



# the balde

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abuztua / iraila  
august / september

etorkizun higatua  
faded future

# 65



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Eusko Jaurlaritzako  
Kultur sailak diruz  
lagundutako aldizkaria



2460 27  
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**expogrow**

Irailaren 14tik 16ra bitartean, Expogrow nazioarteko azoka ospatuko da Irunen. Ohiko kalamu azokek eskaintzen dutenaz gain, Expogrow-k saiakera berezia egin du era bateko eta besteko jendearentzat aukera anitzak eskaini ahal izateko. Salmenta-guneaz eta kannabisaren kulturarekin zerikusia duten jardunaldiéz gain, musika eta kale-arte jaialdi itzela prestatu dute. Besteak beste, skatea, graffitiak eta Marea eta Cypress Hill-eko B-Real-en kontzertuak.

[www.expogrow.es](http://www.expogrow.es)

**expogrow**

Expogrow International Fair is going to be held at Irun from 14th to 16th September. As well as the usual offer at cannabis fairs, Expogrow has made a special effort to be able to give the widest possible options to all sorts of people. As well as sales stands and activities related to cannabis, there's going to be a huge music and street art festival. Amongst other things, skateboarding, graffiti and concerts by Marea and B-Real from Cypress Hill.

[www.expogrow.es](http://www.expogrow.es)



VARIOUS TRIPS

**goya. asmatutako estanpak**

"Kapritxoak, hondamendiak, tauromakia eta burugabekeriak" Bilboko Arte Eder museoak dituen fondoekin osatu den erakusketa da. Paperean eginiko marrazki hauetan, tradizio erlijiosoak eta laikoak, gerraren basakeriak, herriaren ohitura eta sinismenak islatzen ditu Goyak; misterioz beteriko lanak dira. Atarian zakurrik behar ez duen Bilboko beste museoan ikusgai.

<http://www.museobilbao.com/exposiciones.php>



**goya. invented engravings**

This exhibition, entitled "Caprichos, Disasters, Tauromachy and Follies" is made up of pieces from the Bilbo Fine Arts Museum collection. Goya shows religious and lay traditions, wartime savagery, popular customs and beliefs in these drawings on paper. They are works full of mystery. You can see them at the other museum in Bilbao, the one without any dogs guarding its doors.

<http://www.museobilbao.com/exposiciones.php>



**zinemaldia 60**

Gisa honetako edozien ekitaldi erraldoiren moduan, Zinemaldiak baditu hobetzeko eta zuzentzeko alorrak. Horri, ñoñostiar batzuek hain gustoko duten glamourraren kontua gehitu eta atzeraka ere egin dezake. Ados. Baina Zinemaldiak urtero filmak ikusteko eskaintzen digun aukera ordainezina dela esan behar dugu beste behin. Irailaren 21etik 29ra. Gozatu!

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

**zinemaldia 60**

Like all giant festivals of all types, Zinemaldia has room for improvement in some areas. If you add to that the glamour that some Donostia sloanes seem to love, finding it all a bit unattractive is understandable. Ok. But the chance Zinemaldia gives us to see films every year has to be underlined once more. From 21st to 29th September. Enjoy it!

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



GETXO  
PHOTO

The Twins © Jonathan Hobin

Argazki Jaialdia / Photography Festival

# GETXOPHOTO

UMEEI GORAZARRE / IN PRAISE OF CHILDHOOD

Iraila / September 2012

Roger Ballen / Jill Greenberg / Paola de Grenet / Jonathan Hobin / Jan Von Holleben / Frieke Janssens / Sofie Knijff / Margaret M. de Lange / Jacqueline Roberts / Alessandra Sanguinetti / Robin Schwartz / Vee Speers / Ilona Szwarc / Javier Tles / Jon Uriarte / Tereza Vlčková / JeongMee Yoon / O Zhang

Komisarioa / Curator: Frank Kalero

antolatzailea / organizer

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### kontuari kontu

Koldo Mitxelenako Ganbara aretoan, Galtzagorri elkarteak ipuinei eskainitako erakusketa originala prestatu du. Hainbat artistek eta jarduera ezberdinetan aritzen diren ipuingile eta kontalariek lan irudimentsua egin dute ipuina objektu fisiko bihurtzeko. Ipuinaren tradizioak garapenerako eremu zabala duela frogatzen du erakusketak. Abuztuaren 25era bitartean ikusgai eta gozagai.

### talking about tales

Galtzagorri Association has organized an original exhibition at the attic rooms of Koldo Mitxelena culture centre. Several artists and storytellers and writers of different types of stories have worked with great imagination to turn tales into physical objects. The exhibition proves that the tradition of telling tales is a wide open field. You can see and enjoy this until 25th December.



### domus enea

Nork ez du bere jaiotetxea oroitzen? Edo udak pasatzen zitueneko etxe hura? Edo aitona-amonen baseria? Domus enea proiektuak oroitzapen horiek marrazki baten bidez gordetzeko aukera ematen digu. Argazkiek, saturazioz eta errazkeriaz, beren xarma galdu duten garaietan, marrazki batek, bere arintasunean, etxeko harrien pisu bera izan dezake.

<http://www.domusenea.es/eu>

### domus enea

Who doesn't remember the house they were born in? Or the house they spent their summer holidays in? Of their grandparents' farmhouse? The Domus enea project gives us the chance to keep these memories thanks to drawings. Nowadays we can see too many photos and get tired of them, they've lost some of their charm, and a drawing, so swiftly done, can have all the weight of a stone-built house.

<http://www.domusenea.es/eu>

### zein da zein?

Azken hamarkadetan, lagun talde batek lortu du Castellongo zenbait egunkaritako orrialdeetan argazki "bereziak" argitaratzea. Egunkarietako parte-hartze sailetan (jendea, gizartea, tokian-tokikoak) pertsonaia ezagunen irudiak sartu dituzte jende anonimoen berri ematen zuten albisteak irudikatzeko: Bill Gates, Hitler, Ceaucescu, Philip Starck, Urrusolo Sistiaga, Paul Auster, Samantha Fox eta beste dozenaka pertsonaiek bizitza berri bat bizitzeko aukera izan dute Castellongo prentsan.

### who's who?

During recent decades a group of friends has managed to get some newspapers to publish a lot of "special" photos. In various sections of the newspapers (people, society, local) they've put in famous people's pictures to illustrate unknown people's stories: Bill Gates, Hitler, Ceaucescu, Philip Starck, Urrusolo Sistiaga, Paul Auster, Samantha Fox and dozens of other famous people have given the chance to live a new life in the Castellon press.

SERIO  
TXANTXETAN





diseinua, internet  
eta argitarapenak



We received the text  
the other day.

~~Beste~~ Lehengo  
egunean testua jaso  
genuen.

Itzulpen eta zuzenketa  
zerbitzu profesionala

INGELESA | EUSKARA

GAZTELANIA | FRANTSESA | ALEMANA

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[www.11itzulpen.com](http://www.11itzulpen.com)

## *Elur-antzara*

Paul Gallico

“Elur-antzara”-ren gaiak bakardadea eta amodioa, bazterkeria eta elkarlana, gerra eta izadia dira. Baztertuta bizi den artista baten eta neska umil baten istorio hunkigarria kontatzen digu Paul Gallico-k. 1941etik, “Elur-antzara” ez da inoiz falta izan Ingalaterrako eta AEBetako liburu-dendetan.

Dagoeneko  
salgai

HamaikaBooks

### eraikina lorategi

Duela urtebete, Juli Capella diseinatzaile eta arkitektu kataluniarrarekin mintzatu ginen diseinuaren inguruan. Elkarrizketa interesgarri hartan, alkandora itsusiak janzen zituen gizon argia zela ikusi genuen. Bere estudioaren azken proiektuak txundituta utzi gaitu. Bartzelonan, lorategi bertikal ederra sortu dute eraikin baten pareta itsuaren gainean. Ea adibidea ugaltzen den.

[http://www.architizer.com/en\\_us/blog/dyn/43771/a-living-garden-wall-transforms-barcelona-neighborhood/](http://www.architizer.com/en_us/blog/dyn/43771/a-living-garden-wall-transforms-barcelona-neighborhood/)

### garden building

A year ago the Catalan designer and architect Juli Capella talked to us about design. During that interview it became clear that this man, even dressed in his ugly shirts, was very clever. His studio's latest project has amazed us. They've created a beautiful vertical garden on the facade of an ugly building in Barcelona. Let's see if this becomes an example for other places and people.

[http://www.architizer.com/en\\_us/blog/dyn/43771/a-living-garden-wall-transforms-barcelona-neighborhood/](http://www.architizer.com/en_us/blog/dyn/43771/a-living-garden-wall-transforms-barcelona-neighborhood/)



### remigio mendiburu

Eskultore hondarribiarraren erakusketa antolatu du Oteiza museoak "Formaren eraikuntza" izenburupean. Funtsezko obra nagusiaz gain, inoiz argitara atera gabeko material ugari dago ikusgai. Nahiz eta Oteiza museoa izan, Mendibururi erakusketa antolatu izanak gauza bat frogatzen du: bizirik dauden museoak ez dira izen bati lotuta dauden kriptak. Urriaren 7a bitartean.

<http://www.museooteiza.org/2012/06/remigio-mendiburu-formaren-eraikuntza/>

### remigio mendiburu

Oteiza Museum has organized an exhibition of the Hondarribia sculptor's work under the title "The Construction of Form". As well as his essential works, a lot of previously unseen work is on show. Although it's the Oteiza Museum, Mendiburu's exhibition proves one thing: living museums are not crypts tied down to a single name. Until 7th October.

<http://www.museooteiza.org/2012/06/remigio-mendiburu-formaren-eraikuntza/>



HAIN GERTU  
HAIN URRUN

### iparraldea XXI dokumentala

XXI. mendeko iparraldea ezagutzen al duzu? Galdera hori egiten digute dokumental honen egileek. Eta, iparraldea "kontzeptu" zabala bada ere, saiakera interesgarria da dokumental honek proposatzen diguna. Askotan saltzen zaigun folklorismotik at iparralde garaikide bat badagoela ez zekitenentzat lan gomendagarria.

<http://www.eke.org/eu/partaideak/blogak/iparraldea21/bideoa/>

### iparraldea XXI documentary

Do you really know the 21st century Northern Basque Country? The makers of this documentary ask us that question. And, while the idea of "the north" is interesting, the idea this documentary offers us is an interesting one. This is particularly recommended for people who tend to think that the North and folklore are pretty well synonyms.

<http://www.eke.org/eu/partaideak/blogak/iparraldea21/bideoa/>

organized by



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# expo grow



Kalamu azoka bat baino askoz gehiago

## 2012KO IRAILAK 14 15 16

### Ficoba-Irun erakustazoka

EROSI HEMEN ZURE SARRERAK DESKONTU BEREZIEKIN : [www.expogrow.es](http://www.expogrow.es)

#### KONTZERTUAK

OSTIRALA, IRAILAK 14:

# MIARETA ETA GEHIAGO...

LARUNBATA, IRAILAK 15

# B:REAL

from *CYPRESS HILL*  
LOS DEL GÁS ETA GEHIAGO...

