du”. Maluca Mala kanta klaseak hartzen hasi eta mikrofono ireki eta poesia slam-etara joaten hasi zen. Hasera hartan, eskenatokiak beldurra ematen zion eta trebatzeko, lagun baten rock bandan, Bowery Riots-en, hasi zen jotzen. Amanda Blank kantariarekin ere biran joan zen dantzari eta koruko partaide gisa bakarrik hegan egin zezakeela erabaki zuen arte. “Badakizu, gauzak gerta daitezzen zuk bultzatu behar dituzu; ezin zara eseri eta jendeak zure lana egin dezan itxaron”. Orainxe, proiektu ezberdinetan dago murgilduta. “Wepasodes” izenarekin bataiatu duen proiektua filmatzen ari da bestek beste. Lehen atalean bazkari bonoa eskuratzeko egin behar izan duena grabatu du. “Robyn kantari suediarrek AEBtan egin duen bira irekitzen egon naiz, baina ez dudanez kontraturik inongo konpainiarekin, bira horrek milaka dolarreko zorra utzi dit. Oso garestia izan daiteke atariko lana egitea ere. Ordaindu beharrekoa ordaindu zidaten, baina ez zen iristen ekipo alokairua, DJ-a, orrazkera, makilajea eta nire jantziak ordaintzeko. Garesti atera da, baina merezi izan du. “Wepasode”-ak? Kontaiguzu zerbait gehiago horren inguruan. “Nire web bideoak dira. Webgunean eta youtuben zintzilikatzen ditut. Malucaren bizitzaren egun bat kontatzea da ideia, telebista publikoan ematen dituzten programetan oinarritzen da. Ez da reality bat, surreality bat da. *Wepa* hitzak espainiarrez *woo-hoo!* edo esan nahi du! edo *Hoorah!* esklamazio bat da. Ez nituen webisodes gisa bataiatu nahi, badakizu zer diodan ez? Dominikarra naiz, ez naiz mozten, ozenak gara, apasionatuak, eta ez eskenatokian soilik.”

Maluca Mala ezagutu genuenetik ez zaizkigu neska zintzoak gustatzen.

## bad is better

Nathalie Yepez. 29-year-old first generation New Yorker. Born to Dominican parents in the Bronx. Grew up in Washington Heights and the East Village. She describes her music as “ghetto-techno, latin-dance, hip-hop, rave music”. This musical mix has not gone unnoticed — especially by Lady Gaga, whose beer-cans-as-rollers look in the video for “Telephone” appears to have been inspired by Mala’s headgear in her video for “El Tigraso”. This is the story behind her name. “I’ve always been *Maluca*, which means crazy in Spanish. It’s a nickname my uncle gave me as a child because I was so mischievous. I added the *Mala* part, which means bad, when I decided to really go for it in the music business”. Maluca Mala started taking vocal lessons and going to open mike nights and poetry slams. At the beginning she was afraid of the stage so she joined a friend’s rock band, the Bowery Riots. She also toured with Amanda Blank as a back up dancer and singer until she felt she could fly alone. “You know, you have to make stuff happen for yourself; you can’t just sit and wait for people to make it happen for you”. Right now, she’s involved in different projects. She is filming what she calls “Wepasodes”. In the first chapter she’s applying for food stamps. “I just finished opening for Swedish singer Robyn in her U.S. tour, and since I’m not signed to a record label, that tour ended up putting me thousands of dollars in debt. It can be really expensive for an opening act. I got paid a performance fee, but it didn’t cover the costs for renting equipment, DJ, hair and makeup, my outfits. It all adds up, but it was well worth it”. “Wepasode”? Tell us more about it. They are my web videos that I’m playing on my site and on YouTube. It’s a day in the life of Maluca inspired by public access TV shows. It’s not reality TV, it’s more like surreality TV. *Wepa* is like the Spanish word for *woo-hoo!* or *hoorah!* It’s an exclamation. I wasn’t going to call them plain “webisodes”, know what I mean? I’m dominican, and we don’t hold back, we are loud, passionate and not only in the stage.”

Since we met Maluca Mala, we don’t like good girls anymore.





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beltza scene



*Ez zait argazkilaritza interesatzen, bizitza baizik.  
I'm not interested in photography, I'm interested in life.*

Henry Cartier-Bresson



13 lágrimas



alejo DDAA



chaos en france



chica argentina



delorean



fotógrafo



hakan karsak + miraz bezar [actor + director de cine kurdos]



herminio



homeless

Tokatan biraka dagoen biniloa aldatzera doanean ikusten dizkiogu, mostradoreko kaxoi batean gordetzen dituen dozenaka argazki karrete. Luis Beltzak liburu eta argazki bildumak erakutsi eta pasioz hitz egiten du kale argazkilaritzaz eta kamara tradizioaletaz. Banan bana aipatzen ditu bilduma batetan gordetako dozenaka argazkiei jarritako izenburuak eta argazki bakoitza ateratzerakoan gertatutako bizipenak. Hor dago aldea. Ez dira argazkiak soilik. Bizitza dira.

Beltza scene izeneko erretratu bilduma honetan Beltza Records dendara hurbildu den jendea da protagonista. Lagunak, ezezagunak, despistatuak eta etsaiak. Desagertzeaz dauden giza eskalara eginiko guneetan biltzen den jendearen erretratuak. Beltza Records ez delako denda bat, edonora garraiatu zaitzakeen kromlech bat da.



joseba tapia



kiko amat



las chicas del pastel



las oblicuas



matti



peter coad [pintor australiano]

We see them when we go to change the record on the turntable, dozens of photographic films which he keeps in a shop-counter box. Luis Beltza shows us his photo collections and books and talks with passion about street photography and traditional cameras. He talks about the collections one by one, about the titles of each photo and the experiences associated with each one. That's the difference. They aren't just photos. They're life. In this collections of portraits, known as Beltza scene, the main characters are the people who go to the Beltza Records shop. Friends, strangers, people who are lost and enemies. Portraits of people who get together in places on a human scale which is about to disappear. Because Beltza Records isn't a shop, it's a cromlech that could be anywhere.



roskow



selector marx



tomás



urbeltz [argia]



ursula 1000



miqui puig



irene mariscal

The flesh and blood Tura Satana died on the 4th of February. Death had a hard job bringing Mrs Satana in. It's not surprising: as well as her name, in herself she was enough to frighten the devil himself. When Tura Satana appeared on the screen, spectators' flies started shaking. She's died, but death hasn't won everything. We're not going to be cheesy and say "She'll always live in her films". No. In Tura Satana's case, cinema and life, fiction and reality all go down the same route.

