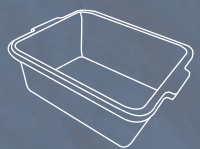


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20115 astigarraga

t. +34 943 44 44 22

f. +34 943 33 60 66

info@thebalde.net

publi@thebalde.net

m. +34 686 485 980

www.thebalde.net

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udaberria udazkenean

(abenduak 11-13)

Bartzeloa eta Madrid izango dira Estrella Damm Primavera Club jaialdiaren egoitzak. La Buena Vida Soidemersol diskoaren doinuak berreskuratuko ditu, orkestraz lagundurik errepika ezinak izango diren bi emanaldietan. Beste batzuen artean eta donostiarrez gain, The Wave Pictures, The Thermals, Deerhof, Giant Sand handiak eta The Extraordinaires.

www.primaverasound.com

spring on autumn

(abenduak 11-13)

Barcelona and Madrid will be home to Estrella Damn Primavera Club festival. La Buena Vida will recover the sounds from the album Soidemersol. This time, with the help of an orchestra in two once in a lifetime performances. Among many others, and apart from the "Donostiarras", The Wave Pictures, The Thermals, Deerhof, the great Giant Sand and The Extraordinaires.

www.primaverasound.com



porno webguneak itsuentzat

Itsua zinera joaten direla bagenekien. Itsuei batzuei pornografia gustatzen zaiela ere susmatzen genuen. Eta hain justu horretarako sortu dute webgune hau. Webgune honi esker, webgune pornoak itsuentzat ere erakargarri izango dira. Egia esan, beste zerbait ere espero genuen, baina itsu ez garenontzat, itsuentzat eginiko webgune pornoen direktorio hau deskubrimendu berezi bat izan da.

www.pornofortheblind.org

porno web for blind people

We already knew that blinds go to the movies. We also suspected that some blind people liked pornography. This website was exactly created for that. Those of us who are not blind and visit those pornographic websites, now, and thanks to this website, those sites will be appealing for blinds. In fact, we expected something else. However, for those who are not blind, this website directed to blind people has been a special discovery.

www.pornofortheblind.org

bitartekaria museoa da.

(urtarrilaren 3a arte)

Koldo Mitxelena antolatu duten erakusketa honetan, 80. hamarkadan hezitako artista ugariaren lanak jarri dituzte erakusgai. Hamarkada hartan hezitako artistek, museo kontzeptuaren aldaketaren testigu izan dira. Egun museoak arte bilgune izateaz gain, jende bilgune ere badira eta artea museoetako paretetatik atera eta beste hainbat eremu ere konkistatu ditu. Artistek museo kontzeptuaren inguruan hausnartu dute eta KM kulturgunean duzue emaitza ikusgai.

www.gipuzkoakultura.net

the medium is the museum

(urtarrilaren 3a arte)

This exhibition in Koldo Mitxelena shows the works of many artists educated on the 80s. The artists that began working on that decade have been witnesses of the change of the concept of museum. Nowadays, museums are not only art meeting rooms; but people meeting rooms. They also get out of the walls of the museum and conquer some other areas. Artists have meditated about this and the result is in KM.

www.gipuzkoakultura.net





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watchmen

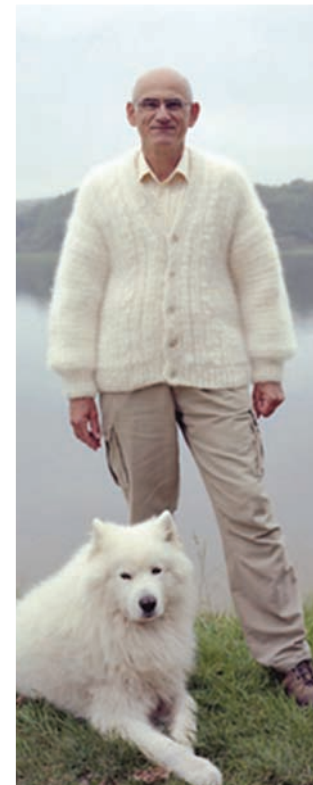
Gora behera handien ostean badirudi azkenean zine aretoetara iritsiko dela "The watchmen" filma. Superheroi komikien "Citizen Kane" gisa ezaguna dena gauzatzeko 15 urte pasa behar izan dira. Alan Moore eta David Gibbons-ek sortu zuten, superheroiak legez kanpoko izakiak ziren garaian gertatzen den abentura hau. Badirudi 2009. urtean gozatu ahal izango dugula pertsonai konplexu, misterioitsu, beltz eta sentibera hauen abenturarekin.

www.watchmenmovie.warnerbros.com

watchmen

After the commotion, it seems that "The Watchmen" will at last arrive in theatres. 15 years have been needed to fulfil this "Citizen Kane" of the superhero comic. This adventure where superheroes are outlaws was created by Alan Moore and David Gibbon. It looks like we will enjoy this adventure where characters are complex, mysterious, dark and sensitive, in 2009.

www.watchmenmovie.warnerbros.com



maskoten ilearekin eginiko jantziak

Zuetako nork ez du inoiz pentsatu "zakur honek duen ilearekin jertse bat egiteko ere emango luke"...edo "zein gustora jantziko nuke katu horren moduko ileaz eginiko bufanda". Ba bai. Posible da. Zure maskota zure kontura bizi den kaparra izateari utzi eta neguko gau hotzetan berotu edo zein ekitaldi sozialean nabarmentzeko aukera emango dizu.

www.petyarnchic.com

pet fur fashion

Have you ever thought: "A pullover could be made with this dog's fur!" or "I would like to wear a scarf made of this cat's fur". Now, this is possible. Your pet won't be a tick that lives at your expenses anymore. Now, it will give you the chance to heat up your winter nights or stand out in social events.

www.petyarnchic.com

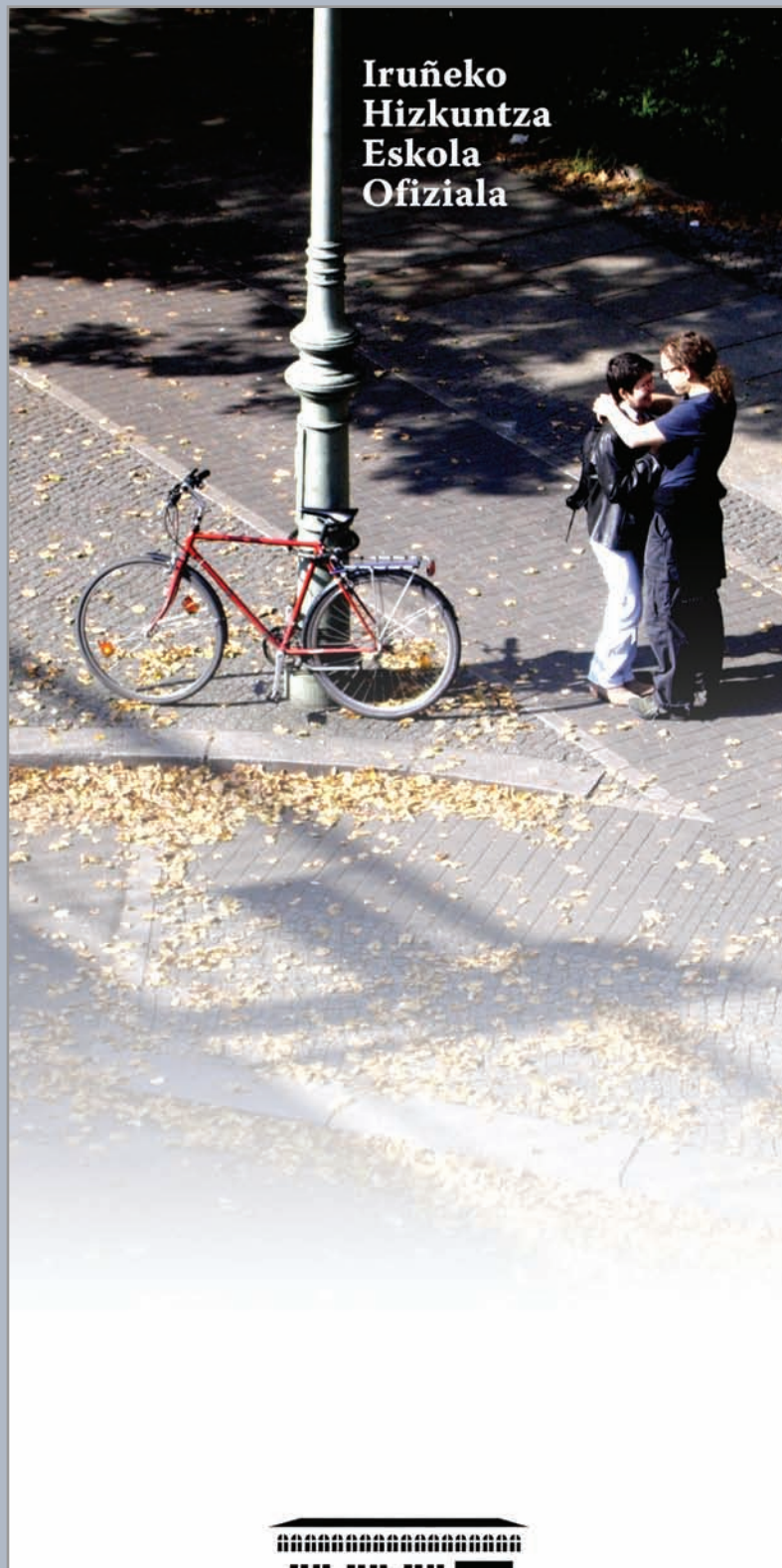
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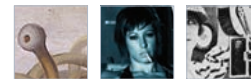
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pastafarism

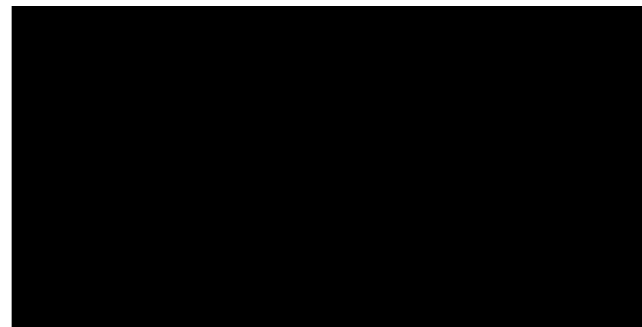
Pastafarism is a religion created in 2005. In Kansas, this same year, the trend that supports an "intelligent design" in schools was accepted. The amount of class time had to be equal to that of the theory of evolution. To protests against this decision, a physician, Bobby Henderson designed an intelligent theory. According to this theory, life was created by and spaghetti monster. This protest had an unexpected success and the followers of this "religion" call themselves "pastafaris".

www.venganza.org

pastafarismoa

2005. urtean sortu zen erligioa da pastafarismoa. Kansas-ko estatuan urte beran onartu zuten eskoletan "diseinu inteligentea" deritzon pentsamendu korrontea. Eboluzioaren teoria zientifikoak zituen ikastorduen parekoa izan behar zela "diseinu inteligentea" deritzonari eskaini behar zitzaiona. Erabaki horren aurka protesta egiteko Bobby Henderson fisikoak bere teoria inteligentea diseinatu zuen. Teoria honen arabera espagueti munstro batek sortu zuen bizitza. Protesta honek ezusteko arrakasta izan zuen eta "erligio" honen jarraitzaileak "pastafari" gisa izendatzen dute euren burua.

www.venganza.org



emakumeak zinemaren sorreran
Montehermosok zine ziklo desmitifikatzaile eta berezia antolatu du. Zine sorreraren garaian herrialde ezberdinetako emakumeek zuzenduriko filmak proiektatzen dihardu. Uste denaren kontra, zinemaren hastapenean kamararen aurrean agertzeaz gain, kamararen atzean hainbat emakume sortzaileek ere lan interesgarriak egin zituzten. Abenduak 23ra arte asteartero ikusgai, beste inon topatuko ez dituzun zeluloidezko altxor hauek.

emakumeak zinemaren sorreran
Montehermoso has organized a special film season. Here, films that were directed by women at the beginning of the creation of cinema are showed. Contrary to what we all believed, there are many women who appeared in front of cameras, but also worked behind them. Until December 23, every week, these little celluloid treasures, you won't find anywhere else will be projected.

www.montehermoso.net

www.montehermoso.net

TANGENTIAL CINEMATIC PROPOSALS

zinegoak 2009

(urtarrilak 30 otsailak 7)

6. edizioa beteko du aurten gay-lesbo-trans zinema jaialdi honek. Ia marjinalitatean jaiotzen ziren ekimen honek ia 90 filmetik gora proiektatu, herrietan barna emanaldiak eskaini eta 10.000 ikusle izatera iritsi zen. Aurten, marka horiek hausteko asmoz eta areto komertzialetara nekez iristen diren filmak ikusteko aukera eskainiko digu berriro Zinegoak jaialdiak.



zinegoak 2009

(january 30 february 7)

This year is the 6th edition of the gay-lesbian-trans cinema festival. This project was created in marginality and last year more than 90 films were projected, they had showings in many towns and hosted more than 10,000 viewers. This year, their intention is to exceed their records. People will have the opportunity to enjoy films that haven't been showed in regular theatres thanks to Zinegoak.

www.zinegoak.com

www.zinegoak.com



DESIGNED BY JOHN BROOK

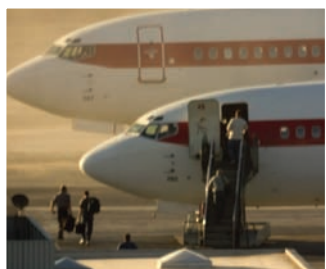
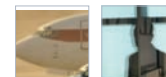


With the support of the City of Luxembourg.

Under the Patronage of Luxembourg's Minister for Communications.

With the kind support of the Ministry of the Economy & Foreign Trade and the Ministry of Tourism.





ARTE GERRILLA GERRA ZIKINAREN AURKA

sekretu milit-art

Trevor Paglen artistaren lanaren ardatza AEB-tako ejertzitoaren operazio sekretuak dira. Ez du osagai faltarik izan bere lana elikatzeko. Astronomia kontuetarako erabilitako kamaren laguntzaz "sekula" existitu ez diren hegaldi famatuei argazkiak atera dizkie, kode militarrek deszifratu ditu, ejertzito banean existitzen diren departamendu sekretuen berri eman du eta instalazio militarren mapak eta dokumentuak lortzen ditu... guztia artearen izenean.

www.paglen.com

milit-art secrets

The axis of Trevor Paglen's work is the secret operations of the US army. He has collected many elements for his work. With the help of a camera previously used for astronomic purposes, he has taken pictures of flights that had "never" existed. He has also decoded military codes, he has revealed secrets, shown secret departments and has gotten hold of maps and documents of the military system... all of this, in the name of art.

www.paglen.com

disonancias

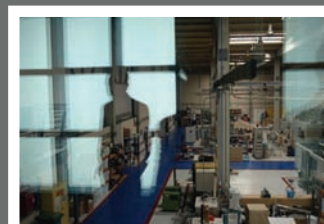
Disonancias ekimenak ere jarraipena izango du aurtan. Artistak eta enpresak amankomunean lan egitea bultzatzen duen proiektu honek, era eta iritzi guztietarako emaitzak eman ditu azken urteotan. Hainbeste errepikatzen den krisi garaietan, akaso ez legoke gaizki langileak kanporatu beharrean ikuspegi berriekin datozen artistak kontratatzen hastea.

www.disonancias.com

disonancias.