#### FORO INTERNACIONAL DEL CANNABIS

HIZTUN

XABIER ARANA (IVAC-EHU) JUAN MUÑOZ (MALAGAKO UNIBERTSITATEA) TOM DECORTE ( BRUSELAKO KRIMINOLOGIA INSTITUTUA) TIKUM OLAM (CANNABIS ISRAEL) J.C. BOUSO (PSIKOLOGO ETA PSIKOTERAPEUTA ) CELINA PEREDA ( E. J.KO DROGODEPENDENTZIEKIN ZUZENDARIA) FREDERIK POLAK (ENCO) MARTÍN BARRIUSO (FAC) CAREL EDWARDS (EUROPAR BATASUNEN AGINTARI-OHIA.) TODD MCCORMICK (AEBTAN EKINTZAILE/AKTIBISTA ) PEDRO CALDENTEY (ABOKATUA) KOLDO CALLADO (EHUKO FARMAKOLOGIAKO DOKTORE) JOEP OOMEN (ENCODEKO KOORDINATZAILEA) JUAN CARLOS USÓ (HISTORIALARIA) JEAN PIERRE GALLAND (ONG CIRCA)

#### CANNA X-TREME & KANNABIA GRAFFITI

OSTIRALA, 14  
STREET ETA ARRAPALA  
MODALITATETAKO AMATEUR.

LARUNBATA, 15  
EGUNAREN LEHEN ORDUTIK INORK EZIN  
IZANGO DITU GALDU PROFESIONALEN  
EMANALDIK.

IGANDE, 16  
FINALA IRABAZTEKO DENA EMATEN DUTEN  
PROFESIONALAK IKUSTERA ETORTZEN  
DIRENEK IRRIKI HANDIAGOREKIN ESPERO  
DUTEN EGUNA IGANDEA DA.

OSTIRALA, 14  
GRAFFITI ZIRIBORROAK  
GONBIDATU ARTISTA: LOOMIT, POPAY, RIPO, KRAM, DIOS1, FASIM, SAN, MUSA,

LARUNBATA, 15  
GRAFFITI BUKATZEN

IGANDE, 16  
ARTE LAN GUZTIAK AMAITUTA  
EL NIÑO DE LAS PINTURAS

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### urratsak

Maskull Lasserre Kanadan jaio eta Hego Afrikan hezi zen. Naturak oraindik gizakia izutzeko gaitasuna duten herrialde bi. Akaso horregatik egin die omenaldia basapiztiei bere *Outlier (Traces)* lanean. Ehiztariei trufa egin nahi badiezu, espioia bazara, edo jarraitzaile maltzurri iskin eman nahi badiezu, zapata eta bota hauek jantzi behar dituzu.

[http://maskullasserre.com/section/296524\\_Outliers.html](http://maskullasserre.com/section/296524_Outliers.html)

### traces

Maskull Lasserre was born in Canada and brought up in South Africa. Two countries in which nature can still frighten humanity. Perhaps that's why he's paid tribute to wild animals in his work *Outlier (Traces)*. If you want to take the piss out of hunters, if you're a spy, and if you want to get rid of followers with bad intentions, you'll have to put on these shoes and boots.

[http://maskullasserre.com/section/296524\\_Outliers.html](http://maskullasserre.com/section/296524_Outliers.html)



### origami erretratuak

Soilik papera zimurtuz eta argia erabiliz, aspaldi ikusi ditugun erretraturik ederrenak eta originalenak topatu ditugu. Eta gehien gustatzen zaiguna da, lan hauek ikusita, jende askok pentsatuko duela: "nik ere egin dezaket" edo "zergatik ez zait niri bururatu?". Kumi Yamashita izan da erretratu irudimentsu hauen egilea. Sorkuntza, artea, simplea eta, era berean, hain sakona denean, liluragarria da.

<http://www.kumiyamashita.com/portfolio/origami-2/>

### origami portraits

The most beautiful and original portraits we've seen for a long time are made of just folded paper and light. And what we like best is that many people, on seeing them, will think: "I can do that too" or "Why didn't I think of that?". Kumi Yamashita is the creator of these imaginative portraits. This creation, this art, is wonderful in its simplicity and depth.

<http://www.kumiyamashita.com/portfolio/origami-2/>

FACE TRACES



album

by: jon uriarte





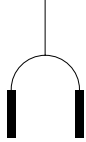




Jon Uriarteren lan hau aurtengo GETXOPHOTO argazkilaritza jaialdian izango da ikusgai.

This work by Jon Uriarte will be exposed at the current GETXOPHOTO festival.

[www.jonuriarte.es](http://www.jonuriarte.es)  
[www.getxophoto.com](http://www.getxophoto.com)



audio

testua / by: arkaitz villar

Biharamun ahotsa duen abeslariak Azkena Rock Jaialdian eskaini zuen kontzertua erdizka gustatu bazitzaigun ere, diskoan asko irabazten du. Kantu motz eta zuzenak dira, desamodioz eta alkoholez beteak. Guk ere defendatuko dugu prentsa espezializatuak goraiptatu duen disko hau, blues, folk, rock n'roll eta autore zigilua duten abestiak melodia bikainekin bilduta datozelako. "I get ideas" kantuak dantzan jarri gaitu, baina "Watch the show" da gehien gustatu zaiguna.

Sporting a hung-over-like voice, Ward didn't convince us in his Azkena Rock Festival appearance. but he certainly gains on this record. The songs are short, to-the-point and are full of falling-out-of-love and alcohol. The music press have been full of praise for this collection of songwriter blues, folk and rock 'n' roll with some killer melodies and we are no different. "I get ideas" will have you dancing but our very favourite is 'Watch the show'.

Erresuma Batutik datorren Orlando Higginbottomek gidatzen duen proiektu honek house musikaren oinarri sinpleak erabiltzen ditu konposaketak sortzeko. Pop ukituak gaineratuta, elektronikaren eszenan zer esana ematen ari den lana osatu du. Orain arte kaleratutako hainbat EPri eta "Garden" singleari esker ikusmina sortu badu ere, disko luze honek bere maila baieztatzen du. Dantzalekua hankaz gora jartzen duen "Tapes & Money" da erakuslerik garbiena.

Hailing from Britain with Orlando Higginbottom at the helm, the compositions here follow the simple basics of house music. Add a few dashes of pop and everybody on the electronica scene is talking about them. They showed glimpses of their promise on previous EPs and the single 'Garden' and with this album they have come good on it. Look no further than the track "Tapes & Money"; it has the dance-floors heaving.

Sonic Youthen "Wish Fulfillment" kantuan Lee Ranaldoren ahotsak harrapatu egin ninduen. Bakarleri gisa argitaratu duen lan honetan berriro aurkitu dut sentrazio hori. Kantu sendoak osatu ditu, besteak beste, Steve Shelley, Nels Cline, John Medesk edo Jim O'Rourke musikariaren kolaborazioarekin. Bere ibilbidean erabili dituen elementu sonoroen bilduma hau urteko disko hoberenetako bat izango da.

On the Sonic Youth song "Wish Fulfillment" Lee Ranaldo's voice captivated me. On this new solo release I have been hit by the same sensation all over again. Look out for some great guest appearances by Steve Shelley, Nels Cline, John Medesk and Jim O'Rourke, amongst others. A collection of all of the sound elements he has used throughout his career, one of the best albums of the year no doubt.



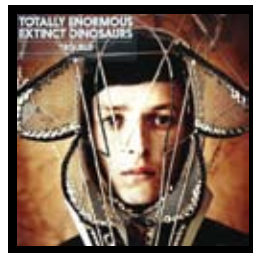
**M.Ward**  
A Wasteland Companion  
Merge Records



**The Jackets**  
Way Out  
Soundflat Records

Jackie Brutsche abeslari basatiaren inguruan osatutako taldea da The Jackets. Suitzarrek garage, punk eta distortsioz betetako abestiak bildu dituzte bigarren disko honetan. "Oh baby" maitagarriaz gain, "Waistin my time" bezalako kantu indartsuak aurkituko dituzu. Europako rock n'rollaren underground eszena sutan jarri duen talde honen lanak sukarra eragingo dizu barneratu bezain azkar.

The Jackets are a band built around wild singer Jackie Brutsche. Swiss garage and punk and a bunch of souped up distortion-filled songs make up this, their second record. As well as the charming "Oh baby", there is plenty of hard stuff like "Wastin my time" to be savoured too. This lot have set the European underground rock 'n' roll scene on fire and their fever is highly contagious. You have been warned.



**Totally Enormous Extinct Dinosaurs**  
Trouble  
Polydor Records



**Whihelm and the Dancing Animals**  
The War of the Species  
Origami records

Ondo pasatzeaz gain, dantza egiteko abestiak sortzen ditu Iruñeko talde honek. Horretarako, animaliekin aliatu dira, eta guztien artean erritual magiko bat osatu dute. "Arcade Fire" edo "Architecture in Helsinki" kantuen erritmo bizienak oso gertu dituzte "Elephant" bezalako abestietan; baina doinu barnerakoiak ere aurki daitezke lehendabiziko disko honetan, "Ten go" kantuan, esaterako. Dibertitzea gustuko dutenentzat.

This Pamplona band are out to have a good time and write some nice dance tunes while they are at it. With this in mind, they have allied themselves with a few animals and all together they have created a magic ritual. On songs like 'Elephant' they are pretty close to the liveliest "Arcade Fire" or "Architecture in Helsinki" but they can get quite introvert too on this debut album, take "Ten go" for instance. For those of you who like to enjoy yourselves.



**Lee Ranaldo**  
Between the Times & the Tides  
Matador



**Instituto mexicano del sonido**  
Político  
El Volcán

Camilo Larak politikaz bete du estudioko laugarren diskoa. Cumbia ugari dago, baita ohiko sanplerrak ere, eta dantza egiteko aitzakiarik ere ez da faltako. Hala ere, oraingoan, munduan gertatzen diren gehiegikeriak salatzea deliberatu du; "Mexico" kantua debekatu egin diote herrialde hego amerikarrean. Dantza politikoaren koktel honek udako abestia ere badakar: "Se baila".

Camilo Lara has filled the recording studio with politics on his fourth album. Lots of cumbia as well as the usual sampling on display so no excuse for not shaking your bones to this one. However, this time around, the music is strengthened by the highlighting of the abuse of power across the globe. The song 'Mexico' has been banned in this South American country. This cocktail of dance and politics also contains what will be the summer hit this year: "Se baila".

## herri urdinaren bluesa the blue man blues



1980 eta 1990 bitartean, tuareg ugari Libiara herbesteratua izan zen. Bertoko errefuxiatu eremuetan izan zuten beren lehen kontaktua blues musikarekin. Tuareg herria, Afrikako hainbat herrialdetara bidaiatzera ohituta egonik, tokian-tokiko musikak bere egin ohi dituzte. Bluesarekin gauza bera gertatu zen. Ez da harritzekoa (kolorea patua ote?) gizon urdinei bluesa gustatzea. Musika “berri” hari assouf (malenkonial) izena jarri zioten.

