

the balde

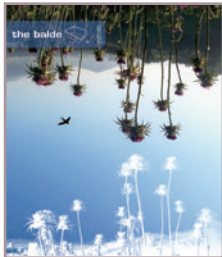


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abuztu 1 iraila
agust 1 septiembre

zeruko lorazaina
gardener of the sky

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the balde

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www.creativecommons.org

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Ian berritzaile, irudimentsu eta ausartak egiten dituzula? bidali iezazkiguzu:
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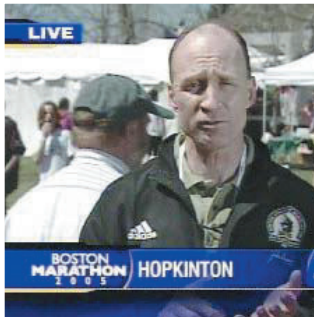
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LABURRAK IN BRIEF

NEWSBREAKERS!!!

Telebista ikusten ari garenean, aurkezlearen atzekaldean pitokeriak egiten dituen norbait azaltzen da batzuetan. Web orri honetako protagonistak, zuzeneko konexioak egiten dituzten kazetarien lana sabotatzen profesional bihurtu dira. Gizon ikustezinez mozarrotuta edo apaiz sermoilari gisa, dozenaka konexiotan azaltzea lortu dute. Euren interbentzioen argazki, bideo eta abarrak honoko helbidean:

www.newsbreakers.com

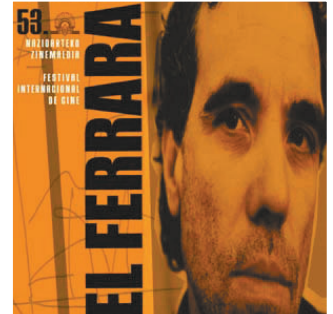


NEWSBREAKERS!!!

When we are watching TV, we can always find someone who is playing fool behind the host. The protagonists of this web page have become professionals by sabotaging the journalists when they are broadcasting live. They are disguised as the invisible man or a priest and had appeared in many broadcasts. Pictures and videos of their contribution are found in this address:

www.newsbrakers.com

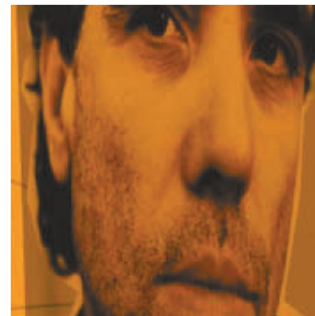
ZURE ALABARENTZAT DESIO EZ DUZUN SENARGAIA



ABEL FERRARA DONOSTIAKO 53. ZINEMALDIAN (IRAILAK 15-24)

Harvey Keitel Bad Lieutenant filman ikusi duenak, edo Christopher Walken The Funeral-en badaki Bronx-en jaiotako zinegile honen filmak masail hezurera zuzenduriko muturrekoak direla. Underground zinearen adibide garbienetakoa den Ferrarari sail osoa eskaini dio aurtengo Donostiako Zinemaldiak. Bere ibilbidea gora beheraz beteta egon da eta bere bizitzak film baten gidoia dirudi...Abel Ferrararen pelikula baten gidoia hain zuzen.

www.sansebastianfestival.com/



AZKENA ROCK...(IRAILAK 2,3)

Gasteizen ospatzen den musika jaialdi honek aruten ez du kartel bat osatu: Rock'n rollaren iragana, oraina eta etorkizunaren zutabe nagusienetakoak ekarri dizkigu. Bi egunetan eta hain gertu ez dituzu sekula ikusi eta entzungo berriro. Apuntatu agendan edo tatuatu ezazu eskumuturrean: Azkena lehenengoa izango da.

www.azkenarockfestival.com

AZKENA ROCK EXPLOSION



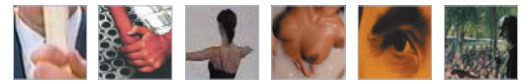
AZKENA ROCK...(SEPTEMBER 2,3)

This year music festival in Gasteiz is not just a festival. It brings the most important representatives of the past, present and future of Rock n' Roll. You will never be so close to them only in two days. Write it down in your diary or tattoo it in your wrist. The last will be the first.

www.azkenarockfestival.com

ABEL FERRARA IN SAN SEBASTIAN FILM FESTIVAL (SEPTEMBER 15-24)

The person who has seen Harvey Keitel in Bad Lieutenant or Christopher Walken, in The Funeral knows that the films of this director born in the Bronx are a punch in the cheekbone. The San Sebastian film festival has offered a complete section to Ferrara, a clear example of the Underground cinema. His life is full of ups and downs and it seems a script, the script of a film by Abel Ferrara.



1001 WAYS OF DOING GRAPHICS

TXOKOLARTE...

Grafismoak ez du mugarik. Eta txokolarte kolektiboak urteak daramatza baieztapen hau lan moeta ezberdinekin adibidez betetzen. Zure herriko kaleetan papera zabaldu eta zapalgailu batekin aurrera eta atzera ikusten baduzu, zalantzarik gabe txokolarteko kide bat izango da.

www.txokolarte.com

TXOKOLARTE...

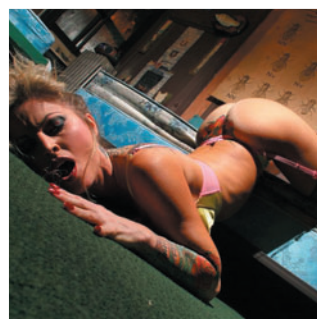
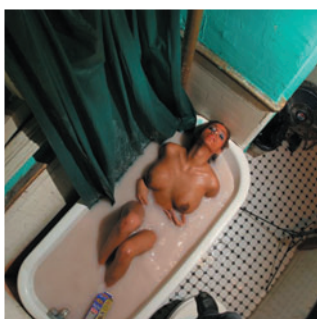
Graphics has no limits. This is exactly what the Txokolarte collective has tried to show us through different examples. If you see someone spreading some paper with a steam roller is most likely to be a member of Txokolarte.

www.txokolarte.com



ESKU BILDUMA

Haurtzarotik daukagu obsesioa eskuekin. Errotulagailua hartu eta gure eskuak margotzeari ekiten genion haurtzaindegi garaietan hasi, azterketetako txuletetatik pasa eta egun edozein telefono edo helbide apuntatzeko erabiltzen dugun koadernoa da eskuia. Eta hori baino gehiago. Arterako mihise ere bihurtu zaigu. Bisitatu bestela esku bildumazale honen web orria.



BAD GIRLS HOTEL

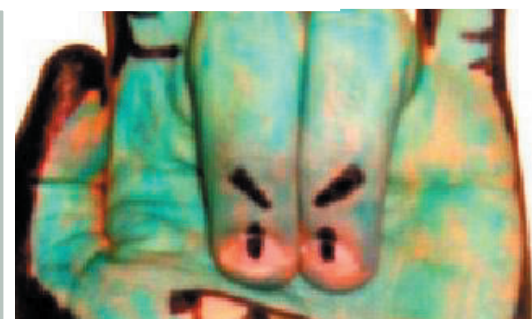
Bad girls don't go to heaven...but they have much more fun than the well-behaved. They find heaven in a cheap and dark motel in a road, drinking beer, tattooing their skin and soaking the sheets. You can know them in this web page. Church would probably deny these goddesses the permission to form a family.

www.badgirls.com

BAD GIRLS HOTEL

Neska gaiztoak ez dira zerura joaten...baino txintxoak baino askoz gehiago dibertitzen dira. Zerua errepide bazterreko motel merke eta ilunetan topatzen dute, garagardoa edanaz, azala tatuatuaz eta izarak bustiaz. Webgune honetan ezagutu ditzakezu. Elizak ziurrenik familia bat osatzeko baimena ukatuko lieke jainkosa hauei.

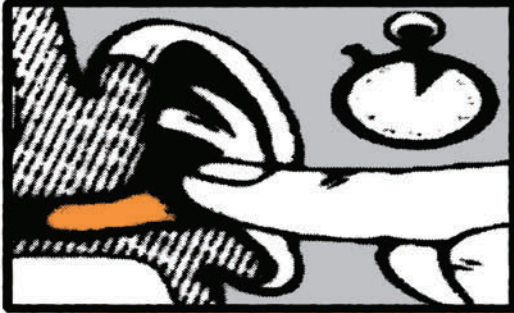
www.badgirls.com



THE HAND COLLECTOR

We are obsessed with hands from childhood. Hands have turned into notebooks: In the day nursery, we used to take a marking pen and draw in our hands. Then we wrote in them our cribs for exams and nowadays we write down many telephone numbers and addresses. But, besides, it has become a cloth for art. Visit the web page of this hand collector:

www.robottle.com/hands/gallery.htm



SORKUN

TT L.T.

BETAGARRI

KURAIIA

BIOK

SAN FAUSTOko JAIK 2005

URRIAK 15 OCTUBRE

ZAPATUA / SABADO

LANDAKO ERAKUSTAZOKA

DURANGO

20:00 • DOAN • GRATIS



LABURRAK IN BRIEF

IGGY POP BILBON!

Bilboko Aste nagusia, berriro ere nagusi. Donostiako udalak, azken urteotan Aste Nagusiko kontzertu programazioan, iritsi eta gustu guztiak asetu nahian behin eta berriro kale egin du. Ez da oroimenean gordetzeko kontzerturik izan aspaldian Easo Ederrean. Bilbon ordea asmatzen jarraitzen dute. Urtero kontzertu erraldoi bat antolatzen dute muxutruk. Aurten, Detroit-eko Iguana ekarriko dute. Gisa honetako bilbainadak maite ditugu



IGGY POP IN BILBAO!

The Aste Nagusia in Bilbao is once again supreme. In these last years the town hall of Donostia has tried to fulfill the wants and tastes of everyone in the concert program of the Aste Nagusia but hasn't succeeded. Lately, we haven't seen any memorable concert in this town. However, the situation is completely different in Bilbao. A huge concert is organized every year for free. This year they bring the Iguana of Detroit. We love this type of "bilbainada".

ANOTHER REASON TO LOVE CRIMINALS



ART CRIMES

Grafitia. Artea krimen bihurtuta. Askea, anarkikoa eta negoziarako balio ez zuen jarduera izanik delitua bihurtu zuten paretak margotzea. Santimamiñeko kobetako margoak eta egungo hirietako paretak margotzen dituztenen arrazoiak ez dute ordea ia alderik. Talde errito izateaz gain, besteengandik bereiztea, izaera propioaren aldarrikapena ezkutatzen da adierazpen artistiko honetan. Mundu osoko paretetan egindako krimenak ikusi ahal izango dituzue ondorengo helbidean.

www.artcrimes.org



ART CRIMES

Graffiti. The art turned crime. Being a free and anarchic activity that wasn't good for business, the art of painting walls was turned into a crime. The reasons of the ones who did the painting of the cave of Santimamiñe and the drawings in the city walls are similar. Apart from being a group rite, there is a declaration of own personality and originality hidden in this artistic interpretation. The crimes committed in all the walls around the world are shown in this address:

www.artcrimes.org

Freskotasun eztanda



BOSS IN MOTION EDITION

Coolness explosion



zer jantzi?



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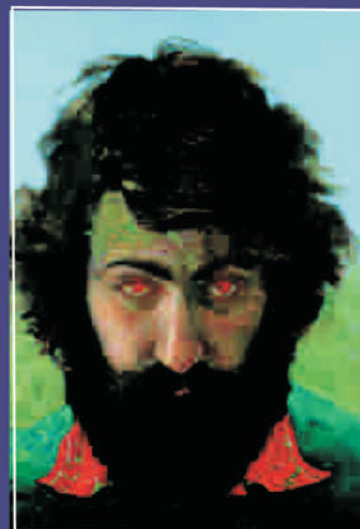
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www.estudiobitarte.com



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tel 943 112 893
sala@gipuzkoa.net
www.gipuzkoakultura.net

GAN BA RA



ZURIARRAIN
07.20 - 09.24

ERA KUS TARE TOA



iraultza ostean
Irango artista garaikideak
07.21 - 10.01



Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa

Kultura Zuzendaritza Nagusia
Dirección General de Cultura



LABURRAK IN BRIEF



IRAILEKO OLATUAK NESKENTZAT. (ZARAUTZ 11-12)
 lazkoaren arrakastari segida eman nahian aurten ere Nesken Surf Biltzarra antolatuta Zarautzen. Adin guztietako surflariak bilduko dira txapelketatik haratago doan bilera honetan. Hondartzan, parte hartzaileen artean giro ederra izaten da eta uretan surf saio ikusgarria. Ana Urrutiak ziurrenik olatu ederrak iragarri nahi lituzke...orain, falta den gauza bakarra Neptuno harekin ados egotea da.

www.euskalsurf.com

SEPTEMBER WAVES ARE FOR GIRLS. (ZARAUTZ 11-12)
 Due to the success of last year's meeting, a new girl surf meeting has been reorganized. There will be surfers of all ages in this meeting that goes beyond a simple contest. There is a good scene going between the participants and wonderful surf sessions in the water. Ana Urrutia would like to predict beautiful waves... we hope Neptune agrees with her.

www.euskalsurf.com



BIKINIS BREAKING BLUE LIPS

ABUSEMAGAZINE.COM
 Sarean gero eta aldizkari gehiago ari da azaltzen. Blog-ekin gertatzen den moduan, saiakera zatarrak eta gutziak bereiztea geroz eta zailagoa da. Guk Abusemagazine.com deskubritu eta merezi duela uste dugu. Ez dakigu luze irauteko proiektua ote den edo ez...eta horregatik ahal dugunean bisita egiten dugu.

ABUSEMAGAZINE.COM

More and more magazines can be found in the net. This is the case of Blog; it is becoming difficult to differentiate bad attempts from good ones. We discovered Abusemagazine.com and although we aren't sure if it will last long....that's exactly why we recommend it.

TIPOGRAFIK

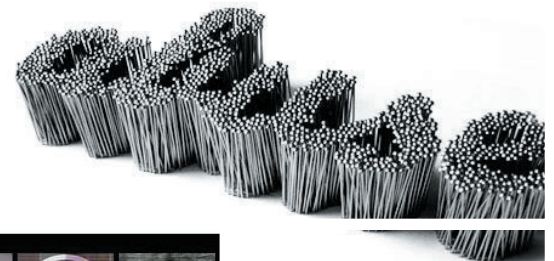
Tipografiaren jolastea atsegin dugu. Gure filosofiaren zirikusi handia da tipografiaren. Hizkiak ez dira sinbolo soilak. Hizki bera modu ezberdinetan idatzi eta islatu daiteke. Eta isla horietako bakoitzak erreflexu ezberdin bat eskaintzen du. Bisitatu eta zure frogak egin ondorengo web orrian.

