



new york underground

the balde



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october | november

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the balde

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balde crew, agurtzane ortiz.

ale honetako argazkilariak / photographers this issue: the balde crew.

komikia / comic: odlok + txo!?

azaleko irudia / cover image: odlok

aurkibidea / summary: odlok

harpidetza orria / subscription page: odlok + otomotake

inprimategia / printed at: espacegrafic

lege gordailua / legal: na-324/01

The Baldek sortutako eduki guztiek honako lizentzia pean daude:

 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>



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humoristak

New Yorktarra pertsona gogorra eta lehorra izaten da. Eta, umoreari dagokionez ere, halakoa gustatzen zaio. Ironikoa, politikoa, sarkastikoa, azkarra eta beltza. Umorista newyorktar ugari dago; gogoratu, bestea beste, Groucho Marx, Lenny Bruce, Richard Pryor, Woody Allen, Jon Stewart, Janeane Garofalo, Bill Maher, Jerry Seinfeld... eta tradizio horren azken izen handia: Louis CK. Ez galdu haren hitz jariora sarean...

comedians

New Yorkers tend to be hard, dry people. And when it comes to humour, that's what they like too. Ironic, political, sarcastic, fast and dark. There are many New York comedians, including Groucho Marx, Lenny Bruce, Richard Pryor, Woody Allen, Jon Stewart, Janeane Garofalo, Bill Maher, Jerry Seinfeld... and the latest star to join the long list: Louis CK. Don't lose his word flood on the Web...



chinatown bus

New York hirian bi Chinatown nagusi daude. Bata, turismo-gida guztietan ageri den Manhattan auzokoa; bestea, ezezagunagoa eta zabalagoa, Brooklyngo Sunset Park inguruan dagoena. Chinatown-en, batetik bestera dolar baten truke jendea eramaten duen legez kanpoko garraio zerbitzu bat dago. Furgoneta zuri handi horietako batean sartzea eta bidaiatzea abentura bat da bere baitan.

chinatown bus

There are two main Chinatowns in New York. One is the one that all tourist guides will show you in Manhattan; the other, less well known and larger, is in Brooklyn's Sunset Park. There's an illegal transport system which takes you from one Chinatown to the other for a dollar. If you get into one of those white vans you'll find that the journey in itself is an adventure.



eraikin marraztuak

James Gulliver-ek New Yorkeko eraikin guztiak marraztu nahi ditu. Bere abizenaren eraginez edo, ilustratzaile hau erronka erraldoien zale dela argi geratu zaigu. Ezinezko desafioa bada ere, makina bat eraikin marraztu ditu honez gero, eta hiria bisitatzeko modu berezi eta ederra eskaintzen digu.

illustrated buildings

James Gulliver wants to draw on all the buildings in New York. Maybe influenced by his surname, it's clear this illustrator is very keen on giant challenges. Although it's an impossible project, he has already drawn on a load of buildings and seeing them is a special, interesting way to visit the city.

allthebuildingsinnewyork.com



NEW YORK
IS A GREAT
MONUMENT
TO THE POWER
OF MONEY
AND GREED

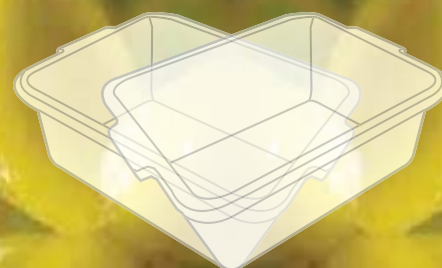
Frank Lloyd Wright



diseinua, internet
eta argitarapenak



ego gutxiago less ego
lantalde gehiago 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 berrian gainera parte hartu
eta zure txokoa izan dezakezu.

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New contents everyday.

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NEW YORK BERA DETEKTIBE ISTORIO BAT DA

Agatha Christie



nycc

New York Comic Con. Munduan komikiaren hiri bat baldin badago, hori NYC da. Horren frogarik garbiena zenbaki berezi honetako komiki saila. Gurean hain urriak diren komiki eta fanzine denda espezializatu ugari topa daiteke New Yorken. Nobedadeak, egileak eta komikiaren ildo berriak ezagutu nahi dituenak ezin du galdu NYCC.

nycc

New York Comic Con. If there's a comic strip city in the world it's NYC. The best example of this is the comic strip section in this special number of the balde. Comic strip and fanzine shops are as common in New York as they are scarce in the Basque Country. If you want to see the latest things, new creators and tendencies, you can't miss out on NYCC.

newyorkcomiccon.com

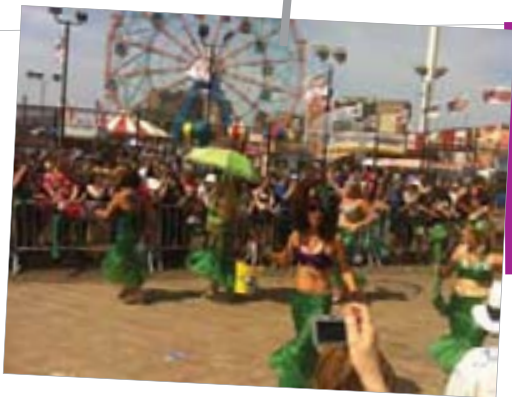


adi koska!

New Yorkeko espaloietan, tarteka espraiz margotuta ikusiko dituzu. Espaloiko koskak eta malda aldaketak nabarmentzeko margotzen dituzten markak dira. Norbait zangotrabatu eta erortzen bada, salaketa saihesteko baliagarria izaten delakoan margotzen dituzte. Ez dugu ahaztu behar tiburoiak abokatuen beldur direneko hiriaz ari garela.

look at the edges!

The pavements of New York are spray painted every certain distance. They are marks showing gradient changes and pavement edges. It's something they do so that if anyone trips up and falls over he/she can't sue the city council. Don't forget we're talking about the city where even sharks are afraid of the lawyers.



mermaid parade

Urtero, ekainaren erdialdera, Conney Island-eko lamien edo sirenen desfilea ospatzen da. 1983an ospatu zen lehendabiziko aldiz. Nolabait udako solstizioa ospatzen duen festa pagano honetan, sexu eta gorputz askapena aldarrikatzen da.

mermaid parade

The Coney Island Mermaid Parade is held every June. The first time it was held was in 1983. To some extent, this pagan summer solstice festival speaks out for sex and the body.

culture
 audio
 exhibitions
 books
 musika
 liburuak
 20 urte
 literature
 20 years
 films
 erakusketak
 music
 kultura



KOLDO MITXELENA Kulturunea
 Urdaneta 9 - E20006 Donostia
kmk.gipuzkoakultura.net



gozatu
 euskaraz

beste bat!!

musika
 euskaraz

Noranahi goazela. Noranahi gaudela.
 Gure jendearekin. 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



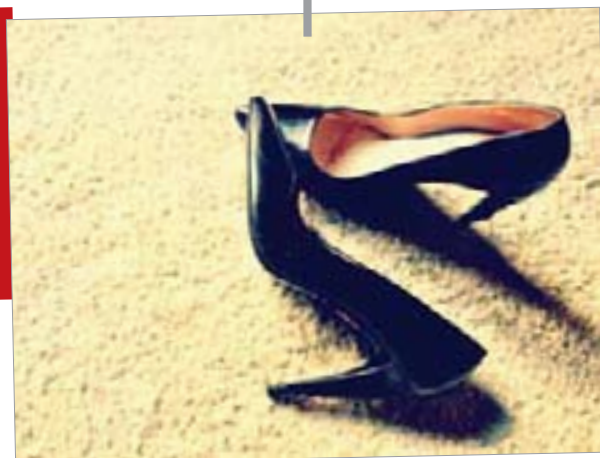
pictotales

Irudia eta hitza, hitza eta irudia batzen dituen egitasmoa. Sarea zubi, sorkuntzak konpartitzeko eta eraldatzeko gonbitea egiten du Pictotalesek. Egitasmo honek New Yorken eta Euskal Herrian du oinarria, eta edonon dagoen edozeini dago irekia.

pictotales

A project which combines images and words, words and images. Pictotales invites us to share and transform our creations. This project based in New York and the Basque Country is opened to anybody.

pictotales.com



5pointz

Graffiti maite duenak ezin du galdu Queens auzoan dagoen 5 pointz. Huntza balitz bezala, graffiti eraikinetako paretetan hazi, eta han eta hemen ugaltu egiten da bloke osoa inbadituz. Izugarria da graffiti kopurua, aniztasuna eta maila...

5pointz

If you love graffiti you can't miss Queens'es 5 pointz. As if it were ivy, graffiti grows up the buildings' walls, multiplies and ends up invading the whole block. It's amazing how much graffiti there is, how diverse and good it is...

5ptz.com



rockaway beach

Surfaren modaren uhinak New York ere harrapatu du. Broadway street-en surf markek dendak ireki dituzte, eta, Rockaway zonaldeko hondartzetara doan metroan, jendea surf ohola hartuta ikusiko duzu. Ramonesen Rockaway beach kantu surfero hura ironikoa izateari utzi dio, hypsterren ereserki bihurtzeko. Beno, ongi begiraturata, ez dago hori baino gauza ironikoagorik.

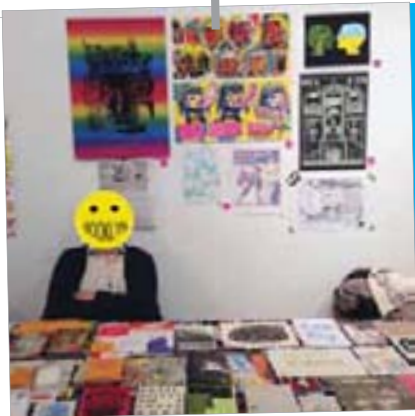
rockaway beach

The waves of surf fashion have taken hold of New York too. They've opened surf brand shops on Broadway and you can see that the surfing wave has dominated the Rockaway area between the underground station and the beach. The Ramones' Rockaway beach surf song has gone from being ironic to being the hipsters' hymn. In fact, there's nothing much more ironic than that.



I FIND IT DIFFICULT TO RELAX.
I LIVE IN NEW YORK CITY

James Gandolfini



booklyn

Fanzine, liburu eta aldizkari artistikoen gordailua da Booklyn erakundea. Liburu artistikoak edo argitalpen independenteen bultzatzaile eta erakusle izateaz gain, erakusketak eta enkanteak antolatzen ditu.

booklyn

The Booklyn organization is a treasure trove of artistic fanzines, books and magazines. As well as being a promoter and exhibitor of independent publications and artistic books, they also hold auctions and exhibitions.

booklyn.org



projects

Gobernuak eraikitzen eta prezio merkean alokatzen dituen etxebizitzak eraikin multzoei ematen zaien izena da. Helburu sozialarekin eginiko etxebizitzak dira. Eta, bide batez, helburu horiek betetzeaz gain, gizarteko geruza behartsu eta konfliktiboak getoetan biltzea lortzen bada, "proiektu sozial" borobila dela esan liteke.

projects

This is the name for groups of buildings built by the government and rented at economical prices. They are houses with a social mission. And you could say that if at the same time as fulfilling that mission they manage to create ghettos of poverty and a layer of social conflict, well, they've done a complete job.



hip hop church

Ezagunak dira turistentzat Harlemen ospatzen diren gospel mezak. Inork gutxi ezagutzen ditu, ordea, hip hop doinuekin ospatzen direnak. Astean behin, Harlemgo Greater Hood Memorial Zion Church-en, 146. kalean, 7.a eta Lenox avenue tartean, rap meza ematen dute.

hip hop church

Tourists know about the gospel services held in Harlem. But very few people know about the hip hop services. Once a week rap services are held at Harlem's Greater Hood Memorial Zion Church on 146 Street and Lenox Avenue.

I LOVE NY; I'VE GOT A GUN

Charles Barkley

NEW YORKEKO SORKUNTZA INDARRA EZ DIRA NEW YORKTARRAK, MUNDU OSOTIK ETORRITAKO JENDEA BAIZIK.

Steve Earle

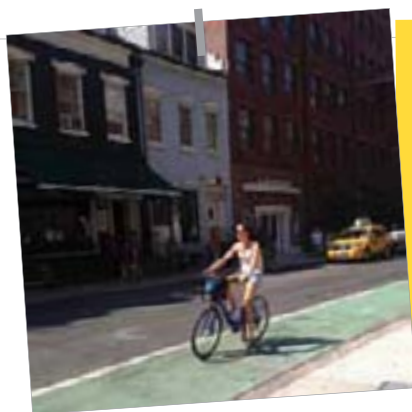


front-yard

New Yorkeko etxe askok izaten dituzten etxe aurreko espazioetan, denetarik topa dezakezu. Soberan dituzten gauzak saldu edo oparitzen dituzten merkatu txiki partikularrak, erakusketak, musika sesio inprobisatuak... Liburutegi honek erakarri zuen gure atenzioa. Apenas dirudik gastatu gabe, eta irudimen handiarekin, liburutegi xume bezain ederra eraiki dute.

front-yard

You can find all sorts of things in the areas in front of many houses in New York. There are private markets for things people don't want any more - or maybe they just give them away - and exhibitions, jam sessions... We were struck by this bookshop. Spending hardly any money and using a lot of imagination they've put together a bookshop which is as fine as it is simple.



bide berdea

New York irudikatzen dugunean, autoak, taxi horiak eta metroa etortzen zaizkigu burura. NY, ordea, oinez ibiltzera derrigortzen zaituen hiria da. Azken urteotan, beste hainbat hiritan bezalaxe, izugarri zabaldu da bizikletaren erabilera, eta kaleetan kolore berri bat azalduz joan da: bizikleten bide berdea.

the green way

When you think about New York, cars, yellow taxis and the metro come to mind. But NY is a city which obliges you to become a pedestrian. As in many other cities, bicycles are used more and more and there's a new colour in the city: the green bicycle lanes.

nyc.gov/html/dot



euskal etxeak 100 urte

Makina bat dira New Yorkera iritsitako euskaldunak. Horietako asko New Yorketik mendebaldera abiatu ziren aukera berrien bila. Baina horietako asko etxe orratzen hirian geratu ziren. Azken 100 urteetan, Euskal Etxea izan da bertoko euskaldunen elkargunea. NYera hurbiltzeko asmoa baduzu, bota iezaiozu begiradatxo bat ospakizunen programari.

euskal etxea 100 years

Tons of Basques have gone to New York. Many of them went west from New York in search of new opportunities. But many others stayed put in the skyscraper city. For the last 100 years the Basque Club has been their meeting place. If you're planning to visit NY, have a look at the Club's programme.

freewebs.com/basqueclub/



ángel luis lara aka ruso

Zenbaki honetan editore gonbidatua izan dugu. Bere gomendio eta ideiak gidatuta gauzatu dugu eskuartean duzun zenbakia:

We have had a guest editor for this number. We have followed his recommendations and used his ideas to put this number together:

Angel soziologoa eta gidoilaria da. Duela sei urte iritsi zen New Yorkera. Bertan bizi izan ditu Etxe Zurira lehen presidente beltzaren iritsiera, urakan bat, James Gandolfiniren heriotza, "Occupy" hype-a, hipsterren inbasio eta zigorra, Brooklyn-ko Nets-en merkataritza artifizioa, Breaking Bad liluragarria, Tea Party-aren metastasia, herrialdeko gobernu federalaren kolapsoa eta 2008. urteko Wall Street-eko gainbehera. Azken gertakizun honen ondorek sarerik eta itzultzeko aukerarik gabeko etorkin baten azalean sartu dute, New Yorken bizi da. AEBtako hiritartasuna du eta ingelesez hitz egin eta txurroak eta patata tortilla, baratxuri usaina duen herrialde exotiko bateko gastronomia direla uste duen Brooklyn-en jaioetako alaba bat du.