"Disonancias" project will continue this year. In these last years, this project has promoted the common work of artists and companies and has had different types of results. In this time of crisis, instead of firing workers, maybe it would be nicer to hire artists with new points of view.

www.disonancias.com





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Arropa, poltsak eta osagarriak prezio benetan erakagargarrietan eskeintzen dizkizun funk gunee berria. Jantzi dibertigarriak, estanpatu funki-ak, erabilera anitzeko poltsak... Etor zaitez, begiratu, probatu eta Skunkfunk-en diseinuekin prezio onenean goza ezazu.

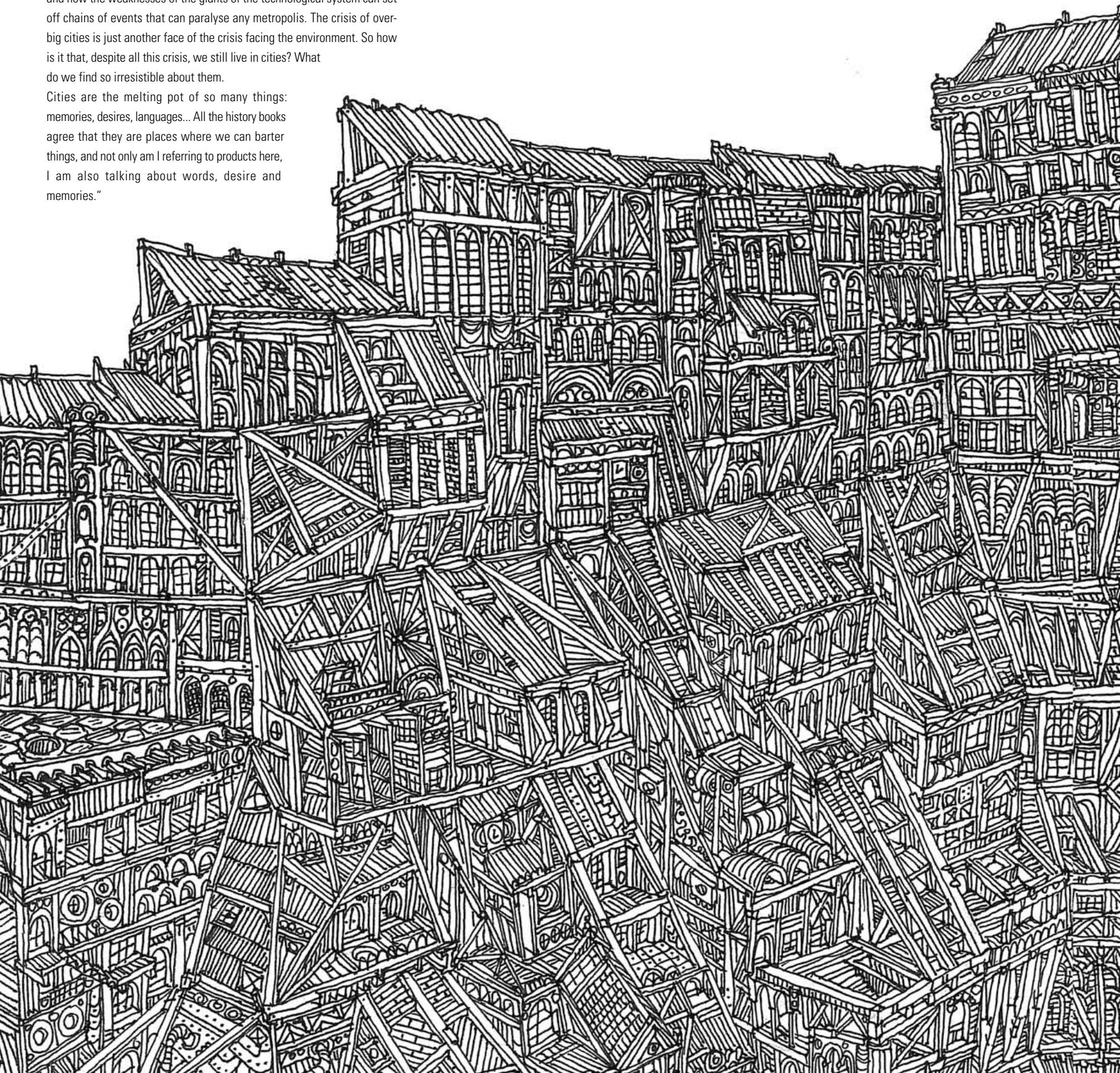
Bailen 21. Bilbao.

hiria

A speech given by Italo Calvino to students at Columbia University in New York City in 1983.

“What is they city to us today? In these times, when it’s becoming harder and harder to live in a city, I believe I have written the last love poem to a city. Maybe we are reaching a period of crisis in urban life. We are continually hearing more and more about the destruction of our natural environment and how the weaknesses of the giants of the technological system can set off chains of events that can paralyse any metropolis. The crisis of over-big cities is just another face of the crisis facing the environment. So how is it that, despite all this crisis, we still live in cities? What do we find so irresistible about them.

Cities are the melting pot of so many things: memories, desires, languages... All the history books agree that they are places where we can barter things, and not only am I referring to products here, I am also talking about words, desire and memories.”

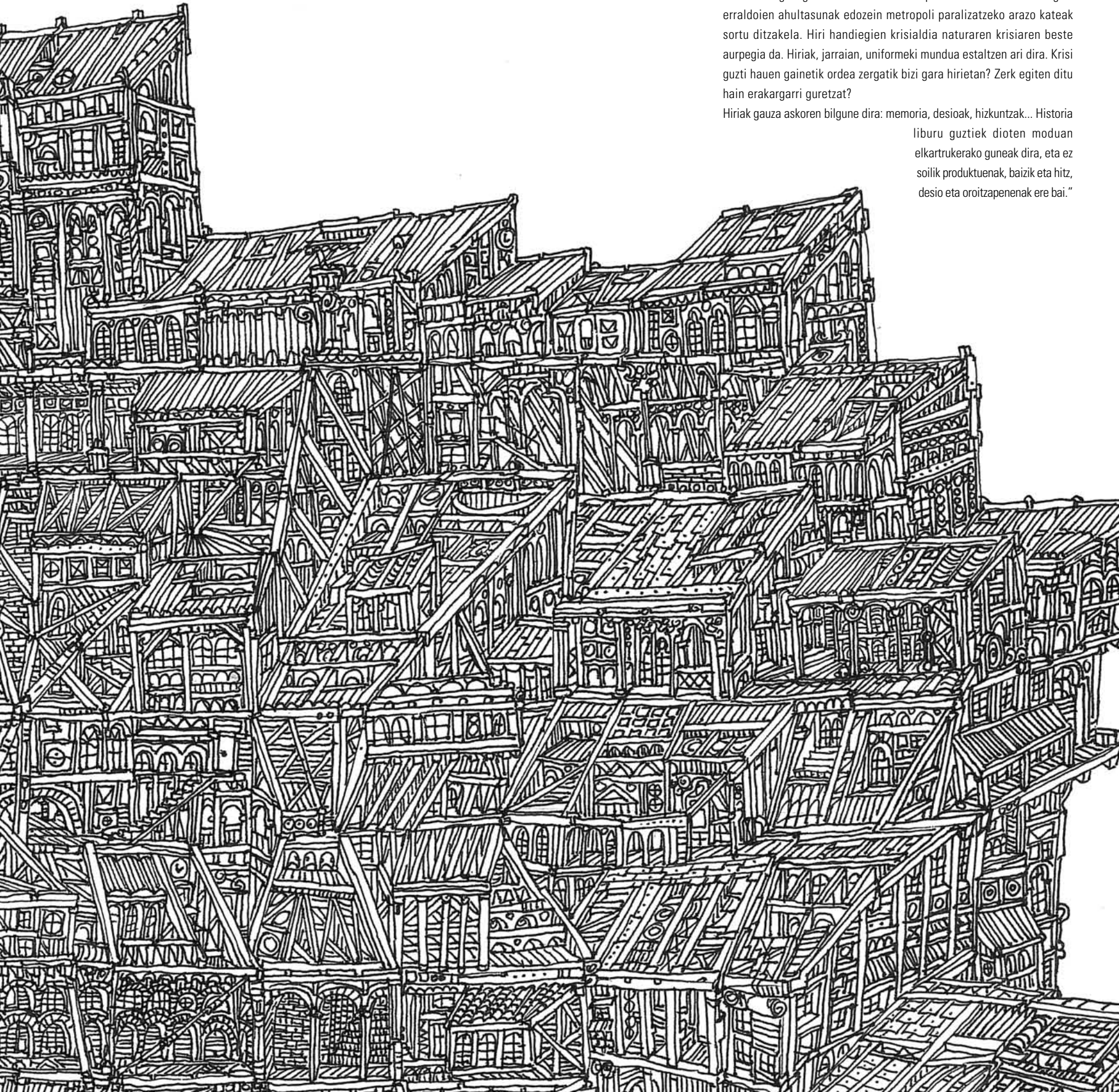


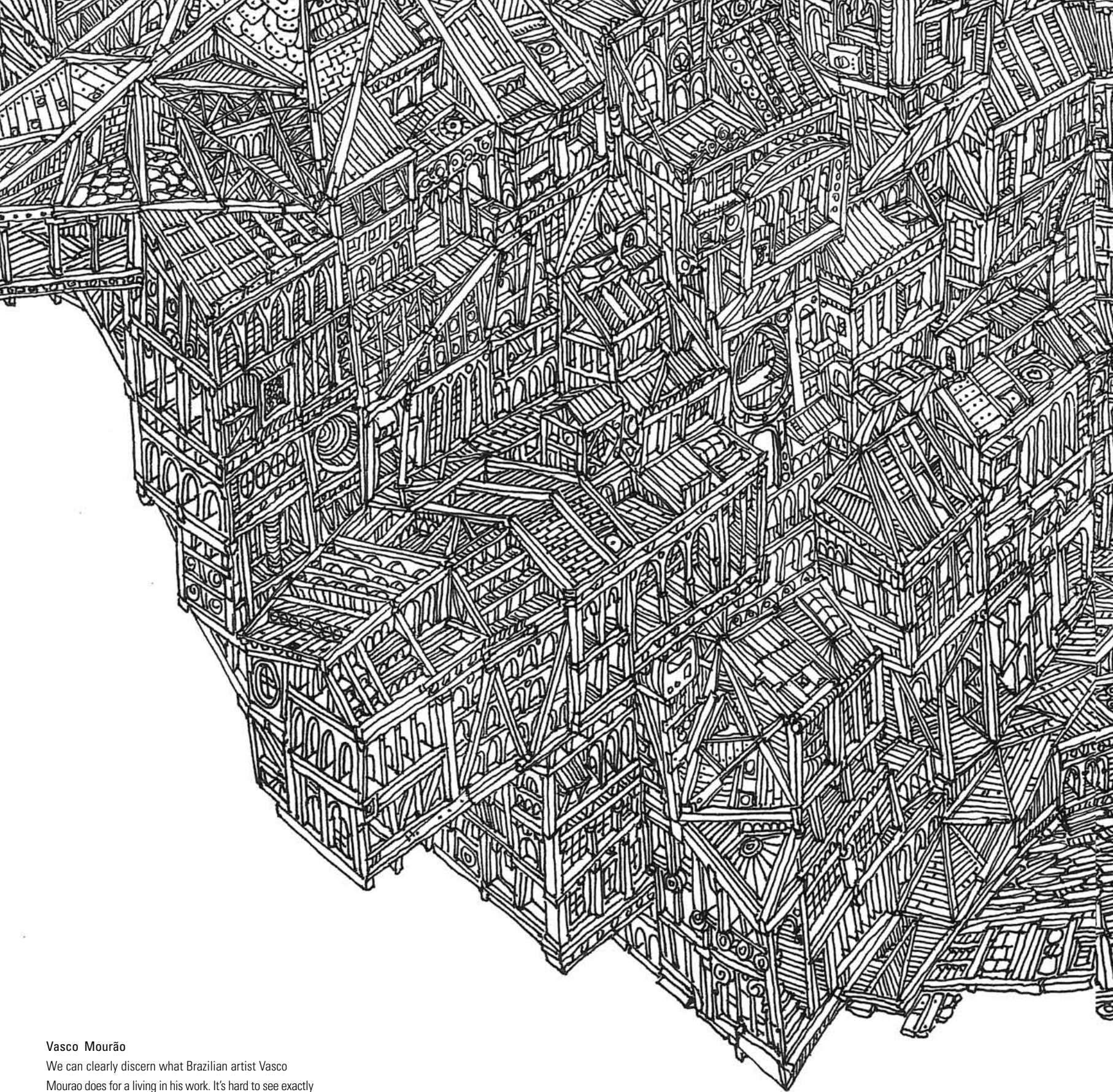
city

Italo Calvinok 1983. urteko martxoaren 3an New York hiriko Columbia Unibertsitateko ikasleen aurrean emandako hitzalditik.

“Zer da gaur egun hiria guretzat? Hirian bizitzea geroz eta zailagoa den garaietan, hiriari azken maitasun poema idatzi diodala uste dut. Agian bizitza urbanoaren krisialdi mailara iristen ari gara. Geroz eta gehiagotan entzuten dugu ingurune naturalaren suntsipenaz eta sistema teknologiko erraldoien ahultasunak edozein metropoli paralizatzeko arazo kateak sortu ditzakela. Hiri handiegien krisialdia naturaren krisiaren beste aurpegia da. Hiriak, jarraian, uniformeki mundua estaltzen ari dira. Krisi guzti hauen gainetik ordea zergatik bizi gara hirietan? Zerk egiten ditu hain erakargarri guretzat?

Hiriak gauza askoren bilgune dira: memoria, desioak, hizkuntzak... Historia liburu guztiek dioten moduan elkartruckerako guneak dira, eta ez soilik produktuenak, baizik eta hitz, desio eta oroitzapenenak ere bai.”