She was born in Japan in 1939. Her father was Japanese-Hawaiian and her mother was Cherokee. Tura Luna Pascual Yamaguchi was her given name. When she was born the Second World War broke out and the family was sent to a concentration camp for Japanese people in Chicago. Shortly after the war, when Tura was no more than 10, she was attacked in a way that was going to change her whole life. Five young men raped her. The family reported it but, as one of the rapists was a policeman's nephew, the five young white men were released. And they weren't happy with that: they reported her for indecency and she spent a year in a reform school. When she left the reform school, Tura knew that she would have to look after herself. She added the karate her father had taught her to the hatred she had stored up in the reform school. In her part of town and at school too, she was marginalised and attacked by her Afro-American schoolmates. At 14, she beat up four classmates in a fight and had to go back to reform school. She stayed there until a woman judge saw her rape case and ordered her to be set free.

At 15 she left home and started to work at strip clubs. Using the artistic name "Japanese Beauty", she developed burlesque and karate movements to use on her clients. As well as her originality, her body seemed to be made for sin. That's when she met Elvis. Or so she said ... and she always kept the story alive. But her wandering personality always kept her on the move and she decided to go to Hollywood. Shortly after getting there, she played a stripper in *Who's sleeping in my bed*, which starred Dean Martin. In 1963 Billy Wilder saw the film and offered her a small role in *Irma la Douce*. She started working in the small parts they gave her in tv series and films, but never stopped doing striptease, which she loved. One night at the Pink Pussycat Club the film director Russ Meyer approached her. That very night Meyer offered her the main role in his next film. That night Varla was born, the star of *Faster Pussycat! Kill! Kill!*, the mythical film. The film became a pop icon, one of the most famous B movies. Tura and Meyer never worked together again, but their names were to be linked forever. Tura was like a migrating bird. Mrs Satana worked in more films, for example *AstroZombies* and *Doll Squad* (later on they would be referenced in *Charlie's Angels* and *Kill Bill*). In the 70's Tura disappeared from the screen on a slope of low budget films. She got married. She had children. She was widowed. She worked as a phone operator at Los Angeles police. She has a serious traffic accident. She started to be invited to B movie festivals. And on the 4th of February she died at home. Her loving children and grandchildren were with her.

Otsailaren 4an zendu zen hezur eta haragizko Tura Satana. Kostatu zaio heriotzari Satana anderea bere altzora eramatea. Ez da harritzekoa, izenez gain, izana ere deabrua bera beldurtzeko modukoa zuelako. Tura Satana pantailan azaltzen zenean ikusleen bragetak dardarka hasten ziren. Hil egin da, baina heriotzak ez du garaipen osoa eskuratu. Eta ez dugu "pelikuletan betirako biziko da" esaldi merkea erabiliko. Ez. Tura Satanaren kasuan zinema eta bizitza, fikzioa eta errealtatea bide beretik datozelako.

Japonian jaio zen 1939. urtean. Aita japoniar-hawaiiar jatorrikoa eta ama cherokee peto-pettoa. Tura Luna Pascual Yamaguchi izena eman zioten. Jaio bezain pronto 2. Mundu Gerra hasi eta familia Chicagora joan zen, japoniar jatorrikoentzat antolatutako kontzentrazio eremu batera. Guda amaitu eta gutxira, Turak 10 urte besterik ez zituenean, bizitza osorako markatuta utziko zuen eraso jasan zuen. Bost gaztek bortxatu egin zuten. Familiak salaketa jarri zuen, baina, bortxatzaileetako bat polizietako baten iloba izanik, bost gazte zuriak libre utzi zituzten. Ez ziren horrekin konformatu: gaztetxoak "berotzeaz" salatu zuten Tura, eta urtebetez erreformatorio batean sartu. Erreformatoriotik atera zenean, Turak bazekien, aurrerantzean bere kabuz defendatu beharko zela. Erreformatorioan metatu zuen gorrotoari aitak irakatsitako karatea gehitu zion. Bere auzoan eta eskolan ere, ikaskide afroamerikarren baztertzea eta erasoak jasan zituen. 14 urterekin, institutuan izandako borroka batean, lau gelakide jipoitu zituen eta erreformatoria itzuli zen. Epaille emakumezko batek haren bortxaketa kasuari erreparatu eta askatzeko agindua eman zuen arte izan zen han.

15 urte bete zituenean etxetik alde egin zuen eta strip-tease klubetan hasi zen lanean. "Japanese Beauty" izen artistikoaz, burlesquea eta karate mugimenduak uztartzen zituen bere ikuskizunetan. Originaltasun horri gainera, bekaturako zizelatu zirudien gorputza gehitzen zitzaion. Garai hartan ezagutu zuen Elvis. Hala zioen, behintzat, berak beti elikatu zuen legendak. Bere izaera alderraiak, ordea, mugimendua eskatzen zion beti eta Hollywood-era joatea erabaki zuen. Iritsi eta gutxira, stripper paper txiki bat egin zuen *Who's sleeping in my bed* filman, Dean Martinen alboan. 1963. urtea zen eta Billy Wilder-ek film hura ikusi, eta *Irma la Douce* filmean papertxo bat eskaini zion. Telesailetan eta filmetan eskaintzen zizkieten paper txikiak eginez hasi zen lanean, betiere hainbeste gustatzen zitzaion strip-teasea utzi gabe. Hain zuzen ere, Pink Pussycat klubeko eskenatokitik jeitsi zenean hurbildu zitzaion Russ Meyer zinema zuzendaria. Meyer-ek gau hartan bertan eskaini zion bere hurrengo pelikularen paper nagusia. Gau hartan jaio zen Varla, *Faster Pussycat! Kill! Kill!* film mitikoaren protagonista. Filmea pop ikono bihurtu da, B serieko filmeen adibide ezagunenetarikoa. Ostean, Turak eta Meyer-ek ez zuten berriro ere elkarrekin lanik egin, baina euren izenak betirako geratu ziren lotuta. Tura hegazti migratzailea zela esan dugu. Film gehiago egin zuen, besteak beste, kultuzko *AstroZombies* edo eta *Doll Squad* (beranduago *Charlie's Angels* eta *Kill Bill* filmeetarako erreferentzia izan zena). 70eko hamarkadako aurrekontu urriko filmeen gainbeherarekin zine pantailetatik desagertu zen Tura. Ezkondu egin zen. Seme alabak izan zituen. Alargundu zen. Los Angeleseko polizia zentrallean telefono operatzaile gisa lan egin zuen. Auto istripu larria izan zuen. B serieko jaialdietara gonbidatua izaten hasi zen. Eta pasa den otsailaren 4an zendu zen, etxean, bere semeen eta biloben maitasunaren konpainian.



viva satana!