Musika estilo berezi honen aitzindariak Nigerreko Addallah ag Oumbadougou eta Maliko Ibrahim ag Alhabib, Alhassane ag Touhami eta Entayaden izan ziren. Gitarra akustikoak elektrifikatu, eta, 1990eko hamarkadan, tuareg errebolturen hastapenetan, herri urdinari armak hartzeko gonbita egiten zioten beren kantuekin. Mali eta Nigerreko gobernuentzat gaizkile bihurtu ziren berehala, eta hanka egin behar izan zuten, baina kasetetan grabatutako “assouf” kantuak berehala zabaldu ziren desertuan zehar.

Desertuko bluesak jatorri eta osagai ezberdinen nahasketaz eginiko musika da. Musika arabiarri eta tuaregen kantu tradizionaleri blues eta rock doinuak gehituz sortzen den doinu hipnotikoa da. Hitzei dagokionez, armetan altxatzeko aldarri gisa jaio zen musika estilo hau; ohorea, politika, nortasuna, maitasuna eta gudako gertakariei kantatzen die nagusiki.

Duela 30 urtera arte nagusiki ahozkoa zen tradizio musikalak gogor eta kementsu eutsi dio. Orainaldian sustraitutako musika da. Gaztea izan arren, garatzeko eta bide berriak bilatzeko gaitasun handia erakutsi du. Talde ugari sortu da, eta musika-tresna berriak eta molde berriak sortuz joan dira. Bakardadearen eta isiltasunaren eremuan bizi direnak musikazale amorratu suertatu zaizkigu. Iaz, herrialde berriaren sorrera ekarri zuen errebolturen, tuaregen pick up eta todoterrenotan “assouf” musika ozen entzuten zen. Musulman fundamentalistek musikarekin dute harremana zein den jakinik, ordea, ikusi beharko da zer gertatzen den Saharan sortu berri den herrialdean.

2011ko irailaren 20an, Amazig Tumuzga (tuaregen herrialdea) errepublika sortu zen. Orain arte Niger eta Maliren menpe zegoen herriak bere gain hartu ditu Sahara desertuko lurak. *Tamachek* ahozko hizkuntza eta *tifinag* idazkera hartu ditu, eta Agadez aukeratu dute herrialde berriaren hiriburu. Gobernu berriak laiko eta demokrazia federalista gisa definitu du bere burua. “Liburu urdinean” jaso ditu bere sorrera testu nagusiak, eta ereserki nazionala ere estreinatu du; bandera berriari Tuareg herriaren zazpi federazioak bildu ditu zazpi izarren pean.

Many Tuaregs were exiled to Libya between 1980 and 1990. Their first contact with blues music was usually at the refugee camps there. The Tuaregs, being used to travelling to some many places in Africa, usually adopt the music of the places they go to. And that's what happened with the blues. It's no surprise (maybe the colour's like destiny?) that blue men like the blues. They called this “new” music assouf (melancholy).

The pioneers of this special types of music were Addallah ag Oumbadougou from Niger and Ibrahim ag Alhabib, Alhassane ag Touhami and Entayaden from Mali. They wired up their acoustic guitars and, in the 1990's, at the start of the Tuareg revolt, used their songs to invite the blue people to take up arms. The governments of Mali and Niger soon decided that they were wrong-doers and they were driven into exile, but Assouf songs, recorded on cassettes, reached all over the desert.

Blues from the desert is music which combines different origins and elements. It's a hypnotic sound which comes from adding rock and blues to traditional Tuareg and Arabic songs. As far as lyrics are concerned, this music started off by calling people to arms: the main subject matters are honour, politics, personality, love and war.

30 years ago, it was based on a mainly oral tradition of music. It's now a type of music with roots. Although it's a young type of music, it's already shown a great ability to adapt and find new forms. Many groups have been formed by making new instruments and new patterns. People who live in silence and alone have become devoted music fans. Last year, in the revolt which created a new country, Assouf music was heard loud and clear from the Tuareg's pick-ups and 4x4's. However, bearing in mind the relationship between Islamic fundamentalists and music, we'll have to see what happens in the new country that's been created in the Sahara.

Amazig Tumuzga (the Land of the Tuaregs) was founded on 20th September, 2011. People which until then had been controlled by Niger and Mali have taken over parts of the Sahara. They have chosen *Tamachek* as their spoken language and *tifinag* as their written language and Agadez is the new country's capital. The new government describes itself as lay, democratic and federalist. The “Blue Book” is their foundational text and they also have a national anthem. The new flag has seven stars on it to show the Tuareg's seven federal states.



## ciclos iturgaiz guatequera gonbidatua zaude you're invited to the party

Ezer baino lehen, diskoaren azala, inozentea batetik, baina ezinegona sortzen duena bestetik... *Guatque* mutiltxoentzat eginiko diskoa al da?

Ez ez!! mutiltxoentzat ez, neskatilentzat. Gehiago gustatzen zaizkigu eta! kar, kar, ka. Azala lizuna eta ezinegona sortzen duen horietakoa da, bai. Rollo txarra ematen du. Garage bat, eta neskatila birekin. Eta kontrazala okerragoa da!

Aitormen bat: kantuak etxean entseatzeko ari ginela, hilabete eskaseko nire alabak Ciclos Iturgaiz dantzatzeko zuten. Sinistu dezakezu? Nire emazteak, gainera, barre egiten zuten. Irudi hark benetan izutu ninduen. Munstro bat sortu dugu, eta gure kontra jartzen hasi da!

**Gurpildun aulkiak joko ematen jarraitzen du.**

Gurpildun aulkiak barruak astintzen dizkizutelako. Inork ez du hor eseri nahi. Badakizu zer dagoen. Oso siniestroak eta gotikoak dira. Abandonaturiko ospitalak azaltzen direneko film horietan beti gurpildun aulkiak azaltzen dira botata... Joder ze beldurra!

Hilkutxak bezalaxe. Kontzertu batera etxean kartoiekin egindako bat eraman genuen, ongi margotua, benetakoa zirudien. Furgonetaren atzeko aldean generaman. Benemeritak gelditzen bagaitu zer esango dugu? Lasai, motel, antzerki talde bat gara eta kitto. Barreak bai, baina *yu-yu* apur bat ere bai.

Elementu siniestroak kontestutik kanpo ateratzea atsegin dugu. Jendea deseroso sentitzen da. Iluntasunarekiko erakarpen handia sentitzen dugu. El Desván del Macho-ren ultra-fansak gara.

Putak, Ana Rosa Quintana, euskal sukaldariak, banderak, Otegi, apaizak, alardea, bake prozesua... Diskoa egunkari bateko urtekaria dirudi, baina speed-elektronikaren eritimoan... **Musika talde "tertuliano-elektroniko-pop" bat al zarete?**

Ah, "celebrity"-ak, gure beste joera kuttunetako dira. Maite ditugu, baina kasu! Edonork ez du balio. Ciclos Iturgaizentzat pertsonariak hoberenak guztiek ezagutu bai, baina oso grisak eta inork aldarrikatu ez dituenak dira, Maria Escarioren modukoak.

"Tertuliano-elektroniko-pop"? Kar kar kar, oso ona. Naturaz gara poperoak, edozein estilo edo joeratan. Eta bai, egunerokotasunean guk sortu ez ditugun egoerak islatzen ditugu, hori bai, beti ere buelta bat emanaz, malahostia apurrarekin desitxuratuz, batzuetan min emateko, eta, beste batzuetan, "sobrada" bat direlako soilik eta ea zer gertatzen den, kar kar kar.

**Aurreko diskoaren (¿*Tienes webcam?*) izpiritu bera du honek. Baina ba al dago alderik? Talde gisa heldutasuna lortu duzue, estiloa garbitu, eta bigarren diskoarekin esaten diren gauza guzti horiek?**

Bai, bai, izpiritua bera da, hau oso muturreko proiektua da: hitzak lehergailuak balira egiten ditugu, barrez eztandarazi eta gerta daitekeenagatik beldur apur bat pasaraziko digutenak. Hori betetzen badute, amen.

Lehen diskoarekin konparatuz gero, honetan baseak landuago daude, ez dira hain zakarrak. Beti ere techno-amateur espiritu horrekin. Ez zaigu burutik ere pasatzen sofistikatua izatea edo, esate baterako, Air bezalako doinuak egitea. Ciclosen xarma soinuaren ere dago. Kontent gaude egindakoarekin. Nahiz eta Ciclos Iturgaiz izan, ordu asko sartu ditugu, eta iruditzen zaigu betiko "malaletxea" dagoela baina soinuaren ezberdintasuna dagoela. Heldustasunarena, kar kar kar... Honez gero, ezinezkoa dela esango genuke.

**Zuzenekoak emateko asmorik? Hala bada, bizkarzainekin joango al zarete?**

Bai, baina aukeratuak. Ez dugu asko jo nahi. Ez zaigu gustatzen jotze soilagatik jotzea; horrek

jostailua gastatzen du. Gustuko jaialdietan edo lagunak diren taldeekin jotzea atsegin dugu. Rollo ona sortuko den tokietan. Batzuk lotuak ditugu jada.

Aurreko diskoarekin eman ditugu zenbait emanaldi. Zaragozan, Madrilan (bitan), Gernikako gaztetxean (Kafea eta Galletak. Ze handiak diren Leire eta Ibon!) eta Bilboko Aste Nagusian (Pinpiren txosnan). Guztietan barreak eta rollo ona. Akaso tentsio gehien Bilbokoan. Plastikozko botilek hegan egin zuten, eta txosnako hainbat jende haserretu egin zen gure hitzekin. Zer espero zuten, serpentinak eta gangosoen eta marikiten txistek?

Euskalteli trufa egiten diogun kantuaren aurretik, enpresa kapitalista esplotatzaileari eskaintako hitzek ere ez zuten guztien onospena lortu. Ardanzen eskutik soldata kobratzen zuten txosnera bati ez zitzaion esandakoa gustatu, eta "Utz diezaiotela jotzeari! Utz dezatela orain!!" oihukatzen zuten. Ez da broma, eh!

Kontzertu hura izugarria izan zen. Jendez gainezka, fans batzuk saltoka eta kriston tentsioa, guztiak ahobete hortz; inork ez zuen alde egin. Eta gu gero eta harrokoago. Kantuen artean geroz eta astakeria handiagoak esanaz. Ciclos Iturgaiz lehen aldiz espazio publikoa okupatzen. Guai! Hori bai, txosnen kupoa agortu dugula uste dugu.

Bizkarzainak Ciclos Iturgaizentzat? Kar kar kar Mayor Orejari galdetuko diogu eskaintza berezirik ote duen, gai hauen inguruan asko daki eta. "Mobida" kontura zenbatek ez dituen poltsikoak bete! Gatazka pagotxa izan da askorentzat... ez soilik Ciclos Iturgaizentzat.

**Kanpaia jotzen gabiltzala pentsatuko duzue, baina aktualitatezko gai popularren inguruko hitzak, hizkuntz naturaltasuna, elektronika azeleratua, errimak... Guretzat XXI. mendeko bertsolariak zarete...**

Ohore bat da guretzat hori entzutea. 80eko hamarkadaren aurretik, bertsolaritza jarduera herrikoia zen, jaietako unerik gorenena. Bertsokak ludikoak, dibertigarriak, motzak eta zuzenak ziren. Inor ez zen aspertzen eta, ostean, tarbernetan, kalean edo etxeetan komentatzen ziren bertsokak... Txirrita, Lazkao Txiki, Mañukorta, Zeberio... eta beste askok barrea pizten zuten, dibertigarriak ziren. Eta, batez ere, EZ ZIREN ASPERGARRIAK, publiko zabalari eskaintako edozein ikuskizunetan gerta daitekeen gauzarik okerrera. Eta hori da, hain zuzen ere, orain gertatzen dena, bertso saioretara militanteak soilik joaten direla, eta erdia aspertu egiten da, baina ez dute onartu nahi, hori onartzea ez delako batere politikoki zuzena.