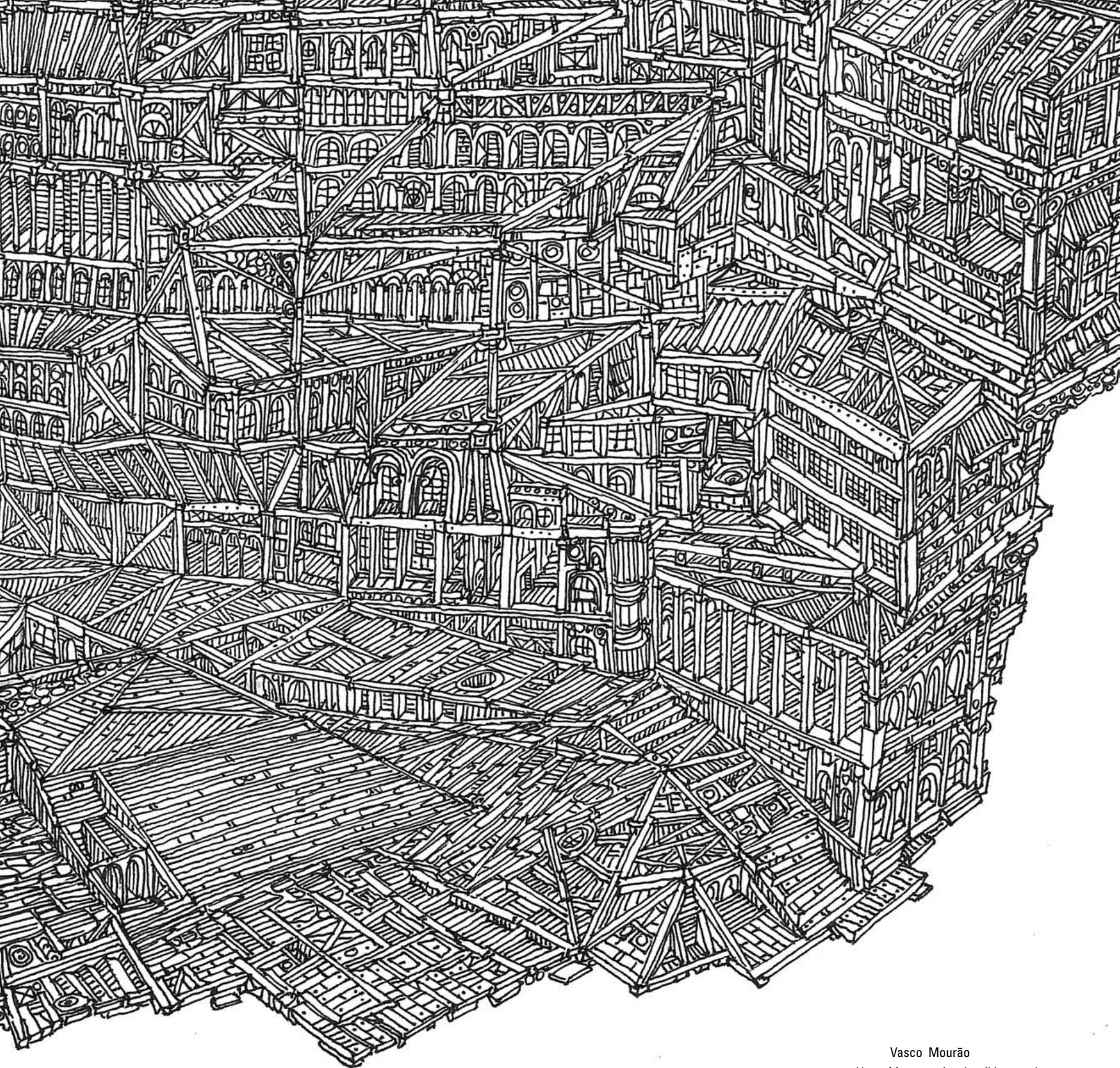




Vasco Mourão

We can clearly discern what Brazilian artist Vasco Mourao does for a living in his work. It's hard to see exactly where the borderlines are in this architect's drawings. In these buildings the black lines are the bricks and the never-ceasing different architectures continuously invade the blank white space. These hand-drawn imperfect geometrical sketches that appear old and their organic chaos are an appropriate succinct metaphor for the ever-growing infinite cities. Lose yourself in the entrails of this black and white labyrinth-city ...

More info: www.zulmiradesign.blogspot.com



Vasco Mourão

Vasco Mourao artista brasildarraren lanetan, bere ogibidea nabarmen azaltzen zaigu. Arkitekto honen ilustrazioei kosta egiten zaie muga topatzea. Eraikuntza hauetan, tinta beltzezko lerroek adreilu lana egin eta etenik gabe ugaltzen diren arkitektura ezberdinek espazio zuria inbaditzen dute. Grabatu zaharren itxura duten eskuz marraztutako geometria inperfektu eta organikoaren anabasa honek, etengabeko hazkuntzan dauden hiri infinitoen metafora apropos eta zehatza eskaintzen digu. Galdu zaitetz zuri-beltzezko labirinto-hirian barna...

sua kalean!

Bigarren lana ... "Kalean" ... Zer datatu da "Buiaka" zuzeneko diskoa grabatu zenutenetik?

Beno, denbora asko pasa da, asko jo dugu, apur bat zaharragoak gara kar kar kar... eta "Buiaka"-ri esker asko ikasi dugu. Bigarren lan hau "Kalean" estudio batean grabatu dugu, lasaitasunez. Pentsatuagoa eta disko helduagoa da.. Disko hau ere %100 BAD Sound System da. Gure zigiluarekin egin dugu, ZuZak, eta gure lokalean grabatu dugu. Hala ere esan behar dugu Psylocibe-k fabrikazioan lagundu gaituela eta Talka records-ek burokrazia eta banaketa kontuetan ere lagundu digu. Mila esker... Aupa Zuek!

Kolaborazio ugari izan duzue.. Nola sortu da jende guzti horrekin lan egin eta grabatzeko aukera?

BAD Sound System-ek bidean ezagutu duen jendea da. Rude (Bologna), Mungo's Hi-Fi (Eskozia), Spartak (Paris), Chalart58 (Katalunya), Dj Loro (Gasteiz), Gaizka Pereda (Algorta), Sorkun(Orereta), Ask, Benas, Fermin Muguruza (Irun) eta azkenik Dj Mau, zeinak pazientzia eta konfidantza handia izan duen gurekin. Bere estudio ibiltaria uzteaz gain, erabiltzen ere erakutsi behar izan zigulako... kar kar kar!!! Guretzat la ostia izan da guzti haien kolaborazioa izatea, euren kidetasunaz gain gure lanari kalitate handia gehitu diotelako. Urteetan zehar haiekin zuzenean aritu izanagatik, oraingoan diskoan utzi nahi genuen guzti hori islatuta.

Diskoaren izenburua ez da bat batean botatakkoa. Kalera atera eta Sound System-ak antolatzen dituen talde bakanetakoa zarete ...

Kalean gertatzen direlako gauzak. Kalean izaten delako festa baina kalean ere egiten da protesta. Adierazpen herrikoiaeren gunea da ...musika barne. Guretzat musikak sentimenduak adierazteko gaitasuna du, zure mezua helarazteko eta horregatik uste dugu kalea dela BAD Sound System sesio batetarako gunerik aproposena. Lehendabizikoa Mosku-n egin genuen, gure auzoan, Irungo jaietan eta guretzat oso berezia izan zen jendeak dantza egiteaz gain, edozer lanetan laguntzeko prest zegoela ikustea. Horregatik, diskoa grabatu ostean lehenik eta behin gure jendeari eskaintzea pentsatu genuen (Aupa Mosku!), han bertan, kalean... **Jendeak zein harrera izaten du?**

Deputamadrekoa beti! Esan beharra dago Euskal Herrian zaila dela kalean jo edo kalean musikaz gozatzea, eta ez soilik eguraldiagatik! Jendearentzat sorpresa bat izaten da haseran eta gero gorakada bat izaten da. Ez da planik izaten beraz edozein ordutan hasi eta edozein momentuan amaitu daiteke ... eta jendeak badaki hori eta gozaten saiatzen da hasera-haseratik. Beti aipatzen dugu gainera jendearen erantzuna. Beti gerturatzen zaizkigu 15-20 bat pertsona laguntzera: kargatzen, montatzen, baffleak kokatzen, generadorea pizten ... festa guztiena dela sentitzen duzu eta hori guretzat la ostia izaten da!!!

Agintarekin arazorik izan al duzue?

Nahiko errespetatu gaituzte baino gelditu arazi gaituzte ere beste hainbatetan... jakina... non eta Irunen!! Guk kale kultura sustatzen dugu. Agintariak kale mailan gertatzen diren delituen aurka borrokatu nahi badu espekulatzaile eta diseinuzko trajedun lapurren bila has dadila... ze hauek bihurtzen ari dira kalearen jabe bakarrak.

Musikaren panorama ikusita... Mahoma mendira ez badoa, mendia Mahomarengana joan dadila filosofiaren jarraitzaile bihurtu zarete? Ez pentsa. Zorionez BAD Sound System-ekin ez zaigu jotzeko tokirik falta, baina guretzat festa hauek garrantzitsuak dira. Festa bat baino gehiago dira. Kalea amankomuneko espazio gisa aldarrikatzen dugu, espazio ireki bat non jendeak elkarrekin harremanak izan eta sistemak ezartzen digun individualitateaz baztertuta geratzen den...

Your second record ... "Kalean" (In the streets) ... What has changed since you recorded the live "Buiaka"?

Well, that was ages ago, we've played loads since then, we're a bit older... (laughter) and well, thanks to "Buiaka" we've really learned a lot. We've recorded this one, our second in a studio. Nice and easy, there was no rush with it. There has been more thought put into this one. We've grown up a little on it... This record is still 100% BAD Sound System. We've released it on our own record label, ZuZak, and we recorded it in our own studio we set up. That said, we must say that Psylocibe helped us with the manufacturing end of things and Talka records gave us a hand cutting through all the red tape and also with the distribution.

You're the best!!

There have been lots of guest collaborators on the record... How did all of that, the chance to work with all those people, come about?

BAD Sound System have met all of this people on the road. Rude (Bologna), Mungo's Hi-Fi (Scotland), Spartak (Paris), Chalart58 (Catalonia), Dj Loro (Gasteiz), Gaizka Pereda (Algorta), Sorkun (Orereta), Ask, Benas, Fermin Muguruza (Irun) and finally Dj Mau who's been really good for our confidence in ourselves. He's been really patient. Not only did he let us use his mobile studio, he also showed us how to use the damn thing (laughter)! It's been bloody amazing for us to be able to work with all of them. The friendship and above all the quality they've added to our work has been immense. We'd played with all of them live over the last few years and we wanted to capture it and get it down on tape.

The title of the record didn't come off the cuff either. You're one of the very few groups who really get out there on the streets and organise sound systems...

Because that's where stuff is happening, out there on the streets. The streets are home to parties and protest, too. It's the best place for popular expression, and that includes musical expression. For us music has the ability to express emotions, it can get your message across and that's why we feel that the streets are the best place for a BAD Sound System session. We did the first one in Mosku, in our neighbourhood in "fiestas" in Irun and it was really special for us to see people dancing. Everybody was willing to lend a hand for whatever. That's why once we had recorded the album we wanted to kinda offer it to our people in Mosku (Hiyez all in Mosku!) there, in the streets...

How do people normally take you?

It's always fuckin' amazing. It should be pointed out that it's difficult to play or enjoy music in the street in The Basque Country. And it's not just because of the weather. People are surprised by it at first and they get this great big buzz out of it. There's no set plan to it. It can start anywhere at any time and it can finish as quick. People know this so they try and get the most out of it as they can, right from the start. The response from people is always something we talk about. We'll always get about 15 to 20 people coming along to give us a hand; unloading the van, setting the speakers up, looking after the generator, setting everything up basically. It's everybody's party and that's an incredible feeling for us.

Have you had any problems with the authorities?

They've mostly left us alone but they have pulled the plug on several occasions... in our hometown Irun! We believe in and support street culture. If the authorities want to smoke out those that are committing crime at street level, they'd really need to be after speculators and the criminals who hide themselves in suits... they're the ones taking over the streets.

Looking at the current musical panorama... Have you converted to the belief that if Mohammad doesn't go to the mountain, the mountain should go to Mohammad?

Not really. Luckily, with BAD Sound System we're not short of places to play, but these fests are really important to us. It's more than a party. We strongly agree with the idea that the street is a place we all have in common, a place where we can share our viewpoints with others, where we can relate to and communicate with others. The cult of the individual imposed on us by the system has no place there.

piknik paniks-ekin

Noiz eta nola elkartu zineten Paniks-eko partaideak?

2003.an erritmoaren sustraietara bueltatu nahi genuen hiru lagun batu ginen... musika tresna birtuosoz gainezka edo musika kultura handiko ergel edo kopiatzaile bat izatea suposatzen zuten taldeak entzuteaz nazkatuta geunden. Gure helburu berria dibertitzea, gordintasuna eta erritmoa ziren.

Zuen kantuetan sustraietara eta rokanrola basatia zen garaietara itzultzen gara... Zergatik dago egun hainbeste talde "underground" zigiluarekin... eta horietako hain gutxi dira sinesgarriak?

Panikoak gara, lurra belaunera baino ez zaigu heltzen, gorputzaren beste zati guztia lurrazalean dago... satorrarena baino akerraren antza dugu.

Piknik diskoa kaleratu berri duzue. Izenburu bitxia...eta azal diseinu berezia ere...

Diseinua Nadia Barkatek (MAHA) egindakoa da. Berak egindako lanarekin gustora gaude... guztiaz arduratu zen, logoa, biniloaren gainazala -azken hau luxuzkoa da- CD-a, karpeta, argazkiak, bideoa... bat-batean jaso zuen geneukan ideia eta... "karramarroaren dantza" bideoa sekulakoa da. Ikusi eizue Youtube!-en

Aurreko lanekin konparatuta ze topatuko dugu honetan?

"Panik kontroversy" izan zen lehendabizikoa. Letxe txar asko dauka, jotzeko ideia gutxi baina sunsitzeko gogo handia genuen hiru lagun ginen... musikalki arbela hatzarmarkatzen duten atzazalak ginen eta hori zen nahi genuena. Letrak ingelesez izatean ahaztuta geratu ziren. Hau lastima! letrak oso onak, laburrak eta zuzenak bait ziren. "Panik Piknik"-en letra gehienak euskaraz eta gazteleraz dira baina badago ingelesezko baten bat. CD-an euskara bermeotarrez abestutako 5 abesti extra daude eta "Karramarroaren dantza" klipa. Musika aldetik basatia izaten jarraitzen du, melodiaren gainetik erritmoa da nagusi eta ez dago bakarkeriarik ez eta kaka zaharrik ere. Jadantik 4 gara Sttuborn Daughters-eko Ainhoa bai dago eta kolaborazioak ugari dira. Kolaborazioen artean David-ena dago, soinu panikoa atera digun gure produktorea "Perrote Produce" bere estudioan; bere neskak, Nereak, biolina sartu du "Avispa"-n, Koldo bere armonika "Me and My Rithm Guitar"-en eta lehen diskoan bezala Igorren Saxo sunsitzaila ere present!!!

Zer jateko eta edateko ez da falta zuen pik-nik-etan?

"Helburue oinarrixe" abestian esaten den bezala "erropak kendu bizuz ta sustraiexekaz emon bizu. Presoei ta imieri geixen gustaten datsoien jatekue"

Eta jakietaz, edariaz eta paisaiaz gozaten dugun bitartean zer entzun dezakegu labar eta akantilatatu hauetan?

"ye ye yack yackk ahhh ah ahha ahhh uah uaw Zock ARGHH Ah ah ua ua umm yack ARGHH"

Orain zuzenean aurkezteko irrikitan egongo zarete ezta? Ze Paniks zuzeneko taldea dela esan beharrik ez dago...

ZURE JAIREN BAT, URTEBETETZE EGUNA EDO BATAIOA ANIMATZEA NAHI BADUZU KONTAKTATU GUREKIN musikforpanik@hotmail.com HELBIDEAN!!!!

Noraino zabalduko duze panikoa?

Bi Batean-eko Unai edo MAHA-ko David, Hala Bedi irratiko Pintalabios eta Planet 77 saioak,... eta egunero laguntzen digun jendetza mordoari esker izango ez balitz, "Panik Piknik" oraindik, sortu zen kobazulo barruan legoke. EREIN EZAZUE PANIKOAAAA!!!

piknik with paniks

When and how did the Paniks get together?

The three of us got together in 2003, we wanted to get back to the roots of rhythm... We were fed up of listening to groups who thought that copying made them a group, or who had too much great big dumb music culture, or who were made up of divas. Our idea was to get back to fun, rhythm and the basics.

Your songs go back to the roots and to primitive rock'n'roll. Why is there so much so-called "underground" music nowadays when so little of it's believable?

We are Panik, the earth only comes up to our knees, the rest of us is on the ground... we're more like goats than moles.

You've just released "Piknik". A special name... and the design's special too.

Nadia Barkatek (MAHA) did the design work. We really like her work. She took care of everything: the logo, the vinyl sleeve - that's a real luxury - the CD cover, the photos, the video ... She got the idea we had right away. The video for "Karramarroaren dantza" is quite something. Have look on Youtube!