I'll be your **mirror**  
zure **ispilua** izango naiz





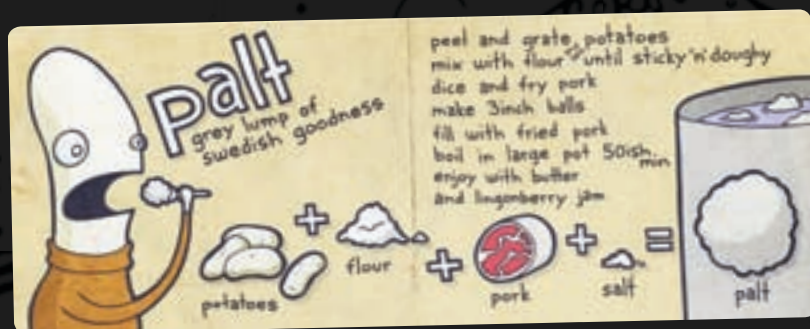
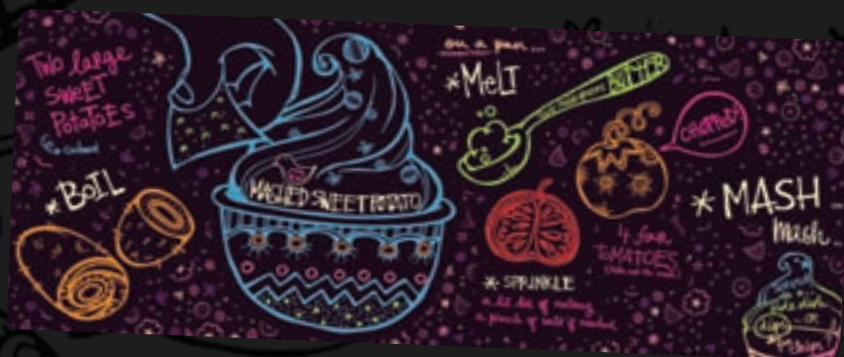






skunkfunk





## illustrated recipes

You think up a recipe, draw it and then swap it. That's the idea behind *They Draw and Cook*. Simple and beautiful. Each and every new recipe and illustration makes the world a more beautiful place. We areeee the World... we are the kitchen...



Iragan mendeko ikus-entzunezkoen berrikuntza nagusiak bideoklip eta film laburren eskutik iritsi ziren. Teknologia digitalak ate berriak ireki, eta ikus-entzunezkoen alor guztiak aztoratu zituen. Ordenagailua eta bideo kamera simple bat besterik ez ziren behar zinema aretoetara edo telebista pantailletara iristeko. Iraultza horrek ekoizpen modu berriak eta generoak eta formatuak nahasteko joera ekarri zuten. Bide berriak eta estetika "original" bat bilatzea bihurtu ziren sorkuntzaren ardatz.

Mende berriak ez du joera hori desagerrarazi. Kasu askotan, "originaltasuna" eta teknologia berrien erabilera (3D, after effects...) bihurtu da helburu ia bakarra. Azken urteotan, ordea, aldaketa isil bezain garrantzitsu bat ari da gertatzen ikus-entzunezkoetan. Gainera, inork gutxik espero zuen bidetik iristen ari da. Iraultza telefono mugikorren eta ordenagailuen pantailen bidetik etorri behar zela esaten ziguten, eta norabide horretara begira ari ginenean, kontrako aldetik, beste zaldi batek aurreratu gaitu. Zaldiaren izena: teleserieak.

Sitcom-ak (situation comedy) arrakastaren eta programazioaren ardatz izan dira urteetan. Maila handiko sitcom ugari ekoiztu (eta ekoizten) da. Telebista kateen ugaltzarekin eta eduki berrien behararekin, hainbat katek apustu berriak egin behar izan zituzten. HBO-k bide berri eta arriskutsu bati ekin zion. Telesailak ekoizten hasi zen, baina modu berri batean: hamaika orduko filmak bailiran. Coppolaren *The Godfather* adibide hartuta, formatu hura luzatu eta telebistarako serie bihurtzea erabaki zuten. Eta inork xentimorik ematen ez zuenean *Six Feet Under* edo eta *The Sopranos* telesailak eskemak hautsi zituzten.

Zein izan da arrakasta horren sekretua? Arrazoi bat baino gehiago dago, baina nagusia, ikus-entzunezkoen historiaurrea bueltatu eta telesailaren pisua zuzendarien eskuetan utzi beharrean, idazleen eskuetan uztea izan da. Telesail garaikideetan sortzaileek eta idazleek hartzen dituzte erabakiak. Zuzendariak atal batetik bestera aldatu egiten dira, aldagarriak diren kate-begiak besterik ez dira. Istorioarekiko abantailak argiak dira. Egileak eta gidoilariak nagusi bihurtu dira, tramaren giltzaren jabe. Pertsonaien izaeraren eta jokabidearen garapena lantzeko aukerak sinesgarritasuna ematen dio istorioari, eta trama nagusiaz gain, hain garrantzitsuak diren subtramak lantzeko aukerak ere mesede egiten die telesailari. Telesail sortzaile berriek, gainera, "testua" dutenez ardatz, ez dute tramatik aterako gaituen "izarrik" nahi izaten. Istorio hauek sinesgarritasunaz haragitzeko, eskarmentu handiko bigarren mailako aktoreak edo, zuzenean, aktore ezezagunak aukeratzen dituzte. Beste batzuen artean, David Chase, David Simon, Matthew Wiener, Alan Ball, J.J. Abrams, idazleen eskutik iritsi zaizkigu azken urteotako lanik onenak. Ez dute zinema zuzendarien glamourrik, baina mahai gainean jarri dituzten kartek ez dute parekorik: *The Wire*, *The Sopranos*, *Boardwalk Empire*, *Six Feet Under*, *Lost*, *Mad Men*, *Carnivale*, *The Office*, *Roma*, *Treme*, *Band of Brothers*, *True Blood*...

Videos and short films brought about the most important audio-visual innovations in the last century. Digital technology opened new doors and stirred up the whole audio-visual world. All you now needed was a computer and a simple video camera to reach cinema screens and the tv. That revolution brought with it new types of production and the tendency to combine genres and formats. New ways of doing things and original aesthetics became central to creative work.

That tendency hasn't disappeared in the new century. In some cases, "originality" and using new technology (3D, after effects, etc) has become the sole objective. In recent years, however, an important if silent change is taking place in audio-visuals. What's more, it's coming from a direction that nobody had suspected. They told us that the revolution was going to come from mobile phones and computer screens and, while we were looking at them, a different type of horse overtook us. The horse's name: tv series.

Sitcoms (situation comedies) have been the key to success and to programming in recent years. Highest quality sitcoms have been and are being produced. With so many new channels appearing and the need to produce new material, many stations had to go for new alternatives. HBO started on a new, risky route. They started producing tv series, but in a new way: they made them as if they were eleven hour long films. They took Coppola's *The Godfather* as their model, lengthened it and turned it into a tv series. And nobody would have betted on *Six Feet Under* or *The Sopranos* breaking new ground.