Mikel Urdangarinek berak egungo bertsolaritza astuna dela onartu zuen, eta bera bertsolaria izandakoa da. Errua ez da bertsolariena; bizi ditugun garaian isla besterik ez da. Durangoko Azokarekin gauza bera gertatzen da; urtero "todokristo" joaten da hara, eta hortik kanpo inork ez du euskal kulturarik konsumitzen (ekoizpen guztia data horietan ateratzera bultzatuz). Artea, kultura, ezin da data zehatz batera lotuta eta mugatua egon. Bertsolariekin gauza bera. Lau urtetan behin halako euforia batek harrapatzen gaitu eta BEC betetzen dugu. Txapelketa bitartean, desertu bat. Barkatu txapa, baina, askotan kontrakoak dirudien arren, euskal kultura maite dugu. Ciclosen botatzen ditugunak ez dira beti benetan pentsatzen ditugun gauzak, probokazio hutsa dira. Kitzikagarria da jendeak ez jakitea zer pentsatzen dugun benetan.

**Ez zaigu besterik otutzen. Besterik gabe, *Guatque* 2012. urteko gure disko kuttunenetarikoa dela esatea. Zuek zerbait gehitu nahi baduzue...**

Mila esker loreagatik! Eta, komentatzearren, jakin dezazuela ziurrenik Bilbon joko dugula *Un Pinguino en mi Ascensor* taldearekin. Haiekin mini bira bat egiteko asmoa dugu. Ilusio berezia ematen digu, berandu deskubritu ditugun arren, zoragarriak iruditzen zaigulako.

**First of all, the record's sleeve looks innocent, but then it makes you restless ... Is *Guateque* a record for little boys?**

No, not at all, it's a record for little girls. We like them more! Ha ha ha! It's one of those sleeves that makes you horny and restless, yes. It makes you nervous. A garage and two little girls. And the back sleeve's even worse!

A confession: we rehearsed the songs at my house and my daughter, who's just a few months old, started dancing to Ciclos Iturgaiz. Can you believe that? What's more, my wife laughed! Seeing that really frightened me. We've created a monster and it's started going against us!

**The seat with wheels on it is still a talking point.**

Because seats with wheels on really stir you up inside. Nobody wants to sit there. You know why. They're very sinister and Gothic. In films with abandoned hospitals in them there are always seats with wheels on them thrown down on the floor ... God, that's frightening!

Like coffins. We took one along to a concert, we'd made it at home, from cardboard, well painted, it looked real. We put it in the back of our van. What are we going to say if the Civil Guard stops us? Don't worry, mate, we'll say we're a theatre group and that'll be the end of it. We had a laugh, but it was a bit scary at the same time. **We like putting sinister things out of context. People feel uncomfortable.** We're very attracted to darkness. We're huge fans of El Desván del Macho.

**Prostitutes, Ana Rosa Quintana, Basque chefs, flags, Otegi, priests, processions, the peace process... The record looks like a newspaper's calendar, but at high-speed electronic rhythm ... Are you a "chat show-electronic-pop" group?**

Ah, celebrities, they're another of our favourite things. We love you, but watch out! Not anyone will do. The characters in Ciclos Iturgaiz are well-known, but they're very grey and nobody stands up for them, they're people like Maria Escario.

"Chat show-electronic-pop"? Ha ha ha, that's a good one! We're poppy by nature, in any style or tendency. And it's true, we reflect situations in every day life that we haven't created, always turning them around a bit, mixing them up with a bit of malevolence, sometimes to hurt, sometimes just because they're too much and then we see what happens. Ha ha ha!

**Your previous record (*¿Tienes webcam?*) is in the same line. Is there really any difference? Has your group come of age, perfected its style, all those things people say about second records?**

Yeah, yeah, the spirit's just the same, it's a really extreme project: we write the lyrics as if they were bombs that'll make us fall apart laughing and maybe frighten us a bit too. If that's what we achieve, great.

Compared with the first record, the lyrics are more solid, less brutal than on the the first record. Always with a techno-amateur spirit. We wouldn't dream of becoming more sophisticated or sounding like Air, for example. Part of Ciclos' charm is its sound. We're happy with what we've done. Even though it's Ciclos Iturgaiz, we've spent a lot of hours doing it and we reckon it's got our typical maliciousness but the sound's a bit different. Come of age, ha ha ha ... I'd say that's no longer possible.

**Are you going to play live? If you do, will you take some bodyguards with you?**

Yes, but we'll chose them ourselves. We don't want to play a lot. We don't like playing just for

the sake of it, that wears the toy down. We like playing at festivals we like or with our friends' groups. Places where there's a good feeling. We've got some set up already.

We've already given a few shows based on the last record. In Zaragoza, Madrid (twice), Gernika Youth House (Coffee and Biscuits. Aren't Leire and Ibon great!) and at Bilbo's Big Week (at Pinpi's stand). All a great laugh and a great feeling. There was a bit more tension at Bilbo. Some plastic bottles flew through the air and some people at the stands were angry about our lyrics. What were they expecting, party papers and jokes about gays and people who don't speak properly? We made some jokes about Euskaltel before one song, and our lyrics about an exploitative capitalist company weren't to everyone's liking. Some people who get paid by Ardanza didn't like what we were saying and told us to "Stop taking the piss! Stop that right now!" they shouted at us. That wasn't a joke!

That was an amazing concert. Loads of people, some fans jumping up and down, a lot of tension, everyone astonished: nobody walked out. And we got cockier and cockier. We said more and more savage things between songs. It was the first time Ciclos Iturgaiz had been conquering the public space. Wow! But we do reckon we've had our say at the stands.

Bodyguards for Ciclos Iturgaiz? Ha ha ha, we'll ask Mayor Oreja if there's an special offer, he knows a lot about that. How many people have lined their pockets with that story! The struggle's been a cushy number for many people, not just for Ciclos Iturgaiz.

**You may think we're taking the piss, but with lyrics about current affairs, all in a natural way of speaking, fast electronics, rhythms ... We think you're 21st Century bertsolari (improvising poets).**

It's an honour for us to hear that. In the 80's bertsolaritza was a popular activity, the climax at all festivities. Fun, funny, short, direct bertsos. Nobody got bored, everybody talked about them later in the bars, in the street or back home. Txirrita, Lazkao Txiki, Mañukorta, Zeberio and many others made you laugh, they were funny. More than anything else, THEY WEREN'T BORING, which is the best thing you can say about anything offered in public. And that's exactly what's happening now, only fanatics go to bertso sessions and they're half bored there, but they don't want to admit that, it wouldn't be politically correct to do so.

Even Mikel Urdangarin has admitted that bertsolaritza is boring nowadays, and he's an ex-bertsolari. It's not the bertsolaris' fault, it's just a reflection of the times we live in. The same thing's true of Durango Fair: everyone goes there every year and, apart from that, nobody buys Basque culture (and all production is put back to that date). Art and culture cannot be tied down to a specific date. The same's true for bertsolaris. There's a moment of euphoria once every four years when BEC fills up. Between the championships, it's a desert. Sorry to go on but, in spite of what some people think, we love Basque culture. Often the things we say in Ciclos aren't what we think, it's just to stir things up. It's stimulating that people don't really know what we think.

**We can't think of anything else. To conclude, *Guateque* is one of our favourite records from 2012. Would you like to add anything?**

Many thanks for the compliments! And, just so you know, we'll probably be playing with *Un Pinguino en mi Ascensor* in Bilbo. We're planning to do a mini tour with them. We're really keen on that: even though we came across them late, we think they're marvellous.

[www.ciclositurgaiz.bandcamp.com](http://www.ciclositurgaiz.bandcamp.com)



1968. urtean, Matti Suuronen arkitekto finlandiarrak espazio-ontzi itxurako eraikin berezi bat diseinatu zuen, oporretarako etxe edo eski-aterpetxe gisa erabiltzeko. *Futuro* izena eman zion. 60eko hamarkadako baikortasun eta sormen askatasunaren adibidea da *Futuro*. Espazioa konkistatu, informatika garatu, komunikabideak zabaldu... Garai hartan, teknologiak gizakiaren arazo guztiak konponduko zituela sinisten zen. Eta mendebaldeko herrialdetan, gainera, ongizate gizartearen finkatzearekin batera, hiritarrek aisialdiaren kultura murgildu ziren buru-belarri. Eta jakina, aisialdi eromen hark arkitektura berriak behar zituen.

*Futuro* etxea altzari guztiekin zetorren. Zortzi pertsonentzat zegoen diseinaturik. *Futuro*-ren berritasunik handiena, itxuraz aparte, bizilekua eraikitzeko erabilirik materiala zen: *Futuro* plastikoz eginiko etxea zen. Plastikoa, garai hartan, oso merkea, arina eta malgua zen, beste materialen aldean. Asmoa seriean fabrikatzea zenez, ezin lehengai aproposagorik topatu. Gainera, etxe prefabrikatua izanik, edozein tokitara garraiatzeko abantaila eskaintzen zuen. *Futuro* helikopteroz edozein tokitara eramateko diseinaturik zegoen. *Futuro*-k etxe ibiltari bat eskaini nahi zion gizarte ibiltari bati. 1973an, ordea, petrolioaren krisialdiak plastikoen prezioa igo, eta etorkizunik gabe utzi zuen *Futuro*. Ordura arte 100 etxe eraiki ziren. Horietako 20 Finlandian daude, eta besteak munduan zehar sakabanaturik.

In 1968 the Finnish architect Matti Suuronen designed a special building, which looked like a space ship, to be used as a holiday home or a ski shelter. He called it *Futuro*. *Futuro* is an example of the 60's' optimism and freedom. Conquering space, developing IT, extending means of communication ... At that time it seemed as if technology could solve all of society's problems. And in the western world, what's more, along with the strengthening of the welfare state, people committed firmly to leisure culture. And, of course, that leisure madness called for a new type of architecture.

*Futuro* came fitted with all its furniture. It was designed for eight people. *Futuro*'s greatest innovation, apart from its appearance, was the material used to make the house: *Futuro* was a house made of plastic. At the time, plastic was very cheap, light and flexible compared with other materials. As the initial idea was to mass produce, it was the perfect raw material. And, as it was a prefabricated house, it could be transported anywhere. *Futuro* was designed to be transportable by helicopter. *Futuro* wanted to be a mobile house for a mobile society. But in 1973 the petrol crisis raised the price of plastic and *Futuro* was left with no future. 100 houses had already been built. 20 of them are in Finland, the rest are all around the world.