What's this record like compared with the previous ones?

"Panik kontroversy" was the first one. There's a lot of anger on it, none of the three of us had much idea of how to play but we really wanted to smash things up. Musically, we were leaving our fingernail marks on the blackboard, and that's what we wanted to do. The lyrics were overlooked because they were in English. It's a pity, they're great lyrics, short and to-the-point. Most of the lyrics on "Panik Piknik" are in Basque or Spanish, but there are a few in English too. On the CD there are 5 extra songs sung in Bermeo Basque along with the "Karramarroaren dantza" video. Musically, it's still pretty wild, there's more rhythm than melody, there's no individualism or any of that shit. There are 4 of us now with Sttuborn Daughters' Ainhoa and a load of other guests. David is one of the guests and he brought out our Panik sound in his "Perrote Produce" studio; his girlfriend, Nerea, played the violin on "Avispa", Koldo played the harmonica on "Me and My Rithm Guitar" and, like on the last record, Igor's Destroyer Sax can be heard!!!

What do you get to eat and drink and what's needed on pikniks?

As it says in the lyrics of "Helburue oinarrixe", "take off your clothes and go back to the roots, that's what prisoners and children like best"

And while we eat, drink and enjoy the views, what can we listen to on these Atlantic cliffs?

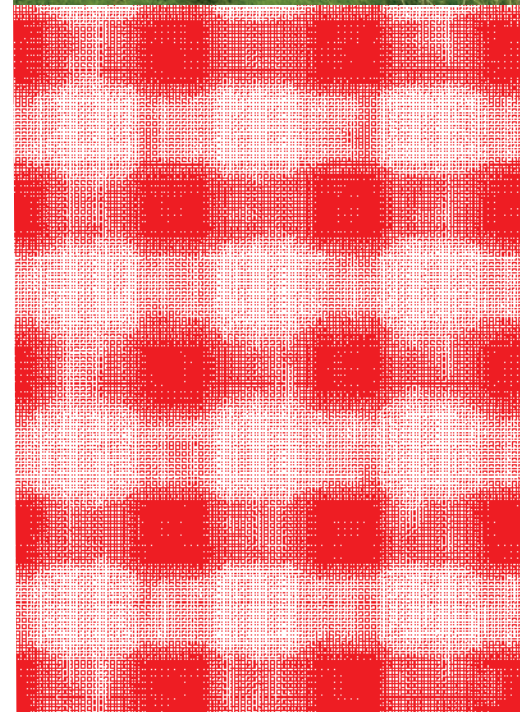
"ye ye yack yackk ahhh ah ahha ahhh uah uaw Zock ARGHH Ah ah ua ua umm yack ARGHH"

I bet you can't wait to play it live, can you? Cos Paniks, there's no need to say that Paniks is a live band...

YOU CAN HIRE US FOR YOUR PARTY, YOUR BIRTHDAY, TO LIVEN UP A CHRISTENING. ALL YOU HAVE TO DO IS GET IN TOUCH WITH US AT musikforpanik@hotmail.com !!!!

How are you going to spread the panic?

Unai from Bi Batean and David from MAHA, Pintalabios from Hala Bedi Radio and gigs at Planet 77 ... and if it weren't for a load of people who help us every day, "Panik Piknik" wouldn't have left the cave it came out from in the first place. SPREAD THE PANIC!!!



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EL COLUMPIO ASESINO
HALF FOOT OUTSIDE
KASETEARENAK EGIN DU
ZEIN?/AMA SAY
LAUROBA
FERMIN MUGURUZA
MICK COLLINS
MIKEL ERRAZKIN
BAD SOUND SYSTEM
POCH
KEROBIA

BO DIDDLEY
VOMITO
JOSETXO ANITUA
TERESA ITURRIOZ ETA IBON ERRAZKIN
ETIOPIAKO JAZZA
JON ULECIA Y CANTINA BIZARRO
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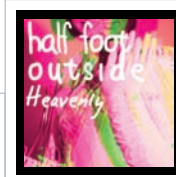
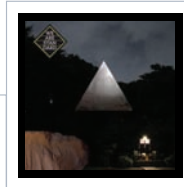
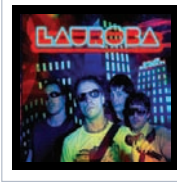
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Entzun! bilduma 2008

- 01 HALF FOOT OUTSIDE
- 02 ZEIN?
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- 05 KEROBIA
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- 18 ANARI





AUDIO

testua/by: arkaitz villar

We are Standard

We are Standard

Mushroom Pillow 2008

Azkenaldian Getxotik datozen proposamen berri eta gazteenek asko zor diote talde honi. Andy Gill-en (Gang of Four) babesarekin ekoiztutako disko honetan, We Are Standard soinu perfektura gerturatu da. Londresen grabatua, urteko disko hoberenen zerrendetan egongo da ezbaierik gabe. "The Last Time" erraldoia izan da disko berria aurkezteko aukeratu duten singlea nahiz eta "Other lips, other kisses" bezalako enrritmoek ere asko markatuko duten. Berehala desagertuko zen Hypea izan behar zuenak denbora gehiago iraungo duela dirudi.

The late and new proposals that come from Getxo owe a lot to this band. In this album, produced by Andy Gill (Gang of Four), We Are Standard gets closer to the perfect sound. It was recorded in London and undoubtedly, it will be in the charts of best albums of the year. The single that presents the album, "The Last Time", has been superb. Even though there are some others, like "Other lips, other kisses" that has rhythms that will surely stress out. The Hype that seemed to disappear immediately, will last longer.

Fermin Muguruza

Asthmatic Lion Sound Systema

Talka 2008

Fermin Muguruzaren lan berriak bisitatu dituen hiri eta izan dituen kolaborazio ugariak markatu dute. Zorabiatu eta kantuen dinamismoa galtzeko arriskuari aurre eginda: dance hall, hip hop, reggae, soul etab-en oinarrien laguntzarekin sortu ditu kantuok. Soinu andana honek badu saririk eta bidea ireki dio "Itzuliko naiz", "Shoot the singer" edo "Asthmatic Lion" bezalakoak sortzeko. Horregatik seguruago sumatzen dugu "Ez sailkatu" bezalakoetan baino. Ez zaitzala Rossy de Palmaren presentziak itsutu, askoz ere gehiago baita lan honetan.

The new work by Fermin Muguruza is marked by all the places he has visited and all the collaborations he has had. The risk of losing the dynamic songs has been faced: He has created songs with the help of dance hall, hip hop, reggae and soul. He has some awards that have opened ways to create songs like "Itzuliko naiz", "Shoot the singer" and "Asthmatic Lion". As a result, we perceive him more certain in songs like "Ez sailkatu". Don't be scared with the presence of Rossy de Palma because there is much more in this work.

Elurretan

Momo eta beste izaki batzuk

Oiangu Diskak 2008

Ez dakigu proiektu honetan sinistu hala ez baina diskoa kaleratzen duten bakoitzean haiei buruz hitz egitea gustuko dugu. Lan kontzeptual bat dakarte oraingoan: Momo izeneko izaki batean oinarritua. Haur baten arimarekin diseinatutako disko honetan puntu interesgarriak aurkitu ditugu: "Erdian nahiago", "Goizeko seiretan", "Abandoñate" edo "Me gustas tú" bezalako kantuetan batik bat. Beste asko soberan daude ordea. Inoiz jolas hau zerbait serioan bilakatzen bada freskotasuna galduko dute, baina baliteke gure popak asko irabaztea.

We don't know yet if we truly believe in this project or not. However, every time they publish a new album, we like to talk about them. This time, they come with a conceptual work, based on a creature named Momo. In this album, created with the soul of a child, we find many interesting aspects, such as: "Erdian nahiago", "Goizeko seiretan", "Abandoñate" and "Me gustas tú" songs. Some others, though, may not be needed. If this game ever turns into something serious, they may lose their freshness, but our pop will gain a lot too.

Lauroba

Gauari, gauarekin

Gor Diskak 2008

Iritsi da azkenean Lauroba donostiarren lehen estudioko diskoa. Lehen kantuak, "Zure ondoan", "Hemen" edo "Denbora", diskoko himno txikietan bilakatzen dira. Kantuek aurrera egiten duten heinean intentsitatea jaisten bada ere ausardiarik ez zaie falta maitasuna, sexua eta gaueko istorioei buruz hitz egiterako orduan. Soinu eta egitura txukunek lagunduta azkenaldian entzun ditugun debuten artean interesagarrienetakoen artean kokatu dugu.

At last, here is Lauroba's first studio album. The first songs, "Zure ondoan", "Hemen" and "Denbora" have turned into small hymns of the album. As songs move forward, intensity diminishes. However, they have courage to keep talking about love, sex and night time stories. This work, made with neat sounds and structure, is one of the most interesting debuts that we have lately listened to.

Half Foot Outside

Heavenly

Limbo Starr 2008

Diskoetxeak kaleratutako prentsa oharrean estatuko indie rock talde hoberena dela adierazten du. Ados nago. Power pop-era ere gerturaten den talde iruñarrak beti bezala abesti handiz osatutako disko handia argitaratu du. Gurean, alboratuta baditugu ere, bada talde honen handitasunaz konturatzeko garaia. Entzun "Thin skin heavy bones" edo "Driveways". Ahots eta instrumentuen joeran aldaketa nagusirik egin gabe Half Foot Outside-ek kolpea mantentzen jarraitzen du.

The press note published by the record company says that they are the best indie rock band in the state. I agree. The band from Iruña that gets close to Power pop has published a great album full of great songs. It is time to realize this band's greatness. Listen to "Thin skin heavy bones" or "Driveways". Without any main change in the voice and instruments, Half Foot Outside keeps it up.

Rafa Rueda

Zuhaitz okerretan gora noa

Autoekoizpena 2008

Hirugarrena Rafarentzat. Orain arte egindakoarekin etenaldi bat markatu dezakeen diskoa da hau, abestien konposizioek forma berriak ezagutu dituztelako: apainduagoak agian. Aurrera egingo du disko honekin, aurrera eta batez ere gora. Lehen entzundititik sartzen zaizkigun kantuez beteta, ekoizpen eta soinu paregabeaz datorren lana da eta atzerriko musikariaren babesean grabatu badu ere Joseba Irazoki bezalako presentzia nabarmendu beharrean gaude (baita Jonan Ordorikaren ezkutuko lana noski).

Third one for Rafa. This is an album that marks a break with the previous work. Now, composition has new forms, songs are more decorated. He will move forward and up with this album. This is a work full of songs with an exceptional production and sound and even though it was recorded with the help of foreign musicians, the presence of Joseba Irazoki stands out (as well as Jonan Ordorika's hidden work).

non dago
john hughes?



where is
john hughes?

Zergatik abandonatzen du pertsona batek bere gidoilari, zine zuzendari eta ekoizle karrera arrakastatsua tontorrean dagoenean? Nola utzi zioten halakorik egitea, berarekin hainbeste diru egiten zuten AEBtako zine komertzialaren buruzagiek? Ongietorriak John Hughes-en mundu partikularrera.

Bio

1950. urtean jaio zen Michigan-en. 13 urte zituela Chicagoko iparraldera mugitu zen bere familia eta bertan pasa zuen, gerora, bere bizitzan hainbesteko garrantzia izango zuen High School garaia. Bere film ezagunenak Shermer-en gertatzen dira, hain zuzen ere bere gaztaroko Skokie, Winnetka edo Glencoe herrien ezaugarriak biltzen dituen fikziozko herrian. Hughes-ek beti ukatu du bere High School garaia traumatikoak izan zirenik, baina ez dugu sinesten. Bada "zerbait". John Hughes-en filmak izan ziren lehenak, ordura arte bigarren mailan geratzen ziren pertsonai ergel eta "xelebreak" protagonista gisa hartzen zituztenak. "Outsider" kontzeptua ulertzeko modu berri baten sortzailea da Hughes. Marlon Brandok antzeztan zituen borrokalaria marjinal ederretatik edan beharrean, bere filmetako errebeldeak inork erreparatzen ez dituen gazte itsusi, alboratu eta "arraroak" dira. John Hughes 20 urte zituenean ezkondu zen Nancy-rekin. Unibertsitatea utzi zuten eta lanbide ezberdinetan aritu ziren. Stand-up comedy-etarako gidoiak idazten hasi zen eta berehala

lortu zuen arrakasta gidoilari gisa. Zinerako gidoiak idazten hasi zen segidan baina ez zen batere gustura geratzen bere istorioen zine moldaketekin eta Nancyrekin (beti izan du Nancy bere alboan) batera bere gidoi bat ekoiztu eta zuzentzeko abenturari ekin zion.

Ibilbide zinematografikoa

80. hamarkadako AEBtako gazteria inork ez bezala islatu zuen Jhon Hughes-ek. "Teen" komedia-dramaren sortzailea izan zen eta genero honen kontzeptuaren arkitektoa izan zen. 1985. urteko *The Breakfast Club* da guzti honen adibiderik handiena eta ziurrenik bere filmik mitikoena. Hughes-ek gainera zinea modu globalean ulertzen du. Gidoilari, ekoizle eta zuzendari gisa egin du lan. Lanik osoenak gainera hiru lanak batera egin dituztenak lortu ditu: *Sixteen Candles* (1984), *The Breakfast Club* (1985), *Weird Science* (1985), *Ferris Bueller's Day Off* (1986), *Planes, Trains & Automobiles* (1987), *She's Having a Baby* (1988), *Uncle Buck* (1989), *Curly Sue* (1991). Beste hainbat lan ere idatzi eta ekoiztu ditu, besteak beste *Pretty in Pink* (1986) eta *Home alone* (1990).

Aktore eta zinegile belaunaldiak

Jhon Hughes-en filmak belaunaldi oso batentzat ikur izan ziren. Eta aktore belaunaldi berri batek ere lehen aukera izan zuen. Gauza bitxia gertatu zen aktore ia guzti horiekin, Hughes-en "desagerpenarekin" batera, apurka-apurka haiek ere desagertu egin ziren. Izen hauetako gehienek ez digute inongo pistarik ematen, baina gure memorian gordeak ditugu telebistan behin eta berriro ikusi ditugun Molly Ringwald ilegorria, Matthew Broderick, Brad Packer, Anthony Michael Hall, Jhon Capelos, Andrew McCarthy edo eta Jon Cryer bezalakoak aurpegiak.

Bestetik, bere zinearekin hazi zen zine zuzendari belaunaldi oso batek asko zor dio Jhon Hughes-i: Ben Stiller, Judd Apatow, Wilson anaia, Wes Anderson... asko dira. Kevin Smith zuzendariak deskribatzen du lau lerrotan Jhon Hughes-ek bere bizitzan izan zuen eragina: "Gure garaiko J.D. Salinger da. Belaunaldi oso bat ukitu zuen eta gero desagertu egin zen. Berarengatik izango ez balitz nik ez nuke zinea egingo. Oinarrian, nire filmak, fuck hitzez beteriko Jhon Hughes-en filmak dira".