TYPOGRAPHY

We like playing with typographies because they are closely related to our philosophy. Words aren't mere symbols. The same letter can be written and reflected in many ways and each of these reflections offer a different reflection. Visit the page and have a go:

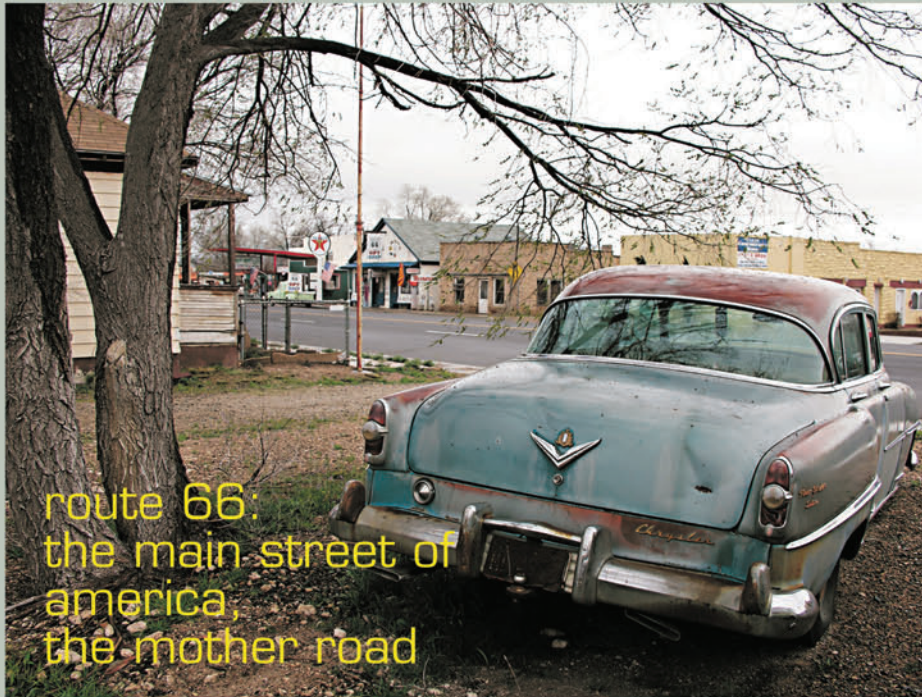
www.metaatem.net/words.php

abuse
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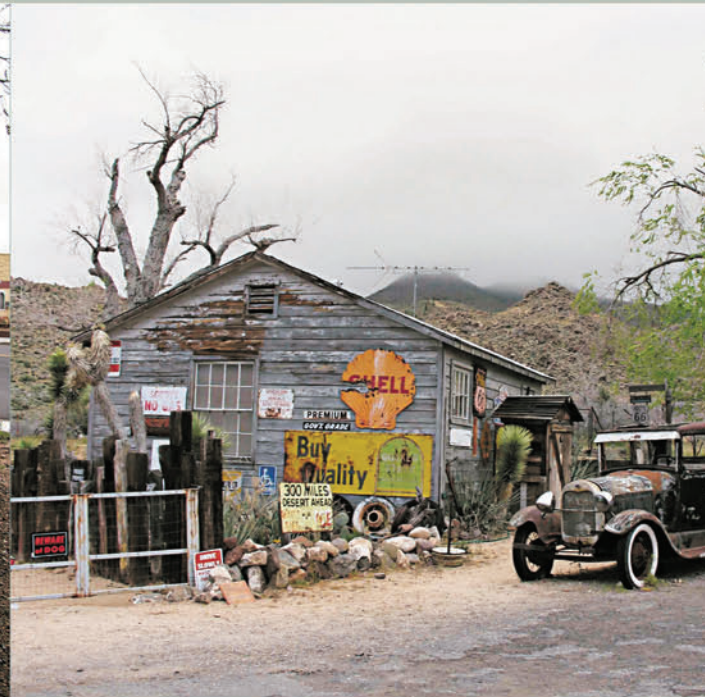


HIZKI JOLASAK





route 66:
the main street of
america,
the mother road



"Easy", she said. "You got to have patience. Why, Tom – us people will go on livin' when all them people is gone. Why, Tom, we're people that live. They ain't gonna wipe us out. Why, we're the people – we go on." "We take a beatin' all the time."
"I know." Ma chuckled. "Maybe that makes us tough. Rich fellas come up an' they die, an' their kids ain't no good, an' they die out. But, Tom, we keep a-comin'. Don' you fret none, Tom. A different time's comin'." And the companies, the banks worked at their own doom and they did not know it. The fields were fruitful, and starving men moved on the roads. The granaries were full and the children of the poor grew up rachitic, and the pustules of pellagra swelled on their sides. The great companies did not know that the line between hunger and anger is thin line. And money that might have to wages went for gas, for guns, for agents and spies, for blacklists, for drilling. On the highways the people moved like ants and searched for work, for food. And the anger began to ferment. Now Tom said "Mom, wherever there's a cop beatin' a guy, wherever a hungry newborn baby cries. Where there's a fight 'gainst the blood and hatred

in the hair, look for me Mom I'll be there. Wherever there's somebody fightin' for a place to stand, or decent job or a helpin' hand. Wherever somebody's strugglin' to be free, look in their eyes Mom you'll see me." Well the highway is alive tonight, but nobody's kiddin' nobody about where it goes. I'm sittin' down here in the campfire light, with the ghost of old Tom Joad.



shots/argazkiak: igor etxabe







- Lasai - bota zuen emakumeak. - Pazientzia pittin bat behar duzu. Zera Tom, guk bizirik iraunen dugu beraiek hiltzen diren bitartean. Zera Tom, bizirik dirautenak geu gara. Ez gaituzte desagere araziko. Zera Tom, gu gara - gu beti diraugu.

- Baina beti jipoitzen gaituzte.

- Badakit - emakumea barrezka, - horrek koskortzen gaitu igual. Gizaseme aberatsak agertzen dira eta hil egiten dira, beraien semeek ezertarako balio ez dute, eta haiek ere hiltzen dira. Gu berriz, Tom, gu beti present. Ez kexatu Tom. Garai berria dator.

Eta enpresak beraien akabera lantzen zuten, jakin gabe. Soroak emankorrek ziren, eta errepideetako bazterrek gosez zorabiatzen gizez beterik. Aletegiak lehertzen, eta pobreen haurrak errakitismoak jotak, kaparren pikortak bizkarretan ageri zirelarik. Enpresa handiek ez zekiten gose eta haserrearen arteko marra mehea zela oso.

Eta soldadak ordaintzeko sosa gasa, arma, agentzia, espioia, zulatzea eta zerrenda beltzetan gastatuak izan ziren. Gero, errepide guztietan, jendea xinaurriak bezala, lan bila, jateko bila. And haserrea handituz zihoan.

Tomek zioen - Ama, poliziak gizaseme bat jipoitzen duen



lekuan, gosez amorratzen den jaioberriaren negar malkoen tokian, airean dauden gorrotoa eta odolaren aurkako borrokaren lekuan bila nazazu, hor egonen naiz eta. Leku bat zutik egotekoaren alde borrokan dabilenaren begietan, edo lan duin bat edota laguntza behar duenaren begietan. Askatasunaren alde sutsu ari denaren begietan ikusiko nauzu ama.

Errepidea bizirik dago gaur gauean, baino nora doan ez da inolako txantxa. Hementxe nauzue suaren ondoan eserita, Tom Joad zenarekin.



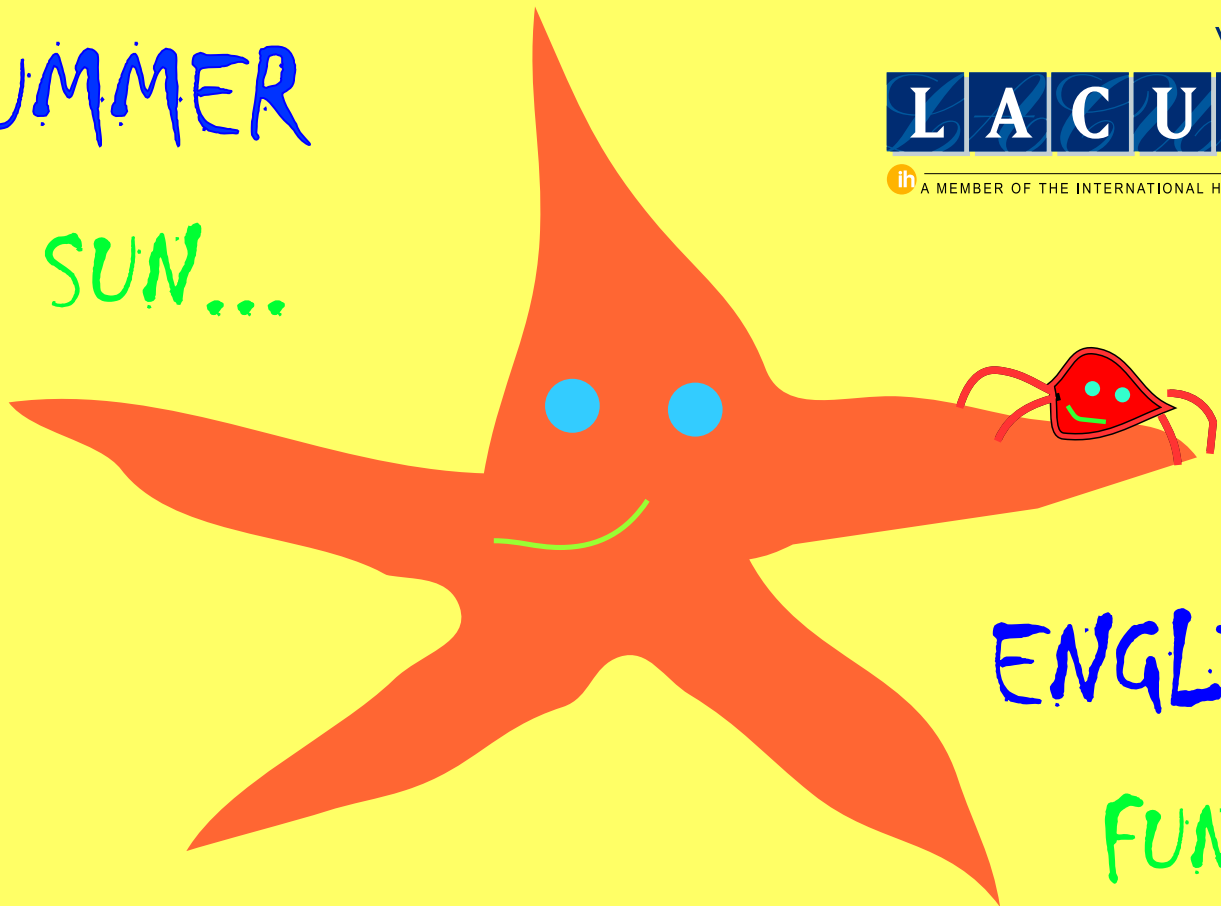


Crepel - Jaiëter

Salamanca pasealekua, 3 20003 Donostia • 943 42 40 40

SUMMER

SUN...



ENGLISH

FUN!

www.lacunza.es

LACUNZA

ih A MEMBER OF THE INTERNATIONAL HOUSE WORLD ORGANISATION



argazia / shot: uxeta labrit

hellsinki

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This is the second edition. That means the first one was very successful. Is the festival rising?

First of all, we would like to underline the fact that both success and its interpretation have many levels and acceptations... therefore, the first edition of the festival –in spite of its low budget- was pioneer and a good start that we hope will turn into a long path that will help us learn and share.

The truth is that we were really happy with the results of the last edition, above all when we see the positive and generous involvement of our collaborators which has encouraged us to contact this time projects and videographs from 3 different countries (South and North America, Africa and Europe.)

We are happy to offer a trilogy of independent videos (that is, not used as a promotional tape of a manufacturing company of the sector) that show the scene of 3 occidental metropolis such as New York, Berlin and Madrid. Besides, we have a great quality video recorded by the feminine skaters group "Villa Villa Cola" and videos from "exotic" countries such as: Slovenia, Argentina and South Africa!

Apart from the video projections...you also organize video workshops...is interactivity important in this kind of activities?

The truth is that we have been in contact with Ernest Lluch, the culture centre of Amara, with the idea of organizing some workshops about the auto-edition of the domestic video which nowadays offers semi-professional possibilities to everybody with a minimum access to the required technology (a digital video camera, wide-angle lens and a lap top). We selected this place due to its closeness to the skatepark of Anoeta. We had the intention to offer this to all the boys and girls from 13 to 20 that haunt this skating park. Institutions are conscious that many creative people escape them (who they cannot define as users of their service) due to the fact that the activity they carry out is so ephemeral... A good example of this is the first edition of graffiti Representa04 last summer: Although organizers were looking for the "artistic" spot of the movement (by painting exhibits and making a colourful mural in a public and degraded wall) and had the support of the mentioned culture centre, they couldn't avoid the restriction of the repetitive major of the Bella Easo who has banned the continuity of this event.

In the program you also mention the project of a skating sculpture and we found the reflections on the street very interesting...tell us something about this...

All this came out when we contacted Winstan Whitter from England last fall. He has made an interesting documentary about the history of skateboarding in the area around London ("Rollin' trough the decades"). In his web page there was a link to the project "Moving Units" that consists of placing some skating sculptures (with an extreme similar to the traditional urban furniture) all around the English capital. Later there was a fabulous article in the Kingpin Skateboarding Europa that encouraged us to try to do the same.

The project is still being developed because we are thinking about buying a granite module (those in which the pedestrian sits down) similar to those in the Kursaal avenue in Donostia or Uribitarte, close to the Guggenheim in Bilbao. Then we would place it in an undetermined public place in a camouflaged way so if a skater is going to be fined for skating over this, she or he can say that she/he was skating over a structure that is illegal. The transgressor Sevillian architect Santiago Cirugeda was very influential in this idea that wants to find little slots in the law and use them for the happiness of the anonymous citizens.

You also organized an activity in Arteleku that combined skating and art...

That's right. The festival this year is due to begin the 28th in the morning in the conference hall in Arteleku. We will start with a press conference and some important guests: German Christian Roth of Hessenmob skateboards (his documentary about skate-art "Mobernist" will be shown the same day in the afternoon), Carlos Purillo from Bilbao, as a representative of the most international Basque company "Alai skateboards" and the Iraola brothers of Jart factory (a pioneer skateboard factory in Europe) from the frontier Irun.

We pretend to create an ideal space for the guests so they answer to some questions related to the importance of video production in the skateboard world. There is a huge gulf in the cultural production in skateboarding and we chose to look into the history of this in relation to the videographic document... which offers many athletic, aesthetic and urban information and so, anthropologic. All of the sessions and video projections and completely free so we hope to see you all there!!!

irailak
28
urriak
02
september
28
october
02
street
zinema
2005





**Aurtengoa 2.
edizioa da. Horrek esan
nahi du lehenengoak arrakasta izan
zuela. Asko hazi al da zinemaldia?**

Hasteko esan arrakastak eta honen irakurketak, maila eta onarpen ezberdinak izan ditzakeela... beraz iruditzen zaigu jaialdiaren lehendabiziko edizioa -aurrekontu murrizta kontutan hartuta- lehendabiziko urrats garrantzitsua izan zela eta ikasi eta esperientziak trukatzeko bide luzea ireki izana espero dugu. Egia esan oso gustora geratu ginen pasadan urteko emaitzekin, batik bat gure kolaboratzaileen esku zabaltasuna eta laguntza ikusita, eta horrek, aurrean, 3 kontinenteetako (Hego eta Ipar Amerika, Afrika eta Europa) bideoegile ezberdinekin kontaktuan jartzera bultzatu gaitu. Bideo independenteak eskainiko ditugu (hau da, ez dira sektoreko enpresen zinta promozionalak) eta hauetan New York, Berlin eta Madrid bezalako mendebaldeko metropoli eszena ikusi ahal izango da. Gainera kalitate izugarria duen "Villa Villa Cola" nesken kolektiboak eginiko bideo bat ere badugu eta Eslovenia, Argentina edo Hego Afrika bezalako herrialde "exotikoetatik" iritsitako lanak ere badira.

Bideo proiektioetat gain...bideo tailerrak antolatzen dituzue...interaktibitateak garrantzitsua izan behar al du halako ekimenetan?

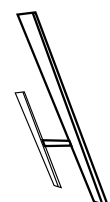
Amarako Ernest Lluch Kultur etxearekin kontaktua egin eta bideo domestikoak auto editatzeko tailerra antolatzea deliberatu genuen, teknologia semi-profesional honek modu merke eta erabilkorrean gauzak egiteko aukera ematen duelako (bideo digital bat, objektibo irekiak eta ordenadore portatila nahikoak dira). Kultur etxe hau aukeratu genuen Anoetako skate parketik oso gertu dagoelako. Bertan ibiltzen diren 13-20 urte bitarteko gazteei eskaini nahi diegu. Instituzioak jabetzen dira sormen handiko jende askok ihes egiten diela (euren zerbitzuak erabiltzen ez dituztenak) euren proposamenak askotan ez dutelako batere irauten... adibide polita da iazko udako Representa04 graffiti edizioa: Antolatzaileak mugimenduaren ukitu artistikoa bilatzen bazuten ere (pintura erakusketekin eta itxura eskaseko pareta batean eginiko murala adibide) eta aipatutako kultur etxearen laguntza bazuten ere, ezin izan zuten Bella Easoko alkate errepikorraren debekua saihestu eta ekintza honen jarraipena bertan behera geratu zen.

Programan patinatu daitekeen eskultura baten proiektua ere aipatzen duzue eta horren atzean dagoen kalearen inguruko hausnarketa oso interesgarria iruditzen zaigu...kontaiguzuz zerbait honen inguruan...