#### *futuro*-ren ezaugarri teknikoak:

- kanpoaldea poliesterrez egina.
- koloreak: zuria, urdin argia, horia, edo gorria.
- altuera: 4 m.
- diametroa: 8 m.
- pisua: 4.000 k.
- oinplanoa: 25 m<sup>2</sup>.
- 20 leiho obalatu.
- eskailera tolesgarriak sarreran.
- 6 aulki-oheta aulki-oheta bikoitz bat.
- tximinia.
- sukaldea.
- bainugela komunarekin.
- helikopteroz garraia daiteke.

#### *futuro*'s technical characteristics:

- polyester exterior.
- colours: white, light blue, yellow or red.
- height: 4 m.
- diameter: 8 m.
- weight: 4,000 k.
- ground plan: 25 m<sup>2</sup>.
- 20 oval windows.
- folding steps at the entrance.
- 6 seat-beds and one double seat-bed.
- chimney.
- kitchen.
- bathroom with toilet.
- can be transported by helicopter.





futuro  
etorkizunaren bila  
looking for the future

## ideia ero bat miguel noguerarekin hizketan

**Ama bakarra dugu?** Mmmm baietz suposatzen dut. **Zer sentitzen da zure liburua liburutegiko “nabarmenen” artean ikustean?** Ongi dago, jakina, pozaz eta harrotasunaz gain, liburua nabarmenduen artean egoteak ikusgarritasuna ematen dio eta, ziurrenik, salmenta gehiago... etekin gurrpil zoro bat. **“Ultrashow”-etan nolakoak dira eskenatokira atera aurreko une horiek?** Azken aldian beroketa ariketak egiten ditut, saltotxoak, luzatze-ariketak, makurtu egiten naiz eta airean ukabilkadak ematen ditut (altuera baxu samarrean, “ipotxa” izenez bataiatu dudan zonalde batera), batzuetan akordeak entonatzan ditut ahotsa berotzeko... Badakizu, nire buruari prest nagoela esateko errutina bat. **Trantze unerik?** Beno, badira show-ean une batzuk, desio nituzkenak baino gutxiago, zeinetan ezhoiko erosotasun bat sentitzen dudan eta emanaldiak bere kaxa aurrera egiten duela sentitzen dudan; instantzia mental bat, zeinean gutzia erraz labaintzen den, dena behar bezala ateratzen den eta abar... Baina, jakina, egoerak ez du luzaroan irauten; borondateak kontrolatzen ez dakien oreka arraro bat da. **Noiztik idazten eta marratzen dituzu ideia horiek... Noiz hasi zen hau guztia?** 2000. urtean hasi nintzen gauzak apuntatzen (esaldi honetan urtea arraro geratzen da, e? 2000. urtean hasi nintzen gauzak apuntatzen, 4000n utzi nuen, 37.000n berpiztu nintzen), 2004an show-ak egiten hasi nintzen, eta 2011. urtean bizimodu bihurtu zen Bartzelonako Alexandra antzokian astero egiten nuen show-a. Ea zer gertatzen den etorkizunean, ea zer gertatzen den 40.000. urtean. **Norbaitek “jenio” gisa definitzen zaituenean, zer pasatzen zaizu burutik?** Ezin naitekeela konformeago egon pertsona horrekin, bazela ordua... Jenio gutxi da, nik nire burua JRENIO gisa definituko nuke. **Zure azken liburua irakurtzean, milenarista bat deskubritu dugu... Zer du Iker Jimenezek?** Flamenkoek dioten moduan “duendea” du. Ikerrek zizarea du, muxarradura, imurtzikada... Ez, ez, egun Iker Jimenez misterioaren Jimenez del Oso da, haren tokia hartu du, koroa oinordetzan hartu du; badira beste batzuk (ezin ditut aipamenik gabe utzi ia ia erretzeraino sakonak eta intentsoak diren Santiago Vazquez, Enrique de Vicente eta Andreas Faber Kaiser zena (katalaneraz ulertzen baduzue eta zabor hauek gustatzen bazaizkizue, ez galdu Faber Kaiserren podcast-a), baina Iker da orain famatuena. Onartu behar dut ez dudala gertuko sentitzen, berez; batzuetan, jasangaitzak egiten zaizkit bere demagogia, bere sentikortasun atzerakoia eta moral elizkoia, baina ezin da ukatu lan asko egiten duela, kementsu, eta estilo propioa duela, txio-txio pertsonala... Ze demonio! Maite dut, ordu asko izan dira... **Tabernak edo kafetegiak?** Kafetegiak. Ez dago kolorerik. Tabernetara ez naiz hurbiltzen, kafetegiak lasaiagoak dira, usain hobea dute, barnera biltzeko toki aproposak dira, beste gutizien artean gutizia bat, ez dira sozializatze guneak, kontenplaziorako guneak dira. **Jendeak, elkarrizketa hauetan, “Ultrashow”-etan edo zure liburuetan eskaintzen ditzuzun ideiak eta erantzunak espero dituela uste duzu?** Beno, Ultrashow-arekin konparatuta, abiadura ezberdin bat (hala espero dut), baina usain ezagun bat, trikimailu pare bat bai, ezta? Hala ere niretzat elkarrizketak ere eremu kreatiboa dira (momentuz behintzat, nazkatzen naizen arte).

Ser madre hoy. Blackie books.

Irailaren 14 eta 15ean Donostiako Antzoki Zaharrean





## a crazy idea talking with miguel noguera

**Do we only have a single mother?** Mmmm, I suppose that's right. **What do you feel when you see your book amongst library recommendations?**

It's good, of course. As well as feeling happy and proud, being recommended makes it more visible and that probably increases sales ... a profitable spiral. **What are the moments before going on stage like in "Ultrashow"?** Recently I've been doing warm-up exercises, jumping, stretching, I bend down and then jump into the air with my fists up (being quite short, that gets me up to an area I call "dwarf"), sometimes I sing chords to warm up my voice ... You know, it's a routine for me to say that I'm ready.

**A sort of trance?** Well, there are some moments during the show, more than I'd wish for, in which I feel unusually comfortable and I get the feeling the performance is going ahead on its own initiative: it's a mental moment in which everything easily glides along, everything goes as it should do ... But, of course, those moments don't last for long: they're rare moments in which there's a balance which isn't controlled by will power. **When did you start writing and drawing your ideas ... When did it all start?** I started writing things down in 2000 (the year sounds strange in that sentence, doesn't it? I started writing things down in 2000, stopped in 4000 and started again in 37000), I started doing shows in 2004 and it became a way of life in 2011 when I started doing weekly shows at Alexandra Theatre in Barcelona. Let's see what happens in the future, in the year 40000. **When people say you're a genius, what does that make you think?** I couldn't agree more, it was about time ... There aren't many geniuses, I define myself as a GRENIUS. **There's millenarianism in your latest book.**

**What's up with Iker Jimenez?** As Flamenco musicians say, he's got "magic". Iker's got special charm. No, in fact, Iker Jimenez is the contemporary Jimenez del Oso, he's taken his place, inherited the crown from him. There are some others (I must mention these people, who are so intense and profound they almost burn you: Santiago Vazquez, Enrique de Vicente and Andreas Faber Kaiser (his podcasts in Catalan are fantastic), but Iker is the most famous one at the moment. I have to admit that I don't feel close to them. Their demagogy seems unbearable to me sometimes, their backwards-looking sentimentality and churchy morals, but you can't deny they do a lot of work, they're full of energy, and they have their own, very personal styles.

**What the hell! I love it, it's been a lot of hours ... Bars or cafés?** Cafés. There's no comparison. I don't go to bars, cafés are quieter, they smell better, they're good places for meeting up with people, one whim amongst others. They aren't places for socialising, they're places for meditating. **Do you think people will expect to read ideas from "Ultrashow" or from your books in this interview?** Well, compared with Ultrashow it's a different speed, but with a familiar scent, and a couple of tricks, right? Even so, interviews are creative moments for me (at least for the moment, until I get fed up).

Ser madre hoy. Blackie books.

14th and 15th September, Antzoki Zaharra, Donostia.



georges franju



### "Dena da zine dokumentala"

Georges Franju (Fougères, 1912 - Paris, 1987)

Bizitzaren alor guztietan gertatzen den moduan, kulturaren alorrean ere dena neurtzeko eta sailkatzeko beharra dugu. Zineman, musikan bezalaxe, formatu eta iraupen zehatzetara mugatu beharra dago sormena. Eta iraupen eta formatu horren arabera ere lortuko du sormenak prestigioa eta onespena. Georges Franjuk film luze gutxi batzuk egin zituen, ezagunenak ziurrenik, baina iraupen laburreko filmetan erakutsi zuen modurik aske eta iradokitzailean bere talentu mugagabea.

50eko hamarkadan, laburmetraiek loraldia izan zuten. Nagusiki *Nouvelle Vague*-k bultzatu zituen zuzendari gazteei esker. Franjuren lehendabiziko lanak laburmetraia dokumentalak izan ziren. 1935ean Henri Langloisekin batera *Le Metro* filmatu bazuen ere, bere lanik indartsuenak bigarren Mundu Gerraren ostean filmatutako hiru film izan ziren. Gobernuak egindako enkarguak izan ziren, gerraosteko Frantzia nola berreraikitzen ari zen erakusteko. *Le sang des bêtes* (1949) filman, Parisko hiltegi baten egunerokotasuna filmatu zuen. Bigarrena, *En Passant par la Lorraine* (1950), Frantziako industriaren modernizazioa erakusteko egin zen. Hirugarrena, *Hôtel des Invalides* (1951), gudako beteranoen ospitale batean grabatu zuen. Hiru pelikulak gobernuaren enkargua zirenez, "nire propaganda filmak" izendatzen zituen ironikoki Franjuk. Filmei, ordea, gordinkeria, industrializazioaren ondorioz jasandako lan esplotazioa, sarraski estetiko eta ekologikoa, eta, gudaren glorifikazioa baino, mezu antimilitarista nabarmena darie.

Franjuren dokumentalek ez dute inongo zerikusirik Flaherty edo Grierson-en tradizio dokumentalista klasikoarekin. Zuzendari bretainarrak bere iritzi, hausnarketa, poesia eta aldarrikapen sozialak barneratzen ditu bere lanetan. Neutraltasuna ez da aukera bat. Saiakera zinematografikoak dira bere iraupen laburreko piezak.

Bere obran, aipatutako lanez gain, erreportaiak, *Navigation marchande* (1954) edo *Le Théâtre National Populaire* (1956), eta dokumental biografikoek ere badute tokirik: *Le Grand Méliès* (1952), *Monsieur et Madame Curie* (1956). Franjuren lanik ezagunena, ziurrenik, *Les Yeux sans visage* (1959) da, beldurrezko filmen generoan izenburu mitiko bihurtu dena. Franju ez zen apurtzailea. Ez zuen zinema iraultzarik abiatu nahi izan. Fizikia eta dokumentala elkarrekin azaltzen dira ia gehienetan, eta bere filmografian behin eta berriro errepikatuko dira elementuak, hausnarketak eta ikonoak. "Hitzeekin iaioa ez naizelako" formari garranzi handia ematen zion Franjuk, eta bere narratibaren muina irudiekin osatu zuen. Gaztaroan antzokietan dekoratzaile gisa lan egin izana nabari zaio bere zentzu estetiko landuan. Beste inork ez bezala, surrealismoa, espressionismoa eta generoko zinemagintzarekin batu egin zuen dokumentalgilearen arima George Franjuk. Aurtengo Donostiako Zinemaldiak atal berezia eskaini dio zuzendari bretoiari.