What's the secret of the success? There is more than one key to it, but the main thing was to go back to audio-visual ancient history and give the reins to the writers rather than to the directors. Contemporary tv series creators and writers take the decisions. Directors are changed from one episode to another, they are no more than components on the production line. The advantages from the point of view of the stories are clear. The creators and script-writers have become the bosses, the owners of the plots. The opportunities to develop the characters' personalities and behaviour lends credence to the stories and, as well as the main plot, very important sub-plots also strengthen today's tv series. The new tv series creators use the texts as their basis and have no wish for "stars" taking us away from the plot. To make these stories come to life in a credible way, they chose highly experienced second level actors or, quite simply, unknown actors. Amongst others, the writers David Chase, David Simon, Matthew Wiener, Alan Ball, and J.J. Abrams have given us some of the best work in recent years. They aren't as glamorous as film directors, but the cards they've put on the table can't be beaten: *The Wire*, *The Sopranos*, *Boardwalk Empire*, *Six Feet Under*, *Lost*, *Mad Men*, *Carnivale*, *The Office*, *Roma*, *Treme*, *Band of Brothers*, *True Blood*...



# paperpapers



## the green soccer journal

adam taylor  
& james roper

Bi urte bete ditu futbola modu berezian ulertzen duen aldizkari honek. Futbola alde kultural, artistiko, historiko eta antropologikotik jorratzen duen aldizkari zaindu honetako zenbaki berri bat Ingalaterrako kioskoetara iristen denean, berehala agortzen da. Formatu handiak eta "vintage" kutsuko diseinuak bildumazaleen objektu bihurtu du. Kirol hau atsegin duenak badaki, galdu edo irabazi, futbola Erresuma Batuan ezberdina dela.

This magazine, which deals with football in a special way, started two years ago. As soon as this magazine about the cultural, artistic, historical and anthropological aspects of football reaches the newsagents in England, it sells out. Its large format and retro design have made it a collector's item. Everyone who likes football knows, win or lose, it's different in the United Kingdom.



## trespassing street art

carlo mccormick. taschen

Kale arteak, azken urteotan, delitua izatetik gizarte fenomeno ia izatera pasatu da. Arte garaikiderik garaikideena bihurtu zen momentutik dirutza mugitzen hasi zen. Bildumazale dirudunek kaleko hormak erosten dituzte. Udaletxeek graffitiak babesten hasi dira. Kale artista anonimoak izar mediatiko bihurtu dira (Spencer Tunick, Keith Haring, Os Gemeos, Shepard Fairey, Blu, Billboard Liberation Front, Guerrilla Girls, Banksy...). Kale artearen historiari errepasso ederra ematen dio liburu eder honek. Taschen argitaletxe prestigiotsuak liburu hau eskaini izana, aurretik aipatutako guztiaren seinale garbia da.

In recent years street art has gone from being a crime to being a social phenomenon. The most contemporary of contemporary arts has started to move money. Wealthy collectors buy whole street walls. Town halls have starting protecting graffiti. Anonymous street artists are becoming media stars (Spencer Tunick, Keith Haring, Os Gemeos, Shepard Fairey, Blu, Billboard Liberation Front, Guerrilla Girls, Banksy...). This beautiful book looks at the history of street art. The fact that the prestigious publishers Taschen have brought out the book proves our point.



## sakoneta

xabier mendiguren elizegi.  
elkarlanean

"Ateko bandan" gazte sailean argitaratua, liburu honetan ez dago banpiro gotikoen maitasunik, iphonerako deskarga berririk edo facebook estiloz idatziriko tontakeriarik. Gertuko errealitateaz mintzo zaigu X. M. E. Hain berea duen umoreaz eta ironiaz, abiadura handiko trenaren (AHT) afera aitzaki hartuta, egun batez Sakoneta izeneko baserrian bilduko ditu, xake partida batean bezalaxe, egungo gizartea mugitzen duten fitxak.

Published in the "Ateko bandan" collection for young people, there is no gothic love, new iphone downloads or facebook style stupid writing in this book. X. M. E. tells us about today's reality with his own humour and irony. With the coming high speed train as his starting point, he brings together the pieces of today's society at a farm called Sakoneta and plays with them like in a game of chess.



## mötley crüe "the dirt"

mötley crüe

Rock&Roll-aren neurrigabekeriarekin eta zirkuarekin barre egiteko gai direnentzat liburu aparta eta gordina. Lizunkeriaz beteriko orgiak, top-modelak, drogak a gogó, heriotza, kartzela eta, orokorrean, L.Ako 80eko hair-metal eszena hortera eta dekadentearen erakusgarri bikaina. Seguruenik, talde askoren historia izan zitekeen, baina hauek kontatu egiten dute, eta harrotasunez gainera. Taldea maitatzea ala ez gutxienekoa da "The Dirt" osotasunean gozatzeko, eta susmatzen nuena argi geratu zait: Mötley Crüe-n musika gutxienekoa da.

An excellent, crude book for people who can laugh about rock'n'roll's excesses and circus-like existence. A great explanation of filthy orgies, top models, drugs everywhere, death, prison and, in general, LA's 80's hair-metal scene. It could have been many groups' story, but these people tell it with pride. Liking the group or not is not important to enjoy "The Dirt", and I was right all along: Mötley Crüe's music really didn't matter.

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The user's guide for the good manipulation.

30 Years

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warning!  
kontuz!

The user's guide for the good manipulation.