Guzti hau pasadan udazkenean Winstan Whitter ingelesarekin kontaktatu genuenean hasi zen. London inguruko skatearen historiari buruzko dokumental interesgarria egin zuen ("Rollin' trough the decades"). Bere web orrian "Moving Units" izeneko proiektura lotura zuela ikusi genuen. Proiektu hau, London hirian, han-hemenka patinatu daitezkeen eskulturak jartzean datza (altzairu urbanoarekin antza handia duten eskulturak). Beranduago Kingpin Skateboarding European artikulu itzel bat irakurri genuen eta gauza bera egitea deliberatu genuen. Proiektua oraindik garatzen ari gara baina asmoa granitoko modulu bat erosi (jendea esertzen den horietakoa), Donostiako Kursaal aurrean dauden modukoak edo Bilboko Guggenheim museotik gertu dagoen Uribitarten dauden modukoak. Gero espazio publiko batean jarri genuke, kamuflaturik, modu horretan skater-a bertan patinatzen harrapatzen badute, berehala esan dezake aitzakia gisa berez ilegala den eskultura batetan patinatzen ari dela. Santiago Cirugeda Sevillako arkitekto apurtailearen influentzia izan genuen legeak dituen zirrikituak bilatu eta erabiltzerako orduan hiritar anonimoen pozerako.

Artelekun ere jardunaldia antolatu duzue skatea eta artea uztartzuz....

Hala da. Aurtengo jaialdia uztailaren 28an hasten da, goizez, Artelekuko hitzaldi aretoan. Prentsa aurreko batekin hasiko gara eta gonbidatu garrantzitsu batzuekin: Alemaniako "Hessenmob skateboardstik" datorren Christian Roth (eguerdian erakutsiko dugun skate-art kontzeptuaren inguruan "Mobernist" izeneko dokumentalaren egilea), Carlos Purillo bilbotarra ere izango da, Euskal Herriak nazioartean duen konpainiarik esanguratsuenatik datorrena (Alai skateboards) eta Iraola anaiak, European aintzindariak izan den mugako Jart faktoria irundarrekoak. Gonbidatuetntzat gune egoki eta eroso bat sortu nahi dugu skate munduan bideoak duen garrantziaz egingo zaizkien galderei erantzun dezaten. Hutsune handia dago skatearen ekoizpen kulturallean eta horregatik erabaki dugu honi erreparatzea dokumentu bideografikoa oinarri hartuta.... zeinak informazio atletiko, estetiko, urbano eta antropologiko ugari eskaintzen duen. Sesio eta bideo proiektio guztiak muxutruk dira, the balde, beraz bertan ikusi nahi zaitugu!!!



enara bakar batek ez du uda ekartzen.
one swallow doesn't make a summer.
(aristotele)

zerura begiratu eta ea ikusten duzun enara bakartirik... (lorazaina)
look up into the sky and trie to see a solitary swallow... (the gardener)





santxeskirik gabe ez!!

not without my santxeski!

Nork ez du oroitzen laranja koloreko sancheski mitikoa? Eskumutur, txorkatila eta belaua ugarik daramate orbainetan tatuaturik gure haurtzaroko tramankulu hura. Ikastolatik etxera itzuli eta esku batean ogitartekoa eta bestean patinetea hartuta ateratzen ginen kalera. Hainbesterako zen, egun skateboard edo patineteari, gutariko askok oraindik "santxeski" esaten diogula. Orduan ez genekien, baina historia bitxia duen altxor txiki baten jabe ginen.



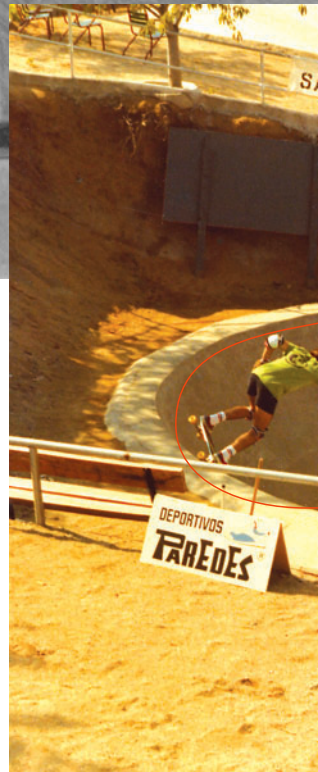
Who doesn't remember the mythical orange Sancheski? Lots of people have that childhood gadget of ours tattooed in scars on our wrists, ankles and knees. Just back from school, we'd head out with a sandwich in one hand and our skateboard in the other. It got to the stage that even nowadays, a lot of us still call skateboards "Santxeskis". We didn't know it at the time but we were the owners of a little treasure that has a rather curious history behind it.





Irungo Sánchez familia eta eskiatzeko zaletasuna bat egin zutenean sortu zen mitoa. Sánchez-ski. Sancheski. 30. hamarkadan hasi ziren skiak fabrikatzen. Beranduago, aitari bi semeak batu zitzaizkion. Urteekin ordea, Frantzia eta Austriatik zetozen eskiak merkatuan aldaketak eragin zituzten. Sanchez anaiek orduan euren beste zaletasun bati erreparatu zioten: errepideetan, 4 gurpilen gainean labaintzen ziren oholei. Eta skateboard-ak egiten hasiko zirela erabaki zuten. Modu horretan sortu zen Europa mailan aitzindaria izan zen skateboard marka. Duela 35 urte gertatu zen hori. Gainera, ez ziren "santxeskiak" egitearekin konformatu. Skate talde bat osatu zuten eta bertan gure herrian aitzindariak izan ziren Ricardo Damborenea, Pedro Aranzabal, Ramon Aguirre, Iñaki Beloki eta abar egon ziren.

The myth was brought to life when the Sanchez family in Irun got into skiing. Sanchez-ski. Sancheski. They started making skis in the 30s. The father was later joined by his two sons. However, as the years passed, imported skis from Austria and France started to have an effect on the market. The Sanchez brothers took a deeper look at another of their interests: a board placed across four wheels bombing down any old road. So they decided to start making skateboards. That's how they became an institution at making skateboards at European level. This all happened 35 years ago. They also went one step further than the "Santxeskis" and founded a skate team. Some of the forefathers of skateboarding in The Basque Country – Ricardo Damborenea, Pedro Aranzabal, Ramon Aguirre, Iñaki Beloki etc. – were all members.





Egungo gazte askorentzat, irudiok, skatea-ren historiaurrekoak izan dira. Baina gutariko batzuentzat, askatasun eta abiadura zirrara eman zigun gure lehen ibilgailuaren memoria gorde eta islatzen dute. Nik, jaunartzea auzoko lagunekin egin nuen. Jaunartze egunean, Asier bere santxeski laranjaekin azaldu zen elizara. Hain egun seinaturako jantzi beharreko arrokekin izan genuen etxean bronka lagun guztiok. Asierrek ere izan zuen berea. Lortu zuten hura ere panpinez jantzea. Baina elizara abiatu behar zirenean, ohe buruari eutsi eta negar batean zera esan zien gurasoei: -Santxeskirik gabe ez!

Eta Asierren santxeski laranja ere gurekin jaunartzea egin zuen.

For lots of today's youngsters, the pictures will look like something from prehistoric skateboard times. But for some of us, these pictures bring back memories of the first machines that gave us a taste of freedom and shivers of speed. I made my First Communion with a lads from the neighbourhood. When the big day arrived, Asier turned up at the church with his orange Sancheski. We all had murder at home about the clothes with had to wear for the "day." Asier had a big row with his folks as well. In the end they had him dolled up to the nines like the rest of us. But as they were just about to leave the house for the church, Asier grabbed hold of the bed post and sobbed at his parents: -Not without my Sancheski!

So Asier's Sancheski made its First Communion with us that day.



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what the f***...?

brankajazz ostegunero 20-22 h
 The Heckler Quartet, Iñaki Salvador,
 Dinamic Trio, Natalia Calderón,
 Urban Art Quartet, The Poor Winners,
 and more audio-sweets...

brankamusik ostiral/larunbatero 23-2 h
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 Makala, Parrucho, SYR, Selektah Kolektiboa,
 Revolutionary Brothers, Mr. Snoiz, Manu Drum,
 and more blacky power...

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testua / by: elektro



AUDIO



DELOREAN

"Metropolitan death"
Bcore 2005

Ez dira zarauztarrak, martitzarrak dira. Kostaldeko laukote honek lan berria dakar eta bertan lau kantu berri entzun ditzakegu. Abesti horien beste bost nahasketa ere aurkituko ditugu, besteak beste Undo & Vicknoise bezalako dj eta ekoizleen eskutik. Baxu eta bonboa gaineratu dira Deloreanen musikan, festa eta elektronikaren mesederako. Ispiluzko bola martxan da berriro...

They aren't from Zarautz, but from Mars. This coastal band comes with a new album in which there are four new releases. There are also five mixes of these songs of people such as Undo & Vicknoise Dj's and producers. There is an increase in the bass and the bass drum in the music of DeLorean in favor of party and music. The disco ball is coming again...

MAXIMO PARK

"A certain trigger"
Warp Records 2005

Askok maite eta beste askok gorroto duten talde horietako bat da hau. Eta hori, kritika espezializatuak disko bakarraren biziraupena eman diolako. Ba nik hemen hauen musika defendatu nahi dut guzti horretatik ihes eginda. Azken aldian modan dauden rock doinuak datoz hemen, baina beste askok egiten ez duten eta ez dakiten moduan, beste formatu bat eskaintzen digute: guztiz sendoa dena.

This is a band who many people like and many other hate. In spite of the fact that the specialized critics have assured the continuation of their only album. Far from what is said, I want to defend their music here and now. Here there are the last rock melodies and besides, they offer a new format that others don't do: a completely and strong one.

LISABÖ

"Izkiriaturik aurkitu ditudan gurak"
Metak 2005

Ezustean harrapatu gaitu Lisabören lan berriak. Bagenekien zerbaitetan zebiltzala baina eskuartean dugun lan berria ezusteko ederra izan da.

Aldaketak izan dira taldekideen artean egitura bera handituz. Horretaz gain disko berezia da hau, pil pil sessions azpizigiluaren eskaintzarekin bat egiten duena. Manta Ray, Experience edo Anari-ren laguntza izan dute besteak beste.

We came across Lisabö's new projects by chance. We knew they had something in hand, but this work has been a complete surprise. There have been some changes and the structure of the band has changed. Besides, this is a special album that comes together with the offer of the Pil Pil Sessions. There are collaborations of Manta Ray, Experience and Anari...

M.I.A.

"Arular"
XL Recordings 2005

Emakumea baino pantera bat dugu honako hau. Oihanetik zuzenean estudio batera eta ondoren eskenatokietara salto egin duena. Guztiok erori gara bere atzamarketan gauza asko lortu baititu M.I.A.-k. Irudimen handiz sortutako diskoa dakar, sailkatzea ere zaila egiten zaiguna eta hori azkenaldian faltan botatzen genuen zerbait da. Hip hop, dance hall, elektronika eta giro tradizionalak... mikroa arma batean bilakatzen denean...

This seems more a panther than a woman that jumps directly from the jungle to the studios. We have all fallen into her clutches for M.I.A. has achieved many things. She comes with a very imaginative album, an album that is difficult to classify; a fact that we lately missed. Hip hop, dance hall, electronic music and traditional sounds... when a micro becomes a weapon...

eskozia maite....atzo goizean ikusi zintudan...

Ama eskoziarra izan nahi dut!!! Bai ama, berriro jai
nahi dut eta Eskozian gainera, hango komuneko
paretetan ze pintada egiten duten ikusi nahi dut. Rock
talde bat sortu ostean munduari bira eman nahi diot!!!
Amaaaaaa!!!! (Beranduegi, komuneko bonba sakatu
eta hondakin espiral batean itotzen naiz, jarr...).

Eskoziako komunik zikinena

Maiz gure herri eta hirietako komunitan nabigatzen dugu gau
partean galtzeko. Boligrafo edo errotugailu bat hartu eta komuneko
paretetan zerbait margotu edo idazten dugu pixa edo kaka egin,
lerro batzuk prestatu edo norbaitekin sexua praktikatzan dugun
bitartean (hau normalean ez da gertatzen). 1996. urtean denok
matxinatu ginen Rentonen albora Edinburgoko droga eszenan
oinarritutako Trainspotting filmari esker. Orduan barneratu ginen
lehendabizikoz Eskoziako komunik zikinenean (ez dakit ze marrazki
eta esaldik jositako paretan artean). Orain berriro hurbiltzen gara
gaita, gona eta whiskyaren lurraldera, hori bai, azkenaldian handik
datozen oihartzun musikalek deituta.

Bost miloi biztanle inguru biztanle dituen herri honek
musika intentsitate handia du. Artikulu hau Mylo deituriko
proiektua ezagutu eta gero sortu da. Bereziki harritu ninduen
"Destroy rock n'roll" deituriko diskoak, 2004ean Breast
Fed diskoetxeak argitaratu. Myles Macinnes (25 urtekoa)
izkututzen da Mylo deituraren atzean. Filosofia ikasketak
amaituta musika egiteari ekin zion, disko honekin
elektronika beste modu fresko eta dibertigarriago batean
ulertzeko aukera dugu.



Komuneko historiek jarraituz Primavera Sound jaialdian izan
ginen (hemen egia esan ez dira oso komenigarriak, badakizu
plastikozko horietan... ezer gutxi). Han izen handien artean bi
erreferentzi oso gustoko izan nituen: Sons & Daughters eta Dogs
Die In Hot Cars. Ez dute erlazio askorik haien artean. Lehenek
rock gordina lantzen dute, sarri mandolina batekin laguntzen
dituztelarik euren kantuek. 82. urtean Australian sortutako telesail
bati egiten dio erreferentzia izenak, nahiz eta egiten dutenak
zerikusi gutxi duen datu honekin. Arab Strab hunkigarrien bira
batean sortutako taldea da (hauek ere eskoziarrak). Zazpi kantuk
osatutako "Love The Cup" lana aurkezten zuten Bartzelonan, nahiz
eta dagoeneko "The Repulsion Box" diskoak ere kalean behar
duen. Ia ahaztu ditudan Dogs Die in Hot Cars deitura guztiz
erakargarria duen taldeak beste estilo batzuk jorratzen ditu:
rocketik, ska eta popera doazena alegia. "I love you 'cause i have
to" da taldearen abesti ezagunenetakoa. Erritmo eskizofreniko
batean aurkezten diguten ska pop himno bat da. "Please describe
yourself" da taldearen lehen diskoa 2004. urtekoa, nahiz eta
badirudien bigarrena ere prestatzen dihardutela.

Duela gutxi Euskal Herriko komun guztietako paretetan margo
berdinak daudela konturatu direnak Motormark-eko kideak dira.
Bilbon izan dira duela hilabete eskas. Hauek elektronika eta rocka
bortzatzen dute "Chrome Tape" lan berrian, Digital Hardcore
diskoetxearen eskutik argitaratua (bai bai, Alec Empire
zaratatsuaren esanetara).
Badirudi artikulu hau idaztean benetan tipo interesgarri, guay eta
madarikatu bat bilakatu nahi izan dudala komun ilun, ezezagun
eta galduek aurkeztuaz. Baina bada bestelako usaiak dastatu
daitezkeen komunik ere inguru hartan. Loreak, arrosak eta
arrakastaren komuneko paper akoltxatuek badute lekuri: hor
daude Teenage Fanclub, Belle & Sebastian edo Franz Ferdinand
(zuetako askok konturatu gabe U2-ren aurretik ikusi zenituztenak).
Edo bestelako eremuak lantzen dituztenak: Mogway, The Delgados
(jada bananduak), Nice Man (Teenage Fanclub-eko baterijolearen
proiektu paraleloa), Camera Obscura, Bis (hemengo bi kide Dirty
Hospital-en aurkituko ditugularik haien Rotten Row diskoetxean
lanak kaleratuaz) etab...