Greta Garbo sindromea

Itzul gaitezen ordea artikularekin sarrerako galderetara. Zine sarrerekin soilik 1,5 bilioi dolarretik gora egitea lortu zuen zuzendari batek zergatik uzten du bat batean bere lana? Hollywood-eko historian apenas gertatu da halakorik. Ametsen fabrikaren burtsan

askori gertatzen zaio bere "kotizazioa" jaisten joatea, guztiz desagertzeraino. Jakina da unibertsioan izar ugari desagertzen dela egunerok. Oso bestelakoa da ordea Jhon Hughes-en kasua. Greta Garbok bere garairik onenean (eta ederrenean) utzi zion filmak egiteari. James Cagneyk ere, 60 urterekin, eta mahai gainean proiektu ugari zituela, erretiratzea erabaki zuen New York estatuan zuen arrantxora joateko. Jhon Hughes-ek, 89an eman zuen elkarriketa batetan argi azaldu zuen: "nire ahotsa galtzen dudanean jakingo dut garaiz erretiratzen". Askok esaten dute gauza bera baina oso gutxiak betetzen dute emandako hitza. John, Nancy eta seme alabak, Chicago iparraldera itzuli ziren eta bertan, 3 kilometro karratu dituen paisaia menditsu batean etxea eraiki eta bertan bere bi zaletasun nagusiei eskaintzen die denbora gehien: eskia eta arrantza. Teoria ugari sortu zen: Gaixotasunak, familia arazoak, ... Ezinezkoa zen Hughes bezalako "workaholic" batek, bat batean lanari uko egin eta soilik familia hazi eta eguneroko jardunetara dedikatzea. Baina ez, besterik gabe, eta modu xumean, inork gutxiak lortzen duena lortu du Hughes-ek: ametsetako fabrika utzi zuen amets gaiztorik izan gabe.

Why does somebody abandon his career as a scriptwriter, director and producer at the peak of his success? How do the bosses of the US cinema industry, who won so much money with him, let somebody like that do it? Welcome to John Hughes' special world.

Bio

He was born in 1950 in Michigan. His family moved to north Chicago when he was 13 and it was there that he spent his High School years, which were going to be so important for him. His well-known films take place in the fictional town of Shermer, which is based on the towns where he spent his youth: Skokie, Winnetka and Glencoe. Hughes has always denied that there was anything traumatic about this High School years, but nobody believes him. Something certainly happened to him then. John Hughes' films were the first, at their time, in which characters who normally stay in the background, and who are foolish or peculiar, become the leading characters. Hughes invented a new way of understanding the idea of the "outsider". Rather than taking inspiration from the marginalised fighters who Marlon Brando played, the rebels in his films are people you never look at, ugly, geek, strange young people. John Hughes was 20 when he married Nancy. They left university and worked in various different jobs. He started to write stand-up comedy scripts and quickly became successful as a scriptwriter. He soon started to write film scripts, but he was not at all satisfied with the way they were made into films and, along with Nancy (Nancy has always been by his side) he produced one of his scripts and started to work as a director.

Cinema Career

Nobody portrayed the youth of the 80's in the USA like John Hughes. He was the creator of teen comedy-dramas and became the real architect of the genre. 1985's *The Breakfast Club* is the best example of this and is probably his best remembered film. Hughes also understood cinema in an all-round sense. He worked as a scriptwriter, a producer and a director. His best work was when he did all three jobs at the same time. *Sixteen Candles* (1984), *The Breakfast Club* (1985), *Weird Science* (1985), *Ferris Bueller's Day Off* (1986), *Planes,*

Trains & Automobiles (1987), *She's Having a Baby* (1988), *Uncle Buck* (1989), *Curly Sue* (1991). He also wrote and produced many others, amongst them *Pretty in Pink* (1986) and *Home alone* (1990).

A Cinema Era and a Generation of Actors

John Hughes' films were an icon for a whole generation. And a new generation of actors also had its first opportunity. A strange thing happened to nearly all of these actors who, like Hughes, disappeared one by one. Most of their names don't mean anything to us, but we've seen them on television time and again: red-haired Molly Ringwald, Matthew Broderick, Brad Packer, Anthony Michael Hall, John Capelos, Andrew McCarthy and Jon Cryer, for instance. And a whole generation who began their careers in his films owes John Hughes a lot: Ben Stiller, Judd Apatow, the Wilson brothers, Wes Anderson ... and many more. The director Kevin Smith gives a short description of John Hughes' influence in his life: "He's our generation's J.D. Salinger. He amazed a whole generation and then disappeared. If it weren't for him I wouldn't be making films. When it comes down to it, my films are like John Hughes' films with "fuck" word in them".

Greta Garbo Syndrome

Let's go back to the question at the beginning of the article. Why does a director who has earned more than 1.5 billion dollars in cinema tickets alone suddenly stop working? There are very few examples of something like this happening in Hollywood. Many people in the dream factory see how their "share prices" fall until they reach rock bottom. It's well known that stars disappear in the universe every day. But John Hughes' story is very different. Greta Garbo stopped making films at the height of her career (and her beauty). James Cagney too, at the age of 60, with a drawer full of projects, decided to retire to his New York State ranch. John Hughes explained his position clearly in an interview he gave in 1989: "When I start to lose my voice, I'll know it's time to retire". Many people say this, but very few keep their word. John, Nancy and their children returned to north Chicago and there, in a three-square-kilometre estate in the hills, built a house. And it's there that he spends most of his time enjoying his two main hobbies: skiing and fishing. Many theories have been suggested: Illness, family problems ... It didn't seem possible that a workaholic such as Hughes could stop working and just bring up his family and do day-to-day things. But it was. And, quite simply, very few people have achieved what Hughes has: he left the dream factory without having any nightmares.

musika john hughes-en filmetan:

Gure gaztaroa ez zen AEB-tako gazteen iguala. Gure 80. hamarkadak beste jantzi eta doinuak zituen, baina onartzen ez baguenen ere, pelikula hauetako istorio, estetika eta musikarekin gozaten genuen etxeko telebistaren intimitatean. Hughes-ek 80. hamarkadako zine gaztearen zinegile "titulua" izatearen arrazoietakoa bat bere filmetarako aukeratzen zuen musika izan zen. Garaiko musikaren ezaguera eta gustu ona erakutsi zuen beti. Adibide batzuk:

- *Pretty in Pink*. *The Psychedelic Furs*. (Pretty in Pink)
- Don't you (Forget about me). *Simple Minds*. (The Breakfast Club)
- Apron Strings. *Everything but the girl*. (She's having a baby)
- Elegia. *New Order*. (Pretty in pink)
- Please please, please let me get what I want. *The Smiths*. (Pretty in Pink).
- Mess Around. *Ray Charles*. (Planes. trains and automobiles).
- Can't help falling in love. *The Tins*. (Some kind of wonderful).

music in john hughes' films:

Our youth wasn't the same as youth in the USA. During the 80's here we wore different clothes and listened to different music, but, whether we liked it or not, we enjoyed those stories, aesthetics and music. One of the great successes for Hughes' 80's cinema for young people was the music. They featured music of the time and always in the best of taste. A few examples:

- *Pretty in Pink*. *The Psychedelic Furs*. (Pretty in Pink)
- Don't you (Forget about me). *Simple Minds*. (The Breakfast Club)
- Apron Strings. *Everything but the girl*. (She's having a baby)
- Elegia. *New Order*. (Pretty in pink)
- Please please, please let me get what I want. *The Smiths*. (Pretty in Pink).
- Mess Around. *Ray Charles*. (Planes. trains and automobiles).
- Can't help falling in love. *The Tins*. (Some kind of wonderful).



erromantiko zaharrak berri

those old new romantics

Newtonen lege guztiak desfaiatzen zituzten ezinezko orrazkerak, sorbalda zabaleko jakak, look androginoa eta tonaka makillaje. Musika eta modaren historiak eman duen mugimendurik neurritz gainera eta hedonistena.

80. hamarkadako "revival" bat bizi dugun garaietan, gure hiriak inbaditu dituzten arropa denda klonikoek 80. hamarkadako itzulera inposatu digute. Orain arte fosforitoa eta txandalarekin konformatu dira, baina guk ez dugu itxaropenik galtzen: New Romantic-a itzuli dadin otoi egiten dugu gauero gure belus more eta urre koloreko oheburuan belauniko.

New Romantic, New Wave mugimenduaren kume hermafrodita izan zen. Ingalaterran sortu zen 80. hamarkadaren hasieran, Londoneko eszenan. Billy's eta Blitz izeneko klub elitistetan jaio zen. Bi klub hauen inguruan beste hainbat sortu ziren, horien artean Depeche Mode eta Culture Club-ek euren lehen kontzertua eman zuten The Regency ezaguna. New Romantic mugimendua punk izateaz nazkatu ziren aberats kumeek sortu zuten eta berehala inguratu zitzaizkien aldaketa hauetara beti so dauden "hornitzaileak". Diseinadore, artista eta guzti honekin dirua egin zezakeen petral asko apuntatu zen berehala aukera ugari eskaintzen zuen mugimendu berrira. Korrante honetan, musikaz gain, modak berebiziko garrantzia izan zuen. Vivienne Westwood-ek adibidez Adam and the Ants-en jantzi guztiak diseinatu zituen. Erromantiko berriek gainera lotura estua izan zuten moda aldizkariarekin. Spandau Ballet, Duran Duran edo Visage bezalako taldeek garaiko aldizkarietako azal guztietan izan ziren.

New Romantic mugimendua, 70. hamarkadako Glam Rock-etik edan zuen. David Bowie -ren garrantzia ez dago ukatzerik, baina erromantiko berri hauek ez zuten aurrekariaren hippy kutsurik. Natura etxeko koadroetan soilik bisitatzen zuten eta ez zegoen apenas diskurtso ideologikorik. Gau giro nabarmeneko mugimendu hau, klubetan garatu zen eta ez zuten etorkizunera begiratzen. Euren ideologiaren ardatzean ongi pasatzea eta askatasun sexuala zeuden (printzipio politikoa gisa ez da gutxi). Musika ere nabaritu zen aldaketa. Gitarra elektro-akustikoek sintetizadorei utzi zieten lekua. Brian Eno-ren melodia aurreratuak eta Kraftwerk bezalako taldeek irekitako bideari ekin zioten sintetizadore eta musika errobotikoari melodia gehituaz. Ultravox, OMD (Orchestral Manoeuvres In The Dark), Soft Cell, Human League, Depeche Mode, Eurythmics, Pet Shop Boys, Frankie Goes to Hollywood eta abar luze batek gaur eguneraino eragina duen musika egiteko bide berri honi ekin zion. Hala ere New Romantic mugimendua ez zen guztiz definitu Duran Duran eta Spandau Ballet bezalako taldeek lehen aipatutako Adam and The Ants-en estetika kodigoak bereganatu zituzten arte. Eta ile apaindegiko atek ireki zirenean laka hodeiek musikaren mundua inbaditu zuten. Alphaville, Aztec Camera, China Crisis, Culture Club, Kajagoogoo, Japan, Fashion, Talk Talk, Modern English, Thompson Twins, Yazoo eta makina bat taldek musikaren unibertsoa Dante Gabriel Rossettiren koadro eder batetan bihurtu zuten.

Impossible hairstyles that defied all of Newton's laws, broad-backed shoulder-padded jackets, an androgen type look with tons of make up. The most hedonist and outrageous movement in the history of music and fashion.

In these times of 80s revival, the multi-cloned clothes shops that have invaded our city streets have imposed a return to 80s style. They seemed to have conformed with phosphorus and tracksuits for the moment but we haven't lost hope yet. Every night we pray for the return of the New Romantics in our purple velvet and gold coloured bedsteads.

New Romantic was the hermaphrodite child of New Wave. It started up on the London scene in England at the beginning of the 80s. It was born in the elitist clubs Billy's and Blitz. More clubs sprung up around these two clubs. One such club was well-known The Regency which hosted the first concerts by Depeche Mode and Culture Club. Young rich kids fed up with punk were behind the New Romantic movement and the usual lookers-on weren't long in joining the buzz. Designers, artists and any low life who thought they could make a killing soon jumped on the New Romantic bandwagon. Apart from the music, fashion was of the utmost importance in this tribe. For instance, Vivienne Westwood designed all the clothes for Adam and the Ants. The New Romantics were closely involved with fashion magazines. Spandau Ballet, Duran Duran or Visage amongst others were plastered all over the covers of every magazine at the time. The New Romantic movement had some of its roots in 70s Glam Rock. No one can deny the importance of David Bowie, but the New Romantics had no trace of the glam rock's hippy nuances. The only nature they ever saw was in paintings and pictures they hung on their walls and there was hardly any ideological stances. The movement was definitely based around the night and the club scene. It came about there and there was no looking towards where the future might take them. Sexual freedom and having a good time were the basis of their ideology (and that's certainly not to be sneezed at as a political principal). Musically speaking, the change was also very noticeable. Electric and acoustic guitars were replaced by synthesizers. They followed on from bands like Kraftwerk and Brian Eno's most modern music by adding melody to robotic music and synthesised music. Ultravox, OMD (Orchestral Manoeuvres In The Dark), Soft Cell, Human League, Depeche Mode, Eurythmics, Pet Shop Boys, Frankie Goes to Hollywood and a long list of others began making music that is still influential today. That said, the New Romantic movement wasn't totally definable as such until the likes of Duran Duran and Spandau Ballet made the previously mentioned Adam and The Ants aesthetic their own. And thus the doors of the hairdressers were flung open and great clouds of hair lacquer sallied forth and invaded the world of music!

Alphaville, Aztec Camera, China Crisis, Culture Club, Kajagoogoo, Japan, Fashion, Talk Talk, Modern English, Thompson Twins, Yazoo and loads of other groups turned the music universe into a beautiful Dante Gabriel Rosetti painting.





the story of ugliness.

<< Beauty is ugliness and ugliness is beauty. >> –Macbeth act 1



Down the centuries philosophers and artists have put together and offered us definitions of beauty. Thanks to their work and reflections, over time we have been able to see and examine how the aesthetics of beauty have been constructed.

But this has not happened with ugliness. Ugliness has always been taken to be "the opposite of beauty", but it has hardly been studied in its own right. So it is difficult to look into the history of ugliness as it does not exist, not in the way that the history of beauty exists, with clear theoretical, philosophical and artistic bases. Because of this, we should not forget that whenever we talk about ugliness that, in fact, we understand this idea as being the opposite of beauty.

Art is the best place to get to know each period's idea of beauty - and of ugliness. When we say art, we are talking about the development of western and Asian art. When we use the word "development", we mean the theoretical processes that this art accepts and so we are talking about means of measuring and classifying. The arts of primitive civilizations have not created theoretical developments, and we cannot measure their artistic creations using our aesthetic senses or ideas. This does not mean that beauty and ugliness do not exist in primitive civilizations. The only way we can understand them is by making an effort to accept them. In the mentioned "developed" cultures and civilizations, down the centuries, and for worse and for better, religion has had a lot to do with artistic creation. Different ways of reflecting humanity's beliefs have formed the definition of ugliness. The idea of evil reached prehistorically society due to fear. Living in the middle of the food chain meant living in fear for thousands of centuries. This fear was caused by synonyms for evil (natural and meteorological phenomena, unknown peoples, etc). The classical civilizations felt the need to give bodies to the evil they described in their myths. And so they created monsters. As well as being symbols of evils, monsters became the opposite of beauty. And to continue on a moral and religious line, ugliness was a physical reflection of illness of the soul. Ugliness became a synonym of evil and was thought to mark sinners and penitence.

After the Middle Ages, little by little fear of ugliness and only associating it with evil began to be left behind, and it began to be linked with other sensations. As beauty started to become one of society's values, what was not beautiful caused feelings of sadness, marginalization and pity as well as just fear.