### "It's all documentary cinema"

Georges Franju (Fougères, 1912 - Paris, 1987)

As with all parts of life, with cinema too we have to take measurements and classify things. In cinema, as in music, creativity is subject to formats and to exact durations. And creativity obtaining acceptance and prestige also depends on those formats and durations. Georges Franju made a few long films, probably his best known ones, but it is in his short films that his limitless talent can be seen at its free, evocative best.

Short films flourished in the 50's. This was mainly thanks to *Nouvelle Vague*'s influence on young directors. Franju's first works were short documentary films. Although he filmed *Le Metro* along with Henri Langlois in 1935, his best work is the three films he made after the Second World War. They were government commissions about how France was being rebuilt after the war. In *Le sang des bêtes* (1949), he filmed daily life in a Paris abattoir. In the second, *En Passant par la Lorraine* (1950), he showed the modernising of French industry. The third, *Hôtel des Invalides* (1951), was filmed in a war veterans' hospital. As they had been government commissions, Franju ironically called them "my propaganda films". What the films show, however, is obscenity, exploitation as a result of industrialisation, aesthetic and ecological disaster and, rather than a glorification of war, an anti-militarist stance.

Franju's documentaries have no connection with Flaherty and Grierson's traditional documentaries. The Breton director included his opinions, reflections, poetry and social comments in his work. Neutrality was not an option for him. His short works are essays in cinematography.

As well as the mentioned films, he also shot journalistic pieces such as *Navigation marchande* (1954) and *Le Théâtre National Populaire* (1956) and biographical documentaries: *Le Grand Méliès* (1952), *Monsieur et Madame Curie* (1956). Franju's best known work is probably *Les Yeux sans visage* (1959), a horror film whose title has become mythical. Franju was no revolutionary. He did not want to turn everything in cinema upside down. Fiction and documentary elements are combined in most cases, and that can be seen again and again in his films, both reflections and icons. Franju set a lot down to not being skilful with words and his narratives are based on pictures. His work as a young man decorating theatre stages can be seen in his work. More than anybody else, George Franju, with his documentary film-maker's soul, combined surrealism, expressionism and genre films. This year's Donostia Zinemaldia has a special section about the Breton film director.



zine afitxe klonikoen eraso  
attack of the cinema  
poster clones

Egun zinemak bizi duen irudimen krisia, maila guztietara iristen da. Film zaharren remakea egitearekin konformatu ez eta afitxe edo posterren remakea ere egiten da behin eta berriro.

The current crisis in imagination in cinema today is all-pervading. Not content with just remaking old films, old cinema bills and posters are also again and again the subject of this remake fever.

no comment



argazkia/shot: lorea bidegain • park slope (brooklyn)



13/07/2012 – 30/09/2012

# m11

ARTEA ETA IKERKETA MONTEHERMOSO 2011  
DEIALDIAN HAUTATUTAKO PROIEKTUAK

PROYECTOS SELECCIONADOS EN LA CONVOCATORIA  
ARTE E INVESTIGACIÓN MONTEHERMOSO 2011

Pedro Neves Marques // Carme Nogueira // Ángela Palacios // Alexander Provan  
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1 itsas izarra / sea star



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4 buda yo-gaga

Hondartzak, masifikazioaren eta gustu txarraren adibide izateaz gain, leku arriskutsu bihurtu dira. "Behar den moduko" familia izan dugunok, badakigu, uretan bainatu aurretik, sorosleek jarritako banderari erreparatu eta digestioa egitea beharrezkoa dela. Baina bainua egokia eta osasuntsua izan dadin, gutxi egiten ditu aurretik egin beharreko beroketa araketak. Mr Ero-k eta Mrs Bero-k erakutsiko dizkigute, garai bateko ohiturei eta moldeei jarraiki, bainulari elegante eta zentzudun batek zer egin behar duen uretara sartu aurretik.



5 aurrescue / aurreskua

Beaches nowadays suffer from massive overcrowding, showcase particularly bad taste and have also become places of danger. Those of us from “proper” families know that we should never get into water straight after eating and that adequate attention should be paid to the flags on the beach placed there by lifeguards to denote the safe places to swim. But very few of us do the stretching and warm-up exercises that will ensure a proper and healthy swim. Mr Spicy and Mrs Hot will lead us through these beach traditions from bygone days. What every sensible and elegant bather should do before going for a dip in the sea.



6 dirty dancing



7 toripolithori / give it to me baby



8 beroa eta eroa / hot and spicy





## cartón

*Cartón*, beste edozein gauza guztien gainetik, lagun talde bat da. Garagardoak edateko elkartzten den koadrila. Tabernaz taberna egiten duten ibilbidean, ordea, konspirazio grafikoak asmatzen dituzte kaleko paretak apaintzeko.

Elkarrekin daudenean ideiak borboka sortzen dira. Eta horietako batzuei heldu, eta martxan jartzen dute sormen makina. Besterik gabe. Modu simple eta askean. Pentsatu, elkartu eta egin. *Carton*-en ez dago buruzagirik, ez dirulaguntza eskaerarik ez eta aurkezpen ofizialik ere. Zaletasuna, adiskidetasuna eta sorkuntza kaletarra dira lehengaia. Nola hasi zen hau guztia? Tabernako elkarrizketa horietako batean, Bilboko inauteri kartelen lehiaketako saridunak ez zituzten gustoko izan, eta beren lehiaketa propioa sortu zuten. Hortik aurrera, urtegiak gainezka egin zuen: kontzertu asmatuen kartelada, Decathlon kirol dendaren kontrako film asmatuen kartelak (Decartón) edo eta esistitzen ez diren taldeen single faltsuen diseinuak (El club del single).

Kalea da beren galeria. Aldarrikapenak, jolasak, diseinuak eta adiskidetasunak bat egiten duen eremua. Adi egon! Edozein tokitan azal daiteke eta Carton kolektiboaren hurrengo ekintza.

*Cartón*, above all other things, are a group of friends. A bunch of mates who meet up for a few beers. However, as they ramble from one watering hole to the next, they come up with their little graphic conspirations to adorn the walls of the surrounding streets.

When they get together, the ideas pour out, so they fix on some of those ideas and get the creative machinery going. That's all there is to it really. Simple and free. Think, meet and do. There are no bosses, requests for funding or any official presentations. The raw materials here are devotion, friendship and street-creativity. How did all this start? Well, they were sitting having a beer one day discussing the results of the competition to design the poster that would announce the carnival in Bilbao, and seeing as they didn't like what had been chosen, they decided to have a go at their own competition. From then on there was simply no stopping them: posters for made-up concerts, posters announcing a non-existent film that supposedly denounced sports retailer Decathlon (Decartón) or designs for false singles by bands that didn't exist (El club del single).

The street is their gallery, the place where proclamation, playfulness and friendship come together. Watch out! Any place is good place for the next Cartón collective piece to appear.



bikingo eguna: hau ez da kalifornia  
viking day: this is not california





argazkiak / photos by: nestor lopez-garin

Nahiz eta, RIP-ek kantatzen zuten moduan, Kalifornian guardia zibilik ez egon, guk ez genuke Bikingo Egun euritsua Kaliforniako eguzkiagatik aldatuko.

Patinete molde ezberdinak "drakkar" ontzi bihurtu, eta Guadalupeko aldapak konkistatu dituzten skater eta labainketa zale hauek giro ezin hobean pasa zuten II. Bikingo Eguna. Emakume eta gizon ausart hauek jaitsiera ikusgarriak egin zituzten lau gurpilen gainean eta muturra asfaltoa usaintzeko moduko distantzian. Batek baino gehiagok estrategikoki kokatutako koltxoietan "siestatxo" egiteko aukera ere izan zuten.

Aldapa behean eginiko jaitsiera amaitutakoan, zer? Esaerak dio gustuko tokian aldaparik ez dagoela. Bikingoek esaera zaharretaz paso egiten dute, eta kamioneta nahiago dute aldapan gora egiteko! Azkarrak dira gero Thor-en semeak!

When punk rockers RIP sang that there were no Civil Guards in California they weren't lying, but even so, we still wouldn't change the rainy Viking Day for any Californian sun.

Turning different types of skateboards and scooters into 'drakkar' ships, these skaters and gliding sliders conquered the Guadalupe slopes during an unbeatable second edition of Bikingo Eguna (Viking Day). These daring lads and lasses put on some spectacular descents on four wheels with the asphalt very much inches from their noses. More than one rider even had the opportunity to "take a nap" on the strategically placed safety cushioning.

So what happened once the descent had finished? There is an old Basque saying that goes "gustuko tokian aldaparik ez" which literally means "There are no steep slopes in places where you feel good", well, these Vikings were having none of that. To get back to the top, these children of Thor jumped onto the back of a van that scooted them back up the hill!





## sacamantecas nuen aita

aitor arana.  
txalaparta

Sacamantecas izena askotan entzun dugu, baina ez dakigu legenda bat den, edo benetan esistitu ote zen pertsonaia. Liburu honek zalantza argitzen digu. Sacamantecasen hilketen narrazioak zuzenak eta lehorrak dira, labankada baten moduan. Errealitatetik abiatuta, fikzioa gehitzen dio Aitor Aranak Sacamantecasen alabaren istorioan barneratuz; alabak lehen pertsonan bizi izandako Sacamantecasen kontakizuna erantsi egiten dio istorio ofizialari. Entretenigarria, hasi eta erraz eta ziztu bizian irakurtzen den liburu horietako bat.

We have heard the name Sacamantecas (a "Bogeyman"-type character used to frighten children) many times but we don't know if it is a legend or whether the figure really existed or not. This book clears up any doubts we may have had. Each retelling of a Sacamantecas murder is similar to a stabbing: slicing straight in to the bone. Using real life as a starting point, Aitor Arana adds fiction as he moves the story along by using Sacamantecas's daughter to add to the official version by narrating first-hand her own experience of her father. An entertaining book that is quickly and easily read.



## tmeo 25 urte...

Fanzinearen logoak laburtzen du modurik zehatzenean Iruñean jaio, eta Gasteizen hazi eta bizi izan den fanzine honek azken 25 urteetan egin duena: jendeari aurpegira pixa egin. Inguruko eta ez hain inguruko makina bat komikigileek topatu dute askatasun eremu bat Tmeon. Ez diote inori eta ezeri errespeturik, hain zuzen ere beren burua eta irakurleona errespetatzen dutelako. Inor ez da libratzen Tmeoren orrialdeetan. Tmeo erresistentziaren azken gotorlekua da. Egiotuz fabore bat zure buruari: egin zaitez "urrezko euriaren" zale!

Born in Iruñea and raised in Gasteiz, this fanzine's logo, somebody's face being pissed on, is the most accurate description of what it has been doing for the last 25 years. Numerous local and not-so-local comic artists have found the space to express themselves freely in Tmeo. They show respect to absolutely nothing or no-one, precisely because of the respect they have for themselves and their readers. Nobody is safe within the pages of Tmeo. Tmeo is the last stronghold of the resistance. Do yourself a favour and become a fan of the "golden shower."