Bertako kultura lokalaren jarraitzaile eta maitalea, kakahuete gurina, Dead Prez, Studs Terkel eta Coney Island Cyclones-en partidak barne, Angel, State University of New York eta The New School-en irakasle gisa egiten du lan. Bertan kultura ikasketak eta ikerketa sozial metodoak erakustez gain, unibertsitate globalaren etorkizun beltza bizi du bere perbertsio neoliberalaren epizentrotik. Telebista narratibak eta bestelako fikzioengatik duen obsesioa dela eta Jacob Burns Film Center-Media Arts Lab-en ere gidoi klaseak ematen ditu eta komunitate narratibak izeneko programa zuzentzen du non dokumenturik gabeko etorkinen familiekin elkarlanean ahal duen guztia ikasten du (<http://alturl.com/wdmia>).

Madrilgo Moratalaz auzoan hazi zen, Ceausescu zale eta Ana Belen benerratzen zuen familia batean. Angelek berehala ikasi zuen ezkeraz eta partidu politikoez ez fidatzen, progreak gaitzesten eta zuzena zirudien edozein bideri uko egiten. Hainbeste okertu zen arkeologia ikastera joan zela Moskuko Lomonosov Estatu Unibertsitatara eta hiri hartan bizi izan zen urte batzuetan, bidaia siberiar eta sozialismoaren gainbehera artean, bere ertz eta lautadako errealismo magikoa barne. *Los Diarios de Lolito Cohete-n*, amaitu gabe dagoen atalkako foiletoi digitalean, Angelek Sobietar Batasunean bizitako gehiegizko esperientzia hura kontatzen digu. (www.lolitocohete.net)

Madrilera itzuli zenean, eta Gorno-Altaiko Errepublikako programa agro-industrialerako itzultzaile gisa lan egin ostean, bide okerengatik duen zaletasunak bultzatuta intsumiso egin zen, bi urtez iheslari bihurtu eta ahal izan zuen putzu guztietan sartuaz, horien artean musika talde bat zeinarekin lau disko eta bira ugari egin zituen sei urtez (www.radiochango.com/castellano/artistas/Hechos-Contra-el-Decoro)

Vedette gisa aritu ostean ikasketei eutsi zien berriro eta Frantzia eta Italiako unibertsitate ezberdinetan ikerketa egonaldia egin zituen bi urtez, Madrilera itzuli eta soldata harremanetik ihes egiteko, beste zentzugabe batzuekin Ladinamo proiektua sortu zuen (www.wikipedia.org/wiki/Ladinamo), Lacandona oihanean galdu zen Emiliano Zapataren bilobekin, eta batez ere gidoilari egin zen. Orduz geroztik dokumental batzuk idatzi eta aitorrezinak diren publizitate eta telebista saioretarako aritu zen. Telebista narrazioarekin duen obsesioak, alor honetan irakasle bihurtu dute Escuela Internacional de Cine y Televisión de San Antonio de los Baños-en (Kuba) eta "Lugar de Cinema" telebista eta zine eskolan (Brasil). Gainera Kayros egitasmoko sortzaileetako bat da, (www.kayrostransmedia.net) ikus-entzunezko narratiba proiektuen irakaskuntzan aritzen den proiektua.

Angel is a sociologist and a script writer. He came to New York six years ago. He's lived through the arrival of the first black president to the White House, James Gandolfini's death, the "Occupy" hype, the hipster's invasion and punishment, the Brooklyn Nets artificial market operation, the wonderful Breaking Bad, the Tea Party's metastasis, the collapse of the federal government and the ups-and-down on Wall Street in 2008. The consequences of the latter event made him put himself in the shoes of an immigrant with no chance of going home and outside the social network. Living in New York with US citizenship. His english speaking Brooklyn-born daughter thinks that churros and potato omelettes, along with the smell of garlic, come from an exotic land.

He loves and takes part in the local culture, from peanut butter to Dead Prez, Studs Terkel and Coney Island Cyclones, Angel is a teacher at State University of New York and The New School. As well as teaching culture and social studies methods, he's had first-hand experience of university's dark future in the very epicentre of neoliberalism. He's obsessed with television stories and other types of fiction and teaches at the Jacob Burns Film Center-Media Arts Lab and directs a community narratives programme in which he learns everything he can from illegal immigrant families (<http://alturl.com/wdmia>).

He was brought up in Moratalaz, Madrid, in a family with a filia for Ceausescu and admiration for Ana Belen. Angel quickly learned not to trust the left and political parties, spoke up against liberals and options that looked straightforward. And he became so unconventional that he went to study archaeology at Moscow's Lomonosov State University and, in the years he lived there during the decline of socialism and in between trips to Siberia, got to know the country's plains, boundaries and magic realism. In *The Diaries of Lolito Cohete* (an unfinished digital novel by instalments), he talks about his extreme experiences in the Soviet Union. (www.lolitocohete.net)

When he went back to Madrid and worked as a translator for the Gorno-Altaiko Republic agro-industrial programme, his enthusiasm for walking outside the tracks made him refuse to do military service and he spent two years on the run, getting involved in all sorts of things, amongst other things a band with which he released four records and went on many tours over a four-year period. (www.radiochango.com/castellano/artistas/Hechos-Contra-el-Decoro)

After working as a vedette he started studying again and spent two years at various French and Italian universities, then going back to Madrid where, along with some other fools, he created Ladinamo project (www.wikipedia.org/wiki/Ladinamo), got lost in the Lacandona forest with Emiliano Zapata's grandsons and, above all, wrote scripts. Since then he's written a few documentaries and also unconfessable tv ads and series. Obsessed with tv stories, he's become a teacher at the International Cinema School at San Antonio de los Baños (Cuba) and the Lugar de Cinema tv and cinema school (Brasil). He is one of the founders of the Kayros project, (www.kayrostransmedia.net), which teaches how to make audio-visual narrative projects.



manhattan geology

New York hirian, geologiak soziologiarekin bat egiten du. Esanguratsua da (eta ikaragarria, aldi berean) hiriko egitura sozialaren gardentasuna. Geologoek lurlean egiten dituzten ebaketetan bezalaxe, hiriko hegoaldetik iparraldera doan metroan sartuz gero, gizarte, arraza eta klase geruza guztiak azaltzen dira garbi garbi.

Lurrazalean zer gertatzen den ikusteko lur azpian sartzeak kontraesana dirudi, baina modu aparta da NYCeko biztanleria eta izaera ezagutzeko. Ez dago Manhattandik atera beharrik. Broadway kalea hasten den tokian, finantza distrituan hartu *Line 1* metroa, eta Manhattango iparraldean dagoen Washington Heights-eraino garamatzen bide horretan, erreparatu bagoian sartzen eta irteten diren hiritarrei. Ez duzu besterik egin behar. Berehala jabetuko zara zer kaletatik zer kaletara bizi diren New York osatzen duten gizarte klase ezberdindu horiek. Zein den zure bagoi-kideek hitz egiten duten hizkuntza, zer geltokitatik zer geltokitarara ikusten diren turistak, zein den, geltokiz-geltoki, zure bagoi-kideen azalaren kolorea...

Sociology and geology become one in New York City. The transparency of the city's social structure is both significant and almost alarming. In the same way that geologists slice into the earth, on the subway that cuts through the city from the south to the north, as you travel further north different social spheres, races and classes become clearly defined.

While it may seem contradictory to state that to see what's happening above ground you need to go underground, it's a great way to see the character and make-up of the inhabitants of New York. Just jump on *Line 1* at the station on Broadway in the financial district and observe the people getting on and off as you ride the train to Washington Heights in North Manhattan. That's all you'll need to do to quickly surmise where the different social classes live in this city. Just listen to what language the people in the carriage are speaking, see what stops the tourists get on and off at, how skin colour changes at different stops,...





igo busera

Ados. Ez duzu inolako asmorik New Yorkera joateko. Ez zara inoiz metroko 1 linean sartuko guk proposatutako esperimentu geologiko-soziala egitera. Lasai, badaude eta aipatzen dizugun esperimentua etxetik mugitu gabe ikusteko aukera. Michel Gondry-ren azkeneko filmak, *The I and the We*, gida turistikoetan azaldu ohi ez diren New York City eta newyorktar garaikideak ezagutzeko aukera eskaintzen dizu.

Ez da batere arraroa South Bronx-etik sekula atera ez den gazterik topatzea. Manhattan sekula bisitatu ez duen jende ugari bizi da New Yorkeko auzo ahaztuetan. Michel Gondryren kamara dardartiak nerabe talde bati jarraitu egiten dio; eskola amaituta, oporretako lehen egunean autobusera igo, eta Brox auzotik ateratzen dira gazteak. Film osoan haiekin batera egiten dugu txangoa, autobusetik ia jaitsi gabe. Bidaia geografikoaz gain, galtzaileen bandoan jaiotako gazte horien egunerokotasunera ere egiten dugu bidaia. Nerabe horientzat, beren munduan ez dagoena ez da existitzen. Smartphonetara itsatsita bizi den belaunaldi honek bere baitan bizi ditu aurrekoengandik heradututako kanon estetikoaren presioa, arrazaren afera, botere liskarrak... Filmak horretan guztian, eta haien ergelkerietan eta ametsetan sakontzen du, ia modu dokumentalean.

Larry Clark-ek 1995ean filmatutako Kids hartan, gizarteko goi eta erdi mailako familietako nerabeen norabide eza eta nihilismoa filmatu zituen modu estetizista batean. Gondry-k, berriz, film hartako nerabeen gurasoentzat lan egiten dutenen seme-alaben errealtatea erakusten digu. Literalki. Gondryk South Bronx-eko *The Point* erakundean (thepoint.org) tailer bat ematen ari zela izan zuen ideia. Bertoko nerabeen esperientziak jaso, eta tailerreko parte-hartzaileak aktore bihurtuta, haiekin egin zuen filma.

get on the bus!

Sure. You have no intention of going to New York. You'll never board line 1 on the subway to undertake our aforementioned little sociological-geological experiment. Relax, coz you can do our little exercise from the comfort of your own home. In his latest film, *The I and The We*, Michel Gondry shows us New York and her contemporary citizens, you know, the New York that doesn't appear in the guidebooks.

It's not unusual to come across a teenager who has never been outside of the South Bronx. There are lots of people living in the forgotten boroughs of New York that have never set foot in Manhattan. Michel Gondry's shaky handheld camera follows a group of teenagers onto a bus as they finish school and start their summer holidays. We follow them around for the rest of the film, almost entirely on the bus. Not only do we set off on a geographical journey through the city, we also take a trip through the daily lives of these young kids born on the losing side of the tracks. For these youngsters what isn't in their world doesn't exist. This smart phone-addict generation lives with the pressure of the aesthetic guidelines handed down from their descendents, the question of race, power struggles, etc...The film delves into all of this, their dreams and their foolishness, almost as if it were a documentary.

In his 1995 film Kids, Larry Clark, in the role of the aesthetic, captured the nihilism and meaninglessness of the lives of a group of middle and upper class teens. Gondry's film shows us the reality of the children born to those who worked for the parents of the rick kids. Literally, Gondry got the idea for the film while he was doing a workshop for the South Bronx organisation *The Point* (thepoint.org). He recorded the experience of the teens taking part in the workshop and turned them into actors to make the film.

THE I AND THE WE

Jeitsi autobusetik
Get out of the bus



THE WARRIORS

kalera kalera borrokalari kalera
walking with street fighters



New York-eko geografiak eta biografiak ezagutzeko film ugari dagoen arren, gutxi du 1979an Walter Hill-ek zuzendu zuen *The Warriors* mitikoaren kutsurik. Hippien ametsa ametsa gaizto bihurtu da. New York punkaren munduko hiriburua da. *Gotham* hiria dirudien honetan amaitu da maitasunaren uda. Sistematik at geratu direnek beren legea ezartzen dute auzo eta kaleetan. Banden aroa da.

Jenofontek kontatzen zuen epopeia batean oinarritzen da *The Warriors*. Kontakizun hartan, etsaiez beteriko Asia mendebaldeko lurraldeetatik grekoek egindako ihesaldia kontatzen zaigu. *The Warriors*-ek istorio hura New Yorkera ekarri, eta soldaduak bandengatik aldatzen ditu. Hauxe da filmak kontatzen duena: New Yorkeko banda nagusiko buruzagiak hiriko bederatzi banda nagusiak biltzen ditu hiriaren iparraldean. Bertan banden arteko su etena eskatzen du. Hirian 60.000 banda kide daude, eta, guztiek bat eginez gero, 20.000 poliziak aise garaituko dituztela dio. Baina bere hitzaldiaren erdian, norbaitek tiro egiten dio. Eta errua Coney Island-eko The Warriors bandakoei egotziko diete. The Warriors bandako kideek, orduan, NY gurutzatu beharko dute iparraldetik hegoaldera, beren auzora iristeko. Ihesaldi horretan, hiria gurutzatu eta beste bandetako partaideekin borrokatu beharko dute. Sistemak gizartea kontrolatzeko erabiltzen dituen azpijokoak agerian geratzen dira filman. Bandek bat egin behar dutenean, botereak bere tentakuluak erabiltzen ditu batasun hori hausteko. Asfaltoari pegatuta egindako bidaia izateaz gain, garai hartako hirira eginiko bidaia ere bada *The Warriors*. The Warriors-eko partaideentzat Coney island-eko itsas ertza da salbazioa... Bitxia benetan itsasoari bizkarra emanda bizi den hiri honetan.

While there are many films that bring us the sights, sounds and character of New York, there are few that do it in the way Walter Hills' 1979 film *The Warriors* did. The Hippy Dream has turned into a nightmare, and New York is the world capital of Punk. The Summer of Love has crashed and burned in this Gotham-esque city. Those who live outside the system are laying down their own law on the streets and in the boroughs. It has become The Age of The Street Gangs.

The Warriors is based on an epic poem by Xenophon. It tells the story of the escape of the Greeks from the enemy-filled lands of Western Asia. *The Warriors* transfers the story to New York and replaces the soldiers with street gangs. This is the gist of the film: the leader of the biggest gang in New York gathers the 9 principal gangs together in the north of the city. He calls for a ceasefire in inter-gang hostilities. There are 60,000 gang members throughout the city, he says, and if they all come together, they can easily overcome the 20,000 police officers in New York. In the middle of his speech, however, someone shoots him. The blame is laid at the door of The Warriors from Coney Island. This means that the members of The Warriors gang will have to make their way through New York, from North to South, in order to reach their home turf. As they flee through the city they will have to fight with the members of the other gangs.