Guzti honetan zer esan handia dauka Chemical Underground
diskoetxeak. Bere garaian The Delgados taldekoek sortua eta
erreferentzia hauetako askoren arduradunak ditugunak. Jaialdiei
dagokienez musikari berriak bultzatzeko Go North Festival
(www.goevents.info) antolatzen dute. Horri gainera T in the Park
(www.tinhepark.com) erraldoia gaineratu behar diogu, nazioarteko
artista ezagunetz bateriko jaialdia.



testua/by: arkaitz billar

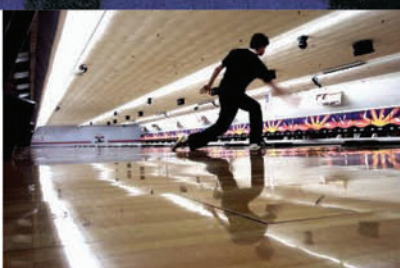
dear scotland... i saw you yesterday morning...

Mum, I want to be Scottish!!! Yes mum, I want to be born again and in Scotland. I want to see the daubs in the toilet walls. After having formed a music band, I want to go round the world!!! Muuuuum!!! (Too late, I am going down the water closet and I am drowning in a spiral of residue...)

the dirtiest toilet in scotland

We often sail in the city toilets to get lost in the night. We take a pen or a marking pen and we draw or write something in the walls of the toilet while we are having a pee or a shit or practicing sex with somebody else (this isn't very likely to happen). In 1996 all of us rebelled with Renton thanks to Trainspotting, the film that showed the drug scene in Edinburgh. This is the first time we submerged into the dirtiest water closet in Scotland (I don't know among which of these walls full of drawings). We are back again in the country of pipes, kilts and whisky, but this time we have been attracted by the musical echoes that come from there.

The music from this country of five million inhabitants is very intense. This article was created after we knew the project called Mylo. I was highly surprised by the "Destroy rock n' roll" album, published by Breast Fed in 2004. It is Myles Macinnes (25 years old) behind the name of Mylo. He went into music after finishing his studies of philosophy. We get the chance of understanding electronic in a fresher and more amusing way.



We take up again the topic of toilets to talk about the Primavera Sound festival (the toilets here are inadvisable because they are made of plastic and so...) Among the big ones, we specially liked these two references: Sons & Daughters and Dogs Die In Hot Cars. They don't have very much in common. The first ones play raw rock often with a mandolin. Their name makes reference to an Australian series of 1982. What they do has nothing to do with this, though. This is a band created in the tour of Arab Strab (Scottish too). They showed the project "Love The Cup" in Barcelona, although they had already published the album "The Repulsion Box". Dogs Die In Hot Cars play a completely different kind of music: rock, ska and pop. "I love you 'cause I have to" is their most known song. A ska pop hymn with schizophrenic rhythms. "Please describe yourself" is the name of their first album from 2004. However, it seems they are preparing their second one.

It is the members of Motormark who realized that the drawings of the toilets in the Basque country are all the same. They were in Bilbao few months ago. They play electronic and rock in their new album, "Chrome Tape", published by Digital Hardcore (yes, obeying to Alec Empire).

It seems that, while writing this article, I wanted to become an interesting and cool guy by showing dark, unknown and lost toilets. However, there are other toilets where you can taste other kind of smells. Flowers, roses and the soft paper of toilets have a place: Teenage Fanclub, Belle & Sebastian or Franz Ferdinand (yes, those you saw before U2). Those who work different fields: Mogway, The Delgados (they already came apart), Nice Man (a parallel project of the drum of Teenage Club), Camera Obscura, Bis (we can find two members of this band in Dirty Hospital, with their works by the Rotten Row publishing house) etc...

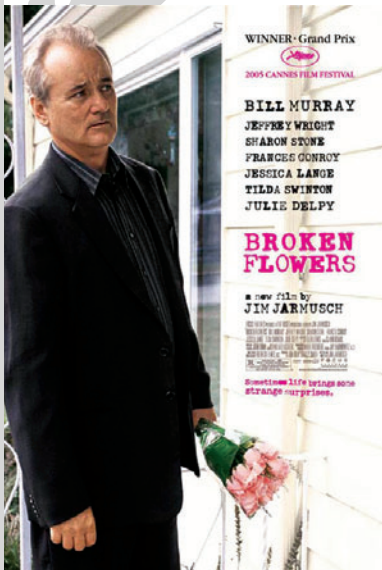
The Chemikal Underground publishing house plays an important role in this. They are responsible for the creation of the The Delgados band and many other references. According to festivals, they organized Go North Festival (www.goevents.info) to promote new musicians. Apart from this, there is also the T in the Park festival (www.tinthePark.com), an event full of widely known international artists.

Jim Jarmusch-en zineari buruz hitz egiterakoan, bakoitzaren iritzia subjektiboa dela argitzea beharrezkoa dela deritzot; Jarmusch-ek jarraitzaile sutsuak eta muturreko etsaiak dituelako. Bagara ere, film batzuk zoragarriak iruditzen zaizkigun moduan beste batzuk aspergarriak izatera iritsi daitezkeela uste dugunak. Baina ezin da ukatu, egun, zine klonikoaren garaian, Jarmusch begirada propioa duen zinemagilea dela. Eta hori, behin eta berriro errepikatzen badugu ere, txalagarria da. Industriak zinemagintzaren eremu guztiak irensten dituen garaian Jarmusch-ek bere izaera eta independentziari eusten dio <<Beti negoziatzen dut nire filmen finantziazioa pistola bat eskuetan dudala. Ezin badut niri gustatzen zaidan moduan lanik egin... ez dut lanik egiten>>. Jarmusch 1953an jaio zen Akron, Ohion. Unibertsitatean kazetaritza ikasten hasi zen baina bat batean, bizitza aldatuko zion erabakia hartu zuen. Kazetaritza utzi eta Parisera joatea erabaki zuen. Bertan maitemindu zen frantziar zinemarekin. Urtebeteren ostean NY-era itzuli eta New York University-n zinema ikasketak egiteari ekin zion. Bertan Nicholas Ray ezagutu eta haren laguntzarekin bere lehendabiziko filma egin zuen 16mm-tan (Permanent Vacation). Ondorengo urteetan bere lanak Cannes-ko jaialdiko antolatzaileen fetitxe bihurtu ziren (Stranger Than Paradise, Down By Law, Mystery Train). Jarmusch-ek beste gauza guztien gainetik zinea maite eta ezagutzen du. Zinema frantses eta japoniar ikusle amorratua da. Bere filmetan, bi eskola horien ukituak sumatu ditzakegu han eta hemen. Askotan ordea, zinea gehiegi maitatzeak, min ematen du <<Tarantinoren gauza batzuk gustatzen zaizkit baina sutan jartzen nau edaten duen film eta zuzendari ei dien errespetu

faltak. Oso berandu aitortu zuen Reservoir Dogs, Hong Kong hiriko Ringo Lam zuzendariaren City of Fire filmaren ia iguala dela. Sergio Leonek gauza bera egin zuen Kurosawarekin>>. Jarmusch-en jarrera ez da garbizalea. Aipatu bezala, zinema frantsesa eta maisu japoniarrengatik edaten dute bere filmek ere. Jarmusch-ek argi du zinea ezin dela zer bait purua izan: <<Rap-a sampling-ari esker bizi da eta berau arte bihurtzen du. Ghost Dog-en ez nuen ezer kopiatu, maite ditudan pelikula eta liburuetatik zatiak hartu nituen. Eta hau ez da gauza berria. Ezin da bat batean zinea egiteko modu berri eta postmoderno batetaz hitz egin. Zinea metatzen doan esperientzia da. European omenaldia esaten diote AEBtan plagio esaten diogunari. Niretzat ideia original kontzeptuak ez luke existitu behar. Bestetik ez ditut maite sorkuntzan puru eta bakanak diren kontzeptu handiak. Horietako oso gutxi dira interesgarriak>>.

Galtzaileak maite ditu zuzendari ilezuriak, baina ez galtzaile heroiko edo dramatikoa. Hezur haragizkoak dira Jarmusch-en heroiak; mina tatuajeen bidez sendatzen saiatzen dira, malkorik isuri gabe negar egiten dute, zorigaitzaren aurrean harropuz azaltzen dira, lorik egingo ez dutela jakinda oheratzen dira. Gutariko edonork barruan daraman galtzaileak da bere filmetako protagonista. Jarmusch-ek, maite dituen film, paisaia, musika eta liburuak erakusten dizkigu; bere munduaren proiektzioa eskaintzen digu. Eta isla horrek, une batez gogora arazten digu bizitza edertasunez eta tristeziatz gainezka egiten duela.

Broken Flowers da Jim Jarmusch-ek aurkeztu duen azken lana. Cannes-ko jaialdian izan zen estreinaldia eta bertako kritikoek, ohi duten moduan, euren "seme amerikarra" txalotu zuten. Pelikula honetan giza harremanen inguruan hausnartzen du beste behin Jarmusch-ek. Soltero eta bihotz apurtzaile orori iristen zaio dekadentzia aroa. Bere azken amoranteak uzten duen uanean iristen zaio protagonistari iraganeko amorante baten eskutitza. Eskutitzan duela 20 urte haurdun geratu zela kontatzen dio eta harreman hartatik sortutako semea bere aitaren bila dabilela azaltzen dio. Eskutitza ordea ez dago sinatua. Ez daki nor izan daitekeen bere semearen ama. Eta iraganeko amoranteen bilaketa lanari ekingo dio une horretatik aurrera ...Road movie hontako protagonista Bill Murray da eta bere amoranteen paperetan Sharon Stone, Frances Conroy, Jessica Lange eta Tilda Swinton ikusiko ditugu.



Jim Jarmusch's latest film is Broken Flowers. It premiered at Cannes and the critics their had nothing but praise for their "American son." Once again Jarmusch centres on human relationships in the film. All single people and heartbreakers go through a time of decadence in the end. The star of the film gets a letter from an old lover the day they leave their present one. The letter explains that the girl got pregnant 20 years ago and that the child she bore from that relationship is now looking for their father. The letter isn't signed. He doesn't know who the mother of the child could be. So he starts looking for all his ex-lovers... Bill Murray is the star of this road movie and Sharon Stone, Frances Conroy, Jessica Lange and Tilda Swinton play the parts of his past lovers.

When we talk about Jim Jarmusch's films, I think it's necessary to point out that everybody's opinion is subjective because Jarmusch has fiercely loyal followers and people who hate his work outright at the same time. There are also some of us who think that some of his work is near incredible while other work he has done can be downright boring. What cannot be denied however, is that in this day and age of cloning in filmmaking, Jarmusch certainly has his very own angle on doing things. And that, although it may come across as being repetitive, is always praiseworthy. The industry that is filmmaking has now taken control over all aspects of what is being made, yet Jarmusch stubbornly refuses to relinquish his personality and independence: *"When I negotiate the financing of any of my films, I do it with a gun in my hand. If I can't make the film I want to... I don't make it."*

Jarmusch was born in Akron, Ohio in 1953. He was studying journalism at university until he made a decision that would change his life. He decided to drop journalism and move to Paris. There, he fell in love with French cinema. A year later he returned to New York and he studied filmmaking at New York University. He met Nicholas Ray there and

with his help, he made his first film – Permanent Vacation – in 16mm. During the following years, his work became a kind of fetish at the Cannes Film Festival (Stranger Than Paradise, Down By Law, Mystery Train.) Above all, Jarmusch knows and loves cinema. He is an avid viewer of French and Japanese cinema. Traces of these two schools of filmmaking can clearly be seen here and there in his work. Sometimes though, too much love of cinema can be painful: *"I like some stuff by Tarantino but his lack of respect for the directors who inspire him really pisses me off. It took him along time to admit that his reservoir Dogs is almost the same as Hong Kong director Ringo Lam's City of Fire. Sergio Leone did the same thing with Kurosawa."* Jarmusch is not a purist. As I've mentioned before, his work is influenced by the French and Japanese masters. Jarmusch believes that cinema can never be a pure thing: *"Rap lives on sampling and in itself has become an art form. I didn't copy anything in Ghost Dog, rather I took parts from films and books that I love. And that's nothing new. You can just suddenly start talking about a new and post modern way of making movies. Cinema is an accumulative experience. What you call homage in Europe is called plagiarism in the USA. In my view the original idea concept shouldn't exist. I don't really like these pure and unique grandiose ideas in creativity. Very few of them are of interest."*

The silver-haired director loves losers, but not the dramatic heroic type. Jarmusch's heroes are made of flesh and bone; they heal their scars through tattoos, they cry without shedding tears, they are arrogant in the face of misfortune, they go to bed though they know they will not be able to sleep. The loser inside anyone of us could be the star of his film. Jarmusch shows us the books, films, scenery and music he loves; he offers us a projection of his world. And that reflection of his world reminds us for an instant that the world is full of beauty and sadness.

JIM JARMUSCH

bitiza eder eta tristea
a sad and beautiful life

text/by: koldo almandoz



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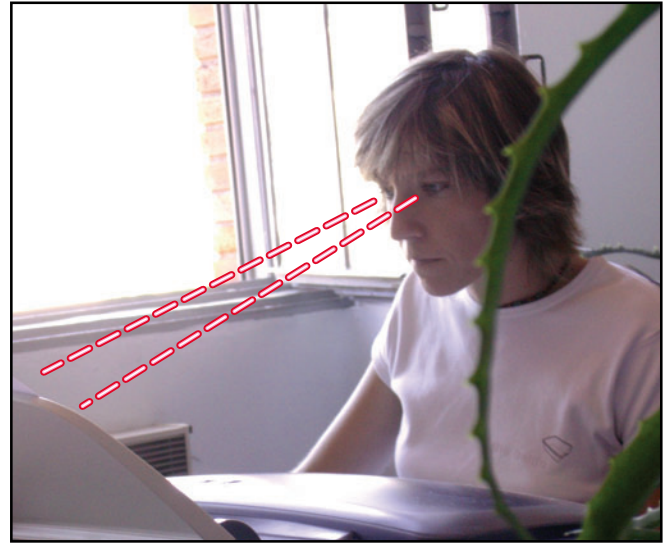


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testua / by: miryam gartzia

irudiak / images: antzerkiola imaginarioa

antzerkiola imaginarioa, hitzari hotsa, munduari antzerkia



Antzerkiola Imaginarioa hiru zutabekin bildu gara, Iñigo Ibarra "Ander Lipus" aktore eta zuzendaria, Jon Gerediaga idazlea eta Aitor Agiriano musikaria. Taldearen hiru ikur dira eta "teatreroen karabanaren" ibilbideaz hitz egin dugu haiekin. Taula gaineko hitzari zor diote sormena, munduaren antzerki erraldoi honetan trebeak dira.

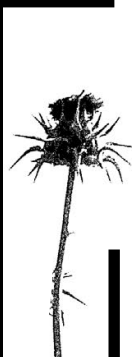
Sorrera eta laborategiak

Iñigo "Minaren garaietan sortu zen Antzerkiola Imaginarioa. Orduan bi laborategi sortu genituen, bata antzeleentzat eta bestea musikarientzat. Lehenengo laborategia izan zen hura, antzerkiari zegokiona, nik zuzendu nuen, bestea Aitorrek. Bi arloen arteko banaketa agerian gelditu zen orduan, gaur egun ere ematen dena, agian ikuskizun gizartearen ematen den banaketa da. Hala ere, batzuetan elkarren lanari esker sortzen dira proiektu batzuk, "Hutsaren Hotsa" Oteizari buruzko audioa bezala, Aitor, Jon eta hiruror lanari esker sortu zena. Badira proiektu batzuk bere horretan gelditzen direnak, ez dugulako banaketarako ahalmen handirik".

Jon "Proiektu bakoitza desberdina da. Batzuetan, zuzendaritzatik sortzen da proiektua, bestetan kolektiboagoa da. Beti ere, saiatzen gara lehen ideia hori denen esku uzten, hau da proiektuan partzen hartzen duen edonork zeresanik izatea proiektuari buruz".

Aitor "Beharren arabera mugitzen gara. Hau da, "Jon testu bat idatziz honetaz", edo "Aitor, egintzazu musika bat honen gainean".