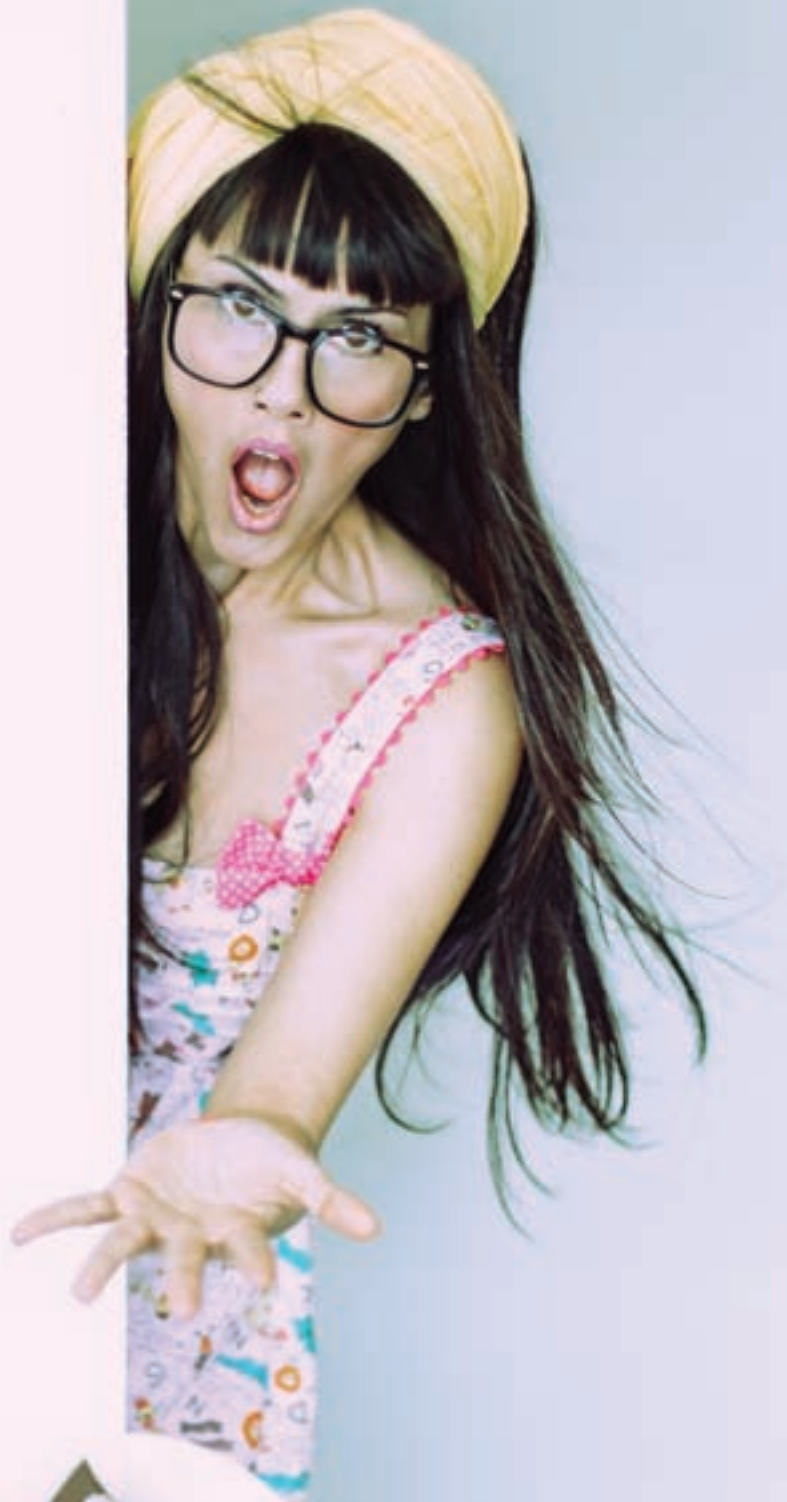


**Warning**  
**be careful**



# Handle with care

The man's guide to the good companion.  
By Emma



argazkiak / shots: jorge salvador  
estilismoa / stylism: maria fernandez  
ileapaindegia eta makilajea / hairdressers and make-up: glamuforia  
jantziak / clothes: trakabarraka



**When and why did you start getting interested in the street art movement?**

My interest in street art started when I was in college. Moving to the big city opened my eyes to what was going on in the street art world. My background was writing and filmmaking, not drawing or illustration. So I began making postcards for friends and family that had my slogans on them. People seemed to really like them and I was asked to sell them at a local store called Pull My Daisy. This was enough encouragement for me to decide that, while I may lack the ability to draw, I have something that people respond to. I wanted to give the gift of how people reacted to my stuff away, so I started posting them around the city.

**What made you decide to start “decorating” the streets yourself?**

Having lived in both New York City and Hollywood, I've seen just how bombarded by advertising we are. It's sickening how much our lives are infected with something demanding we buy something. Giant corporations have somehow convinced us that they own the real-estate of our consciousness. I think it is the job of the artist to free us from this kind of subtle oppression, so I feel righteous in posting my work. With so many negative messages being shoved down our throats, what is the harm in giving a few positive ones away for free?

**Your work is different from others, it's not full of colors but full of messages. Has it always been like that?**

While initially I was insecure about the differences between what I do and so many of the other artists I admire, I've learned to embrace the differences. As far as the lack of color, it's both a practical and aesthetic choice. I think the power in simple words is something that is important to what I want to do. I want to take what are deceptively simple sentiments that people can quickly ingest and then let float around their minds before they register it to their own lives. To distract from those sentiments would be counterproductive, I think. Plus the photocopy machine I use only prints in black and white, so it leaves me without much choice.

**Describe your work in a few words.**

I aim to find something profound in simple statements.

**Do you consider the street art movement a way to fight or a way to express ourselves?**

I definitely think it is both. In the current culture we live in, we have to fight to express ourselves. Advertisers have brainwashed us into thinking that a cologne ad has more value than a painting. They've turned us into criminals and convinced people to think of us as deviants. No one is interested in letting you express yourself unless they can get paid for it and so our only recourse to speak our mind is to do it on our own terms. For me though, maintaining a sense of civility is important. I don't paste on buildings unless they're under some kind of renovation, I use temporary materials and I only paste over another artists' work if it has been at least partially taken down already. Just because people call us vandals doesn't mean we can't hold some kind of ethical standards.

<http://ianmorley.squarespace.com>

**Noiz eta zergatik hasi zinen street artearen mugimenduz interesatzen?**

Unibertsitatean ikasten hasi nintzenean piztu zen nire interesa. Hiri handira joatean, street artearen munduan zer gertatzen ari zen ikusteak begiak zabaldu zizkidan. Nire abilezia idaztea eta filmatzea zen, ez margotzea edo irudikatzea. Beraz, lagunei postalak idazten hasi nintzen, mezuekin eta sloganekin. Jendeak benetan gustuko zituela zirudien, eta behin baimena eskatu zidaten postaletako bat Pull My Daisy izeneko denda batean jartzeko. Hori guztia nahikoa izan zen artelanak egin behar nituela erabakitzeko, nahiz eta margotzeko gaitasunik ez izan. Erantzuten zidan jendeari opari bat egin nahi nion, beraz, nire lanak hirian zehar jartzen hasi nintzen.

**Zerk eraman zintuen hiriak “apaintzen” hastera?**

Hollywooden eta New Yorken bizi izanak; bertan publizitateak zenbatetaraino bonbardatzen gaituen ikusi dut. Mingarria da zein neurritan kutsatzen duen gure bizitza zerbait erostera bultzatzen gaituen zerbaitek. Korporazio erraldoiek nola edo hala gure kontzientziaren jabe direla konbentzitu gaituzte. Nire ustez, artistaren lana opresio zorrotz honetatik askatzea da, beraz, nire lana eskegitzeaz harro nago. Hainbeste mezu negatiborekin gure burua jaten dutela, zein da mezu positibo gutxi batzuk doan banatzearen kaltea?

**Beste lanekin alderatuta, zurea ezberdina da, ez dago kolorez beteta, baizik eta mezuz. Beti izan da horrela?**

Hasieran, miresten ditudan artistengatik nituen ezberdintasunak direla eta kezkatuta nengoen bitartean, ezberdintasunak ontzat hartzen ikasi nuen. Kolore falta aukera estetiko eta praktikoa da. Egiten dudanarentzat hitz sinpleen boterea oso garrantzitsua dela uste dut. Jendeak irentsi ditzakeen sentimendu sinpleak hartu eta haien bizitzan barneratu baino lehen, adimenaren inguruan hegan egitea nahi dut. Sentimendu horietaz distraitzea kontraproduktiboa izan daitekeela uste dut. Eta gainera, erabiltzen dudana fotokopiagailuak zuri-beltzean baino ez du inprimatzen, beraz, ez daukat aukera askorik.