The film lays bare the underhand methods the establishment uses to subject society. Just as the gangs are about to come together, the system uses its power to smash any possible unity. *The Warriors* is very much shot at street level and it offers a wonderful chance to see the city as it was at that time. The Warriors will find safety on the shore of Coney Island... so strange really in a city that lives with its back to the sea

Itsasoak inguratutik dagoen arren...
City surrounded by the sea, but...



itsasoari bizkarra ematen dion hiria the city that turns its back on the sea

New Yorken inguruan hitz egiten dugunean, inork, edo ia inork ez du itsasoan pentsatzen. Eta mapari erreparatzea besterik ez dago itsasoaren presentzia nonahi ikusteko. Baina itsasoa maparen bi dimentsio lauetan geratzen da. New Yorken ez dago kresal usainik. Itsasoa existitzen ez dela dirudi. New Yorktarrek ez dute itsasoa beren hiriaren ikonografian barneratu. *Pier 17* ezagunean, portu zaharretako kutsua duen eraikuntza prefabrikatua, jatetxe eta "souvenir" dendak besterik ez daude.

Zergatik bizi dira itsasoari bizkarra emanda Newyorktarrek? Zaila da jakitea. Batetik, Ozeano Atlantikoaren korronte hotzak, eta, bestetik, mendeetan zehar, hiria zabaldu nahiak bultzatuta itsasoa otzandu beharrak, etsai bihurtu du itsasoa eremu hauetan. Kontu genetikoa ere izan daiteke; hara iritsi ziren migratzaileek barkuan eginiko bidaia luze eta bueltarik gabeko hura, lehen baino lehen ahaztu nahi izatearen ondorio.

New Yorkeko biztanleentzat itsasoa udan soilik existitzen da. Orduan, Harleem-etik eta Bronx-etik, hainbat jatorritako langile familek, tramankulu guztiak hartuta, metro bidaia luzeak egiten dituzte Coney Island-eko hondartza eta aisialdi guneetaraino.

Atrakzio parkea, *Mermaid Parade*-a, *Freak Show*-a, *Nathans*-eko hot dog txapelketa, parkeko atrakziorik ezagunenaren izena hartzen duen baseball taldea: *Brooklyn Cyclones*... Coney Islandek, ehun urteren ostean, New Yorkeko entretenimendu herritarraren bilgune izaten jarraitzen du.



When we talk about New York, nobody, or almost nobody, ever considers the sea. And all you have to do is take a quick look at any map to see that sea is pretty much everywhere here. But that only happens on flat, two-dimensional maps. You cannot smell the salt air in New York. The sea doesn't even seem to exist. New Yorkers have not included the sea in their iconography. All there is are the old port-type pre-fabricated buildings, restaurants and souvenir shops on the famous Pier 17.

Why do New Yorkers turn their backs on the sea? It's hard to say. Maybe it's because of the cold Atlantic currents or the fact that for centuries the need to expand the city has meant they have had to tame the sea and this has turned it into an enemy. It could also be genetically based; a consequence of the migrants who flocked to New York and probably wanted to forget their long, one-way trip across the ocean as soon as possible.

The sea only exists for new Yorkers in the summer. Then, working class families of different origin from Harlem and the Bronx pack themselves with all their beach gear into the subway for the long haul out to the beaches and seaside resorts on Coney Island. The amusement park, *the Mermaid Parade*, *the Freak Show*, *Nathan's* hot-dog championship, the baseball team named after the most famous ride in the amusement park: *Brooklyn Cyclones*... Coney Island, one hundred years later, is still the place for the more humble classes to enjoy themselves.



coney island

Coney Island, izenak azaltzen duen moduan, Brooklyngo hegoaldean zegoen uhartea zen garai batean. Johannes Vingboom holandarrak 1639ko mapa batean izendatu zuen lehen aldiz: Koijin Eiland (Erregearen irla) izena jarri zion. Mendeetan, hondartza luze eta belarrez estalitako duna eremua izan da, untzien paradisu. 1829an bainuetxe bat eraiki zuten arte. Lehendabiziko hotela ere zabaldu zen urte hartan: Coney Island Hotel. Berehala bihurtu zen fama txarreko gune; jokoa eta prostituzioa nagusitu ziren deskantsurako bainuetxea izan behar zuen eremuan. Fama txarreko tokia zela esan dugu, baina kontrakoa esan behar genuke. Fama oso ona zuen, geroz eta jende gehiagok bisitatzen baitzuen Coney Island.

1879 eta 1886 urteen bitartean, hiru hipodromo eraiki zituzten Coney Island-en. Zaldi lasterketa eta apustuen hiriburu bihurtu zen. Baina 1908an apustuak debekatu ziren; gainbehera etorri zen, eta zaldi lasterketak desagertu egin ziren. "Enpresari" arraza berri bat berehala jabetu zen hiriko langileriak aisialdirako guneak behar zituela. Coney Island, orduan, taberna, legez kanpoko apustu gune, prostituzio-etxe eta kabaretez bete zen. Horiekin batera, bertara hurbiltzeko amua izango zen atrakzio parke bat eta zirkua eraiki zuten. Besteak beste, Al Caponek lan egin zuen Harvard Inn izeneko tabernan, eta Joe Masseria asasinatu zuten hango jatetxe batean. Garai hartan, Charles Feltman-ek hot dog-a asmatu zuen bere Conney Island-eko jatetxean. Trenbide konexioaren hobekuntzarekin, asko handitu zen bisitarien kopurua. 1920an, egunero milioi bat pertsona jasotzen zuen Coney Island-ek. The Nickel Empire gisa ezaguna egin zen, hori zelako trenaren prezioa Coney Island-eraino joateko. Coney Island-en zegoen, gainera, inguruetako hondartza publiko bakarra. Udako egunetan, gainezka egoten zen Municipal Bath House zelakoa. Haren prezio herrikoiei esker, Coney Island izan zen, 1929ko depresioaren ostean, jendea jasotzen jarraitzen zuen aisialdi gune bakarretakoa.

II. Mundu Gerraren ostean, gainbehera etorri zen. Aisialdi formula berriak azaldu ziren, eta familiek nahiago zuten auzoko zinemara joan edo etxean telebista ikusten geratu. Coney Island auzoan "project" eraikuntza erraldi ugari egiten hasi ziren. Auzo arriskutsu bilakatu zen, eta jendeak utzi egin zion hara joateari. Mende berria iristearekin batera, ordea, berpizkunde garaia bizi duela dirudi. Hondartzaz gain, atrakzio parkea berriro martxan da, eta inguruan zirku, burlesque eta beste hainbat espektakulu berreskuratuta dira. Hala ere, eusten dio oraindik ere bere nortasunari. Langilego eta etorkinen bilgune herrikoia izaten jarraitzen du, eta, egun, errusieraz hitz egiten duten "enpresari" berezien bilgune ere bada.

Coney Island, as the name indicates, was once an island to the south of Brooklyn. Dutchman Johannes Vingboom first named it Koijin Eiland (King's Island) on a map back in 1639. For centuries, the long beach and grass-covered dunes were rabbit paradise. That was until a spa was opened there in 1829. The first hotel was opened in the same year: Coney Island Hotel. It immediately became notorious for gambling and prostitution instead of for the originally intended relaxing healing waters. When we say "notorious", we really should be saying "famous". Indeed, it soon became very "famous", and more and more people began to flock to Coney Island. Between 1879 and 1886 three horse-racing tracks were built there and it became the capital of horse-racing and betting until gambling was outlawed in 1908. It then fell into decline and the races eventually disappeared. A new breed of "entrepreneurs" came on the scene and they quickly realized the city's working classes needed a place to spend their free time. So Coney Island quickly filled with bars, illegal gambling dens, brothels and cabarets. Along with these, an amusement park and circus were also built as an added attraction. Al Capone once worked in the Harvard Inn and Joe Masseria was gunned down in a restaurant there. During the period Charles Feltman invented the hot dog in his Coney Island restaurant. With the establishment of a better train service the number of people making their way out to the island soon rocketed and by 1920, a million visitors a day were setting foot on Coney Island. It became known as The Nickel Empire, the exact cost of the train ride out there. Added to the attraction was the fact that the only public beach in the surrounding area was there. In summer the Municipal Bath House would be jam packed with people. Thanks to their low prices Coney Island was one of the few leisure resorts to survive the 1929 crash and depression.

Its second decline followed WWII when newer ways of enjoying leisure came into vogue and families preferred to go to a local cinema or stay at home and watch TV. Huge project housing areas were built on Coney Island and it became a dangerous place to go. As a result people just stopped going. The beginning of the new century, however, seems to have reinvigorated the island and as well as the beach, the amusement park and circus is back in action. Burlesque shows and other spectacles have been brought back while the place has still managed to retain its character and identity. It's still a popular destination for workers and immigrants and nowadays it's also a meeting place for Russian-speaking "businessmen".





Hain gertu, hain urrun.
So near, so far.



little odessa

Hondartzako malekoitik oinez jarraituz gero, ez dago ezberdintasun handirik inguruko beste auzoekin. Akaso, ingurune honetan jende gehiago ikusten da xakera jolasten. Hondartza utzi eta bloke bakar bat barrualdera sartuz gero, ordea, paisaia gutiz ezberdin batekin egiten dugu topo. Eta ez gara paisaia urbanoaz zari. Hemen ere, metroa lurretik bost metrora altxatzen duen burdin estruktura berezi eta bereizgarriak estaltzen du kale nagusia. Etxeak adreilu gorrixkaz eginak daude. Etxe orratza izatera iristen ez diren erlauntza itxurako eraikinak daude nonahi. Kale bazterretan, ur posteak ageri dira han eta hemen. Ez, bestelako paisaia batetaz ari gara. Begiek irakurtzen dituzten dendetako kartelena, belarriek entzuten duten hizkuntzarena, ahoak eta sudurrak dastatzen duten zapore eta usainena... bat batean, Errusian gaude. Esan genezake hain izen angloa duen Brighton Beach auzoa, Errusiak New York-en duen lursaila dela. Hango biztanle gehienek ez dute zerikusirik, adibidez, *italo-amerikarrekin* edo *portoricanekin*. Hemen ez da errusiar-amerikarrik. Hemengoak AEBtan bizi diren errusiarrek dira. Alde handia dago. Brighton Beach ekialdeko kostako mafia errusiarren sehaska eta bulegoa da; gehienek berezko izenaz baino, ezizenaz ezagutzen dute: Little Odessa.

1994an, James Gray-k Tim Roth, Edward Furlong, Moira Kelly, Vanessa Redgrave eta Maximilian Schell zuzendu zituen *Little Odessa* izenburua zeraman filman. Little Odessako mafia errusiarren inguruko istorio beltza kontatzen digu filmak, hain zuzen ere, bertan paseo bat ematen duzunean, ikusi ez, baina sumatzen den errealtate batena. Veneziako jaialdian zilarrezko lehoia irabazi zuen. Sei urte beranduago, Darren Aronofskyk *Requiem for a Dream* izugarria filmatu zuen; toki berean kokatua, baina auzoaren beste errealtate bat erakusten zuen.

If you stick to the sea front, there is no real difference with the surrounding neighbourhoods. In this neck of the woods, you just might see a few more people playing chess. If you wander away from the beach, just walk a block inland, what you see changes completely. And we're not talking about the urban landscape here. Here you also find that special distinctive metal structure that lifts the metro five metres above the ground and also covers Main Street. The houses are brownstones and beehive like buildings not tall enough to be considered skyscrapers are everywhere to be seen. There are water hydrants dotted around street corners here and there. No, we are talking about a different type of landscape. We're talking about the landscape that we see in written in the words on the posters in shop windows, the language seeping into our ears, the taste and smell that caress our mouths and noses... all of a sudden it's Russia. We can safely say that the very Anglo-sounding Brighton Beach borough is Russian territory in New York. The local residents are in no way comparable to Italian Americans or Puerto Ricans. There are no Russian Americans here, only Russians that live in America. There's a big difference. Brighton Beach is home and office for the East Coast Russian mafia and is more widely known by its nickname: Little Odessa.

In 1994, James Gray directed Tim Roth, Edward Furlong, Moira Kelly, Vanessa Redgrave and Maximilian Schell in the film *Little Odessa*. The film is a dark tale based on the Russian mafia in Little Odessa, precisely the very reality you won't see taking a walk round the area. You won't see it, but you will feel it. It won a Silver Lion at the Venice Film Festival. Six years later, set in the same area but focusing on a different reality, Darren Aronofsky filmed the incredible *Requiem for a Dream*.

Muturreko maitasun istorio batekin amaitu dugunez, hurrengo geltokian, NYC-n maitasuna eta ligatzea.
We ended up with a rather extreme love story, so next stop is love and making out in NYC.



dating NYC ligatzea

Giza harremanak ez dira batere errazak sagar handian. Kidetasun loturak egitea zaila suertatzen bada, maitasun harremanena ia ia mirari bat da. Errazagoa da sexu bikotea topatzea, harremanean sakonduko duen norbait topatzea baino. Bai, guk ere, hori entzun genuenean, txantxetan ari zirela uste genuen. Baina egia da, lagunok. Errealitate hori existitzen da, NYC-n adibidez. Hori bai, ez da guztia dirudien bezain erraza. Maitasun harremanek denbora eta energia gehiegi eskatzen dute, eta horiek ez dira edonola xahutzen hiri honetan. Ez dago ezustetarako tarterik. Eta epe laburreko harreman baterako ere, ez pentsa erlaxatzeko aukera handirik dagoenik. Errazagoa da konpromiso gutxiago eskatzen duelako, ados, baina baditu bere arriskuak ere. Ez dezagun ahaztu NYC-n gaudela, kalean bere buruarekin hitz egiten duen hiritar kopuru handiena izango duen hirian, ziurrenik.

Denbora alperrik galtzea pekatua da; horregatik daude zitak antolatzen eta gestionatzen dituzten hainbeste gune, zerbitzu eta enpresa. "Dating New York" idatzi bilatzaile batean, eta ikusiko duzue zertaz ari garen hizketan. Interneten agertzea harreman labor edo luzeetarako iraultza izan bazen, smartphonen zabalkundeak bigarren iraultza ekarri du. 1989an Billy Crystalek eta Meg Ryan-ek *When Harry met Sally* filmatu zutenean, New Yorkeko kaleetan, erakusketetan, tabernetan eta lagunartean egiten zuten topo elkarrekin. Ia 10 urte beranduago, Crystal ahaztu, eta mailez ligatzen zuen Meg Ryan-ek Tom Hanks-ekin, *You've Got Mail* filmean. Orduz geroztik ere gauzak izugarri aldatu dira. *NYC The Dater's Handbook* liburuak jasotzen dituen zita baterako gomendioak irakurri besterik ez dago:

Relationships are certainly no piece of cake in the Big Apple. If making acquaintances is hard, what to say about finding love. Practically a miracle. It's easier to find a sexual partner than to find somebody you can develop a deep loving relationship with. Truth be told, when we heard it put that way, we thought that somebody was pulling our leg. But, my friend, it is indeed true. That reality does exist in New York, so look no further. That said, it's not all as clear-cut as it seems. Loving relationships take too much time and energy and these are pretty valuable and valued commodities in this town. There is no room for surprise. And don't go thinking that a short-term relationship leaves much space for relaxation either. It's easier because there is less commitment, true enough, but there is also a certain element of risk involved. Don't forget we are in New York, almost certainly home to the highest number of people who walk around the streets of the city talking to themselves.