Nietzsche, Kant and numerous other philosophers touched on the idea of ugliness in passing, always starting from a religious or moral point of view. Karl Rosenkranz was the first person to write directly and in depth about the subject. In 1853 he published *Aesthetik des Hässlichen* (The Aesthetic of Ugliness). In the 20th Century artists proclaimed ugliness to be a value. A few had done this before (Hieronymus Bosch, for example), but this actually became a tendency during the last century. Essays and reflections about beauty and ugliness appeared and, as Macbeth's witches had foreseen hundreds of years before, the age of the beauty of ugliness had arrived.

But the definitions of beauty and ugliness cannot be fixed on purely aesthetic lines. Political and social reasoning have also been extremely important throughout history. Economics, for instance, have been extremely important in this area. Marx stated clearly that << money, from the moment in which it can buy everything, buy beauty or ugliness, makes it possible for anything to become beautiful >>. It is a subject of great interest and is related with many other issues. Umberto Eco brought many of them together in a beautiful book about ugliness: *Storia della bruttezza* (On Ugliness).



itsuskeriaren historia

<< edertasuna itsusia da eta itsuskeria ederra >> – Macbeth act 1

Mendeetan zehar filosofo eta artistek edertasunaren definizioak bilatu eta eskaini dizkigute. Euren lan eta hausnarketei esker, denboran zehar edertasun estetikaren ideia nola eraiki den ikusi eta aztertu ahal izan dugu. Itsuskeriarekin ordea ez da gauza bera gertatu. Itsuskeria beti "edertasunaren kontrako" gisa aztertua izan da, baina ez da apenas aztertu bere izaera propioa modu zuzenean. Zaila da beraz itsuskeriaren historia aztertzea, ez dagoelako, edertasunarekin gertatzen ez den moduan, helduleku teoriko, filosofiko eta artistiko nabarmenik. Arrazoï honexegatik, ez da komeni ahaztea, itsuskeriaz hitz egiten dugun bakoitzean, kontzeptu hau, edertasunaren antonimo gisa ulertzen dugula.

Artea da, garai ezberdinetan edertasuna -eta itsuskeria- kontzeptuak ezagutzeko modurik aproposena. Artea diogunean, mendebaldeko zibilizazio eta Asiako kultura garatuetaz ari gara. "Garatu" hitza erabiltzen denean, zibilizazio horietan arteak teorizazio prozesuak jasan dituela esan nahi du eta beraz, neurketa eta sailkapen bat egiteko tresnak badaudela adierazi nahi da. Zibilizazio primitiboan arteak ez du garapen teorikorik gauzatu, eta ezinezkoa zaigu euren emaitza artistikoak gure zentzu eta kontzeptu estetikoekin neurtzea. Horrek ez du esan nahi zibilizazio primitiboentzat ez denik existitzen edertasunik edo itsuskeriarik. Guk horiek ulertzeko ahalmenik ez dugula onartzeko modua besterik ez da. Aipatutako kultura edo zibilizazio "garatu" horietan, mendeetan zehar onerako eta txarrerako, erlijioak zerikusi handia izan du jarduera artistikoetan. Gizakion sinismenak islatzeko modu ezberdinek sortu zuten itsuskeriaren definizioa. Historiaurreko gizakiarentzat gaiztakeria beldurraren eskutik zetorren. Elikatze katearen erdian bitizteak harrapakina izatearen beldurra sentitu arazi zion milaka urteetan zehar. Beldur hori sentitu arazten zion oro zen gaiztakeriaren sinonimo (fenomeno naturalak, metereologiak, gizaki ezezagunak,...). Zibilizazio

klasikoek, mitoetan azaltzen den gaiztakeria gorpuztu beharra sentitu zuten. Eta munstroak sortu zituzten. Munstroak gaiztakeriaren sinbolo izanik, edertasunaren aurkakoak behar zuten. Eta irakurketa moral eta erlijiosoari jarraiki, itsuskeria, arima gaiztoaren isla fisikoa izan da. Itsuskeria gaiztakeriaren sinonimo eta bekatiariaren adierazgarri edo penitentzia bihurtu zen.

Erdi aroa gainditu zenean, apurka-apurka itsuskeria beldurra eta gaiztakeriarekin soilik lotzeari utzi eta beste sententzio batzuekin erlazionatzen hasi zen. Edertasuna gizarte balio bihurtzen joan zen heinean, edertasunik ez zuenak, beldurrak aparte, tristura, bazterketa eta pena sentimenduak sortzen zituen.

Nietzsche, Kant, eta beste hainbat filosofok tangenzialki jorratu dute itsuskeriaren gaia, beti ere ikuspuntu moral eta erlijioso batetatik abiatuta. Modu zehatz eta sakonean zerbait idatzi zuen lehendabizikoa Karl Rosenkranz izan zen. 1853. urtean Aesthetik des Hässlichen (Itsuskeriaren estetika) argitaratu zuenean. XX. mendean, artistak, itsuskeria balio gisa aldarrikatzen hasi ziren. Aurretik bakan batzuek ere halakorik egin zuten (Hieronimus Bosch) baina pasadan mendean korronte bihurtu zen. Edertasun eta itsuskeri kontzeptuen inguruan saiakera eta hausnarketa garaiak izan ziren eta Mcbeth-eko sorginek ehunka urte lehenago asmatu zuten bezala, itsuskeriaren edertasunaren garaiak heldu ziren.

Baina edertasun eta itsuskeriaren definizioa ezin da soilik modu estetikoan egin. Arrazonamendu politiko eta sozialek ere garrantzia handia izan dute historian zehar. Ekonomiak adibidez berebiziko garrantzia du alor honetan. Marx-ek garbi adierazi zuen << diruak, guztia erosteko gaitasuna duen momentutik, edertasuna erosi, edo itsusiari, ederrek lortzen duten oro lortzeko aukera ematen dio>>. Gai interesgarria da oso, eta helduleku ugari ditu gainera. Horietako asko bildu ditu Umberto Eco-k itsuskeriaz betetako liburu eder batetan: Storia della bruttezza.

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krimen artistikoaren plangintza

Ideia, Parisen etorri zitzaion burura. 1968. urtean, dentistaren kontsultan eserita zegoela. Eraiki behar zuten etxe orratz biren modelua zekarren artikulua irakurri zuenean. Dorre horiekin berehala obesitonatu zen. New Yorkera bidaiatzen hasi zen eta dorreak eraikuntza prozesuan zeudenez, Petit eta beste hiru laguntzaileek identifikazio txartel faltsuak egin eta dorre bikietara sartzen hasi ziren euren beharrak zeintzuk izango ziren kalkulatzeko hasteko. Behin, teilaturaino iritsi ahal izateko, arkitektura aldizkari frantses batetako kazetaria zela esan zuen eta altura handietan lan egiten zuten langileei elkarrizketa egin behar ziela asmatu zuen.

Eraikuntza amaitu zenean, Petit eta bere laguntzaileek behar zuten materiale guztia 104. pisura arte igotzeko gai izan ziren. Teilatutik 19 eskaloietara geratu ziren. Ondorengo egunean, teilatura igo, arku eta gezi bat erabiliaz dorre batetik bestera lehen kable bat jaurti eta ordu gutxiren ostean, historian lehen aldiz dorre bikiak elkarturik geratu ziren altzairuzko kable baten bidez. Mendeko "krimen artistikoa" gauzatzeko 6 urte eman zituen Petitek.

hutsunean dantzan

1974ko Abuztuaren 7an, goizeko 7:15 pasiak zirenean Petit, hegoaldeko dorreko teilatuko ertza utzi eta altzairuzko kablean jarri zituen oinak inongo babes neuririk gabe. 24 urte zituen Petitek, zortzi aldiz gurutzatu zituen oraindik amaitu gabe zeuden dorreak. Guztira 45 minutu eman zituen oinez, kablean eserita, etzanda eta bere buru gainean hegan zebilen antxeta batekin hitz egiteko denbora ere izan zuen.

Azkenean helikoptero bat bidean zela esan zioten polizia agente batzuen oharrei jaramon egin eta errenditu zen. Helikopteroak sortutako haize boladek kabletik botako zutela jabetu eta Petit-ek bere "ibilaldia" amaitzea erabaki zuen. Bere balentria mundu osoko komunikabideetan azaldu zen. Zergatik egin zuen galdetu ziotenean Petit-ek zera esan zuen: << Laranjak ikusten ditudanean malabarismoak egiten ditut; bi dorre ikusten ditudanean oinez gurutzatzen ditut >>.

Petiten "ibilaldiak" izan zuen zabalkunde mediatikoak eta jendeak ekintza hura begi onez hartu zuela ikustean haren aurka aurkeztutako salaketa guztiak kendu egin ziren. Hala ere, epaileak, hiriko haurrentzako emanaldi ezberdinak egitera "zigortu" zuen Petit. Dorre bikien jabea zen Port Authority-k bizitza osorako sarrera tiketa eman zion eta bere sinadura jarri zuen balentria egin zuen tokian zegoen altzairuzko habe batean. Petitek, bere dorreen arteko ibilaldiarekin, ordura arte kritika zorrotzak jasotzen zituen arkitektura erraldoiari, hiritarren atentzioa eta begirunea lortu zuen.

philippe petit man on a wire

planning the artistic crime

Petit was first inspired while he sat in his dentist's office in Paris in 1968. He came upon an article on the as-yet unbuilt towers, along with an illustration of the model. He then became obsessed with the towers. Petit also traveled to New York on several occasions to make first-hand observations. Since the towers were still under construction, Petit and three others made fake identification cards in order to gain access to the towers and to get a sense of what type of equipment he needed. He once even claimed that he was with a French architecture magazine wanting to interview the workers on the roof.

Petit and his crew were able to ride in a freight elevator to the 104th floor with their equipment the day before the walk, and were able to store this equipment just nineteen steps from the roof. In order to pass the cable across the void, Petit and his crew decided to use a bow and arrow. For the first time in the history of the Twin Towers, they were joined. The "artistic crime of the century" took six years of planning.

the walk on the line

On August 7, 1974, shortly after 7:15 a.m., Petit stepped off the South Tower and onto the steel cable with no security at all. The 24-year-old Petit made eight crossings between the still-unfinished towers in 45 minutes. During that time, in addition to walking, he sat on the wire, while lying on the wire, spoke with a gull circling above his head.

He was finally persuaded by police officers to give himself up after he was warned that a police helicopter would come to pick him off the wire. Petit was worried that the wind from the helicopter would knock him off the wire, so he decided it was time to give up.

His audacious high wire performance made headlines around the world. When asked why he did the stunt, Petit would say "When I see three oranges, I juggle; when I see two towers, I walk."

The immense news coverage and public appreciation of Petit's high wire walk resulted in all formal charges relating to his walk being dropped. The court did however "sentence" Petit to perform a show for the children of New York City. Petit was also presented with a lifetime pass to the Twin Towers' by the Port Authority. His signature was on a steel beam close to his departure. Petit's high-wire walk is credited with bringing the then rather unpopular Twin Towers much needed popular attention and affection.

Petit-ek World Trade Center-en eginiko ibilaldia jasotzen duen "Man on Wire" dokumentalak 2008. urteko Sundance zine jaialdian ikuslegoaren eta nazioarteko epainmahaiaren sariak jaso zituen

A documentary film named "Man on Wire" dealing with Petit's WTC performance won both the world cinema jury and audience awards at the Sundance Filmfestival 2008.





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eta argitarapenak



curled
kiribildurik

gona grisa / grey skirt: diktons
kapa grisa: diktons
jertsea / pullover: tmx
bolsoa / bag: fiorucci
zapatak / shoes: melissa





skirt / gona: nümpre

jertsea / pullover: umm

galtzerdiak / socks: friis & company

bolso / poltsa: fornarina

brotxea / brooch: domicci

zapatak / shoes: fornarina



skirt / gona: diktons

top: trucco

cardigan: fornarina

gerrikoa / belt: fornarina

buruko apaingarri / headdrees: mamita linda

dress / soinekoa: fornarina

t-shirt / kamixeta : fornarina

cardigan: domicci

brotxea / brooch: domicci

gloves / eskularruak: friis & company



argazkiak / shots: frann rezende
estilismoa / stylism: emma johansson
orrazkera / hairdressing: frann rezende for tecni art de loreal
makillajea / make up: fany burgos for make up store
modeloa / model: ana de www.parallelemodels.com

martin de arrezubietaren bi-biografia

Gizadiaren historia pertsonai berezi eta bitxiez beteta dago. Kordobako Santa Marina de Aguas Santas elizan bataiatutako gutxik jakingo du, 1953. urtetik 1988. urtera bitarte bertan apaiz lanak egiten zituen pertsonaiaren biografia interesgarria.

I

Martin de Arrezubieta Mundakan jaio zen 1909. urtean. Seminarioan ikasi eta teologia eta filosofia ikasketak osatzera Alemaniara abiatu zen. Espainiar Guda Zibilean gudarien gudaroste batean borrokatu zuen jesuita honek. Frantzian erbesteratuta, berak utzitako idatziek diotenez, II. Guda mundiala kontzentrazio eremu ezberdinetan igaro zuen. Guda amaitsu eta Espainiara itzuli zenean heriotz zigorrera kondenatu zuten. Kondena hura arindu eta Kordobara bidali zuten, beste behin erbesteraturik. 1947an iritsi zen bertara. 50 eta 60. hamarkadetan frankismoaren aurkako mugimenduetan sartuta ibili zen. 70. hamarkadan Euskal Herriko mugimendu abertzaleekin bat egin zuen eta 83an Euskal Herrira itzuli zen, baina ez zuen bere tokia bilatu paisaia politiko eta intelektualean eta Kordobara itzuli zen. Hauxe da laburbildurik Martin de Arrezubietak utzi digun autobiografia.

Martin de Arrezubieta was born at Mundaka in 1909. He studied at a seminary and then went to Germany to complete his studies in theology and philosophy. This Jesuit fought in the Basque Army during the Spanish Civil War. During his exile in France, according to his own writing, he was sent to various concentration camps during the Second World War. After the War, he returned to Spain and was condemned to death. The sentence was commuted and he was sent to Cordoba, exiled once again. He arrived there in 1947. During the 50's and 60's he was involved with anti-Franco organizations. During the 70's he joined the Basque nationalist movement and returned to the Basque Country in 1983. But he did find his place in the political landscape and returned to Cordoba. That is summary of the autobiography that Martin de Arrezubieta left.



martin de arrezubieta's two lives

The history of humanity is full of special, peculiar personalities. Few of the people baptised at Santa Marina de Aguas Santas Church, in Cordoba, know about the interesting life of the man who was priest there between 1953 and 1988.

II

Duela gutxi ordea, Nuñez Seixas irakasleak kaleratu duen ikerketa batetan oso bestelako bertsio baten berri izan dugu. Santiago de Compostelako unibertsitateko irakasle honek ikertu duenez, Arrezubieta, nazien agintaldiaren azken urteetan (1944-45), *Enlace*, gaztelera nazien propaganda aldizkariaren editore eta zuzendari izan zen. Berlinen inprimatzen zen aldizkari honetan, Arrezubietak, nazien gobernuari Espainia inbaditu, Franco agintalditik kendu eta Euskadi askatu batean Alemaniakoaren moduko erregimen bat ezarri zezala eskatzen zion. III Reich-aren amaierarekin batera, Erromara alde egin zuen. Bertan Mexikon erbesteratzeko agiria lortzeko Vatikanoko egoitzetan barna ibili zen baina ez zuen bere helburua lortu eta Espainiara itzuli zen. Nortasun eta izaera gogorreko pertsona omen zen. Euskaldun gabizat zuen bere burua. Eta ez zuen inoiz ukatu Andaluzian erbesteratzen zela. Hala ere esker oneko azaldu zen beti andaluziarrekin eta ezagunak dira, bere parrokiari, langileei botatzen zizkien sermoi sozial eta politikoak.