**Zure lana hitz gutxitan deskribatuko bazenu?**

Nire xedea mezu sinpleekin eduki mamitsuak lortzea da.

**Kale artearen mugimendua nork bere burua adierazteko edo borrokatzeko tresnatzat hartzen duzu?**

Bietarako balio duela uste dut. Bizi garen kultura honetan, adierazteko borrokatu behar da. Iragarbideek gure burua garbitu dute, kolonia iragarki bat margolan bat baino gehiago balio duela konbentzitu arte. Kriminal bihurtu gaituzte eta gizarte arruntetik at gaudela pentsarazten diete besteei. Inor ez dago interesatuta zure burua adieraz dezazun ordaintzen ez bazaituzte, eta gure bidea adieraztea da dakigun era bakarrean. Hala ere, niretzat oso garrantzitsua da gizabide apur bat erakustea. Ez dut eraikinetan ezer jartzen ez badaude zaharkituta; material birziklagarriak erabiltzen ditut, eta soilik txikituta badaude jartzen dut nire lana beste artisten lanen gainean. Jendeak kriminalak garela dio, baina horrek ez du esan nahi balore etiko estandar batzuk ez ditugunik.



**SINCE YOU LEFT,  
DRIVING AROUND  
FOR HOURS WITH  
NO DESTINATION  
JUST FEELS  
POINTLESS**

*-Morley-*

VOLUME

CALL  
NUMBER  
KEYBOARD

COIN RELEASE

LOCAL CALLS

35c

FOR 15 MINUTES

75c FOR 3 MINUTES

REFUND/REPAIR +83

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the baldians  
trading cards

27

## Rubber Duck



XIX. mendean, gomaren asmakizunarekin batera azaldu ziren lehendabiziko gomazko ahateak.

The first rubber ducks came on the scene with the appearance of rubber itself in the XIX Century.

1970. urtean egin ziren famatu, Jim Hensonen saioan Epik bere bainu lagun gisa aurkeztu zuenean.

They became famous in 1970 when Ernie introduced one as his friend on the Jim Henson Show.

Orduz geroztik hamaika kolore, arraza, sexu eta erligiotako ahateak ikusi ditugu.

Since then we have seen ducks of all colours, races, religions and sex.

2001. urtean, The Sun egunkariak, Elizabeth II-ak, bainuan, koronadun gomazko ahate bat zuela argitaratu zuen. Epe laburrean gomazko ahateen salmenta %80 igo zen.

In 2001 The Sun newspaper ran a front-page headline saying the Queen had a rubber duck in her bath with a crown on its head. In a short space of time, sales of rubber ducks rose by 80%.

2007. urtean, Charlotte Lee-k, 2.583 gomazko ahatea ezberdinen bilduma jabeak, bere izena Guinness errekorren liburuan sartzea lortu zuen.

In 2007, Charlotte Lee, the owner of a collection of 2,583 different rubber ducks, finally succeeded in getting her name into the Guinness Book of Records.

Dozenaka herri eta hirietako ibaietan gomazko ahaten lasterketak egiten dira. Halifaxen ospatzen den, Ken-Ducky Race da ezagunena. Milioi bat kanadiar dolar banatzen da sarietan.

Rubber Duck races are held in rivers in towns and cities all over the world. The most well-known is the Ken-Ducky race in Halifax, Canada. There is a million dollars in prize money handed out on the day.

1992. urtean, ozeano pazifikoa zeharkatzen zebilen barku batetatik gomazko ahatez betetako kontainer bat uretara jausi eta orduz geroztik milaka ahate ozeanotan barna dabiltza. Indonesia, Australia, Hego Amerika, Alaska, Japonia, Errusia eta ozeano atlantikora iritsi dira. Ozeanoetako mareak aztertzeko oso balagarriak izan dira.

On 1992, a cargo-ship lost a container holding thousands of rubber ducks. Since then our little rubber friends have navigated the seven seas. On their way they have visited Indonesia, South America, Alaska, Japan, Russia and they have reached the Atlantic Ocean. They have been valuable in researching the movements of the tides in the seas.

Mendebaldeko kulturaren, pop ikonoa bihurtu da gomazko ahatea.

The rubber duck has become a pop icon in Western culture.

# BIDAIARIA

"URTE ASKO ONDARROARA  
EZ NAIZELA ETORRI.  
BIDEAK ERE AHAZTURIK!"

"JODO! BAI BENETAN  
ALDATU DELA. ESPERO  
LEHEN EGOTEN  
ZIREN APARKALEKUI  
ARAZOAK KONPONDUTA  
EGOTEA.  
ONDARROA: 9.072  
BIZTANLERIA,  
PARKE MOBILA 7912!"