Wasting time is a sin, so that is why you'll find so many different places and agencies that offer dating services. Just pop 'dating New York' into any search engine and you'll see what we are on about pretty fast. If the internet was a revolution in the world of short and long-term relationships, the generalization of smart phones has taken it to a whole new level. When Billy Crystal and Meg Ryan made *When Harry Met Sally* in 1989, their characters would meet on the streets of New York, in its bars and exhibitions, and at the social gatherings of mutual friends. 10 years later, with Crystal long forgotten, Ryan would electronically fall for Tom Hanks in *You've Got a Mail*. But since then things have changed even more. Much more. Take a peep at the dating recommendations that appear in the *NYC Dater's Handbook*.

1 - zita aurretik / before the date

google voice

Zure telefono zenbakia beste zenbaki batekin mozorrotuko duen zerbitzua eskaintzen dizu Google Voice zerbitzuak (google.com/voice). Zure telefonotik jarraitu ahal izango dituzu jasotako deiak eta mezuak, baina zure zenbakia ez da inoiz azalduko. Modu horretan, aldeztu aurretik arazo ugari saihestuko dituzu. Hori bai, harremanak aurrera egiten badu, lehen baino lehen azaldu iezaiozu telefono "kamufatuaren" kontua.

Google Voice offers you the chance to hide your real telephone number by using another. (google.vom/voice). So, in this way you can check on all the calls and messages you get on your phone but your real number will never be revealed. This will help you avoid a whole heap of potential problems before you even start. However, if the relationship does prosper, at some stage you are going to have to come clean on the camouflaged telephone number.



errefusatzeko zerbitzua / rejection hotline

Telefono zerbitzu honen bitartez, zurekin zita lortzeko deika duzun pertsona astun horri ezezkioa emango diozu, zuk harekin hitz egin beharrik gabe. Aukera asko dago, eta guztiak zure eskura: Rejection Hotline delakoan, modu umoretsuan, neutroan edo agresiboan, deitzen dizunari harekin ez duzula geratu nahi esango dion mezua aukeratu dezakezu. New Yorkekoa hauxe: *Rejection Hotline's New York branch* (212-660-2245).

This timely service will kindly inform the pain in the ass that has been bugging you with calls for dates you have no interest in. You won't even have to answer the phone to them. There are a lot of options for you to choose from; from the humorous or neutral tone to the more aggressive. All you have to do is choose the message you want from *Rejection Hotline*. This is the one in New York: *Rejection Hotline's New York Branch* (212-660-2245).

2 - zita bitartean / during the date

Hizketarago gaiak isilunetarako / Conversation fodder for moments of silence

Isilune deserosoek zita bat zapuztu dezakete. Une horietarako, presta ezazu aurretik elkarriketaren gai-zerrenda. Baina bala guztiak goizegi gastatzen badituzu, badira elkarriketa pizgarri diren aplikazioak (*Conversation Starters app*, dohainik iPhone eta Android-en). 100 galderatik gora eskaintzen dizkizute itzaltzen ari den sua berpizteko.

Uncomfortable silences can ruin a date. So, prepare a list of topics for those uncomfortable moments before you go on a date. If you use up all of them too early, don't worry, there are saviours at hand in the form of phone apps (the *Conversation Starters* app is available for free for both iPhone and Android.) It offers more than 100 questions that will help fan the dying embers of a romantic date back to life.



dei automatikoa prestatu / schedule a robocall

Iraganean, komunera joan eta lagun bati hots egiten zenion hamar minutu barru emergentzia dei batekin zita zatar batetik salbatzeko. Egun, laguna ordezkatzuko duen zerbitzu ugari duzu: berriena Bad Date Rescue (doan iPhoneentzako). Programa horren bitartez, aldeztu aurretik prestatutako zure ama, nagusi edo bizilagunaren "emergentzia" deiak jasoko dituzu. 99¢-ren truke, bost aitzakia gehiagoren aukera izanen duzu. Egoera benetan larria bada, "quick rescue" aukerak, botoia sakatzetik 5 segundura hasi, eta 5 minutura jasoko duzu "emergentzia" deia. Android erabiltzaileek sistema berdintsua dute Fake-Call Me Free sistemarekin. Fake 'Em Out aplikazioak ere balio du iPhoneentzako, dolar baten truke.

In the past, a quick trip to the toilet and a secret phone call to a friend to get them to call you 10 minutes later was one strategy used to get rescued from a dying date scenario. Now, friends, you have lots of different options ready to stand in for that old trusted friendly phone call. The latest one is called *Bad Date Rescue* (free for iPhone), and what you do is you previously programme an 'emergency' call from your Mom, boss or neighbour. For a further 99 cents, you can choose from an extra five different excuses. If the situation really gets into bad emergency territory, you can opt for the 'quick rescue' option and you'll get your call from 5 seconds to 5 minutes later, whatever you choose when you programme it. Android users can avail of the same type of service from the *Fake-call Me Free* system. *Fake 'em Out* is also available for iPhones at the cost of 1 dollar.

3 - zita ostean / after the date

*hutsegitea onartu / admit failure

Batzuetan, sinpleki, ez da txinpartarik sortzen. Ez da inoren errua. Besterik gabe, zure zitak ez ditu aurreikuspenak bete, edo zu zeu izan zara bestearenak bete ez dituenak. Onartu huts egitea elegantziaz. Zita kidea gizaki dezentea izan bada, bidali iezaiozu mezu bat zitarengatik eskerrak emanez eta opa iezaiozu zorte ona. Ergel hutsa bazen, ez du merezi zure denboraren une bakar bat gehiago. Gehienez ere, bidali zure desatsegina erakutsiko dion Someecard (someecards.com) ironiko bat.

Sometimes it simply just doesn't happen. Nobody is to blame. Your date is not what you were looking for, or, indeed, you yourself have been found wanting. Accept it with style. If your date is a nice person, send them a message thanking them for the date and wish them luck for the future. If, on the other hand, the person was a dickhead, they really don't deserve another moment of your time. If pushed, you can send them a little card showing how unpleasant the experience has been for you: an ironic Someecard (someecards.com).



NYC-ko 3 museo ezezagun / 3 little-known museums in NYC

Dia:Beacon

Museum of Moving Image

Ezbairik gabe, ezagutzen ditugunen artean, ikus-entzunezkoari eskainitako museo eder eta berezietakoa da Museum of Moving Image. Kanpotik begiratuta auzoko beste edozein etxeren itxura duen eraikinean sartu eta espazio berezi bat dela berehala jabetzen zara. Museo askok itxura soil honekin nahikoa luke bere burua justifikatzeko. Honek ez, honek oso gutxik lortzen duena lortu du: adituentzat eta bisitari normalarentzat atsegina eta interesgarria izatea. Batetik, zinearen alderdi guztiak banan bana ezagutzeko aukera eskaintzen du (historia, industria, lanbideak,...), oso modu didaktiko eta entretenigarrian gainera. Bestetik ikus-entzunezkoen alorrean abangoardian dauden egile eta obren erakusketa eta proiektzioak ere badira.

Eta garrantzitsuena. Bizirik dagoen museo bat da. 400 proiektiotik gora urtero. Errealitateari eta kaleari pega eginda dagoen programazioa nabarmentzen da. Telesailak, animazioa, esperimentalak, telebista programak, bideojokoak, pelikula klasikoak, bideo sorkuntza,... guztiek dute tokia, baina beti ere zentzuzko programazio zaindu baten barne. Queens-en dagoen Astoria auzo ezezagun bezain liluragarria txangoa egiteko aitzakia ederra.

movingimage.us/

Museum of Moving Image

Of all the museums that we know, the Museum of Moving Image, which focuses on everything audiovisual, is undoubtedly one of the most beautiful and unique. Seen from the outside, this building looks like any other residential block in the area, but as soon as you walk in through the door you realise that this really is a special place. This alone would be enough to justify the existence of many other museums, but it's only the beginning here. The museum manages to achieve what very few others can do: it's pleasurable and interesting for both the expert and the casual visitor. On the one hand, the visitor can experience all the different elements of cinema (history, industry, professions...) in a very entertaining and didactic manner, and, on the other, the museum has exhibitions on and screens the work of vanguard filmmakers.

Most importantly, the museum is a living, breathing organism with more than 400 screenings a year. Work based on our current reality is the mainstay of the programming. This always sensible programming is open to all forms of the art: TV series, animation, experimentation, TV programmes, video games, film classics and video-creation. A great excuse to take a walk down to the Astoria borough in Queens, which while off the beaten track, is home to this museum and a really fascinating place.

movingimage.us/



DIA art foundation

1974. urtean sortu zen DIA arte fundazioak museo eta gune ezberdinak ditu. Guztiak gomendagarriak, baina guri bereziki New York estatuko Beacon herrian, Hudson ibaiaren ertzean kokatua dagoena gustatzen zaigu. Hiriko erdigunetik ordu eta erdira trenez. Artea bultzatzeko sortu zen fundazio hau museo kontzeptuaren mugak hausteko jaio zen, 60 eta 70. hamarkadetako arte molde berriek ekarritako iraultzari erantzuna emanaz. Orduz geroztik fundazioaren lana, beste inon erakutsi edo gauzatu ezin daitezkeen proiektuak bultzatu eta erakustea izan da. Eskala handiko pintura, instalazio eta eskulturak.

Museoa, galletak egiten zituen Nabisco konpainiaren eraikin erraldoi batean dago kokatua. Milioika galleta ekoizten zen tokian, orain, fundazioaren bilduma ikusi daiteke. Joseph Beuys, John Chamberlain, Walter De Maria, Dan Flavin, Donald Judd, Imi Knoebel, Blinky Palermo, Fred Sandback, Cy Twombly, Andy Warhol, Robert Whitman,... eta nolabait arte mundua haustura suposatzen duten hainbat sortzailearen lan berezi eta askotan ezezagunak topatuko ditu bisitariak.

diaart.org/

DIA art foundation

The DIA Art Foundation, set up in 1974, is the owner of several museums and art centres. While they are all to be recommended, we particularly like the DIA: Beacon, situated in the town of the same name on the banks of the Hudson in New York State. It's an hour and a half from the city centre by train. The foundation, which was created to support art, was really born with the idea of pushing the boundaries out on the concept of museums in answer to the revolution brought about by new forms of art in the 1960s and 70s. Ever since then the principal work of the foundation has been to back and exhibit work that would otherwise not come about or be displayed anywhere else. It is home to large-scale paintings, installations and sculptures.

The museum is housed in an enormous building that was originally a biscuit factory owned by the Nabisco Company. So now, where previously millions of biscuits were produced, the visitor can contemplate the foundation's collection which includes work by Joseph Beuys, John Chamberlain, Walter De Maria, Dan Flavin, Donald Judd, Imi Knoebel, Blinky Palermo, Fred Sandback, Cy Twombly, Andy Warhol, Robert Whitman and by many other artists whose often unknown special work caused rupture in the world of art in their time.

diaart.org/



PS1

PS1 museoaren adierazgarri nagusia arriskua da. Arte garaikidea ulertzeko modu berezia izan du 1971. urtean sortu zenetik. Alanna Heiss-ek sortu zuen *Institute for Art and Urban Resources* izenez. Hasieratik zegoen beraz kalean gertatzen ari zenaren isla izateko helburua. Egitasmoak erakusteko gune baino, egitasmoak ekoizten laguntzeko sortu zen. Ibilbide luze honetan bere zeregin nagusia artea erakustea izan da bilduma bat osatzea baino. Arterik esperimentalenaren bilgune, artista, ideia, formatu eta genero berrien bila aritzen den egitasmoa da.

Museora bisita egiterako orduan ere nabaritzen da espazio ezberdin baten aurrean gaudenaren sentazio hori. Batzuetan artelanen muntaiaren prozesua bisitatzerik dago. Arte lan askorekin interakziorako aukera ere izaten da. "Ez ukitu" kartelik ez guenen ikusi eta ahalik eta gutxien zuzentzan zaituen museo da. Ez dago ibilbide finkorik edo espazioen banaketa zehatzik. Ez da zaila festa eta DJ sesioak museoaren programan topatzea.

2000. urtean PS1 MOMA museoaren afiliatu bihurtu zen eta bi egitasmoen arteko elkarlana zabaldu egin zen. Orduz geroztik MOMA PS1 izenez da ezaguna museo. MOMAren anai "erradikala" dela esan genezake.

momaps1.org/

PS1

The PS1 museum's main characteristic is risk. It has had its own special take on contemporary art since it was founded in 1971. Alanna Heiss set it up under the name *Institute for Art and Urban Resources*. So, as the name implies, it has been closely tied to what has been happening in art at street level since its inception. More than to display exhibitions, the project was created as a space to help the production of art. Its main function throughout these years has been to showcase new work rather build up a collection. The project is a meeting place for the most experimental art and works with new artists, ideas, formats and art genres.

This sensation of being in a very different space is always present during your visit. Sometimes you are able to go and view the process of assembling a work of art. There are also many chances to interact with the art being displayed. We didn't see any signs saying 'Do Not Touch', and the museum does the least amount possible to direct your visit. There is no set itinerary or definite separation of spaces. It's not unusual to find parties and DJ sessions in the museum programme. In the year 2000, the PS1 became affiliated with the MOMA (Museum of Modern Art) and they have been working together to this day. Since then the museum has been known as MOMA PS1. We suppose you could call it MOMA's 'radical' brother..

momaps1.org/

Museoak bisitatu ostean beti gose gara.
We are always hungry after visiting museums.



organic maniacs

Urte batzuetatik hona, birus batek hartu du hiria. Birusaren izena: janari organikoa. Epidemia bat da, klase ertain zuriak jota daukan sukarra. Kaliforniatik NYCera esportatu zen fenomenoak. Bi aurpegi guztiz ezberdineko fenomeno bitxia da. Batetik, organikoaren jarraitzaileek sekulako mugimendua sortu dute janariaren subiranotasunaren eta osasunaren inguruan. *Green Market* izeneko azoka ugari ospatzen da astero hirian zehar, non bertoko nekazariak eta abeltzainek beren produktu osasuntsuak saltzen dituzten. Hiria baratze urbanoz bete da azken urteotan. Hiriko makina bat teilatutan barazkiak landatzen eta erlauntzak jartzen hasi dira, polinizazio naturala laguntzeko asmoz (New York Cityn ekoiztutako ezitia ere topatu dugu). Beste aurpegiak, ordea, irudi guztiz perbertsoa erakusten du.

Organiko zigilua negozio erraldoi bihurtu da, eta klase hesi izugarria ezartzen du hiritarren artean. Janari organikoa garestia da. *The baldeko* editore gonbidatuak esperimendua egin zuen unibertsitateko bere ikasleekin. "Iaz ikasleak bost auzo txirotara bidali nituen platano organikoak bila. Bat bakarra ez zuten topatu. Auzo txirotetan ez dago elikagai organikorik saltzen duen dendarik, ez dago janari organikorik; organikoak zer den ere ez dakite. Organikoa modan dago, osasuntsua da, baina barrera sozialak nola areagotzen dituen ikustea izugarria da".

The city has been affected by a virus for some years now. The virus is call Organic Food. It's an epidemic, a fever which the white middle class all have. This phenomenon was exported to NYC from California. It's a strange phenomenon with two completely different sides to it. On the one hand, organic food enthusiasts have created an incredible movement in favour of food self-sufficiency and health. *Many Green Markets* are held every week throughout the city and local farmers sell their healthy products there. The city has filled up with urban kitchen gardens in recent years. Greens are grown on loads of roofs in the city and the beehives up there are also helping with natural pollenization (you can also find New York City honey).