Iñigo "Biologia edo fisikako laborategia denok dakigu zer den, aldiz, antzerki laborategi bat inor gutxik daki zer den. Argi dagoena zera da, arte eszenikoen edo dramatikoaren laborategiaz hitz egiten dugunean, publikotik kanpo gelditzen den zerbait da, itxia bere horretan. Antzerkiaren ikerkuntzari dagokio. Hau da, gure antzerkia ez da antzeleena bakarrik, bada argiztapen bat, musika, testuaren poetika bat, gestualitatea... hau da, badira hainbat gauza ikertu behar direnak. Honek badu zerikusirik egun dugun sentsibiltate garaikidearekin. Prozesu isilak eta barrurakoak dira, gero honek forma desberdinak hartzen ditu: ikuskizun gisa edo errito bezala edo gu nahi dugun forma hartzen du. Euskal antzerkigintzari dagokiona, hizkuntzatik hasita, interpretazioa, atrezzoak, materialak, audioaren ezaugarriak... hau da, ikuslearen eskutik at, edota ikuskizuna bera ez diren hainbat gauza daude. Horretarako web orrialdean leiho bat zabaldu nahi dugu guzti hau azaltzeko, bapatean absurdoaren antzerkira zergatik jotzen dugun, zein testutan ibiltzen garen bila, zein teoria estetiko eta etiko ditugun. Talde gazte bat gara, txalupan gabiltza oraindik. Ez da gure asmoa titanic bat egitea baina bai txalupa mantentzea"



Antzerki independentea eta euskarazko antzerkigintza

Iñigo "Independenteak ez gara, erakunde publikoetatik dirulaguntzak jasotzen ditugulako eta era berean espazio fisikoak eskatzen eta eskaintzen dizkigutelako. Gero, kultur etxe eta gaztetxeetatik ere ibiltzen gara, saiatzeko beste mota bateko espazioak ere erabiltzen. Independente edota abangoardiako antzerkitzat hartzen gaituzte baina definizio hori postmodernitate edota Ikuskizun gizarte honi dagokio, gizarte horretan egon behar baitu antzerki komertzial bat, abangoardiako antzerki bat eta abar. Guk nahigo dugu hizkuntz propio batetaz hitz egitea"-

Jon "Konpainia elebiduna gara. Hortik aurrera egin izan dira antzezenak euskaraz eta gazteleraz, Olivettiekin hasi ginen elebiduna zena, eta gerora egin izan dira euskara hutsez izan diren lanak Yuri Sam bezala edota "La niña que sueña..." erdara hutsez. Zerbait naturala da.

Euskal Herrian metaeuskara atzeko bat ezagutzen dugu, hau da, euskara erabiltzen dugu euskarazko zerbait aditzera emateko. Gure asmoa Euskal Herriarekin ikusirik ez duen zerbaitetaz hitz egitea izan daiteke. Hizkuntza bakoitzak badu autonomia bat, hau da euskaraz ala gazteleraz esan ditzakezu gauza garrantzitsu, poetiko edota interesgarriak".

Aitor "Hizkuntz unibertsal batetaz hitz egiten ari gara. Hau da, musika izan daitekeen bezala, antzerkiak ere badu unibertsalitate hori, antzerkia berez da unibertsala".

Antzerkia eta utopia

Iñigo "Gure inguruan beti izan dira hainbat sostengu talde, "P.C.-es de colores" ala Bilboko Laressistens. Beste alde batetik, teatroeroen karabana handitzen doa. Hori arazo izan daiteke. Baina bada ere utopia ere horretatik denok jatea. Gure utopia da hori, denek maila berean mantentzea, zaila da oso denok aurrera egitea txalupa honetan baina hori ere bada utopia. Eta hori, jakinda, txalupa edozein unetan hondoratu daitekeela eta beste itsasontzi bat egin beharko dela. Hori..."

Jon "...ala ito".

Ikuslegoa

Iñigo "Donostian Bilbon baino gehiago maite gaituzte. Askotan egoten gara han. Bada gauza positibo bat: Donostian antzerki ikuslegoa hazten dagoela. Oso garrantzitsua da hori. Horregatik, gure lana bada ikuslego berri bat aurkitzea, minoritarioa bai baina berezitua".

Hizkuntz propioa eta taula beltza

Jon "Yuri Sam izan ezik, beste gainerako lan guztiak elkarren lanari esker sortu da, idazle desberdinen artean, Peru C. Sabanekin, Unai Garaterekin ere eta azkena Na Gomesekin. Aspaldiko lagunak gara eta ondo moldatzen gara elkarlanean. Hala ere, ez nituzke nire lana eta nire bizitzaren garapena berezituko. Behar baten ondorioz idazten baitut. Horregatik literatura niretzat ez da polita, niretzat literatura bizitza da eta bizitza usuri behar dut testuetan".

"Ez da nire ametsa liburuak argitaratzea, nahigo dut lanaren antzezena izatea helburu. Taula gainean ikusteak ematen dit inpresio gehiago, hitzak entzutea. Helburua bada lengoai propioa sortzea, baina hori 29 urterekin lortu badut..."

Iñigo "Ni ez naiz zuzendari, nahiz eta azken lanean hori dagokidan. Ni antzezlea naiz eta nire bi helburuak horiek dira: antzezea eta ikertzea. Gehien disfrutatzen dut antzezenik ez egin eta ikertzen nabiltenean hala nola, 40 antzezenetik gora egin ondoren, orduan hasten naiz nire onena ematen, beste guztia istripu bat da. Nik ez dut nagusirik nahi eta ez dut inoren nagusi izan nahi. "Au voire..."-en zuzendaria naiz, baina luxua da horren atzetik, kriston taldea dagoelako. Eta elkar lan hori esker heldu gara une honetara, prozesu baten isla izen daitekeena".



imaginary theatre, voice to the word, theatre to the world



We met up with the three driving forces behind Antzerkiola Imaginarioa: the actor and director “Ander Lipus” Iñigo Ibarra, the writer Jon Gerediaga and the musician Aitor Agiriano. We spoke to them about the trajectory of their theatre group. They owe their creativity to the words on the stage, and they certainly know they way around this giant world of theatre.

Creation and Laboratories

Iñigo “Antzerkiola Imaginarioa was created at a time of pain. We set up two laboratories: one for actors and another one for musicians. I directed the first one, the one for actors and Aitor looked after the other one. The separation between both areas was very clear then, as happens today also. Maybe it's something that happens in the world of the spectacle as a norm. That said, some projects come about from cooperation between the two area like the audio about Oteiza, “Hutsaren Hotsa”. Jon, Aitor and myself worked together on that one. Some projects never get off the ground because we don't have much chance of distribution.”

Jon “Each project is different. Sometimes it's the director's idea, other times it's more of a collective thing. That said, we always try and make sure that the original idea does the rounds with everybody, so that everybody involved gets their say and input.”

Aitor “We work depending on our needs: “Jon, write a text about this,” or “Aitor, make up some music around this.”

Iñigo “We all know what a biology or physics laboratory is, but very few people know what a theatre laboratory. What is clear is that when we talk about the scenic arts or drama laboratories, it's sometime that removes itself from the public domain, it closes in on itself. That is as regards investigation into

theatre. What I mean is that our theatre is not just about acting, there's lighting, music, a poetic text, gesticulation... there are many things we have to look at in depth. This is down to a certain current sensibility we have towards contemporary trends. The procedures are internal and quite laid back. These later take on different forms: as a spectacle or as a rhythm or whatever form we decide to give them. As regards Basque theatre, there are quite a few things that are not in the audience's hands, that are not the show itself. These could be the acting, the attrezzo, the materials, the characteristics of the audio... That's why we've opened a window on internet to explain all of this, to explain why we suddenly turn to the theatre of the absurd, what type of texts we use and we're after, what aesthetic and ethical theories we follow. We are a young group, we just about keeping our small boat afloat. We have no intentions of becoming a Titanic – we'd like to keep things as they are.

Independent Theatre and Basque Drama

Iñigo “We're not an independent group because we do receive public funding and we do ask for the use of different places that belong to the state. We also do the rounds of culture centres and Gaztetxes (Squatted Youth Clubs). We try to use a different type of spaces. People regard us as independent or vanguard theatre but that definition corresponds more to post-modernity or that type of spectacle, because in this society we need a commercial type of theatre, vanguard theatre, etc... we also prefer to do it in a particular language.

Jon “We're a bilingual company. We've done plays in both Basque and Spanish. Olivetti was bilingual, and later on we've done stuff that has been entirely in Basque, like Yuri Sam or “La niña que sueña...”, which was totally in Spanish. It's a natural thing for us. In the Basque Country, we know some kind of meta-Basque. That is to say, we use Basque to say something in Basque for the sake of it. Our aim is to show that you can use Basque to speak about things that have absolutely nothing to do with the





Basque Country. Every language has a certain amount of autonomy, you can say important, poetic and interesting things in both Spanish and Basque.

Aitor "We're talking about a universal language. Theatre, like music, has that universal quality to it. Theatre is universal."

Theatre and Utopia

Iñigo "We have always had support groups like "P.C.-es de colores" or Laressistens from Bilbo. In addition, theatre is growing. That might lead to problems. But there is also the utopia that everybody can make a living out of it. That's our utopia, to keep everything on the same level. And it's clear that the boat could sink at any given moment and we'd have to make another boat. That..."

Jon "... or drown."

The Spectators

Iñigo "They appreciate us more in Donostia than in Bilbo. We perform there regularly. There's something good about Donostia at the moment. The audience for theatre is growing. That's really important. Our aim is to find a new audience, a minority maybe, but a specialized one."

Your own language and the black stage

Jon "Apart from Yuri Sam, all the other plays came about through collaborative work between different writers; with Peru C. Saban, with Unai Garate and ultimately with Na Gomes. We've been friends for ages and we get on really well together. That said, I don't separate my work from my everyday life. I write because I need to. That's why I don't find literature beautiful, literature means life to me and life should flow through literary texts."

"It's not my dream to publish a book. I'd much rather see my work on the stage. Seeing my work being acted out causes a much more striking impression. You know, to hear the words. The idea is to create my own language, but if I think I have managed that at the age of 29..."

Iñigo "I'm not a director, even though I've had to do that type of work lately. I'm an actor and I have the following two objectives: act and research. What I most enjoy is to get stuck into research when I'm not acting. Once I've we've put on about 40 performances I start giving my best, the rest is all just pure accident. I don't want a boss over me and I certainly don't want to be anybody's boss. I'm an "Au revoir..." director but it's a luxury to me because there is a huge team and amount of teamwork behind everything. And it's thanks to that teamwork that we've managed to get where we are at right now."



izan gaitezen maitakorrak zoriontsu egiten gaituztenekin, haiek direlako gure arima loratzen duten lorazainak.

let's love those who make us happy, they are the gardeners that bloom our souls.

(marcel proust)

lorazain orok erabiltzen ditu noizbait kimatzeko artaziak. (enara)

all the gardeners use sometime the pruning scissors. (the swallow)



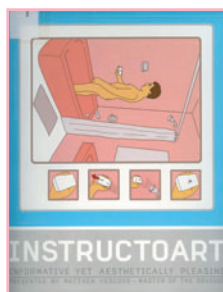
Musika elektronikoa eta zinemaren arteko harremana ikertzen duen liburua da. Alor honetan ez dugu bibliografia gehiegirik topatuko, nahiz eta bi elementuen arteko harremana aspaldikoa izan. Horregatik hain justu da erreferentzi garrantzitsua El sonido de la velocidad. Zinemagile eta musikariei eginiko elkarrizketaz gain saiakera teorikoak barneratzen ditu.

This is a book that explores the relationship between electronic music and film. We don't find much bibliography in this section, although the relationship of these two elements is quite old. That is exactly why "El sonido de la velocidad" is an important element. Apart from interviews to film directors and musicians, it also searches theoretic attempts.

el sonido de la velocidad

sergi sánchez, pablo g. polite, hécctor castell

testua / by: the balde



instructoart

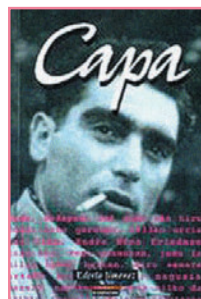
mathew vescovo . jorge pinto books

Master of the Obvius / Obietatearen maisu gisa aurkezten du bere burua egileak. Instructoart-ek ikastearen artea eta artearen arte kontzeptuak lantzen ditu. Konposizio eder bat ikusten duzun une berean instrukzio uholde bat jasotzen ari zenaren sentazioa izanen duzu. Pieza bakoitza ikustean, 5 zentzuekin jasotzen dituzula irudituko zaizu... , beno usaimena eta dastamena kenduta ...

The author introduces himself as the Master of the Obvius. Instructoart combines the art of learning, with the art of art. Simultaneously as you are enjoying a beautiful composition you are hit with a wave of instructional enlightenment. Upon viewing each piece, you will feel as though all five senses have been touched in some way, except for maybe smell and taste.



paperpapers



capa

edorta jimenezek. elkarlanean.

In this biography, Edorta Jiménez tells us about the mythic photographer Robert Capa. He is one of the creators of the Magnum agency and turned war into a photography genre. Before, no one had got so close to long trenches as he did. His work is as interesting as his own life. Being an impetuous traveler, he also visited the Basque Country and he tells us about the pictures he took in the civil war. He was very critic with his own pictures. If images didn't have power enough, he said it was because he didn't get close enough. In 1954 during the war in Indochina, he got too close to a mine and died. He was 41.



mouvement.

Parisen argitaratzen den aldizkari honetan kultura, filosofia eta gizarte gaiak dira nagusi. Hala ere, eta the balden gustatzen zaigun moduan, edozein proposamenak izan dezake lekurik nahiz eta azken joera edo modako kontua ez izan. Estetikan baino, mouvement aldizkariak edukietan arrikatzeko gaitasuna erakusten du eta informatiboa izateaz gain izaera kritikoa du. Bere leloak dioten moduan Mouvement indiscipline des arts vivants. Arte bizien indiziiplina mugimendua... www.mouvement.net

Culture, philosophy and social topics are the main aspects of this magazine published in Paris. However, and in the way we like, they accept any kind of proposals, not only those trendy and fashionable ones. The Mouvement magazine shows its ability to risk in the contents more than in aesthetics and apart from being informative, it has also a critic way of being. As their motto says, Mouvement indiscipline des arts vivants, the movement of the indiscipline of living art.



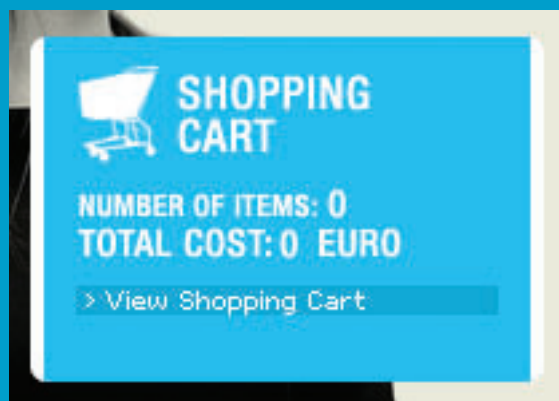
new technologies, new businesses

You buy a piece of art but you pay for its size. You buy a digital image on the Internet but you don't download a file to your computer. New technologies create new business and new businesses create new paradoxes. However, human beings like paradoxes.

In Blaugallery.com digital works are on sale. When you buy one of them, as it is said, you don't download a file to your hard disk, even if you could. Blaugallery knows about the material nature that human beings and trading need, so they print their digital files in cloth and put them in a framework, like usual paintings. That way you can put them on a wall in your living room. As an innovation, you can choose your paintings' size depending on the space you have or on the amount of money you want to spend. This is one of the advantages of the digital format.

We are amazed once again by Blaugallery. The works they sale have a limited edition. How can a file that can be thousand times printed and sold be limited? They want to achieve the exclusiveness that both human beings and art industry need. Every document is printed a hundred times and signed by the author. This is not new for it is the way it always happens in silkscreen printing, engraving, etc. However, it is odd when we are talking about a file you print pushing a button, isn't it?

We are not sure if people in Blaugallery are pioneers or shameless, but, they have gathered the advantages of typical and new formats. Still, some of their works on sale deserve to be looked at.



teknologia berriak, negozio berriak.