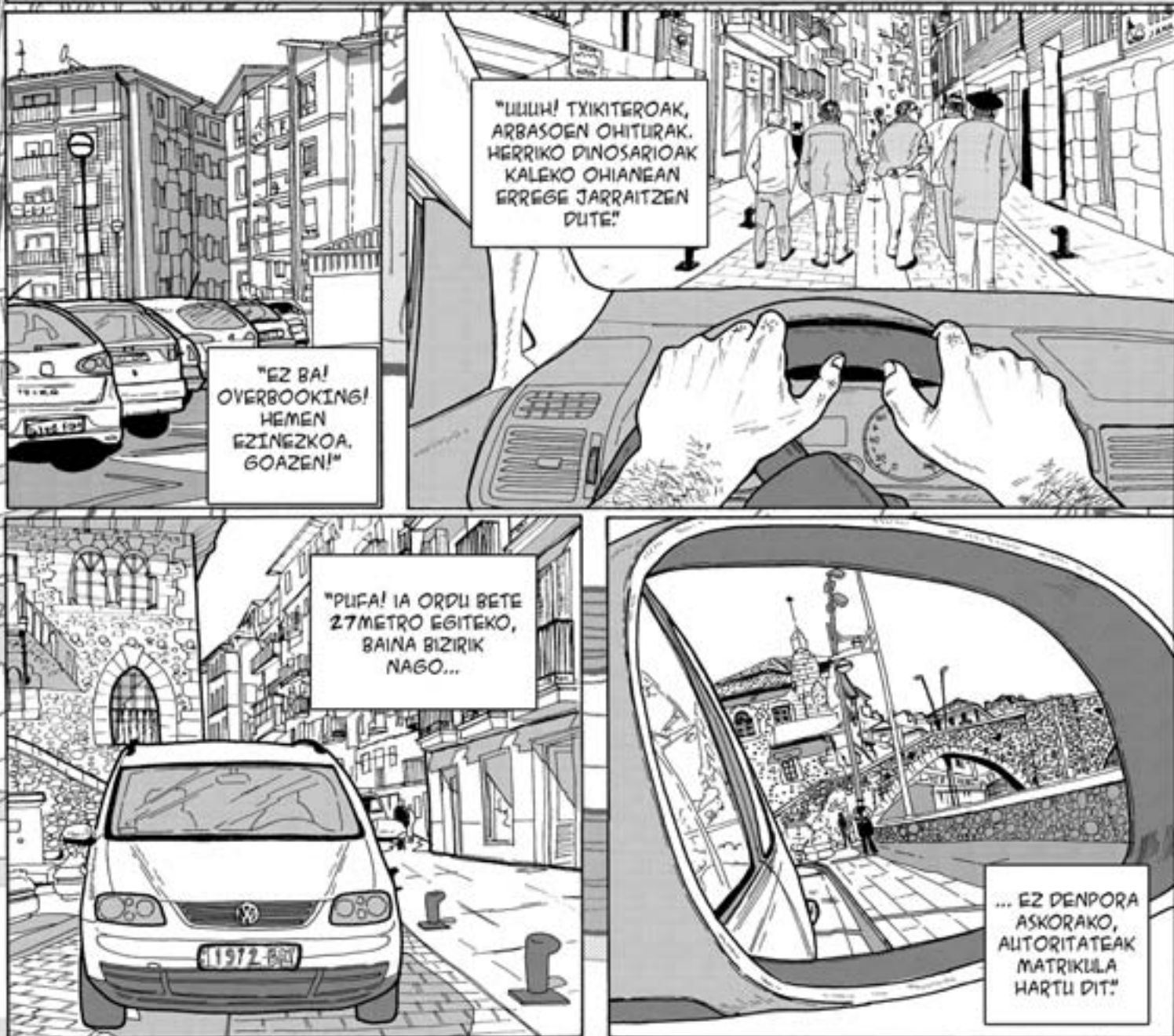


"ULUH! TXIKITEROAK,  
ARBASOEN OHITURAK,  
HERRIKO DINOSARIOAK  
KALEKO OHIANEAN  
ERREGE JARRAITZEN  
DUTE!"

"EZ BAI  
OVERBOOKING!  
HEMEN  
EZINGZKOA.  
GOAZEN!"

"PUFA! IA ORDU BETE  
27METRO EGITEKO,  
BAINA BIZIRIK  
NAGO..."

"... EZ DENPORA  
ASKORAKO,  
AUTORITATEAK  
MATRIKULA  
HARTU DIT!"





"HERRIA ALA MEGAKONTZESIONARIOAI!"



"49 MINUTU GEROAGO TARTETXO BAT, HEMEN LISTEN DUT..."

"...UMEEN PARKE AURREAN. ANTE TODO, SEGURIDAD VIAL!"



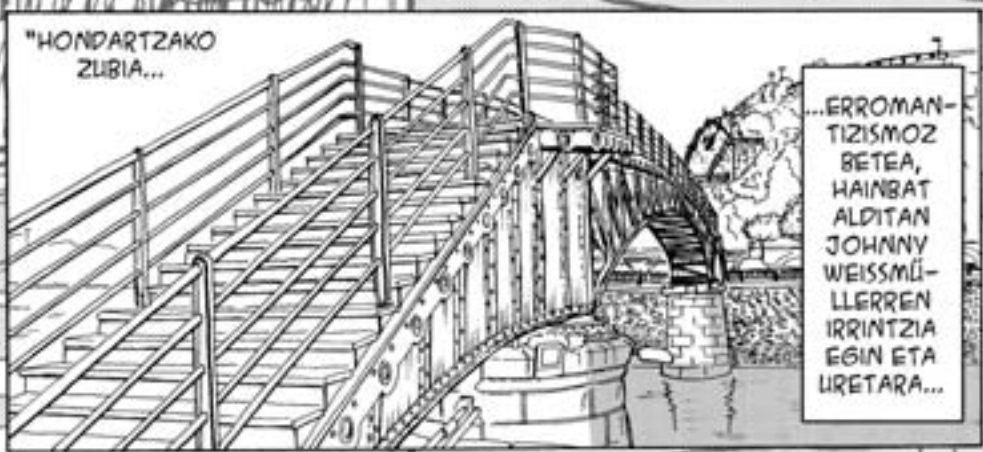
"TXAKUR JABE MADARIKATUAKI!"



"ALAMEDA EZ DA BEHINTZAT ALDATU. GENTE DESBERDINA, KONTU BERDINAK EGUZKIPEAN!"

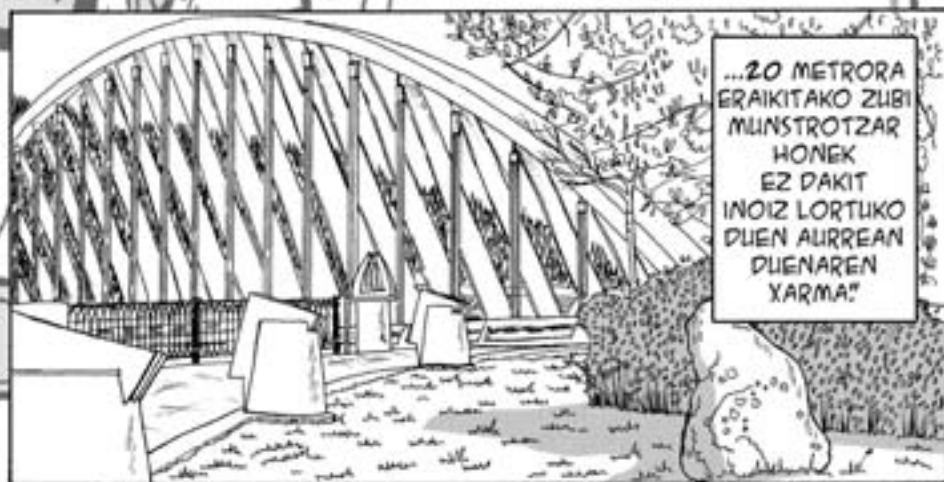


"LIRETAN ERE OVERBOOKING!"



"HONDARTZAKO ZUBIA..."

"...ERROMANTIZISMOZ BETEA, HAINBAT ALDITAN JOHNNY WEISSMÜLLERREN IRRINTZIA EGIN ETA LIRETARA..."



"...20 METRORA ERAIKITAKO ZUBI MUNSTROTZAR HONEK EZ DAKIT INOIZ LORTUKO DUEN AURREAN DUENAREN YARMA!"



"GARAIZ NABIL MEMORIA HISTORIKO PERTSONALA BERPIZTEKO!"



"KALANDI..."

"...1977AN  
FINKATURIK  
ORAINDIK!"



"HERRI ARRANTZALEA.  
AUTORA NOA KAMERA  
HARTZERA, ARGAZKI  
POLITA IZAN DAITEKE  
LIMEEI ERAKUSTEKO!"