The other side of the story, however, is completely twisted.

Organic food stamps have become a huge business and they raise strong barriers between the different social classes. Organic food is more expensive. The guest editor of *The Balde* carried out and experiment with his university students. "Last year I sent students to five poor districts to look for organic bananas. They didn't find a single one. There aren't shops selling organic food in poor districts, there isn't any organic food, they don't even know what organic is. Organic is fashionable, it's healthy, but it's frightening how much it's reinforcing social barriers."



Soberako apurak animalientzat.
Let's feed the animals.



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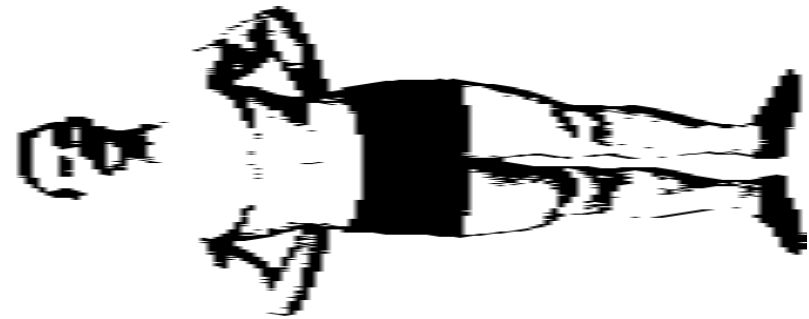
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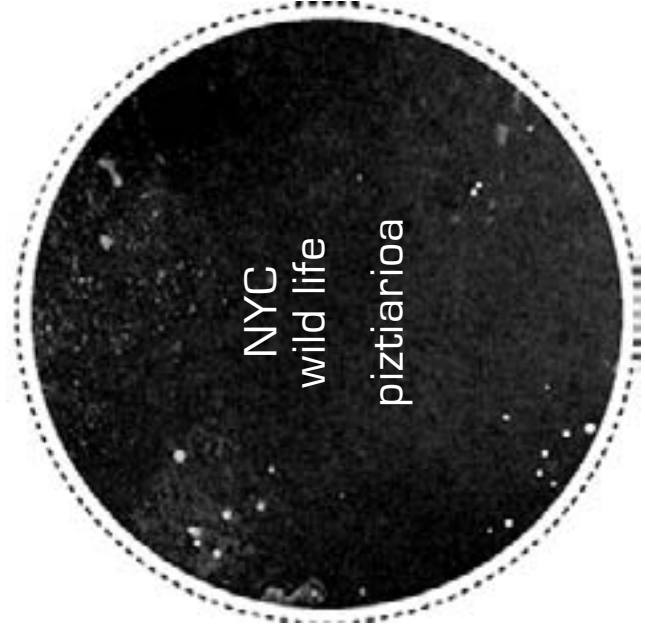
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NYC
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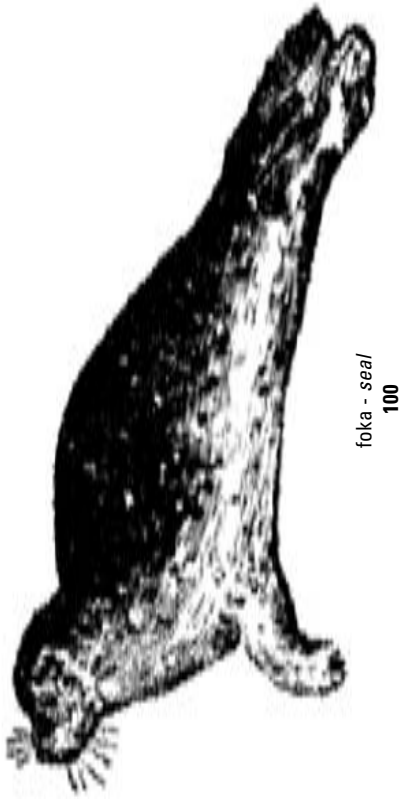
usoa - dove
16.000.000



zapelatza - *falcon*
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urtxintxa - *squirrel*
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LADIES LOTTO













Goazen otoi egitera!
Let's pray!



Hitz egin dezagun deabruaz. Noiz pasa ginen gizaki eta hiritar izatetik "kontsumitzaile" izatera? Noiz ahaztu genuen gauzak, produktuak, nonbaitetik datozela, norbaitek landutakoak direla, gugana iritsi aurretik bide bat egin dutela? Zer merkealdiren ostean baztertu genuen produktuek beren baitan izaera, moral eta etika bat zutela?

Galdera horiei guztiei eta askoz gehiagori erantzuten die Reverend Billyk zuzentzen duen *The Church of Stop Shopping* elizak. New York Cityko kongregazio erradikal horrek milaka fededun ditu. Reverend Billy artzainaren gidaritzapean, aktibista talde zabal batek kontsumoaren aurkako ekintzak eta ikuskizunak antolatzen ditu. Reverend Billyren elizak AEBetako nortasunaren ezaguera sakona duela frogatu du. Show bussines-a maite duen herrialdeari show bussines estrategien bitartez mezua zabaltzea lortu du.

Mezua zabaltzeko modu ugari eta desberdinak dituzte, baina betiere umorea eta entretenimendua izaten da oinarrian. Kanean antolatutako sermoiak, gospel koru oihulariak, makina erregistratzaileei exorzismoak, telefono mugikorrek opera.... Haren ekintzak, ordea, ez dira soilik ikuspegi mediatikotik eginak. Astero, adibidez, bizikleta manifestazioa egiten dute, parkeetara zaborra jasotzeko brigadak antolatzen, era askotako boikotak, politikariei telefonoz matraka emateko kanpainak, eta abar. Beste talde eta erakundeekin ere elkarlanean aritzen dira, eta hainbat kanpainatan hartu dute parte. Merkatu-ekonomia basatiak gizakiongan eta ingurugiroan duen eragin zuzena salatzen dute: Victoria Secret-en aurkako kanpainan murgildu ziren, urtero banatzen dituen paperezko 395 milioi katalogoetan ez dutelako birziklatutako osagarriak erabiltzen; Starbucks-ek Etiopiako kafe ekoizleei ezarritako prezioen eta neurrien kontra jardun ziren; JP Morgan Chase presionatu egin zuten Appalachia mendietan sarraskia egiten duten meategi enpresei laguntzeagatik.

Hala ere, haren eginkizun nagusia kontsumismoaren aurkako mezua zabaltzea da, eta, horretarako, Reverend Billyk eta bere jarraitzaileek ez dute aukerarik galtzen. Kanean, gune komertzialetan, antzokietan, eskoletan, parketan, telebistan, sare sozialetan.... beren "meza" antolatzen eta kontsumismoaren deabruaren kontra borrokatzen dute.

Let's talk about the devil. When did we have a bad time, stop being citizens and become "consumers"? When did we forget that things are products that come from somewhere, are grown by somebody, have travelled a distance before they reach us? After which sales did we see that products we discard have their own character morally and ethically?

All these questions and many more are answered by the Reverend Billy and *The Church of Stop Shopping*. This radical New York City congregation has thousands of faithful. Under the Reverend Billy's spiritual guidance, a considerable group of activists organizes acts and shows against consumerism. Reverend Billy's church has proved that it knows the character of the US well. It has managed to use show business to spread its message in this country which loves show business.

They have many different ways of spreading their message, all of them based on humour and entertainment. They give sermons in the street, have shouting gospel choirs, cash register exorcisms, mobile phone operas... however, their acts are not just aimed at the media. Every week, for instance, they hold a bicycle demonstration, organize brigades to collect rubbish from parks, hold different boycotts, campaigns to pressurise politicians over the phone and so on. They collaborate with other organizations and take part in various different campaigns. They have denounced the damage done to humanity and the environment by the savage market economy; they started a campaign against Victoria Secret because the 395 million paper catalogues they distribute every year are not made using recycled goods; they spoke out about Starbucks' Ethiopian coffee suppliers being forced to accept certain prices and conditions; and they put pressure on JP Morgan Chase because of they help they give mining companies which ravage the Appalachians.

Even so, their main activity is spreading the word against consumerism and they never miss a chance to do that. Reverend Billy and his follows never miss an opportunity. In the street, shopping centres, theatres, schools, parks, tv, social networks... that's where they organise their "masses" and fight against the devil.

shopocalypse!!!
reverend billy's freakstorm

Goazen diruaz hitzegitera.
Let's talk about money.



zer zara, zor zara you are your debt

AEBetan, badago dirudik ez izatea baino okerragoa den zerbait: zorrik ez izatea. Dirurik ez duena pobrea da. Dirua bai baina zorrik ez duena, ordea, susmagarria da. Hiritar estatubatuarra, familia estatubatuarra, kredituak itota bizi da. Hori da hiritar zintzo eta probetxuzko baten egoera normala. Unibertsitatera joan nahi duenak, ebakuntza bat behar duenak, negozioa jarri nahi duenak, etxea erosi nahi duenak... alegia, probetxuzko hiritar izan nahi duenak, burua banku bati lotuta izan behar du betirako. Eta berdin dio dirutza egin baduzu. Hiritar zintzoak kreditu gehiago eskatu behar du "hazten" jarraitzeko eta gehiago sortzeko.

Lotura hori zor historialarekin neurtzen da. Eta edozein tokitan eskatuko dizute zorren historiala. Etxe bat alokatzerakoan, negozio bat jartzerakoan... Zorrek definitzen zaituela esan genezake. Ondorioz, halako dokumenturik ez duena susmagarria da. Zer kasetako delinkuentea zara zorrik behar ez izateko? Nondik atera duzu dirua? Zer estatubatuar mota da duena baino gehiago izan nahi ez duena?

Gizarte osoa zorretan itota izatea baino kontrol sozial hoberik otutzen norbaiti?

esku dirua

Aurreko errealitatea hiritar estatubatuarrena da. Bada, ordea, AEBetan bizi baina hiritar titulua merezi ez duen beste gizaki segmentu bat: etorkin "ilegalak". Etorkin ilegalek paperik ez dutenez, ez dute gaitasunik banku batean kontu korrontea irekitzeko. Zorretan sartzeko modu "legala" ere ukatzen zaie. Baina, AEBetan, beste guztiaren gainetik etekinari begiratzen zaionez, ezin pasatzen utzi langilego indar merke hori, beraz, etorkin ilegalei ez zaie lanik falta. Eta lan horren truke irabazitakoa ezin dutenez bankuetan sartu, etxeetan gordetzen dute. Esku-diru kopururik handienak etorkin ilegalek maneiatzen dituzte.

Geroz eta zailagoa da esku-diruarekin soilik bizitzea. Nola erosi edo alokatu etxe bat? Zer aukera auto bat erosteko? Telefono bat lortzeko? Argindarra ordaintzeko? Ordainketak kontu korrontearen bitartez egiteko aukerarik ezean, toki batetik bestera dirua poltsikoan edo poltsan gordeta ibiltzera derrigortuak daude. Bankurik gabe bizi denak ez du mailegurako aukerarik, ez eta zorretan egoteko aukerarik; eta hori, herrialde honetan, edozein hesi edo murru baino muga handiagoa da.

Hiritar legalei dirua eskuetatik kentzea eta merkatuei gestionatzen uztea helburua den moduan, *hiritar ilegalei* dirua eskutan erabiltzera derrigortzen zaie; garatzeko aukerak ezabatzeko zaizkie eta lan indar merkea izaten jarraitzen dute modu horretan. Reverend Billyk esango lukeen moduan, Jaungoikoarenak bide ulergaitzak izango dira, baina botere ekonomikoaren deabruarenak erraz asko ulertzen ditugu.

In the US there's one thing worse than not having any money: not having any debts. A person who doesn't have any debts is poor. But if you have money, and you don't have any debts you're suspicious. US citizens and families are up to their necks in debt. That's the normal situation for formal, well-behaved citizens. Whoever wants to go to university, whoever needs an operation, to set up a business, buy a house... Whoever wants to be a worthwhile citizen has to be tied up to a bank for life. And it's just the same if you make some money. Well-behaved citizens ask for more credit to be able to carry on "growing" and create more.

That chain is measured in your credit history. And people can ask for your credit history anywhere. When you rent a house, when you set up a business... You could say that our debts define us. That's why people who don't have such a document are suspicious. What type of criminal doesn't need to take out loans? Where did you get the money from? What type of US citizen doesn't want to improve his or her lifestyle?

Can anyone think of a better way to control society that keeping it debt-ridden?

hand money

The previous situation affects US citizens. But there are other people who don't deserve that title even though they live in the States: "illegal" immigrants. As illegal immigrants don't have papers, they can't open bank accounts. They aren't even allowed to get into debt "legally"... But as profits are more important than anything else in the States, that cheap workforce has no trouble to find badly paid jobs. And because they can't put the money they earn into a bank, they keep it at home. Illegal immigrants handle the largest amounts of hand money.

It's more and more difficult to live using only hand money. How can you rent or buy a house? What are the chances of buying a car? Getting hold of a phone? Paying the electricity? As they can't pay for anything from a bank account, illegal immigrants have to go around with hand money in their pockets. People without bank accounts can't take out loans and can't get in debt, and that's a bigger barrier in US society than the national frontier itself.

In the same way that taking money out of *legal citizens'* hands and letting the market organize everything is an objective, making *illegal citizens* carry money around and removing other possibilities from them is a way of keeping the workforce cheap. As the Reverend Billy would say, God may move in a mysterious way, but the way the demons of economic power move is easy to understand.

Eta hitza arma bihurtu zen.
And the word became a weapon.





nuyorican poets cafe

Arraroa da Manhattango B eta C etorbideen artean dagoen 3. kalera iritsi, eta jende ilara luzea ikusten ez den asteburua. Neoirik gabeko lokala da, eta grafitiz gainezka egiten duen pareta erraldoietan galtzen da bertan idatzita dagoena: The Nuyorican Poets Café.

Barrura sartu, eta ikuslegoa edozein txokotan jartzen da, poeta, MC edo bestelako artistaren batek seduzitua, entretenitua edo hipnotizatua izateko. Minutu gutxiaren buruan, atzera bueltarik ez dagoela jabetzen zara: hitzek saskibaloi baten moduan errebotatzen dute zure buruan, eta Staten Island-ko rapera baten hitz-metraitletaren doinuaz, edo bere *headphoneak* kentzeko keinurik egin ez duen 18 urteko poeta horren begiradarekin harrapatuta geratzen zara. Badakizu E3 kaleko 236. zenbakira itzuliko zarela.