Artelan bat erosten duzu baina tamainagatik ordaindu. Interneten irudi digital bat erosten duzu baina ez duzu zure ordenadorera artxibo bat jaisten. Teknologia berriek negozio berriak sortzen dituzte eta negozio berriak paradoxa berriak. Baina gizakiak paradoxak ditu gogoko. Blaugallery.com-en digitalki sortutako edo prestatutako obrak dituzte salgai. Erostean,

aipatu bezala, ez duzu artxibo bat zure disko gogorrera jaitziko, nahiz eta posible izango litzatekeen. Blaugallerykoek gizakiak eta arte salerosketak behar duten materialtasuna ulertu dute eta dituzten artxibo digitalak oihalean inprimatu eta bastidore batean montatu egiten dute ohiko koadroen erara, zure egongelan zintzilikatzeko prest. Hori bai, ohiko koadroetan ez bezala zure etxean duzun lekua arabera (edota zure poltsikoaren osasunaren arabera) tamaina aukeratu ahal izanen duzu, eta hauxe da formatu digitala duen abantailerikoa bat.

Segituan, berriro harritzen gaituzte Blaugallerykoek. Saltzen dituzten obrak tirada mugatua dutela aipatzen digute. Zergatik eta nola mugatu nahi adina aldiz inprimatu eta saldu dezakezun artxiboa? Zertarako izanen da ba, gizakiak eta berriz ere arte industriak behar duten esklusibitatea lortzeko. Modu honetan, dokumentu bakoitza 100 aldiz baino ez dute inprimatzen eta errotuladore batez zenbakitu eta sinatu egiten ditu artistak. Ez da afera berria, izan ere halaxe egin izan da beti serigrafia, grabatu eta abarrekin. Nahiz eta botoi batez inprimatzen den artxiboaz ari garenean arraroago egiten zaigun... ezta?

Ez dakigu ongi Blaugallerykoak aitzindari edo lotsagabeak diren, baina artearen ohiko formatu eta formatu berrien abantailak hartu eta batu dituzte dudarik gabe. Nola nahi ere salgai dituzten obra hainbatek merezi dute begiradatzeko bat botatzea.

Size	Format	Price	Size	Format	Price
L	70x55 cm	120 Euro	L	55x55 cm	120 Euro
XL	80x100 cm	150 Euro	XL	80x80 cm	150 Euro
XXL	106x150 cm	400 Euro	XXL	150x150 cm	400 Euro
oXXL*	74x92cm	150 Euro	oXXL*	74x74 cm	150 Euro





puzzel

a project by paola anzichéren proiektu bat



¿How trends start?

¿How people spread them around?

¿Why do we dress in one way or the other?

PUZZEL is an artistic project which employs the communicative channel of the Fashion system. Fashion manages efficient communicative codes to convince the public to adopt new and diverse lifestyles. The aim of PUZZEL is to sell a product divided in pieces, a product publicized through images which simulate a fashion advertising campaign. The puzzel shirt can have many variations.



Nola sortzen dira tendentziak?

Nola zabaltzen dira?

Zergatik janzten gara modu batean edo bestean?

PUZZEL moda sistemaren komunikazio bideak erabiltzen dituen proiektu artistikoa da. Modak, bizimodu berri eta ezberdinak gizarteratzeko gaitasun komunikatibo handia du. PUZZEL proiektuaren muina, zatikaturiko produktu bat saltzea da, hain zuzen, moda iragarki kanpaina baten estetika erabiliaz. Puzzel jertseak egokiera ezberdin ugari izan ditzake.

more info:
anziche@yahoo.it





P U Z Z L E I



astiberri: komikiak eta komikiak

Pasadan abenduan Getxoko komiki azokan egon ginela profitatuz Fernando Tarancón-ekin hitzegin genuen Astiberri argitaletxeari buruz. 2001tik aurrera komikiaren merkaturua nahikoa gizendu dute bai estatuko zein kanpoko lanekin.

Nahiz eta komikien industriaren inguruan jendeak gehiegi darabilen gaia izan arren, industriak jasaten omen duen krisiaren inguruan galdetu genion Fernandori eta berak, gu bezalaxe, krisirik ez dagoela deritzo, industria txikia dela besterik ez. "Are gehiago, azken bolada honetan material kopuru izugarria argitaratu da eta merkaturua gaintutua egon da. Ez al da kontraesan bat krisia eta saturazioa batera egotea?".

Hurrengo Astiberri nola asi zen galdetzea da, eta ea nola erabaki zuten komikien mundu honetan sartzea. Krisian egon ez arren sektore txikia izanik oso errentagarria ez dena. Arrazoi nagusia argi dauka: "Komikia gogoko ditugulako". Astiberriekin hasi baino lehen, eta gaur egun ere, Fernandok



Bilboko Joker komiki dendan lan egiten zuen: "Bertan erlazioak egiten dituzu, batekin hitz egin, bestekin, gauzak komentatzen dituzu... Bazegoen bete gabeko hutsune bat komiki munduan: begirada heldu bat. Beno, hortxe zeuden De Ponent eta Sins Entido baina lehenengoak estilo artistikoago bat zuten eta bigarrenak diseinu eta marrazketan jartzen zuen arreta. Gure formatua elaberriarena da gehien bat, "autore komikia" deritzona gehien bat. Baliteke Sins Entido eta De Ponent gabe ez ginatela existituko, edozein kasuan ezberdin izango ginatela. Nahiko ongi begiratu genuen enpresa sortzearena, hainbat ikerketa egin eta saiakerak erabaki genuen." Eta afera nola bukatu duen kontatzen digu: "Galera hainbat izan ditugu baina aurrera goaz. Mikro konpainia bezala hasi ginen eta egun txikiak gara jada. Lau kide gaude eta diseinatzaile bat. Bakoitzak gure lana dugu argitaletxeokaz aparte nahiz eta batzuk besteak baino denbora gehiago ematen diogu. Astiberriekin ez dugu bizitza irabazten, galtzen gabiltza [irriak]."

Astiberri gaztelaraz gain katalanez, euskaraz eta galegoz ere argitaratu izan du, gehien bat umeentzako sailan. Hizkuntza ezberdinek nola funtzionatu duten galdetu genion: "Mitologika-rekin hasi ginen euskaraz argitaratzen (Euskal Mitologiaren inguruko komikia) eta egia erran ongi joan zitzaigun, bai euskaraz zein gaztelaraz. Baina gainerakoek ez dute ongi funtzionatu. Argitaletxe batzuk komikiak nahiko garestiak jartzen dituzte eta horrekin eta eusko jaurlaritzaren subentzioren batekin aurrera ateratzen dira. Gu ordea ez dugu horrela funtzionatu nahi, jaurlaritzaren laguntzak oso urriak dira, ia irrigarriak eta komikiak ez ditugu horren garesti jarri nahi. Katalanez gauzak



hobeago joan dira, Blankets oso ongi saldu zen eta baita Otsoak ormetan ere. Liburu denda orokorretan ere ongi funtzionatu zuen, ez bakarrik komiki liburu dendetan, eta hori ez zen ez euskara ezta galegoarekin gertatu." Ikusten dugu hizkuntzen arrakasta nahiko erlatibo dela, izan ere egin dituzten saiakerak aurrendako komikietan izan dira, "Gurentzako aurren gaia ezinbestekoa zen. Merkaturua zegoena ez zen batere ona. Umeentzako literaturan, ipuinetan, bada kalitate baina komikietan ez. Komikiak irakurtzen dituen umea erdi mozolo denaren aurreiritziak hortxe jarraitzen duela ematen du eta gu umeentzako kalitatezko materiala argitaratu nahi genuen. Azkenean ez da ongi joan, umeentzako merkaturua sartzea ez da erraza eta ez euskaraz ezta katalanez edo galegoz ez da ongi atera. Argitaratutakoa argi eta garbi umeentzako bazen ere helduek lasai asko irakurri zezaketen eta badirudi azkenean gehiago erosi dutela helduek beraientzako."

Getxoko azoka aurretik Durangokoa izan genuen eta bertan aurkitu genuen Astiberri lehenengoz. Bertan aurkeztu zuten Habeko Mik aldizkariaren inguruko liburua: "Habeko Mik oso ekimen garrantzitsua izan zen komikiarekiko, bai Euskal Herrian zein estatu mailan eta badirudi inortxok ez diola errekonozimendu hori ematen. Juanma gure kolaboratzailea da eta Deustuko unibertsitatean dabil, hortik argitalpen bateratua sortu zen". Nahiz eta euskeraz zerbait argitaratu duen eta azokarako Habeko Mik atera, estatu mailan mugitzen den argitaletxea izanik arrotz sentituko ziren hor nonbait: "Mundu apur bat itxia eta probintzianoa dela uste dut. Tipo batek Luis Duranen komiki bat erosi behar zuen bertako estandean eta lagunak erran zion "no, que es un facha" eta tira guk argitaratzen ditugun artean Luis Duran ez bada euskal kulturaren pertsona bat ez dakit, euskal sari literario bat du eta guzti. Durangon hiru erakustoki eskatu genituen eta bakarra eman ziguten eta oraindik ez dakigu zergaitia ere, gu ordaintzeko prest geunden. Azkenean gauza ez dago oso argi ere euskal liburu eta disko azoka bada, euskaraz idatzitakoa edo euskal gaiarekin? Nahiko zaila da hori ezartzea, hor dago TMEOrekin izandako afera, ez zirela ez bata ez bestea, eta TMEOk ez badu Euskal Herriko kulturaren eraginik esango didate. Azkenean noski, TMEOa Durangon da".

Azkenik Fernandori etorkizunerako asmoen inguruan galdetu genion: "Orain arte autore komikia funtzionatu digula ikusi dugu eta horixe da gainera gehien kontrolatzen duguna, hortaz, horrekin segituko dugu gehien bat. Internazionalki apurtxo bat mugitzea espero dugu ere, Frantzia eta Portugalen adibidez, eskubide batzuk saltzen eta bar. Zorionez jada badugu kalitate estatus jakin bat eta jendeak komiki mota jakin bat argitaratzeagatik ezagutzen gaitu, hortaz, komiki berri bat argitaratzean irakurleagoak zerbait espero du eta guk itxaropen horiek betetzen jarraitu nahi dugu."

Hala izanen dela uste dugu eta erne ibiliko gara. Ikusiak ikusita mereziko dutelakoan gaude.





astiberri: comics and more comics

Seeing as we were at the Getxo Comic Fair last December, we decided we'd have a word or two about editors Astiberri with our old china Fernando Tarancón. Since 2001 they've published quite a lot of home-grown and international work.

Even though it's become a bit of a "oh no, here we go again" as far as the comic industry is concerned, we did ask Fernando about the supposed crisis being suffered by the world of comics at the moment. He, like our good selves, dismisses the notion. It's just a small industry, that's all. "What's more, in the last while whole mountains of stuff have been published, and the market has been flooded. Is it not a bit of a contradiction to be speaking of a crisis and saturation at the same time?"

The next question we asked was about how Astiberri started and about how they decided to get involved with the world of comics. Though it's not in crisis,



it is a very small world and not very profitable. The main reason is really clear: "We love comics." Before he kicked Astiberri into action – and nowadays as well – Fernando worked in the Joker comic shop in Bilbao: "You get to know people there, you talk to some heads, you comment on other stuff with others... There was a gap to be filled in the world of comics. Well, De Ponent and Sins Entido were there but the first lot were more artistic and the second lot were more into the design and drawing. Our format is the most novel-like, what's called "author-comics" mostly. We probably wouldn't exist if it hadn't been for Sins Entido and De Ponent, but we would have been different anyway. We looked really closely at the idea of setting up a company, we did our research and decided we'd give it a whack." And he then told us what happened after that: "We've lost money on some projects but we're still going forward. We started as a micro company and now we're a small company. There are four of us and a designer. We all have other jobs outside the publishers and some of us dedicate more time than others. We don't make a living out of Astiberri, we're losing money (laughs)."

Astiberri has published in Catalanian, Basque and Galician as well as in Spanish. This has mainly happened in kids' comics. We asked him how it had gone with the different languages: "We started off with Mitologika in Basque (a comic based around Basque myths) and it went well for us, both in Spanish and Basque. But the rest of them haven't really worked well. Some publishers can make their publications quite expensive and with that money and the subsidies they get from the Basque Government, they manage to keep their heads above water. We don't want to go down that path. The subsidies given are quite meagre, quite laughable really, and we don't want to sell our comics at high prices. In Catalanian things have been better, Blankets sold really well and so did Otsoak Ormetan too. That sold well in normal book shops as well, not only comic shops and that didn't happen with the Basque and Galician

versions. " We see that the success of a language is quite relative. The effort they have made has been in kids' comics: "We really feel that the kids' thing is vital. What was on the market was really rubbish. In literature and stories for kids the quality is really good, but not the comics. It seems that the prejudice that kids that who read comics are half-stupid remains a reality and we wanted to publish quality material for kids. It hasn't really worked out, it's not easy to break into the world of kids' comics, and it hasn't really worked out in Basque, Catalanian or Galician. What was published was clearly for kids but it was also suitable for the adult market, and it seems that finally more adults than kids have bought it."

testua / by: txo!?



Before Getxo we had Durango and that's where we first met up with them. They presented a book about Habeko Mik magazine there. "Habeko Mik magazine was really important for comics, both in the Basque Country and throughout the rest of the State and it seems that nobody recognises this. Juanma collaborates with us and is up at Deusto University – that's where the co-edition sprang up." Even though they published something in Basque and they brought out the Habeko Mik for the Durango fair, they publish at national level and maybe they felt a bit out of sorts there: "I think that the world is a bit closed on itself and provincial. A bloke wanted to buy a comic by Luis Duran at one of the stands there and whoever was there told him – No, he's a fascist – and believe it or not, if one of the authors we publish isn't Luis Duran, a personality well known in Basque Culture, a person who has won Basque literature awards and everything. At Durango we asked for three stands but they only gave us one. They still haven't explained why, we were prepared to pay for them. The thing is that what the fair really is is not too clear: the Basque Book and record Fair? Produced in Basque or about Basque subjects? It's quite hard to establish that. There you have the whole TMEO affair, and it wasn't one or the other. And if you think TMEO have nothing to do with Basque culture, you're having me on. And in the end, of course, TMEO is at Durango."