"JOÑO!  
LIDALAREN OPARIA.  
10 MINUTU IZAN  
DIRA ETA!  
BANOA HEMENDIKI!"



"ZER DA HAU! 360 GRADUKO  
ATXIKANA HERRI BARRUAN ?  
MONAKON AL GAUDE ?"



"HOBETO IZANGO DA..."

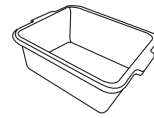


"... LEKEITION APARKATU ETA KOSTALDEKO BIDETIK OINEZ  
PASEATZEN ETORTEA NERE BETIKO ONDARROA MAITERA!"

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the balderen kutixiak



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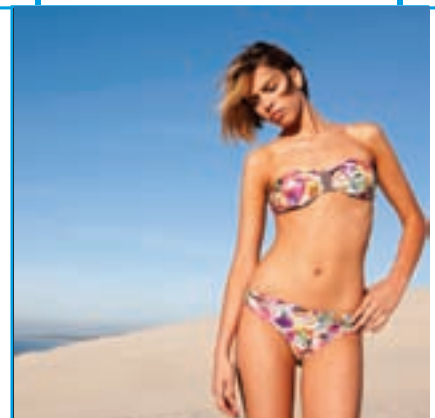
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C. C. BRETXA

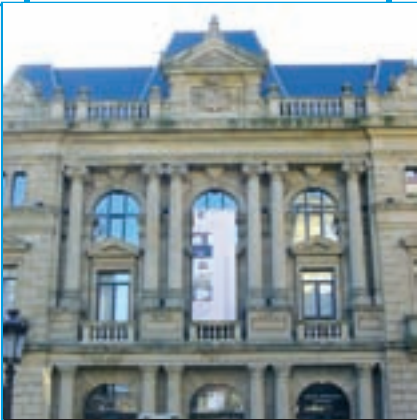
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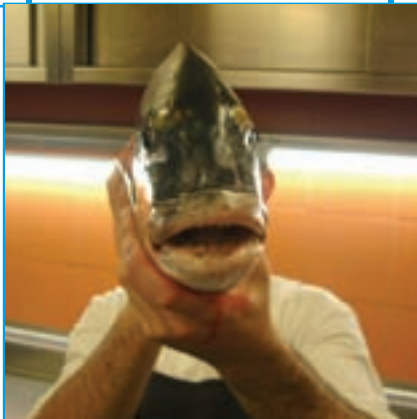


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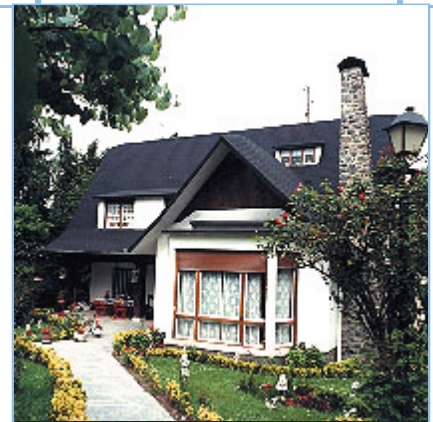
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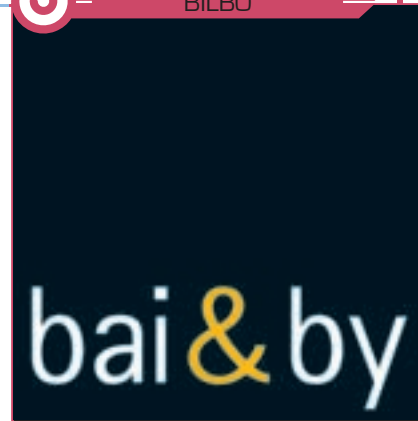
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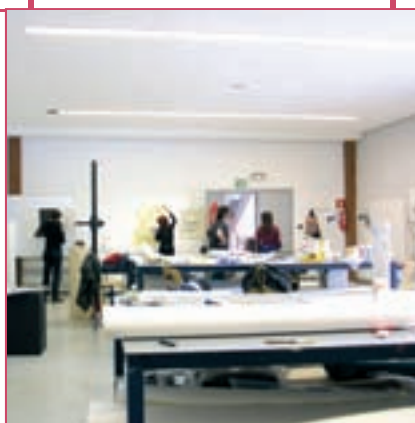
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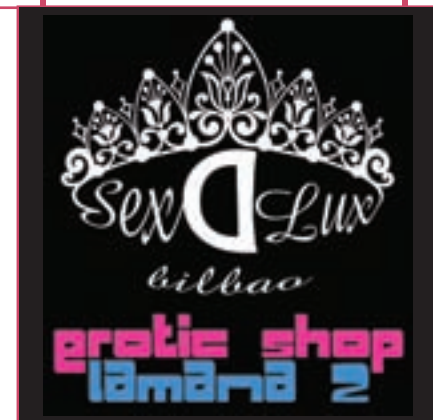
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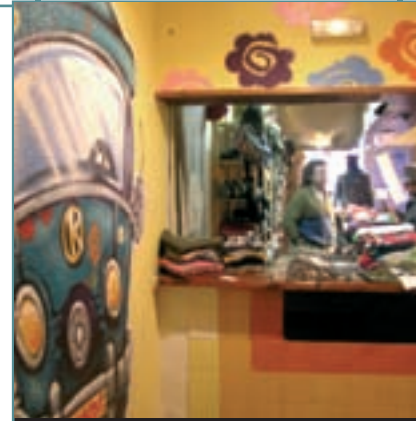
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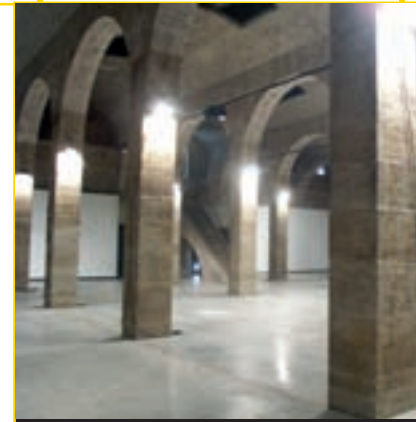
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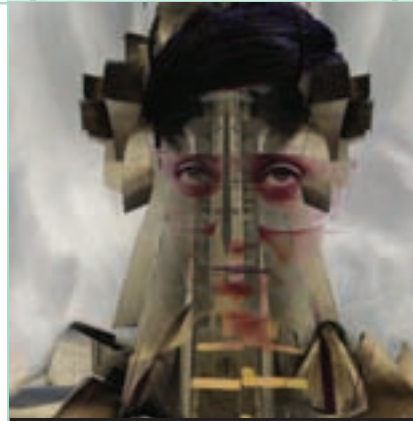
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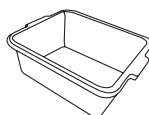
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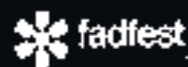
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