Recently, however, professor Nuñez Seixas has published a study which gives a new, very different version of events. According to this professor at the university of Santiago de Compostela, Arrezubieta was the editor and manager of the Nazi propaganda magazine *Enlace*, published in Spanish during the last years of Nazi power (1944-45). In the magazine, which was published in Berlin, Arrezubieta asked the Nazi government to invade Spain, remove Franco from power and impose a German-type regime in a free Basque Country. When the Third Reich was toppled, he fled to Rome. He went to the Vatican to try to obtain a permit to emigrate to Mexico, but he did not manage to get it and returned to Spain instead. It seems he was a person with a strong temperament and personality. He considered himself completely Basque. And he never denied that he felt exiled in Andalusia. Even so, he was a good friend to the people of Andalusia and his sermons about political and social subjects were famous.





no comment

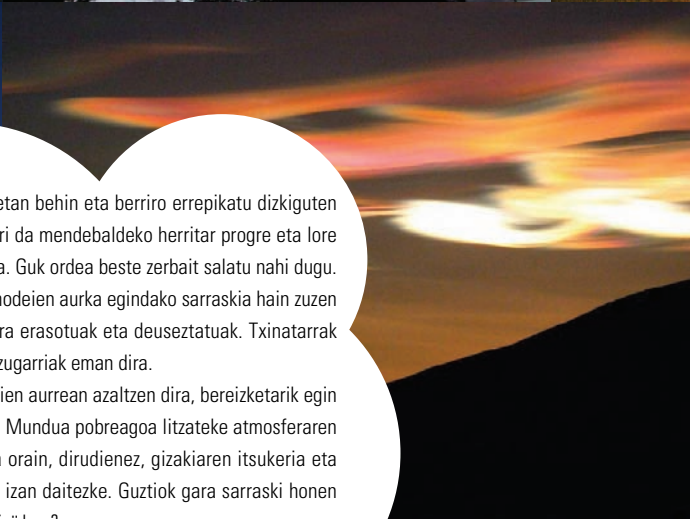




hodeiak...

Txinan ospatu diren joko olinpikoetan, komunikabideetan behin eta berriro errepikatu dizkiguten protesten artean bat bota dugu faltan. Oso modan jarri da mendebaldeko herritar progre eta lore jaleen artean Tibetar teokrazia feudalaren alde egitea. Guk ordea beste zerbait salatu nahi dugu. Gobernu txinatarrak, olinpiar jokoetan euria uxatzeko hodeien aurka egindako sarraskia hain zuzen ere. Euria saihesteko aitzakiaz, ehunka hodei izan dira erasotutak eta deuseztatuak. Txinatarrak ordea ez dira bakarrak izan. AEBtan ere hodei hilketa izugarriak eman dira.

Hodeiak, arraza, erlijio edo klase sozial guztietako begien aurrean azaltzen dira, bereizketarik egin gabe. Hodeiak errepika ezinak eta iradokitzaileak dira. Mundua pobreagoa litzateke atmosferaren izaera eta egoeraren irudi diren hodeirik gabe. Baina orain, dirudinez, gizakiaren itsukeria eta kapritxoaren izenean inongo arazorik gabe suntsituak izan daitezke. Guztiok gara sarraski honen konplize isilak. Noiz arte jasan beharko dugu "hodeizidio" hau?



clouds...

There is one protest that we missed in the Olympic Games in China. It seems to be on fashion among Western vegetarians and liberals to defend the feudal theocracy of Tibet. Well, we would like to denounce something different: the cloud massacre by the Chinese government trying to avoid the rain. With this excuse, hundreds of clouds were attacked and destroyed. The Chinese have not been the only ones though. In the US they have also murdered an enormous amount of clouds. Clouds appear in front of any race, religion and social classes, with no distinction whatsoever. You might argue that their lifetime is very short... well, they are unique and suggestive. The world would be very different without the clouds that show the atmosphere's character, shape and temper. But now, it seems that due to the human being's blindness and caprice, they might be destroyed. We are all witnesses of this murder. Until when are we going to bare this "cloucyde"?





text & image: rafa zubiria

no elevators

please, you've got to help us:

They want to knock down our building and build one of those gigantic wind generators with the horizontal foundation and the perpendicular blades that change direction with the wind. They've also sabotaged the lift in an effort to break us and weaken our resolve. The air is fresh up here and everyday we awake in a sea of cotton. A few of the neighbours have seemingly spotted a few submarines under the clouds: it's probably just a matter of our tiring will. Some of those here have availed of the emergency parachutes to get out of here. Pigeons don't fly so high nowadays. We're hungry.

Do something.
Thank you.
Rafa Zubiria.

mesedez, lagundu behar gaituzue:

Gure eraikina bota nahi dute oinarri horizontala eta haizearen norabidearekin ardatz perpendikularra duen aire generadore erraldoi bat eraikitzeko. Igogailuak saboteatu dituzte apurka hemen ximeldu eta amore eman dezagun. Hemen goian airea freskoa da eta egunero kotoi itsaso batetan esnatzen gara. Bizilagun batzuek urpekuntziak ikusi omen dituzte hodeien azpian: gure borondate nekatuen kontua izango da. Beste batzuek egoera honi irtenbidea bilatu diote emergentziako paraxutak erabiltzeko. Usoek honez gero ez dute hain altu hegana egiten. Gose gara.

Egin ezazue zerbait.
Eskerrik asko.
Rafa Zubiria.



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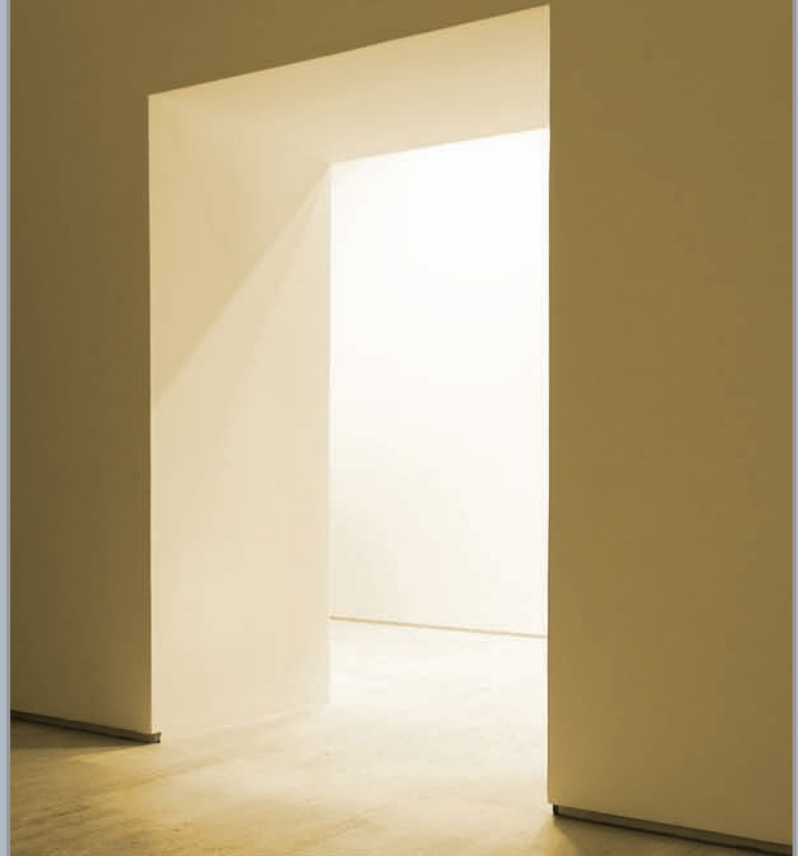
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pizti otzanak.

holgado /cano. ikastolen elkarte.

Xabiroi komiki aldizkarian argitaratutako istorioa, formatu handian eta azal gogorreko bilduma elegantean kaleratu dute. Nobela beltza eta thriller kutsua duen komiki honetan Holgadoen marrazkiek, mugimendua, erritmo eta giro ederra lortzen dute. Narrazio aldetik, Canoren gidoiak, ohiko komikiek egiten ez dutena egiten du: amaiera ireki samarra eta iradokitzailea proposatzen du irakurlea jarraipen bildumaren zain uzten duena.

A large-size elegant hardback version of this story by Holgado and Cano published in the Xabiroi comic has just been published. Holgado's artwork in this noir thriller really achieves a well-paced rhythm and ambience. As regards the narrative, Cano's script goes where normal comics don't go. The ending is rather open and suggestive, all of which leaves the reader impatiently waiting for the next installment.



golgota.

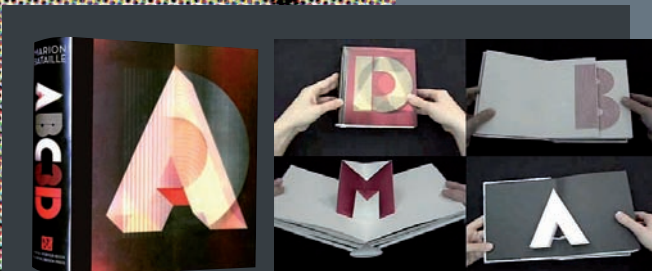
xabier montoia. elkar.

Moja bat da hezur haragizko protagonista. Nobelatik haratago gailentzen den protagonista azken asteetan hain mediatikoa bihurtu den memoriaren afera da. Guda zibillean afusitatutakoak ez ditu bide bazterretatik erreskatatzen baina berpiztu egiten ditu Montoiaren azken nobelak. Felisa protagonistak, Golgotak bezala bizitza osoan kalbarioa bizi du. Tonu eder, triste eta ilunean dago idatzia nobela hau, ez genuen gutxiago espero lagunak etsai gisa definitu zituen idazlearen lumatik.

The main character is a nun. Well, at least the main flesh and bones one is. The other one, that reaches out beyond everything is one that hasn't been out of news headlines for the last while: the subject of memory. MontOia's latest book doesn't rescue any of the victims gunned down at the side the road but it brings them alive in a certain way. The main character Felisa, just like Golgota, has lived through hell throughout her life. The tone of the book is beautiful yet dark and sad at the same time. We didn't expect anything less from the pen of the writer who defines his friends as enemies.



paperpapers



abc3d liburua.

maria bataille. roaring brook press.

Liburu honek maite ditugun alor ezberdin ugari jasotzen ditu. Papera formatu gisa soilik erabiltzearekin konformatu ez eta papera bera erabiltzen du alfabeto tolestagarri eta jostagarri hau osatzeko. Paperarekin eta hizkiekin jolasten duen liburu hau altxor txiki bat da. Gu bezalako fetixistentzat sortutako pieza gustagarria. Ez da erraza aleren bat eskuratzea baina ondorengo loturan ikus dezakezu zergatik gustatu zaigun hainbeste liburu bitxi hau.

This book has lots of different things that we love. Not happy with just using paper for the publication, it uses the very same paper for a folding "playful" alphabet. This is a treasure of a book that plays with paper and words, the kind of thing designed with fetishists like us in mind. It isn't easy to get your hands on one but the link provided will let you see just why we love this great little book so much.

link: <http://es.youtube.com/watch?v=wnZr0wiG1Hg>



bomb magazine.

new art publications.

1981. urtean kaleratu zuten lehen zenbakia eta orduz geroztik ez diote utzi izen eta eduki bereziko aldizkaria kaleratzeari. Ideia sinplea da oso. Bi pertsona aurrez aurre jarri eta hitz egin dezaten utzi. Arte eta kultura alorrak dira nagusi baina pentsamendu eta gizarte gai ugari ere jorratzen dira. Askotan elkarrizketan non hasi bai baina non bukatu daitezkeen ez dute jakiten aldizkariko arduradunek. Azken alean adibidez Kelly Reichardt eta Gus Van Sant edo Allan Vega eta Matt McCaughley topatuko dituzu hizketan.

The first issue of bomb magazine (special in name and in content) was published in 1981 and it hasn't skipped one yet. It's a really simple idea. They get two people together and they get them talking. It's mostly art and culture but there's also a bit of philosophy and other social issues. The people at the magazine know where a conversation might start but they don't always know where it will end up. You'll find Kelly Reichardt and Gus Van Sant or Allan Vega and Matt McCaughley in the latest number.

www.bombsite.com





errepideko bizilagunak. vector portraits.

Munduan, autoek eta gizakiek bat egiten duten toki bat existitzen bada hori Los Angeles da. Autoa, gizakiaren apendizeta eta nortasun zeinua da. Andrew Bush-ek bere kotxean kamara finkatu eta alboan jartzen zaizkion kotxe eta kotxe gidariei argazkiak ateratzen dizkie. Abiadura eta norabideak bat egiten duten istant horien bilduma egiten dihardu, auto dependentzia bizi duen hiri honen biztanleen erretratu eder eta zehatza eskainiaz.

If there's one place in the world where automobiles and humans come together, that place is Los Angeles. The automobile is another human limb, a character trait. Andrew Bush installs a camera in his car and he takes photos of the cars and their drivers that pull up beside him. He's working on a collection of photos of that instant in time where speed and direction come together. A great glimpse of this car-dependant city and its inhabitants.





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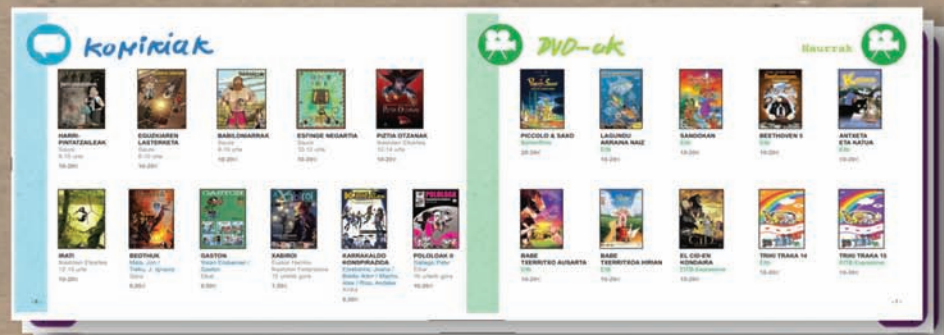
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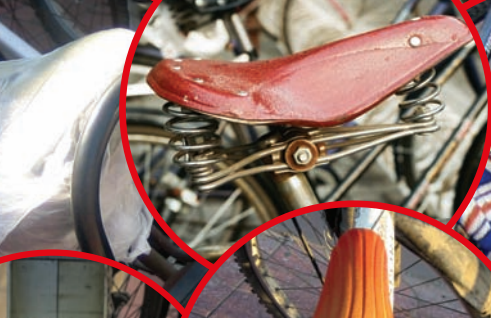
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"ez hadi ipurditik sobera fida"

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Txinan geroz eta auto gehiago dauden arren,
eta ohiko bizikletak elektrikoekin batera
badabilta ere, kaleak autopropultsaturiko bi
gurpildun ibilgailuz lepo daude.
Hala ere, gurean dagoen elezahar urbanoak
dioenaren kontra; txinatarrak ez dira
berdinak... ipurdia pausatzeoak ere
hagitz ezberdinak dituzte.



Some old habits are rapidly
changing in the convulsed giant Asia,
others die really hard. Though there are
more and more cars on the streets of China,
and traditional pushbikes are accompanied by
their electric twins, the highways and byways are
still choca-bloc with self-propelled two-wheeled
vehicles.

That said, and contrary to the popularly believed
urban myth held dear to us; the Chinese are
not all the same... they have a million
different ways of placing their
bums.