## udazkeneko loreak

xabier etxeberría garro.  
elkar

Harremani buruzko hiru istorio, edo, zuzenago esateko, hiru ertzeko kontakizun bat biltzen du Xabier Etxeberriaren azken liburuak. Ama-alaba harremana, bi ahizpen arteko harremana eta bikote harreman bat dira mahai honen hiru hanka. Laugarrena, gezurrek, sekretuek, isiluneez eta traizioek osatzen dute. Liburuak dioen moduan, "egiak aurpegi asko baititu, eta gezurrak ere bai. Eta, batzuetan, gezurra da egiaren aurpegietako bat".

Three stories about relationships, or more rightfully, three stories from different places make up Xabier Etxeberria's latest book. A mother-daughter relationship, the relationship between two sisters and finally the relationship between a couple are three of the legs to this particular table. The fourth is made up of the lies, secrets, silences and betrayals in the stories. As the book states "the truth has many faces, and so too does the lie. And sometimes, the lie is a one of those faces shown by the truth."



## korokoro

emilie vast.  
barbara fiore

Tarteka altxor txikiak topatzen ditugu gutxien espero dugun tokian. Honakoak triku edo kirikiño baten ibilaldia kontaktzen digu. Hitzik gabe, ilustrazio simple eta garbiak erabiliz, eta trikuaren erritmo pausatuz, ipuin minimalista eta iradokitzaile batean barneratuko gara. Trikuaren arantzetan ibilbidean topatutako hainbat elementu geratuko dira itsatsita, gure begiak kartulina tolestu jarraitu honetan geratzen diren moduan. Ba al da oraindik luxuak garestia izan behar duela esaten duenik?

Sometimes we find great little treasures in the most unsuspecting places. This one tells the story of a little hedgehog. There are no words, just simple clear illustrations and the slow rhythm of the hedgehog in this minimalist and suggestive tale. The different elements that appear throughout the story are snagged on the hedgehog's spikes, in the same way our eyes are trapped by this unfolding cardboard story. Is there still anybody who believes that luxury must be expensive?

# david foster wallace

## bizitza forentse baten autopsia

### the autopsy of a forensic scientist's life

David Fosters Wallace idazleak, eskumuturrak zilar koloreko zinta itsaskorraz lotu zituen, etxeko terrazako habe batetik zintzilikatutako larruzko gerriko beltzak egiten zuen hutsune obalatuan burua sartu, eta bere burua zintzilikatu egin zuen.

46 urte zituen. Karen Green emazteak, udak udazkenari erreleboa emateko prestatzen den egun epel batean, DFW-ren hilotza habetik kulunka deskubritu zuen (1). Labanaz gerrikoa moztu zuen, eta senararren gorpua bere azken nahia betetzeko erabilitako aulkiaren alboan jauzi zen. Bertan topatu zuen suizidio oharra ere (2).

Depresiorako joera eta bere buruaz beste egiteko aurreko saiakerak dagoeneko ezagunak zituzten gertukoek. Beste guztiontzat, praka bakeroak, ile luzea, eta batzuetan buruan zapia janzen zuen idazle estatubatuar garaikidea zen. Satira, ironia eta umore bereziaz (3) betetako kazetaritza-lan liluragarriak idatzi zituen, eta bere inguruko gizartearen erretratuak liburu marduletan maisuki argitaratzen zituen egile talentuduna zen.

David Fosters Wallacek AEBko gizartearen hainbat alorretako autopsiak idazten zituen. Superheroiaren dohain horietako bat zirudien (4). Bizitzaren argazki idatziak egiten zituen. Bizitzaren forentsea zen DFW. Arrazoi horrexegatik erabaki dugu haren bizitzaren azken une horren "literatura-atala" argitaratzea ondorengo orrialdeetan.

Writter David Fosters Wallace tied his wrists up with silver-coloured masking tape, put his head through the oval loop formed by a black leather belt hung from a gap in one of the beams above his house's terrace and hanged himself.

He was 46. His wife, Karen Green, found DFW's body swinging from a beam on one of those warm days between summer and autumn (1). She cut the belt with a knife and her husband's body fell down into the chair he had used to carry out his final wish. It was there that she found his suicide note (2).

Those close to him already knew about his tendency towards depression and that he had tried to kill himself before. For the rest of us, he was a contemporary man from the States who wore jeans and sometimes wore a bandana. He wrote marvellous journalistic texts full of satire, irony and a special sense of humour (3). We was a talented writer who masterfully described the society he lived in thick books.

David Fosters Wallace wrote autopsies of many different sections of US society. He seemed to have a super-hero's gift for that (4). His texts were photographs of life. DFW was a forensic scientist of life. That's why we've decided to publish the last literary fragments about DFW on the following pages.

(1) Heriotzaren data zehatza autopsian irakur dezakezue. Irakurleak ere dedukziorako joera minimoa izan beharko luke. (2) Suizidek ez dute zertan notarik utzi. Ez da derrigorrezkoa. Ez da hori arautzen duen legerik esistitzen. DFW-k ziurrenik, bere idazle izakerarekin koherentea izango zen azken ekintza egin behar zuela pentsatuko zuen. "Suizidaren oharra". Genero bat beren baitan. (3) Tristura zabalitzen dutenek munduan segitzeko gasolina berezi bat izaten dute. Uste denaren kontra, barrea eragiten dutenek egiten dute bere buruaz beste. (4) DFW-k hamabi electroshock-sesio jasan zituen bere bizitzan. Akaso muturreko esperientzia horietan lortu zuen bere "superheroi" boterea. Medikuntzak X izpiak erabiltzen dituen moduan zerabilen bere luma DFW-k.

(1) You can read the exact date of his death in the autopsy. The reader, too, will need at least some deductive skill. (2) Suicides don't always leave notes. It isn't compulsory. There are no laws to regulate that. DFW almost certainly thought that, as a writer, he had to be coherent in the very last thing he did. "Suicide Note". A whole genre in itself. (3) People who spread sadness about need a special type of petrol to be able to carry on in this world. In spite of what is commonly believed, people who make us laugh also commit suicide. (4) DFW was put through twelve electroconvulsive therapy during his life. Maybe that extreme experience gave him is superhero powers. DFW used his pen like doctors use x-rays.





County of Los Angeles, Department of Coroner  
Investigator's Narrative



Case Number: 2008-06413

Decedent: WALLACE, DAVID FOSTER

Information Sources:

1. Officers Saenz / Abarca - Claremont Police Department
- 2.
3. On scene investigation

Investigation:

On 09/12/2008 at 2206 hours Officer Saenz reported this case to the Los Angeles County Department of Coroner - reporting desk, receipt by Courtney Morrow. At 2223 hours Kelly Yagerlener assigned this case for investigation. I arrived at the location at 2345 hours and departed at 0100 hours.

Location:

Place of death: 4205 Oak Hollow Road, Claremont, CA 91711

Informant/Witness Statements:

According to information provided by Officer Abarca at the scene the decedent was found at approximately 2128 hours, hanging in his rear yard by (decedent's wife) who called 911. Los Angeles County Fire Department Squad 101 responded to the location and pronounced death at 2143 hours without medical intervention. The decedent was last seen by his wife at approximately 1730 hours.

While at the scene, I spoke with [redacted] who stated in essence that she has been married to the decedent for 4 years, she knew him 2 years prior to marriage. The decedent had a history of depression with two prior suicide attempts. The decedent had a mental health expert, Dr. Jodi Rawles (714) [redacted] who the decedent last saw two weeks ago. The decedent had been issued Nardol, Clonopin, and Restoril. The decedent was also status post ECT treatments x 12.

Scene Description:

The location was a single story, family style residence with a large outdoor yard on the south side of the residence. Attached to the residence structure was a wood patio cover, the decedent had used a black leather belt as a ligature and nailed it to a 2 x 6 support. There was a lawn chair that was knocked over on its side next to the decedent which measured 1'4" from the seat to the ground. The top of the support beam to the concrete patio measured 8'10 1/2".

Evidence:

One black belt ligature was collected at the scene and brought back to the Forensic Science Center as physical evidence. Duct tape around both wrists were left in place pending the examination by the DME.

**CASE REPORT**

COUNTY OF LOS ANGELES

APPARENT MODE: **SUICIDE**

SPECIAL CIRCUMSTANCES: **Celebrity, Media Interest**

LAST FIRST MIDDLE: **WALLACE, DAVID FOSTER**

ADDRESS: **4205 OAK HOLLOW ROAD**

SEX: **MALE** RACE: **Caucasian** DOB: **2/21/1962** AGE: **46** HGT: **72 in** WGT: **161 lbs** EYES: **BROWN** HAIR: **BROWN**

MARK TYPE: [ ] MARK LOCATION: [ ] MARK DESCRIPTION: [ ]

AGE: [ ] SEX: [ ] RACE: [ ] DOB: [ ] AGE: [ ] HGT: [ ] WGT: [ ] EYES: [ ] HAIR: [ ]

RELAT: [ ] OL ID: **D5096792** STATE: **CA** NOTIFIED BY: **LACO FIRE**

SSN: [ ] G# [ ] RELATIONSHIP: [ ]

ID METHOD: **CALIFORNIA DRIVER'S LICENSE** MAIN # [ ]

IDENTIFIED BY NAME (PRINT): **CALPHOTO** ADDRESS OR LOCATION: **4205 OAK HOLLOW ROAD**

PLACE OF DEATH / PLACE FOUND: **RESIDENCE** LOCATION OF: **4205 OAK HOLLOW ROAD**

PLACE OF INJURY: **PATIO** AT WORK: **No** DATE: **9/12/2008** TIME: [ ]

DDG: **9/12/2008** TIME: **21:43** FOUND OR PRONOUNCED BY: **LACOPD ENG 102** PHONE: [ ]

OTHER AGENCY INV OFFICER: **CLAREMONT P.D. - OFCR ABARCA**

TRANSPORTED BY: **WITHERS, WENDY** CLOTHING: **Yes**

FINGERPRINTS: **No** INVEST. PHOTO #: **4**

MED EV: **No** EVIDENCE LOG: **Yes**

PHYS EV: **Yes** GER NO: [ ]

SUICIDE NOTE: **Yes**

SYNOPSIS: **ACCORDING TO POLICE THE DECEDENT WAS FOUND HANGING HISTORY OF DEPRESSION.**

INVESTIGATOR: **Allen R. Moses** DATE: **9/13/2008** TIME: **19:40**

ALLEN R. MOSES 298382 FORM #3 NARRATIVE TO FOLLOW?



County of Los Angeles, Department of Coroner  
Investigator's Narrative

Case Number: 2008-06413

Decedent: WALLACE, DAVID FOSTER



Body Examination:

The decedent is a male, Caucasian, who appears to be the reported 46 years of age. He was wearing gray shorts, blue t-shirt, brown underwear, white socks and white gym shoes. The ambient temperature - unregulated was 69.2 degrees at 2355 hours. The liver temperature was 91.7 degrees at 0005 hours. Livor mortis blanched to light pressure and was consistent with the position found. Rigor mortis was 3 throughout. The decedent has a ligature mark about the front of the neck. The decedent also has duct tape about both wrists.