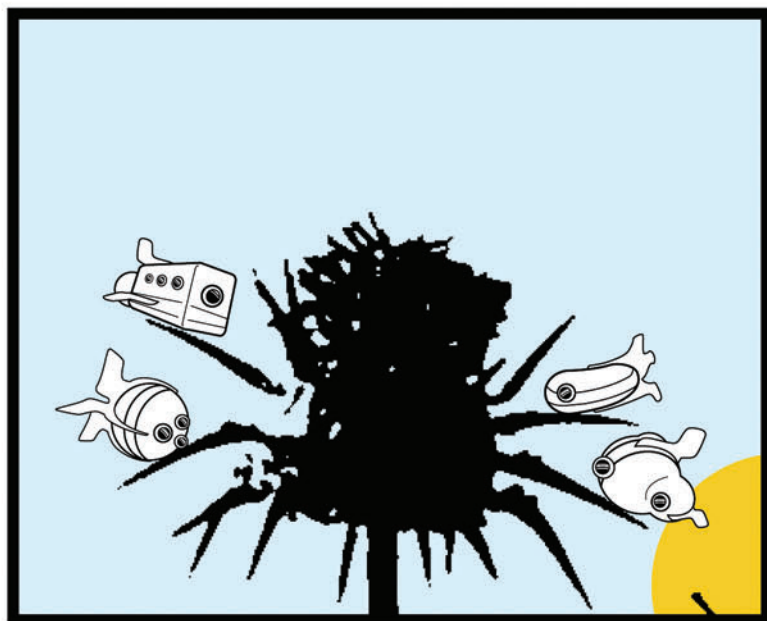
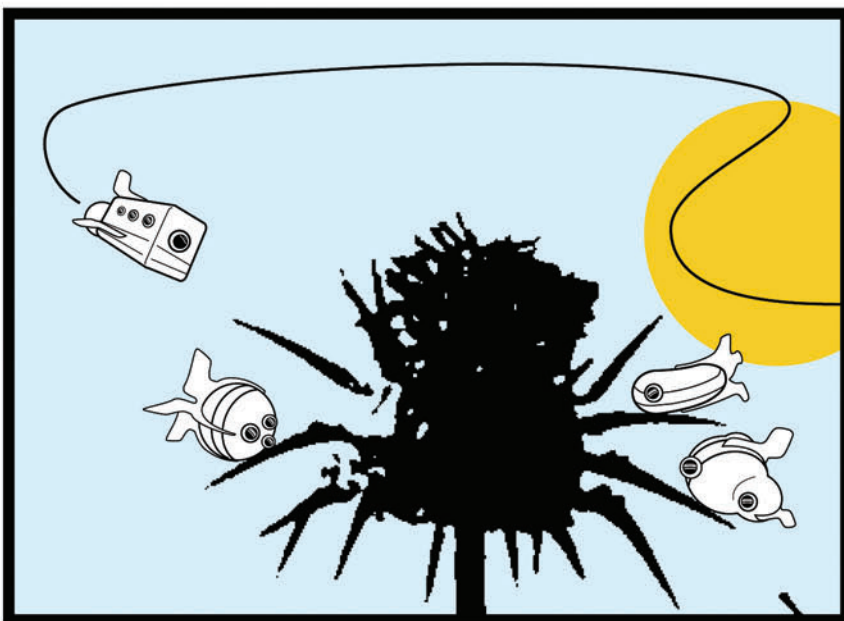
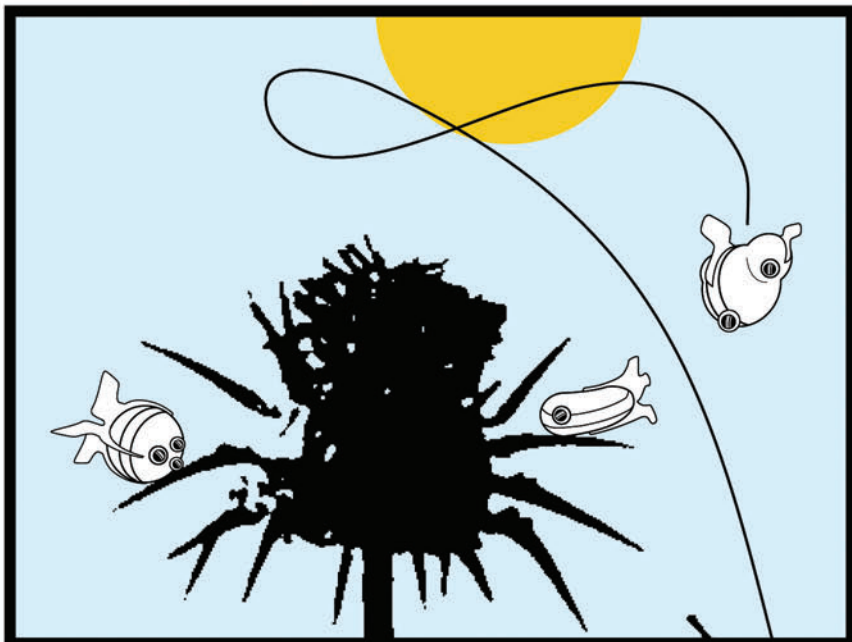
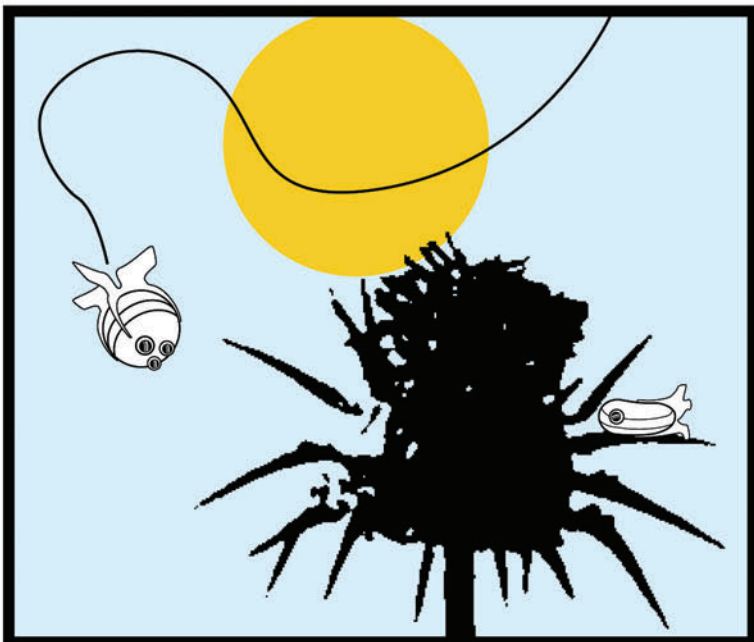
Finally, we asked Fernando about their plans for the future: "What we know is that author-comics have worked for us so far and that's what we know most about. So, we'll more or less stick with that. We hope to start moving on the international scene as well, in France and Portugal, selling publishing rights and the like. Fortunately, we have already achieved a certain status as far as quality is designed and people know us because we publish a certain type of comic. What I mean is that when we publish something new, our readers expect something from us. We hope expectations."

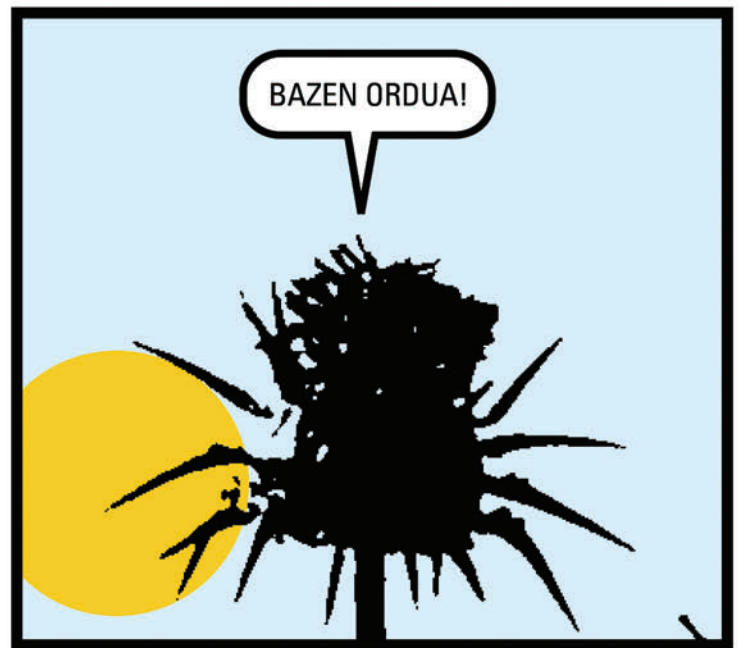
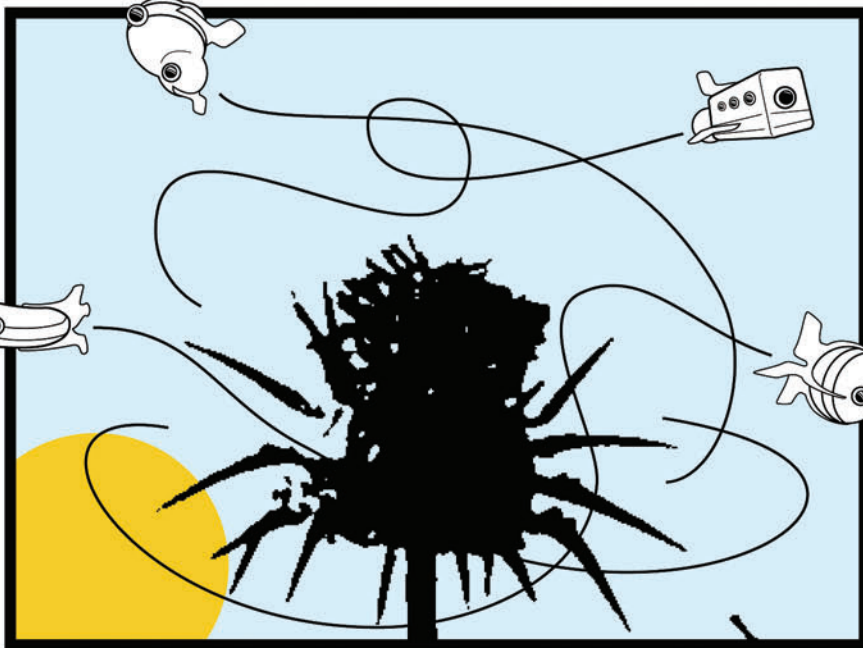
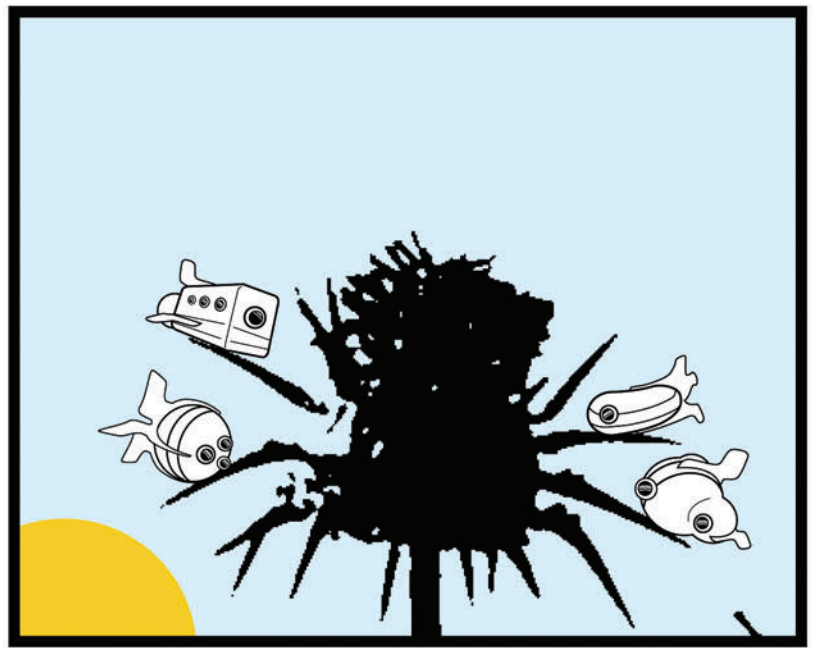
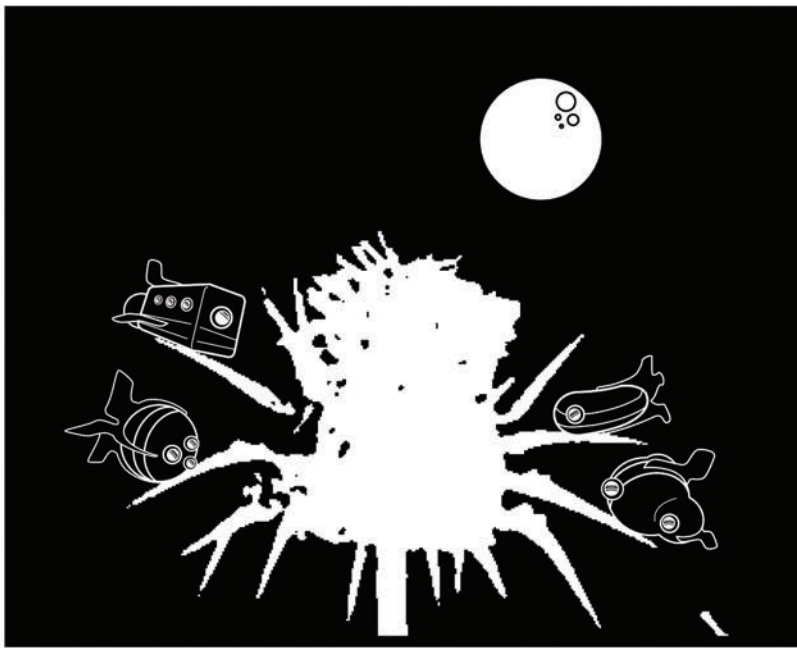
We have n doubt that that will be the case and we past evidence, it'll certainly be worth it.

We have n doubt that that will be the case and we past evidence, it'll certainly be worth it.



LORAZAIN GALAKTIKOAK
GALACTIC GARDENERS





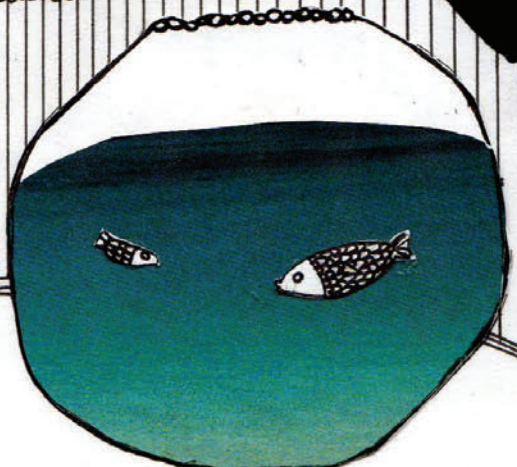
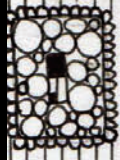
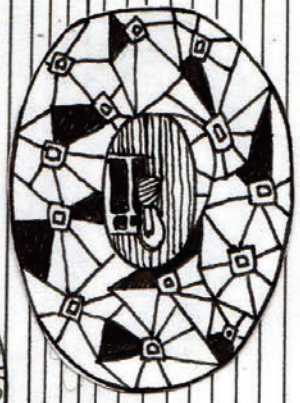
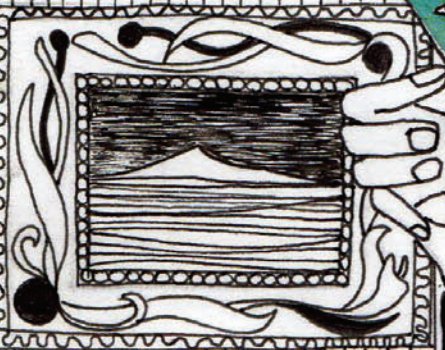
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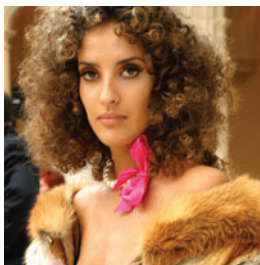
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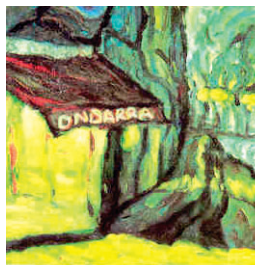
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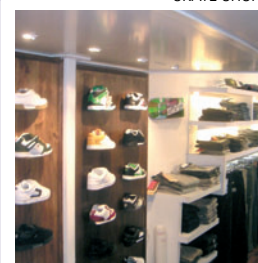
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SKATE SHOP



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943 47 19 45
LARRAMENDI 9 20006

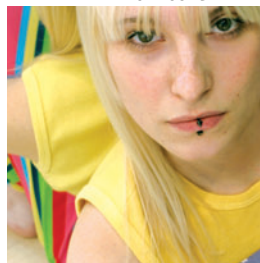
SURF DENDA



pukas surf

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

ARROPA OSAGARRIAK



diagonal

943 46 37 54
LARRAMENDI, 7 20006

BIDEOKLUBA



euskal bideo

943 42 28 20
BERGARA 20 20005
www.euskalbideo.com

KAFE-JATETXEA



café de mario

943 31 50 77
PLAZA JULIO CARO BAROJA 2
20018

MUSIKA DENDA



intermusic

943 46 97 05
SAN BARTOLOMÉ 27 20007

PIZZA BAR



la torre de pizza

943 43 14 69
SAN VICENTE 9 20003

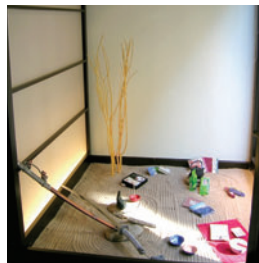
KAFE TABERNA



k-bi

943 31 19 28
VITORIA-GASTEIZ 2 20008

JAPONIAR ARTIKULUA



la casa de las
hojas azules

943 44 56 13
SAN MARTÍN 46 20005

ARROPA DENDA



moonrocks

943 29 24 07
JOSE MIGUEL BARANDIARAN 20
20013

GARAGARDOTEGIA



monpas

943 27 72 36
JOSE MIGUEL BARANDIARAN 20
20013

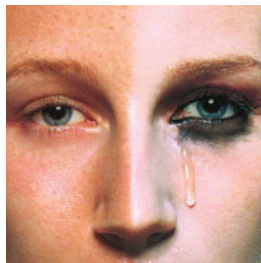
ARROPA DENDA



soul

943 42 29 22
C/ MAYOR 12 20003

ILEAPAINDEGIA



gorka torres

943 32 76 70
SECUNDINO ESNAOLA 7 20001

BILBO

ILEAPAINDEGIA



arantza biurrun
estilistak

943 45 05 51
MAESTRO SANTESTEBAN, 3 20011

ARROPA DENDA



kukuxumusu

94 443 18 57
RODRIGUEZ ARIAS 27 48011
www.kukuxumusu.com

ILEAPAINDEGIA ETA ESTETIKA



la baraque

94 416 08 07
CARNICERÍA VIEJA 18 48005

BAIONA

ARROPA DENDA



kukuxumuxu

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

JATETXEA-PUB



kaskazuri

943 42 08 94
SALAMANCA PASEALEKUA 14
20003

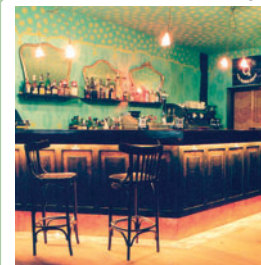
ARROPA DENDA



skunk funk

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

KAFETEGIA



sildabia

94 416 15 45
C/ LAMANA 1, LONJA 48003

ARROPA DENDA-OSAGARRIAK



al margen

943 39 30 01
GARBERA GUNE KOM. 20017

TABERNA



bizitza taberna

94 416 58 82
TORRE1 48005

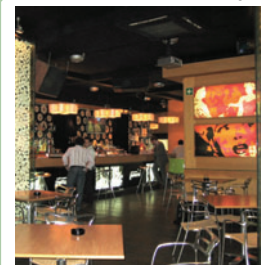
ARROPA DENDA



kukuxumusu

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LA CRUZ 13 48005
www.kukuxumusu.com