70eko hamarkadan Miguel Algarin poetaren etxeko egongelan hasi ziren bilera haiek, Manhattango hego-ekialdeko punturik beroena bihurtu dira. Egun, Tompkins Squaren inguruan paseo bat ematen duzunean, modan dauden jatetxeak eta tabernak ikusita, nekez irudika dezakezu duela soilik hamabost urte zonalde horretan *spanglish*-a zela hizkuntza nagusia, eta leihotetan Puerto Ricoko banderak zirela nagusi. 60eko hamarkadatik aurrera, *puertorycan*-ek berea egin zuten hiriko "auzo gorria". *Loisada* izena eman zitzaion Lower East Side *spanglish*-ez. Aurretik, etorkin alemaniarrek, Europa ekialdeko judutarrak, irlandarrak eta italiarrak egonak ziren zonalde honetan. South Bronx eta Harlem hispanoan bezalaxe, Loisadako komunitate *puertorycan*-ak pobrezia eta kriminalitateak jota bizi zuen bere egunerokoa. Baina hango kaleetan jaio eta hezitako artistek eta intelektualek ez zioten auzoari bizkarra eman, eta geratu egin ziren. Ordura arte beren kultura eta jatorria mespretxuz erabiltzeari buelta eman, eta haiek bihurtu ziren ikur berria. Haiek ziren, eta dira, "Nuyorican"-ak. Gizarte eta politika harrotasuna eta baieztapena; iraganeko eta egungo marjinazio garaietan, New Yorken Puerto Rico-koa zer den agerian uzten duen ahotsa. Agian, Nuyorican Poets Café-ra hurbiltzen zaren aukera horietako batean, lau pareta hauen artean aritutako poeta ezagunen bat topatuko duzu: "La Bruja del Bronx", esate baterako, mingain zorrotz eta bertso azkarreko emakumea, South Bronx-en jaio eta hezitakoa; edo Flaco Navaja kantari eta aktorea, "poetry slam" gauetan trebatua. Agian, oraindik ezezaguna izan arren, XXI. mendeko musika eszena iraultzeko jaio den rapero gaztearekin topo egingo duzu; akaso ez du izango *puertorycan* jatorria, baina gauza bat segurua da: "nuyorican" izango da.

It's unusual to get to Third Street, between B and C Avenues in Manhattan, and not see a long queue of people at weekends. It's a place with no neon lights and all the graffiti on the giant wall all but covers up the name there: The Nuyorican Poets Café.

When you go in you'll settle down just anywhere to see the poets, MCs and other artists that seduce, entertain and/or hypnotise their audience. After a few minutes you realise there's no way back: the words are bouncing around your inside like a basketball and you've been captured by Staten Island rapper or by an 18 year-old poet who doesn't have any intention of taking his headphones off. You know you're going to go back to 236, E3 Street.

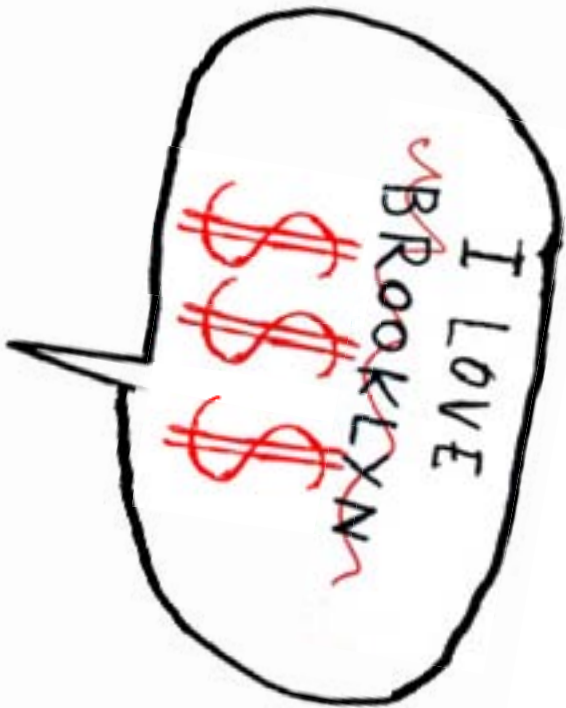
Those meetings were first held in Miguel Algarin's sitting room back in the 1970's, and it's become the hottest place in south-eastern Manhattan. Nowadays if you go for a walk around Tompkins Square and see the fashionable bars and restaurants there you'll hardly guess that only 15 years ago *Spanglish* was the main language there and Puerto Rico flags were everywhere. From the 60's onwards the *Puertorycan* took over the city's "red district". *Loisada* was the name for Lower East Side in *Spanglish*. Previously, German, east European Jewish, Irish and Italian immigrants had lived in the area. Like the Hispanic communities in South Bronx and Harlem, the Puertorycan community on Loisada was infected by poverty and criminal activities in its daily life. But the artists who were born and grew up in the streets there didn't turn their backs on the area: they stayed there. They turned the tables on people who had looked down on their culture and origins by turning them into new symbols. They were and are Nuyoricans. Political and social pride and affirmation, a voice which makes it clear what it is to be from Puerto Rico in New York in past and current times of exclusion.

Perhaps on one of your visits to Nuyorican Poets Café you'll come across the poet known as La Bruja del Bronx in those four walls: a woman with a sharp tongue and fast verses, she was born and brought up in South Bronx. Or maybe the singer and actor Flaco Navaja, a skilled night-time performer of poetry slam. Or maybe you'll find a young person as yet unknown but destined to revolutionise rap: they may not be *Puertorycan*, but they are sure to be "Nuyorican".





battle for brooklyn



Gentrifikazioa (ingelesezko gentrification hitzetik):

Eraldaketa eta berregituraketa prozesu urbanoa da, zeinean zonale edo auzo bateko biztanleria, bere zonalekik alde egitera bultzatua den, eta, aldi berean, biztanleriaren beste sektore aberatsago bat agertzen den.

Gentrification:

The process of renewal and rebuilding accompanying the influx of middle-class or affluent people into deteriorating areas that often displaces poorer residents.

Brooklyngo auzoa AEBetako higiezinaren operazio handienetakoa mugilduta ibili da azken urteotan. Atlantic Avenueko zonaldean hamasei etxe orratz eta kirol gune bat eraikitzeko hiri-plangintza berria aurkeztu zenean, halako kasuetan gertatu ohi den moduan, dena onerako eta auzoaren mesederako izan behar zen, eraikuntza-empresen iragartiek zioten moduan. "Alperrik galdutako espazioaren printza" den Frank Gehry-ri egin zitzaion enkargua -hala bataiatu zuten aktiekua NPR-n (National Public Radio)-. Berehala mugitu ziren mugitu beharreko hariak, eta, ordua arte sekula arazorik eman ez zuen zonaldean, egitura-arazoak eta erortze-arrisuak zituzten eraikuntzek azaltzen hasi ziren. Bata bestearen atzetik, bizilagunak kaleratuak izan ziren eta etxeak botatzeko aginduek ematen hasi ziren. Auzo berri bat eraikitzeko, arazo bat zuten da: aurretik bertan zegoen auzoa suntsitu beharra.

Empresarien talde horietan Jay-Z ezaguna dago. Hark ekarri zuen New Jersey-tik Nets saskibaloitaildea Brooklyn-era. Auzoari nortasuna eta harrotasuna emango ziola aldarrikatzen zuen. Baina haren moduko raperoek aspaldi galdu zuten kalearekin harremana. Bling-bling. Kapitalismo basatitaren diridrak zuritu egin du bere eta bere modukoaren azala. NBAko taldeak jokatzeko duen kirol gunearen inaugurazioan, NYCKo Bloomberg alkateak esan zuen jendeak ez duela iragana oroitu, etorkizunera begira jari dutela zonalea. Baina ez zuen asmatu. Bizilagun eta auzoko erakunde ugari *gentrifikazio*-prozesu hauek bultzatzen dituen sistemari aurre egin zioten, eta hala jarraitzen dute. Egitasmo horien artean dago *Battle for Brooklyn* filma: zortzi urtetan zehar Atlantic Avenuean gertatutakoak filmatu eta erakusten ditu. Suki Hawley eta Michael Galinsky zinegileek auzo zahararen suntsipena, bizilagunen kanporatzea eta auzo berriaren sortzea filmatu zuten. Eta film arrakastatsuek nautsek harrotu ditu.

2012ko irailaren 28an, Jay-Z rapero eta enpresariak kontzertua eskaini zuen berak eraikitako kirol gunean. Egun berean, eta ordu berean, bloke erdia dagoen Dean Street-eko jobstoki batean, *Battle for Brooklyn* filma proiektatu zen. Ah, Jay-Z-k kontzertua eskaini zuen kirol gunearen izena *Barclays Arena* da. Beharrezkoa al da zerbait gehitzea?

Brooklyn district has been subject to one of the greatest real estate operation in recent years in the USA. When plans were presented to build sixteen skyscrapers and a sports centre in the Atlantic Avenue area, the construction company claimed (as they usually do in these cases) that the whole thing was going to work wonders for the district. They gave the job to Frank Gehry, the "Prince of Wasted Space", as NPR (National Public Radio) dubbed him. They started to move the strings that needed to be twitched right away: areas which had never been a problem, buildings which had never had structural problems, started to be seen as imminent risks. Local residents were turfed out one after another and demolition orders were granted. Before you build a district, there's usually a problem: demolishing the district which was there before.

Amongst the business people involved in the whole thing, Jay-Z is well-known. He brought the New Jersey basketball team Nets to Brooklyn. He said it was something which would give the district character and make it proud. But the rappers like him lost touch with the street long ago. Bling-bling. Savage capitalism's shine has whitened their skin and that of those like them. When the NBA team opened its sports centre, mayor Bloomberg said that people in the district weren't going to remember their past, they'd only be looking at the future. But he wasn't right. Many district residents and associations were against *gentrification* and expressed their opposition to the system: and still do. This movement includes the film *Battle for Brooklyn*, it's a film which was filmed in Atlantic Avenue and shows what happened there during eight years. The filmmakers Suki Hawley and Michael Galinsky filmed the district's destruction, local residents being thrown out and a new district being created. And the film's success has opened a debate.

On 28th September, 2012, the rapper and businessman Jay-Z gave a concert in the sports centre which he had built. On the same day, at the same time, half a block away, the film, *Battle for Brooklyn* was shown. Ah, the name of the sports centre where Jay-Z gave his concert is *Barclays Arena*. We don't have to say any more, do we?

no comment



argazkia/shot:odlok • washington heights, nyc

Dantza dezagun.
Let's dance.



amargue hiria amargue city

Diotenez, azukre landaketetan jaio zen *amargue*-a. Kubako son eta boleroaren alaba zela diote, eta Dominikar Errepublikako taberna eta burdeletan hazi egin zela, XX. mendearen hasieran. Beranduago, *bachata* gisa bataiatu zuten, eta nekazari giroko emakume eta gizonen erritmo bihurtu zen. Klase baxukoen musika izaki, Trujilloren diktadurapean erreprimitu egin zuten.

Diktadorearen heriotzaren ostean, 80 eta 90eko hamarkadetan, milaka dominikarrek AEBetara emigratu zuten, New Yorkera hain zuzen ere, beren aurreko belaunaldiek 60 eta 70eko hamarkadetan egin zuten bezala. Haiekin batera, beren *amargue*-aren kantuak ekarri zituzten Manhattan garaiko Washington Heights auzora.

Alaia, zaratsua eta higatu samarra, Washington Heights mikrokosmos bat da, zeinean *yuca* eta *toston* usainak geldialdi bat egitera gonbidatzen zaituen. “Todo a \$1” denda, karibeko jatetxe eta ile apaindegiz jositako mapa urbano bat da; bat egin, elkartu eta solasaldirako guneak nonahi, zeinetan musikak gauean iritsiko dena aurreratzen duen. Arrats partean, trafiko hotsa amatatu, dendak itxi, eta kaleak isildu egiten dira. Soinu bakar batek hartzen du auzoa. Biderkatzen doan soinu bat: *bachata*ren konpasa.

Casa del Mofongo-n arroza babekin afaltzen duzun bitartean entzuten den bachata kabareterotik hasita, *27 de febrero* jatetxean zuzenean kantatzen duen Edilio Paredes mitoaren ahotsera... dena da bachata. Ostiralero, *bachata* beren DNA-n duten gazte eta ez hain gazteak diren zaleak beren DJ kuttunen bila ateratzen dira. Ez dakite gaua nola amaituko den, baina badakite hiriaren bazter honetan, iskina orotan, entzun ahal izango dutela beren doinu maitearen kexua.

They say that *Amargue*- first appeared on the sugar plantations. They say it’s the daughter of Cuban Son music and Boleros, and it grew up in bars and brothels in the Dominican Republic at the start of the 20th Century. Later on it was called *Bachata* it became the rhythm for the men and women who worked on farms. Being lower class music, it was forbidden during Trujillo’s dictatorship.

After the dictator’s death, in the 80’s and 90’s. thousands of Dominicans emigrated to the US, particularly to New York, as their elders had in the 60’s and 70’s. And they took *Amargue* with them to the Washington Heights area of Manhattan.

Washington Heights is cheerful, noisy and fairly run-down, and the smell of yucca and *toston* make it a good microcosms to visit. It’s a part of town full of dollar shops and hairdressers, as well as meeting places where music takes everything with it when night falls. In the afternoon the noise of traffic subsides, the shops close and the streets fall silent. There’s only one sound left in the area. The sound of *Bachata* multiplies.

While you have rice and beans for supper at *Casa del Mofongo* you can listen to cabaret bachata, or, at the *27th February* restaurant, *Bachata* sung live by the legend Edilio Paredes. Every Friday people who have Bachata in their DNA -young and not so young people- go out to listen to their favourite DJ. They don’t know how the night is going to finish, but they do know that in this part of town they’ll be able to hear their favourite sounds on every corner.



amarguearen Mahattanetik, bachateren Queensera

la arratsaldeko seiak dira Liz Queens auzoko Jamaikako bere etxera iristen denean. Manhattango midtown-en bulegoak garbitzen zortzi ordu baino gehiago pasa ostean, Peru jaioteritik ekarritako Andetako mantaz estalita dagoen sofa zaharrean etzan egiten da. Hamar minuturen ostean, ispiluaren aurrean makilatzen ari da. Zazpiak pasa berriak dira, bere etxea dagoeneko sotoko eskailerak igo, hiriaren lur azpian sartu, eta metroa hartzen duenean.

Bitartean, Queens auzoko beste aldean, Ramirok, Roosevelt Avenuko bere ekuatoriar jatetxeko argiak amatatu, eta, zerri frijituaren usainaren konpainian, mahaiak baztertzen ditu eta ispilu-bola birakariak zintzilikatzen hasten da. Atetik DJa sartzen da, Latinoamerikako aldaka guztiak dardarazteko adina *bachata*rekin. Kalearen beste aldean, Jackson Heights-eko bizitza pizten hasten da, non burkaz jantzitako emakumeek, Nepalgo zaharrek eta kolonbiar transexualek ilara egiten duten supermerkatuan.

Zortzi eta erdiak dira Liz *bachata* diskoteka bihurtutako jatetxe familiarrera sartzen denean. Dozena bat emakume eserita daude honez gero, irribarre eta takoi kolpeen artean zain. Hiriko hainbat tokitatik etorri dira, Washington Heights-eko epizentro *bachaterotik* ere bai, beren dantza bikoteak izango direnekin elkartera; horietako asko jaioterrian emazte eta seme-alabak utzi dituzten etorkinak dira. Gaur gauean, dolar baten truke, *bachata* erritmoan lagunduko dien esku leun baten konpainia izango dute. Hamabi dolarrengatik, *bachatarek* ordu erdiko solasaldia eta konpainia emango diete.

Eta horrela gaueko hamabiak, ordu bata edo ordu biak arte. Ramiroren lokalak bezalaxe, beste dozenaka taberna zulok *bachata* doinuez margotzen dute Roosevelt Avenue, muga hiria dirudien etorbidea, non dena eta ezer ez gerta daitekeen.

from amargue Manhattan to bachata Queens

It's almost six in the afternoon when Liz reaches her Jamaican house in Queens. After spending more than eight hours cleaning offices in midtown Manhattan, she lies down on her sofa, covered with a rug from the Andes brought from Peru. After ten minutes she's in front of the mirror putting on her make-up. It's just after seven when she goes up the stairs from her basement house and then goes down to take the metro.