Identification:

CALPHOTO.

COUNTY OF LOS ANGELES

12

AUTOPSY REPORT

DEPARTMENT OF CORONER

No

2008-06413

WALLACE, DAVID

Page 2

INJURY DATE: Unknown.

HOSPITAL DATE: None.

CIRCUMSTANCES:

Please see the Investigator's reports and Forms 1, 3 and 6, copy of evidence log (two), copy of suicide note, copy of paperwork from decedent, and a material from the internet about the life of the decedent. The decedent was found in the backyard of his residence on the evening of September 12, 2008. He was found hanging by a belt noose from the ceiling rafter on the patio in the backyard of his home. The decedent was pronounced dead at the scene on September 12, 2008 at 2123 hours.

There had been a history of prior depression with multiple suicide attempts and history of electroconvulsive therapy treatment.

EXTERNAL EXAMINATION:

The body is identified by toe tags and is that of an unembalmed, refrigerated adult White male with the stated age of 46 years. The decedent weighs 161 pounds and measures 76 inches in height. The decedent appears thin.

There is a furrow/impression present around the neck. The furrow is present around the anterior neck at the level of and above the thyroid cartilage. It measures approximately 2.5 cm in maximal width and up to 10 mm in depth. It slants slightly upward on both sides laterally. No noose is present.

No other trauma is present.

There is a tattoo on the right upper arm laterally with word "Karen" and a symbol of the heart.

The head is normocephalic and is covered by brown hair of medium to long length. The hair is straight. Frontal balding is present. A mustache and beard are present. Examination of the eyes reveals that the irides are brown. No petechiae are noted. There are no petechial hemorrhages of the lids or sclerae. The oronasal passages appear unobstructed.

scens.

*Kelly Yagerlener*  
KELLY YAGERLENER

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Bizitza harrapatu nahiean dabilen nire gorputz hotz, apurtu, ezezagun eta geldoaren irudipen urrun bat uzten dut Sarajevon. Hori da hiriari eta harrituta onartzen duen ikuslegoari eskaintzen diodana.

Eta elurteak zanpatutako ( ez estalitako) hiri magiko eta misteriotu batekin egiten dut topo. Objektuak, argiak, animaliak, eraikinak, guztiak sortzen dira elurraren atzaparretatik, duela ez hainbeste, lau urtez setiatuta eta bonbardeatuta izan den, baina betidanik guda eremua izan den hiri honen guda historiaren metafora baten modura.

Modu horretan sortzen dira elurretik zakur basatiak, usoak, gizakiak, manikien moduan geldirik batzuetan, eraikuntza anonimo eta espresio gabeak. Baina eraikuntza horien barnean, bizitza ezkututzen den lekuan, poza eta pasioak, sentimenduak, otoitz eta pentsamenduak sortzen dira, irudi errealak argitzen dituztenak, elur ilun eta zanpatzailearen misterioa uxatuta.

Berehala ezabatuko den arren, nirekin betirako iraungo du auto baten kristalean hatz anonimo batek idatzitako LOVE YOU horrekin agurtzen nau Sarajevok.

I leave a distant view of my own body in Sarajevo. It looks cold, broken up, unknown and inert. So I give it motion, as it suggests its desire to be given life.

And it is this I hand over to the city and to the public, who accept it in a truly shocked state. I find myself in a magical, mysterious city. Squashed (not covered) by a mantle of a huge snow. The objects, the lights, the animals, the buildings, all of them emerge from that snow-white oppression, as a metaphor about its war history, and about a city under siege and bombarded during four years in the recent past, though always tormented by war.

Thus wild dogs, pigeons and men emerge from the snow, sometimes static, frozen like dummies, like anonymous and inexpressive buildings.

But in the interior of the buildings where life, happiness and passion is hiding, the feelings, prayers and thoughts create real pictures. And they are even shining brightly, without the mysterious crushing snow.

Sarajevo says good bye to me, with an ephemeral LOVE YOU, written with an anonymous finger on a car's windscreen. And although it will disappear immediately, it will chase me my entire life.





215

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lantalde gehiago    more teamwork



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Fernando Lamas



Fernando Lamas y de Santos 1915ean jaio zen Buenos Airesen.

Fernando Lamas y de Santos was born in Buenos Aires in 1915.

Argentinan aktore ezagun egin zen, eta 1951n Hollywoordera joan zen hango filmetan "latin-lover" paperak egitera.

He became a well-known actor in Argentina and in 1951 went to Hollywood to play "latin-lover" roles in his films there.

Orduz geroztik, *playboy* latinoaren arketipoak Fernando Lamasen irudia eta antzezpena du oinarri.

Ever since, the archetypical Latin playboy has been based on Fernando Lamas' image and acting.

Lau aldiz ezkondu zen eta hiru seme-alaba izan zituen. Horien artean, Lorenzo Lamas "el rey de las camas" ezaguna.

He married four times and had three children. One of those is the famous Lorenzo Lamas "el rey de las camas".

Laugarren eta azken emaztea, Esther Williams aktore eta igerilari handia, zuzendari gisa filmatu zuen lehen filman ezagutu zuen, *Magic Fountain*.

He met his fourth, and last, wife, the actress and great swimmer Esther Williams, in the first film he directed, *Magic Fountain*.

Zuzendu zituen azken lanen artean ditugu *The Violent Ones*, eta hainbat telebista saio, besteak beste, *Mannix*, *Starsky and Hutch* eta, nola ez, *Falcon Crest*.

The last films he directed included *The Violent Ones*, as well as many TV series such as *Mannix*, *Starsky and Hutch* and, of course, *Falcon Crest*.

Johnny Carson-en telebista saio ezagunean, aurkezleak haren azentuaz trufa egin zuen. Lamasek honela erantzun zion: "Pertsona batek azentua duenean, horrek esan nahi du zuk baino hizkuntza bat gehiago hitz egin dezakeela".

When appearing on Johnny Carson's popular television show, he responded to his host's teasing of his accent with the following put down: "When a person has an accent, it means he can speak one more language than you".

67 urterekin hil zen, eta haren errautsak itsasora bota zituen Jonathan Goldsmith arrantza lagun minak, biek erabili ohi zuten txaluparen kareletik.

He died at the age of 67 and his close fishing-friend Jonathon Goldsmith scattered his ashes from the boat both of them had used to sail and fish from.

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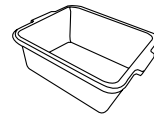
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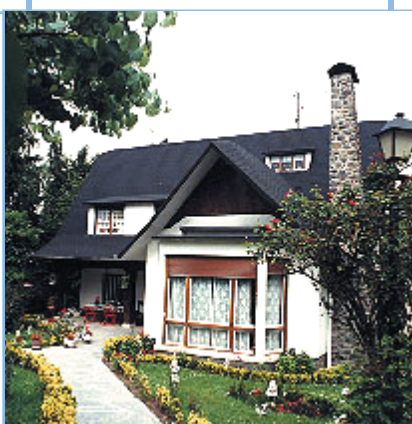
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smgranviabilbo@skunkfunk.com

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BARRENKALE KALEA, 13 - 22 48005  
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www.txokomex.com

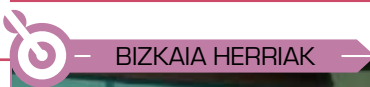
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### zergatik bilbo

946 792 008  
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**satistegi**

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BASAGOITI ETORBIDEA, 51 - 48991  
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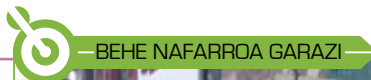
KAFETEGIA



**karola etxea**

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CALLE ARETXONDO, 22 - 48990  
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komodo.baiona@wanadoo.fr

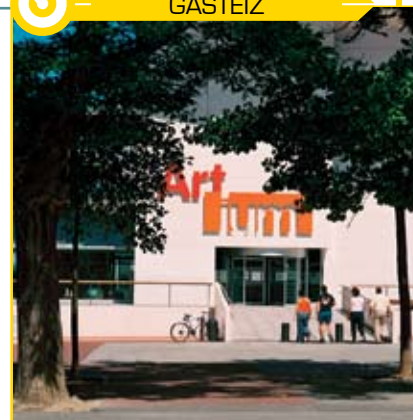
ETNIK KALAMU ARROPA DENDA



**kukuxumusu**

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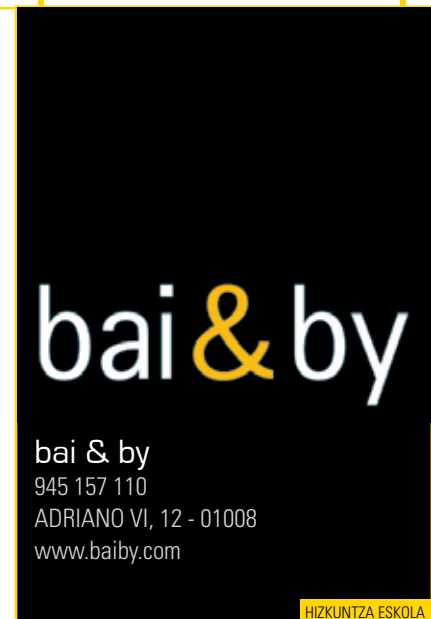
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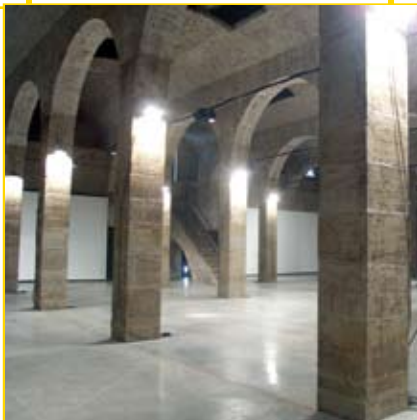
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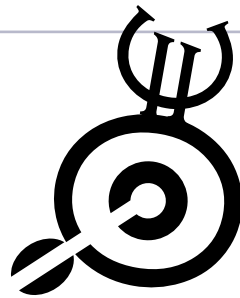
JATETXE - ATERPEA



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MADRID

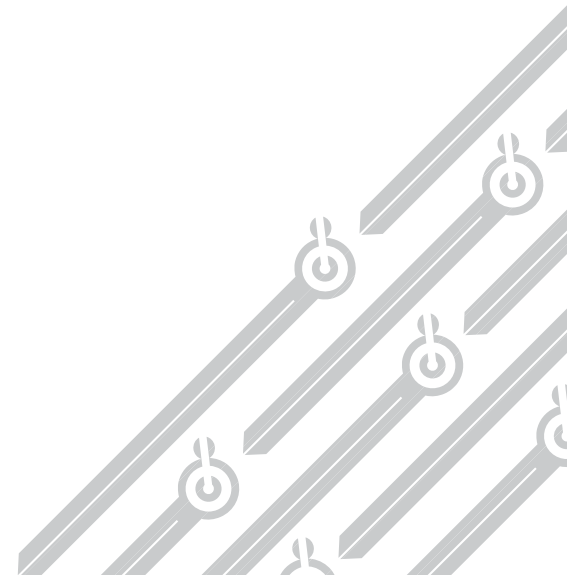
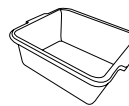
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the balderen banaketa puntua izan nahi baduzu:  
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