KAFE ANTZOKIA



memorial

94 423 02 22
IBÁÑEZ DE BILBAO 9 48009

IRUÑEA



ILEAPAINDEGIA



angel gracia

948 24 44 04
BERGAMIN 28 31003

ARROPA DENDA



cachet

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

OSTATU-APAIRUAK



catachu

948 22 60 28
INDATXIKIA, 16 31001

TATTOO PIERCING & FASHION



elektra

948 22 95 07
ESTAFETA 34 31001

ZINEMAK

golem

golem

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

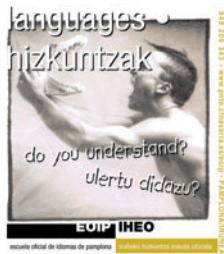
ARROPA DENDA



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ESTAFETA 76 31001
www.kukuxumusu.com

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iruñeko hizkuntza
eskola ofiziala

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

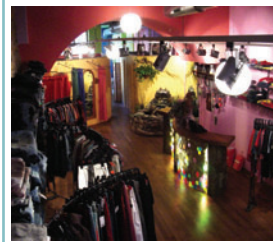
ARROPA DENDA



kukuxumusu

948 22 73 94
LA MOREA MERK. GUNEA 31008
www.kukuxumusu.com

ARROPA DENDA



muskaria

948 22 76 80
KALE NAGUSIA, 50 31001

CLUB DE RITMO



nicolette

948 22 68 45
TEJERÍA 32-34 31001



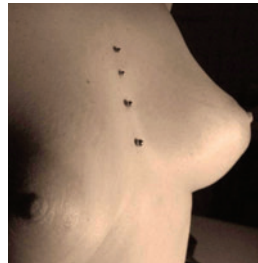
xalem

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

xalbador

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

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tai

948 22 96 36
JUAN LABRIT 1 31001

FILMOTeka



potemkin

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

MODA & ARTEA



gemma rada

635 80 32 82
C/ NUEVA 127 31001

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948 20 30 11
C/ SAN FRANCISCO, 23 31001

ZAHARBERRITURIKO ALTZARIAK



lacabina

948 21 08 69
KURIA 16, BEHEA 31001

ZAPATA ETA GEHIGARRIAK



durban´s shoes

948 20 78 40
C/ NAVARRERIA, 2 31001

ARROPA DENDA



hunchha

948 25 37 31
ITURRAMA 62 31008

MUSEOA



artium

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

ARROPA DENDA



kukuxumusu

945 15 06 99
PRADO 5 01005
www.kukuxumusu.com

JATETXEA & TABERNA



parral

945 27 68 33
SAN FRANCISCO XABIERKOAREN
KANTOIA 4 01001

ARROPA DENDA



sartu

945 26 07 10
KUTXILLERIA 27 01001

TABERNA



warhol bar

945 28 83 43
FRANTZIA KALEA 23 01002

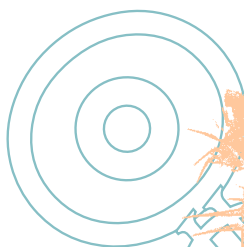
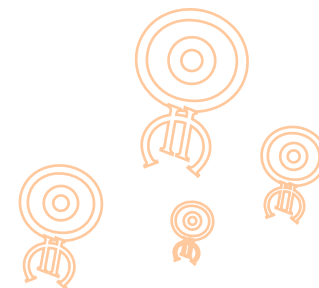
ARROPA ETA OSAGARRIAK



soviet

945 14 73 58
PRADO 11 01005

GASTEIZ





HERRIAK

KONTZERTU ARETOA



3hirurogei

ARRASATE
BIZKAIA ETORBIDEA 18 20500

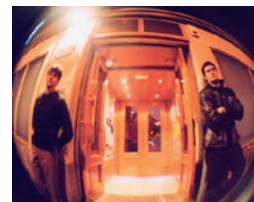
OPARI DENDA



marrubi

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

TABERNA



ederra

943 79 53 31 ARRASATE
ITURRIOTZ 12 20500

ARROPA ETA OINETAKO DENDA



biur

943 15 18 09 AZPEITIA
ERDI KALEA Z/G 20730

ARROPA DENDA



sorgin

943 81 10 53 AZPEITIA
PAULO VI KALEA 19 20730

TABERNA



pol pol

943 76 07 78 BERGARA
KONBENIO KALEA Z/G 20570

ILEAPAINDEGIA & PIERCING



makoki

943 55 76 66 HERNANI
KARDABERAZ 19, 1 20120

SERIGRAFIA TA DISEINUA



andre kale 35

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

TABERNA



sugaar

943 16 19 58 ORDIZIA
ELKANO KALEA 11 20240

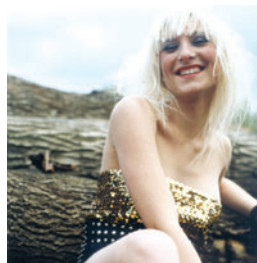
KULTUR ELKARTEA



mikelazulo

943 51 70 02 ERRENTERIA
BEHEKO KALEA 4 20100

ILEAPAINDEGIA



savage

943 53 71 09 PASAJES Nº 7 BEHEA 20100

ARROPA, TATTOO & PIERCING



naiz

943 52 42 82 ERRENTERIA
MADALENA 3 20100

KIROL DENDA



aralar

943 65 49 16 TOLOSA
LASKORAIN 7 20400

ARGAZKILARITZA



karlis

943 65 41 41 TOLOSA
GOROSABEL 6 20400

HIZKUNTZ ESKOLA



elduaien

943 67 00 52 TOLOSA
KONDEKO ALDAPA 30 20400

ARROPA ETA OSAGARRIAK



avalon

943 67 51 02 TOLOSA
KORREO KALEA 11 20400

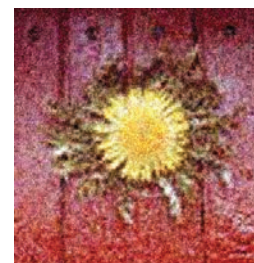
ILEAPAINDEGIA



isni

943 69 62 92 BILLABONA
ERROTA KALEA 1 behea 20150

TABERNA



maxola taberna

943 690591 BILLABONA
ERNIBOEA 4 20150

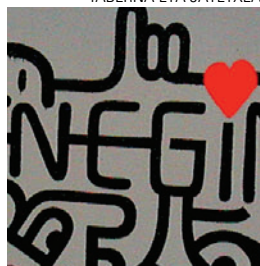
ESTILISMOA



güru

943 36 04 82 LASARTE
KALE NAGUSIA 18 20160

TABERNA ETA JATETXEA



onyi

943 55 77 86 URNIETA
POLIGONO ERGOYEN 573 20130

ARROPA DENDA



kukuxumusu

943 37 69 10 USURBIL
URBIL MERK. GUNEA 20170
www.kukuxumusu.com

TABERNA



aurrera

943 69 37 32 ZIZURKIL
AURRERA PLAZA Z/G 20159

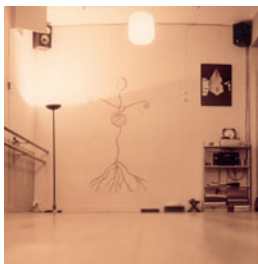
DISKA ETA LIBURU DENDA



bertso hop diskak

943 63 17 26 IRUN
PASEO COLÓN 8 20302

DANTZA ESKOLA



tzigana

943 61 02 30 IRUN
PINAR KALEA 3, B 20300

ARTISAUTZA JAZKI ETA OPARIAK



kaneko

943 62 10 18 IRUN
REPUBLICA ARGENTINA N°2, 20302
kaneko.irun@euskalnet.net

ARROPA DENDA



vulcano

943 83 28 30 ZARAUTZ
PL. DONIBANE 3 20800

ILEAPAINDEGIA



ametsa

943 83 03 17 ZARAUTZ
LIZARDI 2, BEHEA 20800

ILEAPAINDEGIA



kirikoketa

943 26 07 78 OIARTZUN
AIALDE 1 BEHEA 20180

ARROPA DENDA



baobab denda

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

ARROPA DENDA



kukuxumusu

94 497 06 32 BARAKALDO
MAX CENTER MERK.GUNEA 48902
www.kukuxumusu.com

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hotel goizalde

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

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atxo fun fun

94 621 83 39 DURANGO
SAN ROKE 17 48200

KAFETEGIA



satistegi

94 491 14 75 GETXO
BASAGOITI ETORBIDEA 51 48991

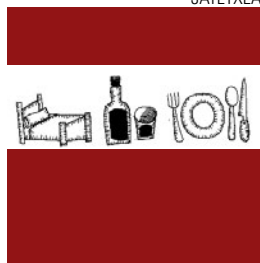
KAFETEGIA



viejo cafe

94 460 30 03 GETXO
ALANGOBARÍ 4 48990

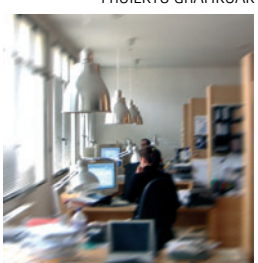
JATETXEA



itzalargiko borda

948 58 14 83 ELIZONDO
BERRO AUZOA 31700

PROIEKTU GRAFIKOAK



tramgrafik gunea

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

TABERNA



doletxea

948 45 30 02 ARIZKUN
KALE NAGUSIA 31713

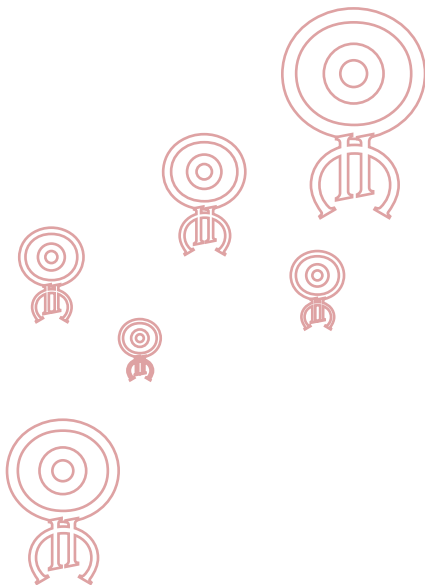
KONTZERTU ARETOA ETA DISKOTEKA



31aretoa

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

HAN HEMENKA



TABERNA, JATETXE & KULTUR ELKARTEA

Euskal Etxea

Centre cultural
BARCELONA

euskal etxea

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

ARROPA DENDA



kukuxumusu

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

ATERPEA



gothic point

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

PUB-TABERNA



topa taberna

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

ARROPA DENDA



funk barcelona

93 3424384 BARCELONA
BANYS NOUS 6 08003

JATETXE - ATERPEA



as bruixas

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

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ladinamo

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

ATERPEA



equity point

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MONTERA, 47, 1ST FLOOR
www.equity-point.com

ARROPA DENDA



funk madrid

91 3198739 MADRID
Hortaleza 102 28004

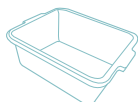
ELKARTEA



euskara elkarte

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

the balde



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the balderen kutxiak

the balderen banaketa
puntua izan nahi baduzu:

if you want to
distribute the balde:

info@thebalde.net
+34 948 12 19 76





KURAIIA Piztu da piztia

Rock'n'roll talde honen kantu berriak. 2004. urtean egindako geldiuenearen ostean atzera datoz biniloan argitaratuko den edizio mugatuko 10" batekin. CDan ere eskuragai izango da.

CD - 10" LP



BLOK Margo debekatuak

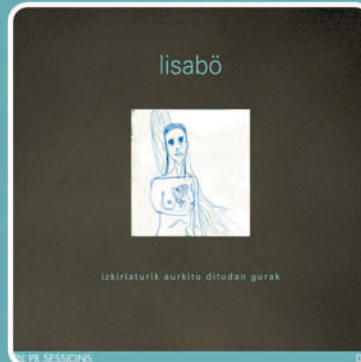
Muturreko metalerantz lerratzen den talde bizkaitar gazte honen estreinako diskoa duzue honakoa. Melodiek alta, badute beraien garrantzia. Machine Head eta Anestesia arteko zer edo zer badute.

CD

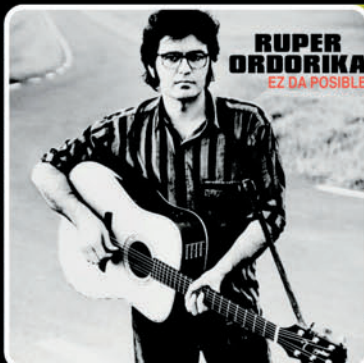
LISABÖ PIL-PIL SESSIONS
Izkiriaturik aurkitu ditudan gurak

Zorionekoak gu! Esan Ozenki Records etxeko talde goraiapatunetako baten itzuleraren aurrean gara.

Disko honetan kolaborazioak dira nabarmendu behar, besteak beste; Toulouseko Experience, Anari, Xabier Erkizia, Akauzaste, Carlos Desastre, Manta Ray...



CD



RUPER ORDORIKA EZ DA POSIBLE
Ez da posible

Ezinbesteko disko honen birredizioa Ruper Ordorikak berak zuzendua eta Anjel Katarainek birmasterizatua. Lan honekin, Oñatiko kantugilea rock aldera makurtu eta publiko zabalago batera iritsi zen. Orain, Ruperren zale gazteenen eta garaiko jarraitzaile zaharren eskura jarriz berriro ere.

CD



FERMIN MUGURUZA XOMORROAK
Homorroak • Bichitos

Fermin Muguruzak bere azken lan honetan Anartz Zuazuak eta Klaus Grotenebhaurrei zuzenduriko antzezlanaren soinu banda aurkezten digu. Hip-hop, soinu latinoak, dub, raggamuffina... Sorkun, Oscar "Benas", Fernando Sapo, Xabi Strubell eta beste hainbaten laguntzaz.

CD



ZURA Ilargi handi, zauri zarae

Esteban Urkiagak "Lauaxeta", Lorcaren zenbait lan euskaratu zituen, abiapuntu hori hartuta Xabi Strubellek (dut) bere egitasmo berria aurkezten digu Disko liburu honetan.

CD liburu/DVD



M.A.K. Suari darion kea

Mikrofon Addikt Klan: hip hop zuzena, euskaraz, katalandarrez, frantsesez eta espainolez. Hardcoretik jazzera eta tartean soinu latinoak doazen eraginak. Mikroak ere arma baitira. Klanarekin bat egin!!

KONTRAKALEA

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Cocktail J&B Mango

DISPONIBLE SÓLO EN



Bebe con moderación. Es tu responsabilidad. 40°