At the same time, at the other end of Queens, Ramiro turns off the lights at his Ecuadorian restaurant, moves the tables with their smell of fried pork to one side, and hangs up revolving mirror balls. The DJ comes in the door, ready to move all the Latin American hips with his *Bachata*. On the other side of the street, things are livening up in Jackson Heights, where women in burqas, old men from Nepal and Columbian transsexuals queue up in the supermarket.

It's half past eight when Liz goes into the family restaurant turned *Bachata* discotheque. A dozen women are already sitting down, laughing and making noise with their heels while they wait. They've come from all over the city, from the Washington Heights *Bachata* epicentre too, to meet up with their future dance partners, many of whom are immigrants who have left their wives and children in their home countries. Tonight, and for just a dollar, they'll have smooth hand to keep them company to the rhythm of *Bachata*. For twelve dollars *Bachata* women talk to them and keep them company for half an hour. And that goes on until midnight, one o'clock or two o'clock. And there are dozens more little *Bachata* bars like Ramiro's along Roosevelt Avenue, which seems like the city limit, where everything and nothing happens.



grimaldi
vs
grimaldi´s



Pizza bat, irina eta uraz egindako masa baten gainean botatako hiruzpalau osagairekin eginiko jaki borobila da. NYen, ordea, ez da txantxetan hartzeko modukoa. Badago bere pizza egiteko modua ohore gisa hartzen duenik. Hau Patsy Grimaldiren historia da.

1905ean ireki zen New Yorkeko lehendabiziko pizzeria, Gennaro Lombardi etorkin napolitarrek bere Little Italiko janari-dendaren atzealdean pizzak egiten hasi zenean. Patsy Lancieryk, Lombardirekin lan egin ostean, East Harlem-en *Patsy's* ireki zuen 1933. urtean. Lancierik bere iloba nerabeari bertan lan egiteko eskaintza egin zion. Hamairu urte zituen Patsy Grimaldi pizzeria hartara sartu zenean. 1990 arte ez zen handik atera.

Urte hartan, familiaren baimenarekin, Brooklynen, ur hertzetik metro eskasera dagoen Old Fulton kaleko 19. zenbakian, Grimaldi's ireki zuen. Berehala bihurtu zen meka berria pizza zaleentzat. 1996an, 66 urte bete zituen Patsyk, eta Carol emazteak nahikoa zela erabaki zuten. Orduan, Ciolly familia azaldu zen. Frank Ciollyk pizzeria erosi zion. Patsyk kondizio bakarra jarri zuen: negozioak bere izena eramaten jarraituko bazuen, berak gainbegiratuko zuen pizza egiteko modua. Ciollyk baiezkua eman zion, baina klausula bitxi bat sinatu zuten: hurrengo 15 urteetan, Patsyk ezingo zuen Grimaldi's ez zen beste pizzeria batean lan egin.

Hasiera batean moldatu egin ziren, baina Ciolly klanekoen begietara gero eta deserosoagoak ziren Patsyren bisitak eta marmarrak. Patsyri ez zitzaion batere gustatzen Grimaldi's hartzen ari zen ildoak. Ciollytarrek pizzeria-kate bat martxan jarri zuten Grimaldi's marka erabilita. Egoerak eztanda egin zuen. Patsyri debekatu egin zioten bere izena zeraman jatetxean sartzea.

Hurrengo urteetan, Patsy gertakizun hura ahazten saiatu zen. Bere emaztearen konpainiaz, urtero egiten zuen Italiara bidaia. Bilobak beisbal partidetara eramaten eta etxea katzu betetzen hasi zen. Eta etxeko ikatzeko labean pizzak egiten jarraitu zuen. Bitartean, Ciolly klanak Grimaldi's katea zabaltzen jarraitu zuen: New York, Las Vegas, Miami, Los Angeles...

2005ean, Ciolly family Old Fulton kaleko jatetxe originala zegoeneko eraikinaren jabeekin arazoak izaten hasi zen. Salaketa bat bestearen atzetik gurutzatu zituzten, eta sekulako katramila sortu zen epaitegietan. Patsyk, orduan, bere mendekua gauzatzeko unea ikusi zuen. Grimaldi's saldu zutenean sinatutako klausularen epea amaitu berritan, eta 81 urte zituela, Ciolly sendiarekin borrokan zebilen eraikineko jabearekin kontaktuan jarri zen, eta Grimaldi's alboko lokala alokatzeko eskaintza



egin zion; hark onartu, eta bere ama siziliarraren izena daraman Julianna's pizzeria berria zabaldu zuen, zaharraren alboan.

Orduz geroztik, bizilagun diren bi pizzerien harremana ez da batere erraza. Ciolly familiak epaitegietara eraman zuen Patsy, baina galdu egin zuen. Hala ere, eta familia italiarrei dagokien moduan, Frank Ciolly duela lau urte bihotzekoak jota hil zenean, Patsy, 20 urteren ostean, Grimaldi's jatetxean sartu zen, eta doluminak eman zizkion Ciolly familiari, Sopranos telesaileko eszena bat balitz bezala. Egun, adin kontuak direla eta, Patsyk ezin du, garai batean bezalaxe, labetik ateratzen den pizza bakoitza egin, baina bertan izaten dira beren ondorengoa den Matt Grolanekin. Matt Grolan pizza *nerd* bat da. 1990ean Patsyk jatetxea ireki zuenetik, behin eta berriro joaten zen jatetxera. Orduz geroztik, Patsy eta Carolekin batera bidaiatu du eta pizzaren sekretuak deskubritzen jardun du. Egun, Patsyren oinordekoa da Julianna's-en.

Pizza gauza serioa da New Yorken. Eta goxoa. Guk dastatu genuena rukula, kalamata olibak, pepperonia, riccota, txanpinoiak eta antxoak zituen. Ez dugu ahaztuko.



A pizza's a round bit of food consisting of three or four ingredients put on a mass made of flour and water. But it's no joking matter in NY. There are even people who take the way they make pizzas as a matter of pride. This is Patsy Grimaldi's story.

The first pizza hut was opened in New York in 1905. That was when Gennaro Lombardi, an immigrant from Naples, started making pizzas in the back of his food shop in Little Italy. After working with Lombardi for a time, Patsy Grimaldi opened *Patsy's* in East Harlem in 1933. Lancieri offered her teenage nephew a job there. He was thirteen when he started at Patsy Grimaldi's pizza hut. And he didn't leave until 1990. That year, with the family's permission, he opened Grimaldi's in Brooklyn, at 19, Old Fulton Street, just a few feet from the waterfront. It soon became pizza fans' new Mecca. In 1996, just after reaching the age of 66, Patsy and his wife Carol decided

that they had had enough. And then the Ciolly family made an appearance. Frank Ciolly bought the pizza hut. Patsy only set one condition: if the business was going to carry on using his name, then he was going to supervise how the pizzas were made. Ciolly agreed to that, but they also agreed on a peculiar clause: for the following 15 years Patsy would not be able to work in any pizza hut other than Grimaldi's.

At first they got on well, but then the Ciolly clan started to dislike Patsy's visits and grumbling more and more. Patsy wasn't at all happy about the way Grimaldi's was going. The Ciollys started up a chain of pizza huts using the Grimaldi's brand. Things came to a head. They banned Patsy from going to the restaurants which had his name on them.

Patsy tried to forget about everything over the following years. He and his wife took a trip to Italy every year. They took their grandchildren to baseball games and started to fill their house up with cats. And they carried on making pizzas in their coal stove at home. And, meanwhile, the Ciolly clan carried on opening more and more Grimaldi's. New York, Las Vegas, Miami, Los Angeles...

In 2005 Ciolly started having problems with the owner of the building where the original restaurant was in Old Fulton Street. One law suit after another was brought and there was real chaos in the courts. Patsy saw his chance to take his vengeance. The clause in the contract he had signed when he sold Grimaldi's had just expired and, at the age of 81, he got in touch with the building's owner and rented the shop next to Grimaldi's and used his Sicilian mother's name, Julianna, to open a new pizza hut.

The two next-door pizza huts have never really got on together. The Ciolly family took Patsy to court, but lost. Even so, in the Italian family way, and like some scene from *The Sopranos*, when Frank Ciolly died of a heart attack four years ago, Patsy walked in Grimaldi's after 20 years and gave the family his condolences.

Nowadays, due to his age, Patsy can no longer take every pizza out of the oven as he used to, but his successor, Matt Grolan, is there to do that for him. Matt Grolan is a pizza *nerd*. He's being going to the pizza hut ever since Patsy opened it in 1990. Since then he's travelled with Patsy and Carol and learned the pizzas' secrets. He's now Patsy's heir to Julianna's.

Pizzas are a serious matter in New York. And a tasty one. The one we tried had salad rocket, kalamata olives, riccota pepperoni, mushrooms and anchovies on it. We won't forget it.



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



**Iruñeko
Hizkuntza
Eskola
Ofiziala**

- | | | |
|-------------|--------------|-------------|
| ● euskara | ● alemana | ● txinera |
| ● ingelesa | ● gaztelania | ● japoniera |
| ● frantsesa | ● italiera | ● arabiera |

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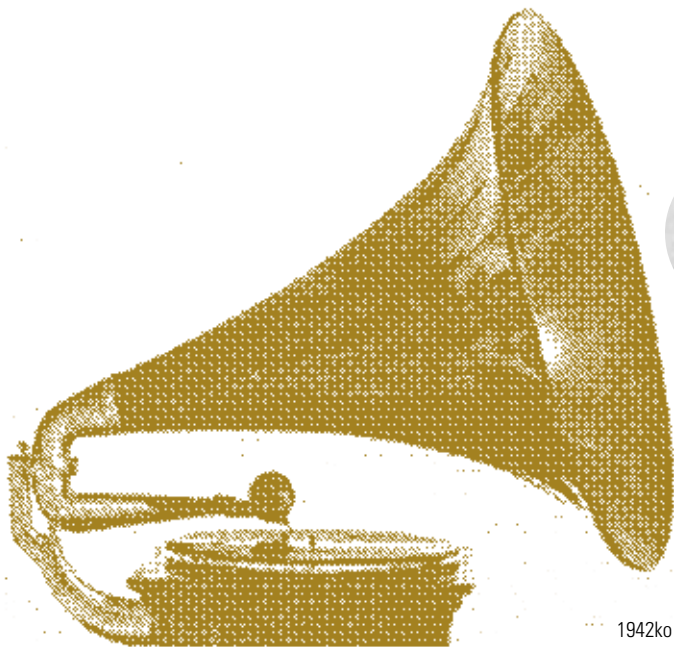
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1942ko abuztuaren 7an, AEBetako tropak Guadalcanal-en sartu ziren egun berean, erbesteratuta zeuden lau euskaldun New Yorkeko soinu-grabazioetarako kabina batean sartu ziren. Garai hartan, oso boladan zegoen nork bere ahotsa grabatzeko ohitura. Foto-matoinen modukoak ziren audio-matoiak. Zuzenean grabaketa egin, eta, ia kasik itxaron gabe, minutuko 78 erreboluzioko disko batean eraman zenezakeen emaitza. Binilo biribil batean, seme-alabei “zorionak zuri” kantatzeko, maitaleari poemak xurxulatzeko, edo irratietara norberaren talentua bidaltzeko aukera paregabea eskaintzen zuen audio-matoiak.

Kontua da, 1942ko abuztuaren 7an, New York-eko audio-matoi batera sartu zirela Jose Antonio Agirre lehendakaria, Jose Maria Lasarte, Telesforo Monzon eta Anton Irala. Aberriaren nostalgiak eta, nork daki, akaso bazkari luze baten osteko txispak piztuta, “a capella” kantatzeari ekin zioten:

audiomaton

On 7th August, 1942, the same day US troops went into Guadalcanal, four exiled Basques went into a New York recording studio booth. At the time it was very common for people to record their own voices. There were voice recording booths in the same way that there are photo booths nowadays. The recordings were live and then, after a few minutes, you got a 78 rpm record. Those voice recording booths were perfect for singing Happy Birthday to your children, whispering a poem to you lover or sending a sample of your talent to a radio station.

On 7th August, 1942, Jose Antonio Agirre, the Basque Prime Minister, Jose Maria Lasarte, Telesforo Monzon and Anton Irala went into a booth together. Homesick and, who knows, maybe inspired after a long lunch, they sung a capella:



lau orotzapen four memories

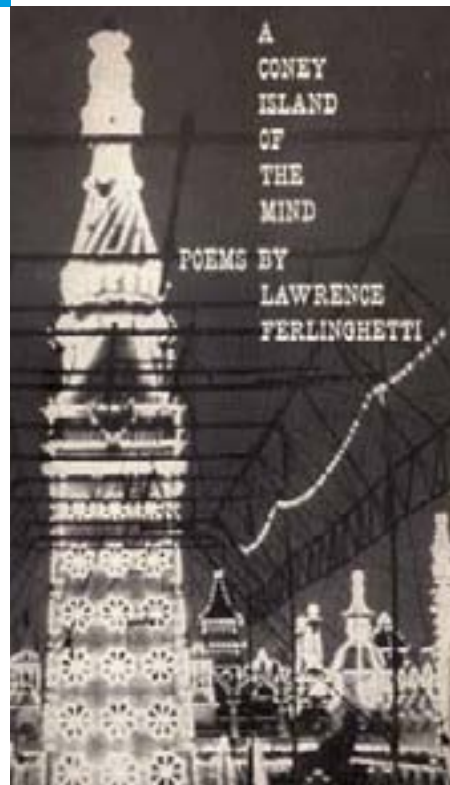
New Yorken bizi izan diren lau euskal sortzaileri orotzapen bat eskatu diegu. Hitzez eta irudiz.