"they have a million different ways of placing their bums"

text and shots: alnara eta mikel / argazkiak / eta enpresak

paper panpinak

Aspaldikoa da binilo panpinen moda. Hongkongdarrak hasi ziren diseinugile grafiko edo ilustratzaileak asmatutako binilozko panpinak sortzen eta ekoizten. Berehala zabaldu zen fenomenoa herrialde garatuetera. Panpin hauek garestiak dira eta bilduma bat osatzeko poltsikoa bete diru behar duzu. Izan ere, binilo panpinen egile eta bilduma zaleentzat, jostailuak baino "arte piezak" dira, eta horregatik dute hain prezio garestia. Egun ordea, diseinugile eta ilustratzaile batek egindako panpin eskusiboaz goatzeko ez dugu diru mordoan gastatu behar. Etxetik mugitu gabe, internet, inprimagailu bat, artaziak eta jolasteko gogoa baino ez dugu behar: hemen dira paperezko panpinak.

Garai bateko "errekortableak", diseinu garaikideaz jantzita eta internet garaiekin bat eginez bueltan etorri zaizkigu. Jendeak panpinak sortu eta bere webgunetan zintzilikatzen ditu edonork jaitsi ditzan. Hori dela eta, panpin horren zabalkundea eta banaketaren kostea zero da eta horregatik gehienak doan banatzen dira. Bitxia eta gozagarria da bestetik, materiala den zerbitu internet bidez bikoiztu eta banatu daitekeela ikustea. Gure inprimagailuan sortuko da lehenik, gero gure eskuetatik pasa ostean 3 dimentsioetako objektu bat izaten amaituko du. Internetetik 3D objektu bat jaisteko kontua epe ertaineko etorkizun kontua badirudi, paperezko panpinen kasuan honez gero errealitate bat da. Bisitatu eskaintzen dizkizuegun helbideak, bilatu gustokoak, inprimatu, moztu eta bizi zuen etxean paperezko panpin ederren inbasioa. Guk ere inbasio horretan lagundu nahi dugu eta hasteko gauzak erraz jartze aldera inprimagailua lotan utzi oraingoz, hartu artaziak eta egizu thebalderen paperezko panpina.

paper toys

The craze for paper vinyl toys is a long time story. People from Hong Kong started first creating and producing vinyl toys from different designs by graphic designers and illustrators. Later, they would be spread out to the world, at least, to the first world. However, these toys are expensive and soda is needed to create a collection of these. Their creators and collectors prefer to call them "art" and prices depend on this too. Nowadays, we don't need a lot of money to enjoy these toys created by a designer or an illustrator. We only need Internet, a printer, scissors and the wish to do it and here we have paper toys.

Those ancient cutouts are back; dressed in current designs and linked to the Internet era. People create toys and load them on their websites so that other people can download them. As a result, there is no distribution cost and therefore, the delivery is free. The amazing thing is the use of the capacity of Internet to download a toy because it will materialize first in our printer and in our hands later. However, the truth is that we are downloading from the net a object in 3D. Even if this is a matter of a near future, paper toys is a current affair. So, now you can visit these sites that we have recommended. You have to search, print, cut and enjoy the toy invasion in your house. We want to help you in this invasion and make things easier for you. You can let your printer rest, take some scissors and make a toy with this magazine's paper. testua eta paper-panpina eskusiboa / text and exclusive paper-toy: txo!?

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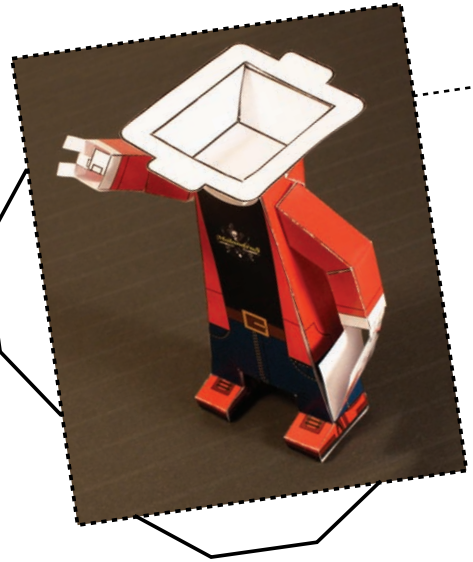
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Ada Byron Lovelace



Ada Augusta 1815. urtean jaio zen, Londonen. Lord Byron poeta ingelesaren alaba "ofizial" bakarra da. Bi hilabete bete zituenean aitak Ingalaterra utzi eta ez ziren berriro ikusi.

Ada Augusta was born in London in 1815. She was the poet Lord Byron's only "official" daughter. When she was two months old, her father left England and they were never to see each other again.

Matematika eta zientzia ikasketak egin zituen. Bere kaxa ikasten jarraitu zuen eta nerabezaroan Charles Babbage matematikariaren lantokira bisita ugari egiten hasi zen.

She studied mathematics and science. She carried on her studies by herself and as a teenager she often visited mathematician Charles Babbage's work place.

1835an, William King-ekin ezkondu zen. Senarra Lovelace Kontea zenez Adak titulua abizen bihurtu zuen.

In 1835, she married William King. As her husband was the Count of Lovelace, Ada took the title as her surname.

Babbage zientzilaria harrিতuta geratu zen neskato hark zenbakien balioa kalkulatzeko sistemak erraz ulertzen zituela konturatu zenean eta bere lankide izateko gonbidapena egin zion.

The scientist Babbage was amazed at how easily the young girl grasped the complicated systems of calculating the value of numbers and he asked her to join him in his work.

1843an elkarrekin "makina analitikoa" izeneko konputagailuaren inguruko ikerketa argitaratu zuten. Emakumea izanagatik, A.B. (Ada Byron) inizialekin soilik sinatu zuen.

In 1843, they published an investigation on a calculator called the "analytical machine." Because she was a woman, she signed the initials A.B. (Ada Byron) only.

Ada Byron Lovelace, Babbagen irakaspenei jarraiki, historian oinarri orokorreko programazioa hizkuntza idatzi zuen lehendabiziko pertsona izan zen.

Ada Byron Lovelace, following up on Babbage's teachings, was the first ever person to write a basic general programming language.

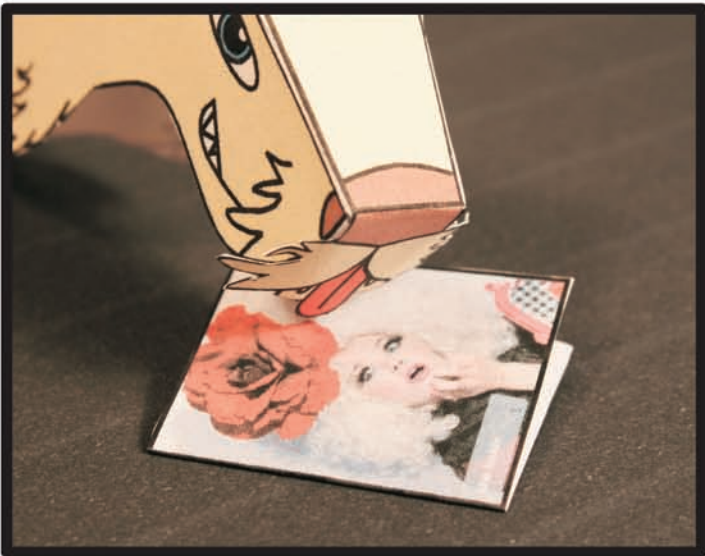
1979. urtean AEBtako Defentsa departamenduak programazio hizkuntza berria sortu zuen eta Ada izena jarri zion.

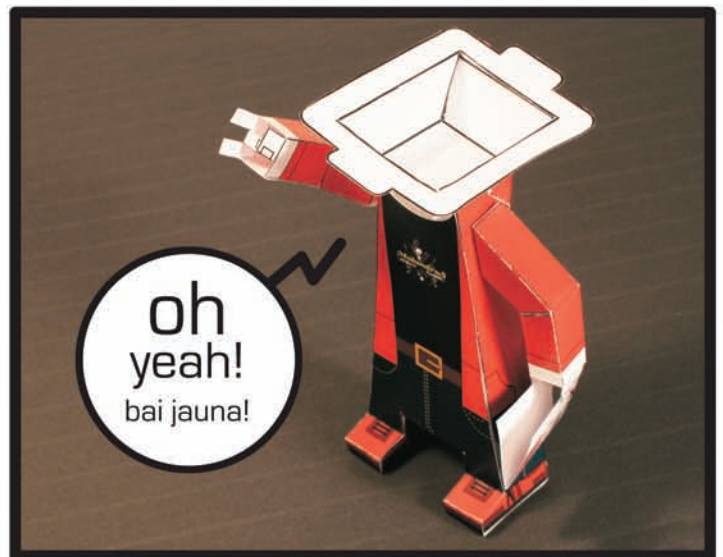
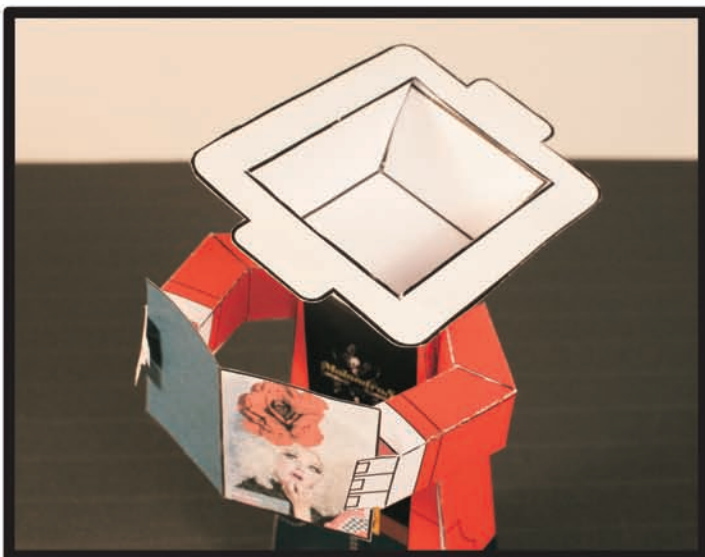
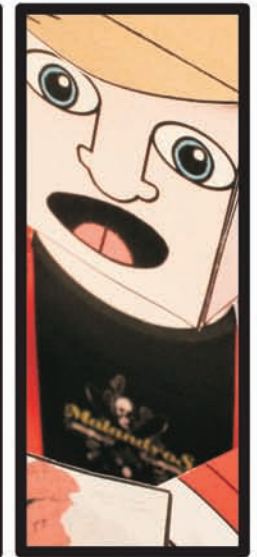
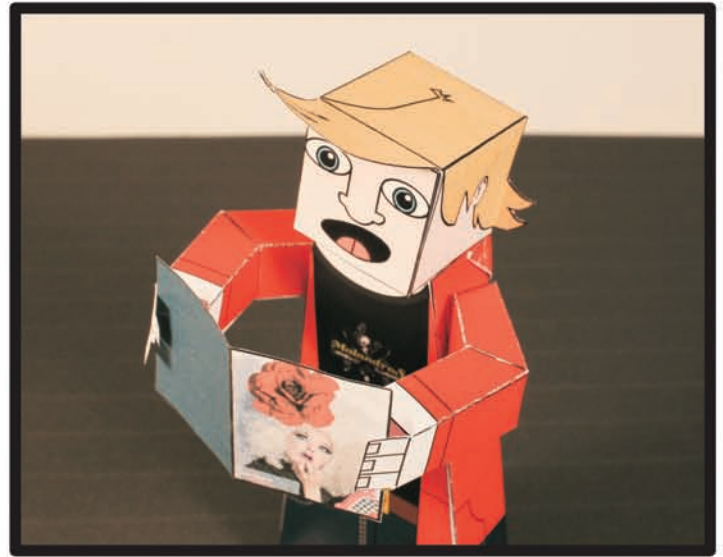
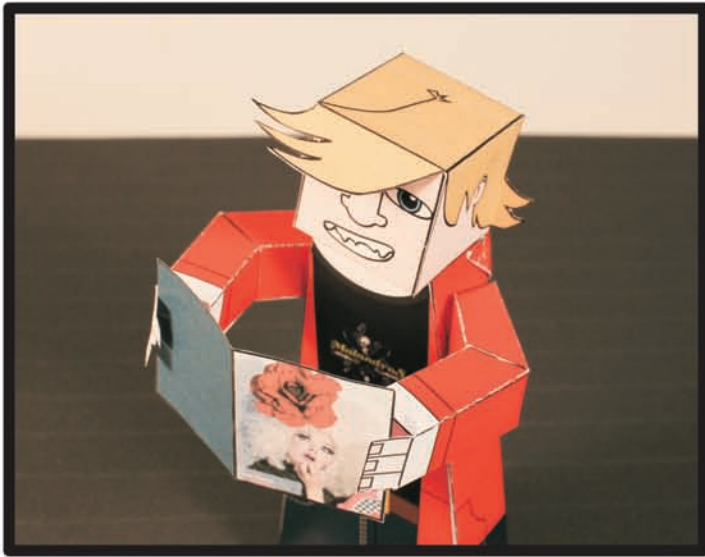
In 1979, the United States Department of Defense created a new programming language and they called it Ada.

Lord Byron ezagunagoa bada ere, denborak eta praktikak erakutsi du, Ada Byron Lovelacen garrantzia aitarena berdindu eta gainditu egin zuela.

Lord Byron may be the better known, time and practice has demonstrated that Ada Byron Lovelace's importance has equalled and surpassed that of her father's.

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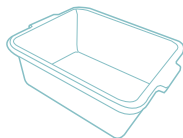




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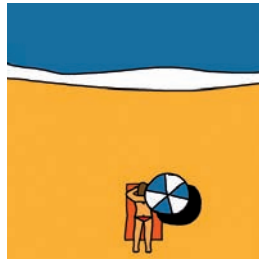
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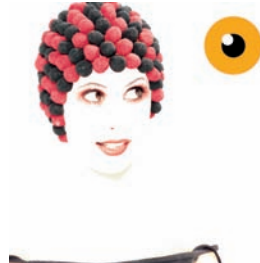
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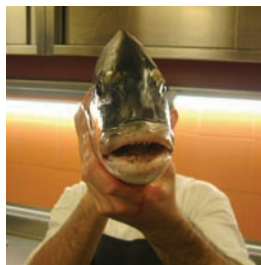
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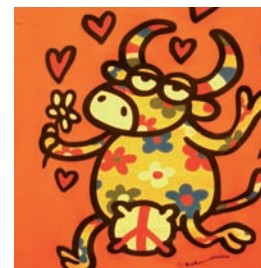
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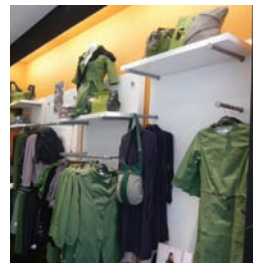


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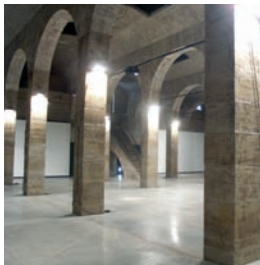
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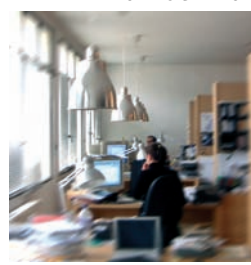
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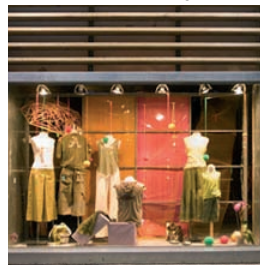
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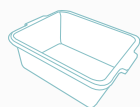


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