We asked four Basque artists that lived in New York a memory. In words and images.

alex mendizabal

piano bat kalean abandonaturik
etxera igo ta alikate ta zinzela ateri
eskubiko pedala zapalduta
banan banan sokak forzatu, irauli
kraskatu arte hautsi armoniaren karraxi
kin__k dun____g ta kan____k

a piano in an empty street
go up to your flat and pick up pincers and a chisel
stepping on the right-hand pedal
force the ropes one by one, overturn
tip it over till you snap the shout of harmony
kin__k dun____g ta kan____k



harkaitz cano



coney island

“Tableu vivant” deritzo aktore talde batek egiten duen koadro edo eszena baten errepresentazioari. New York, ordea, “plateau vivant” bat dela esan daiteke, bere osotasunean. Bertan ikasi nuen nire idazle bizitzako leziorik garrantzitsuenetako bat: denok gara denon pertsonaia. Rem Koolhasen Delirious New York liburu zoragarrian azaltzen da ongien nola Coney Island mundua jolas-parke bihurtuko zuen amets megalomano zoroa izan zen. Ametsa ez zen gauzatu eta jolastoki burlesko bilakaturik amaitu zuen. Hot dog merkeen eta dantzari exhibizionisten meka samur. Igande arratsalde bat Coney Islanden, udan. Pertsonaiez inguratuta eta pertsonaia bihurtuta zerorri. Jim Jarmusch edo Spike Lee nahiago duzu zuzendari? Denak daude zure baitan. Derrigorrezkoa: besapean Lawrence Ferlinghettiren A Coney Island of the Mind poemarioaren ale bat ekartzea (Yankee-en txapela eta eguzkitako betaurrekoak, aukeran).

coney island

“Tableu vivant” is the name given to a group of actors who act out a picture or a scene. But you could say that New York’s a “plateau vivant” in its entirety. It was there that I learnt one of the most important lesson there is for a writer: we are all characters for everyone. Rem Koolhas’ marvellous book Delirious New York describes how Coney Island was a megalomaniac mad dream to turn the world into an amusement park. The dream wasn’t completed and it ended up being a burlesque playground. A simple destination for cheap hot dogs and exhibitionist dancers. A Sunday afternoon at Coney Island; summertime. Surrounded by characters and becoming a character yourself. Would you prefer Jim Jarmusch or Spike Lee to direct you? You have them all inside you. Compulsory: Bring a page from Lawrence Ferlinghetti’s A Coney Island of the Mind poems with you (and, if possible, a Yankees’ cap and sunglasses).



ezkutuko altxorrak

2003ko martxoan joan nintzen estreinako aldiz New Yorkera, Bush president-teak irakiarrei emandako ultimatumak bukatzeaz zegoela. Elizabeth Macklin idazleak gon- bidatuta joan nintzen, musikari lagun batzuekin batera, Manhattango lokal batzuetan emanaldiak egitera. Emanaldi horietako batean, Bowery Poetry Club izeneko aretoan, hizkuntzei buruz sekula entzundako definizio ederrena esan zidan Phillis levin idazle newyorktarak. Euskara deigarri egin zitzaioela esan zidan. Bazuela gure hizkuntzaren berri aurretik ere, ezagutzen zituela euskaraz idatzitako testuak. Internetetik eta. Behin baino gehiagotan saiatu zela hitz horiek zer esan nahiko zuten asmatzen. Ezta hurrik ere. Baina zerbaitek atentzioa deitu zion: testuan agertzen ziren x guztiek. “Altxorraren mapa ematen du zuen hizkuntzak” esan zidan, “gainontzeko letra guztiak ahaztu eta x letran soilik arreta jartzen baduzu, altxorra non dagoen jakin dezakezula ematen du”. Ezagutzen ez duzun hizkuntza bati buruz esan zitekeen gauzarik ederrena zela hura bururatu zitzaidan, altxor baten mapa.

treasures in hiding

I first went to New York in March of 2003, at just about the same time the ultimatum President Bush had given the Iraqis was about to expire. I went with a few musician friends, at the invitation of the writer Elizabeth Macklin, to do some readings in several Manhattan venues. At one of them, a place called the Bowery Poetry Club, a New York writer named Phillis Levin told me the loveliest definition I’d ever heard on the subject of language. She had found Basque fascinating, she told me. She’d heard of our language before now too, had come across texts written in Basque. On the Internet and elsewhere. More than once she’d tried to guess at what those words might mean. Hadn’t even come close. But something had caught her attention: all the many x’s that appeared in the texts. “Your language looks like a treasure map,” she said, “if you just forget about all the rest of the letters and focus in on the x, it looks as if you could find out where the treasure is.” I thought it was the most glorious thing you could say about a language you didn’t know, that it’s the map to a treasure.

(Translated from the Basque by Elizabeth Macklin)

maider lopez

leihoak, 2004. mainer lopez

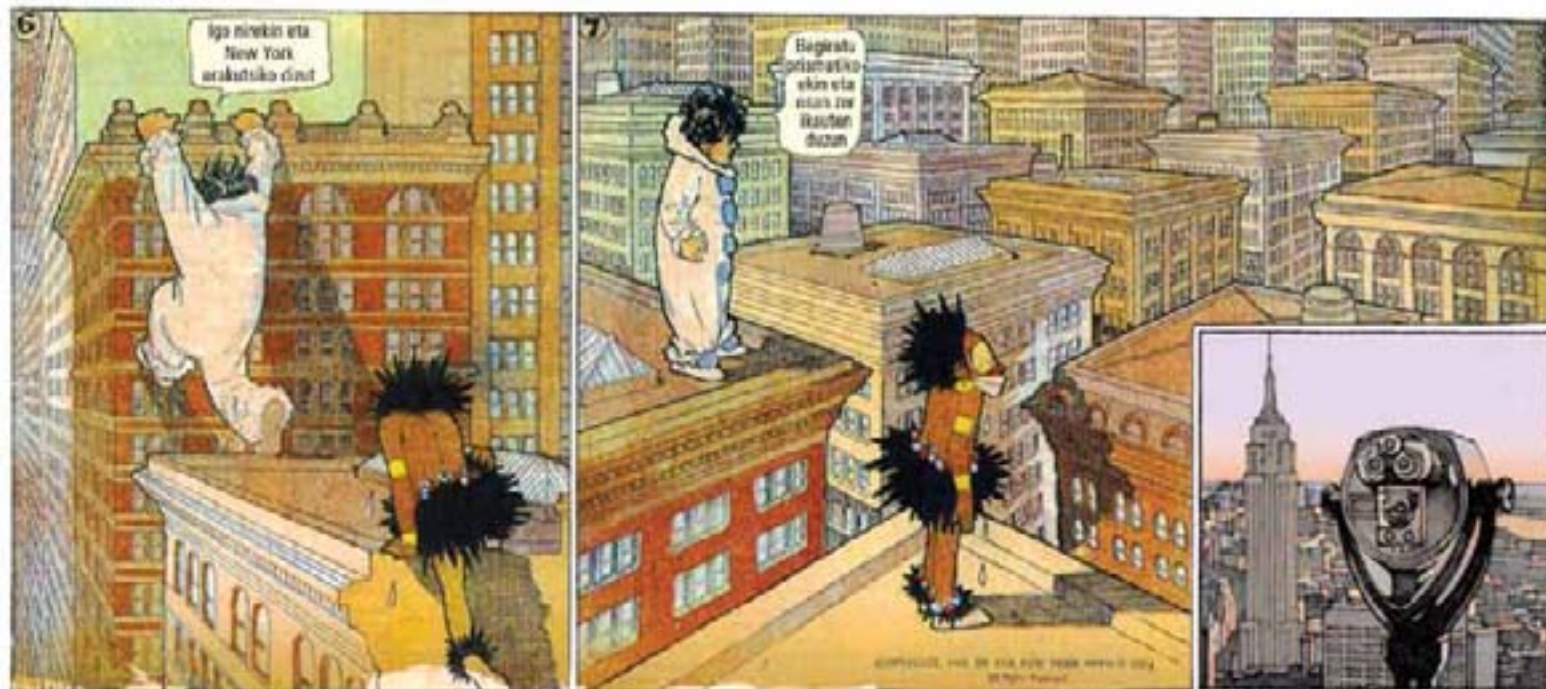
Leihotik begiratzen dut. New Yorkeko paisaia urbanoari egongelako isla gainezartzen zaio. Mural bat paretan, ikuspuntu zehatz batetik begiratuta, paisaiarekin bat egin eta hiriko leiho piztuak seinalatzen ditu. Barne eta kanpo paisaia bat egiten dute.

windows, 2004. mainer lopez

I look through windows. The New York landscape superimposes itself on the reflection of my living room. Looked at from a certain angle, the mural opposite blends in with the landscape and points to the city’s lit up windows. Exterior and interior landscapes become one.



NY MASH UP

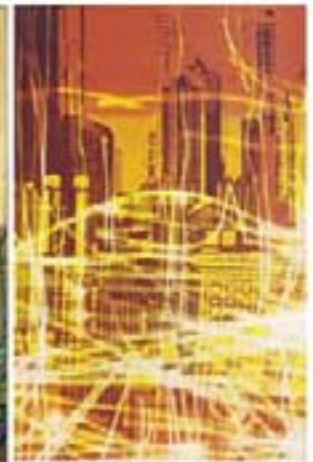


Hemen jendea lerro eta ertzen artean bizi da.





Elkarrekin bizi dira baina ez daude elkarrekin.



Baina ezer ez da betiko...
eutsi gogor little Nemo...

New York komiki ugarrirako eszenatokiak da: *Little Nemo* Windsor McCay, *City of Glass & Asteroid* Polyp David Mazzucchelli, *Cities Obscures* Schuitter & Peeters, *Batman: Year One* Miller & Mazzucchelli, *Superman Falls* Chris Ware, *NY Drawings* Adrian Tomine, *Fantastic 4* Stan Lee, *Le Coiffeur de New York* Benoît eta *Panorama* Keystone, *Question* Jhon Fullard, komikilarien: paisaia eta arkitektura marraztuak baliatu ditugu komiki mash-up hau egiteko.

etxean the balde jaso nahi duzu?

do you want to receive the balde at home?

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izen abizenak - name surname

helbidea - address

herria - city

postakodea - code

herrialdea - province

tel - phone

e-posta - email

bankua - bank

kontu korrante zbkia - account number (20digit-rib)

sinadura - signature



the baldians
trading cards

42

The New Yorker

THE NEW YORKER

1925ean jaio zen, politika, artea, kultura eta umorezko
edukiak eskaintzeko asmoz.

Milioi bat aletik gora kaleratzen du astero. Nagusiki New
York inguruko kulturaz jarduten bada ere, 2003tik aurrera
harpide gehiago du Kalifornian NYen baino.

Adobe Caslon tipografia erabiltzen du. Bokal bikoitza duten
hitzetan dieresia erabiltzea ere bere adierazgarrietako bat da.

Aldizkariaren azala ilustratzaile bati eskatzen zaio astero.
New Yorkereko azalei errepasoa eginez gero, AEBetako
azken mendeko ilustrazioaren ibilbidea ikusiko duzu.

Egiatzatzailearen figura duen aldizkari urrietako bat da.
Egiatzatzaileak bermatzen du argitaratu behar diren datu
guztien egiazkotasuna.

XX. mendearen erdialdera, ipuin formatua literatur formatu
gisa jarri zuen modan. Truman Capote, Raymond Carver,
Susan Sontag, John Cheever, Sally Benson, Road Dahl eta
J.D. Salingerren ipuinak argitaratu ditu, beste askoren artean.

Film ugari egin da New Yorkeren argitaratu diren ipuinetan
oinarrirituta: *The Swimmer*, *Meet me in St Louis*, *Brokeback
Mountain*, *Adaptation (the orchid thief)*...

Umoreak beti izan du tarte aldizkarian. Kolaboratzaileen
arteak: Woody Allen, Robert Crumb, Dorothy Parker,
Steve Martin...

First saw the light in 1925. Its aim was to offer the reader
art and humour as well as political and cultural content.

It prints a million copies a week. While it mostly centres
on culture in New York, even since 2003 it has had more
subscribers in California than in New York.

It uses the Adobe Caslon typography and its use of the diaeresis
in words with doubled vowels is one of its main characteristics.

The cover of the magazine features a different illustrator each week.
If you take a look back through the different covers, you are shown
the history of American illustration throughout the last century.

It's one of the few publications that still employs a fact-
checker. This fact-checker guarantees that every single
published fact is true.

The short-story became a popular form of literature in the middle
of the 20th Century and since then the magazine has published
stories by the likes of Truman Capote, Raymond Carver, Susan
Sontag John Cheever, Sally Benson, Road Dahl and J.D. Salinger.

Many films have been made based on the stories published
in The New Yorker: *The Swimmer*, *Meet me in St Louis*,
Brokeback Mountain, *Adaptation (the orchid thief)*,...

Humour has always had its special place in the magazine,
too. Collaborators include Woody Allen, Robert Crumb,
Dorothy Parker, Steve Martin,...

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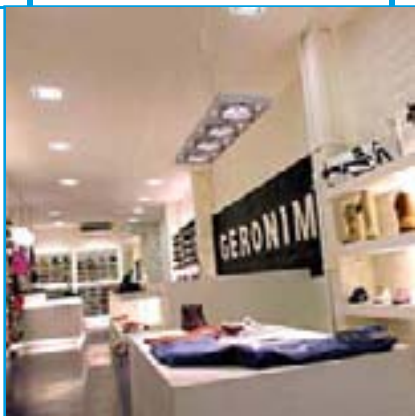
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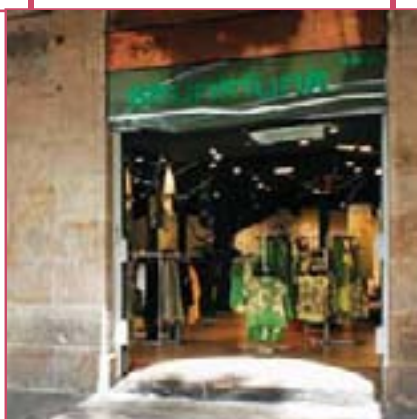
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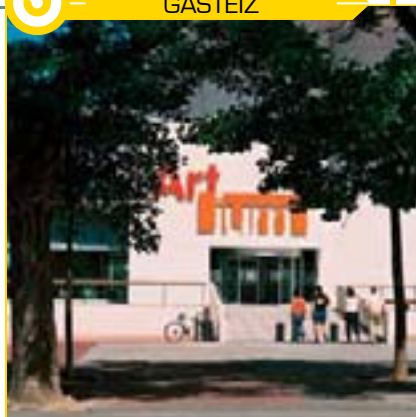


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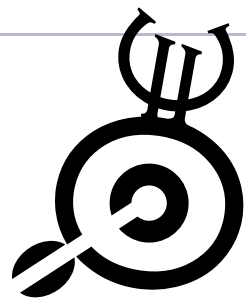
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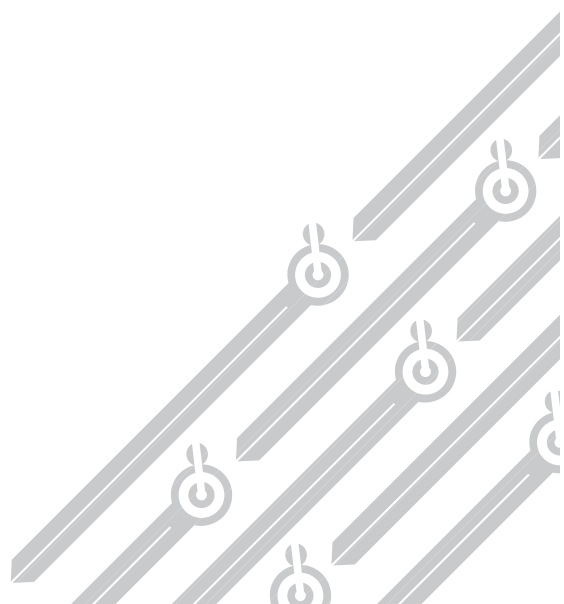
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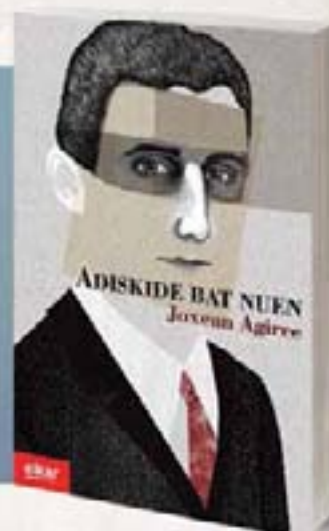
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