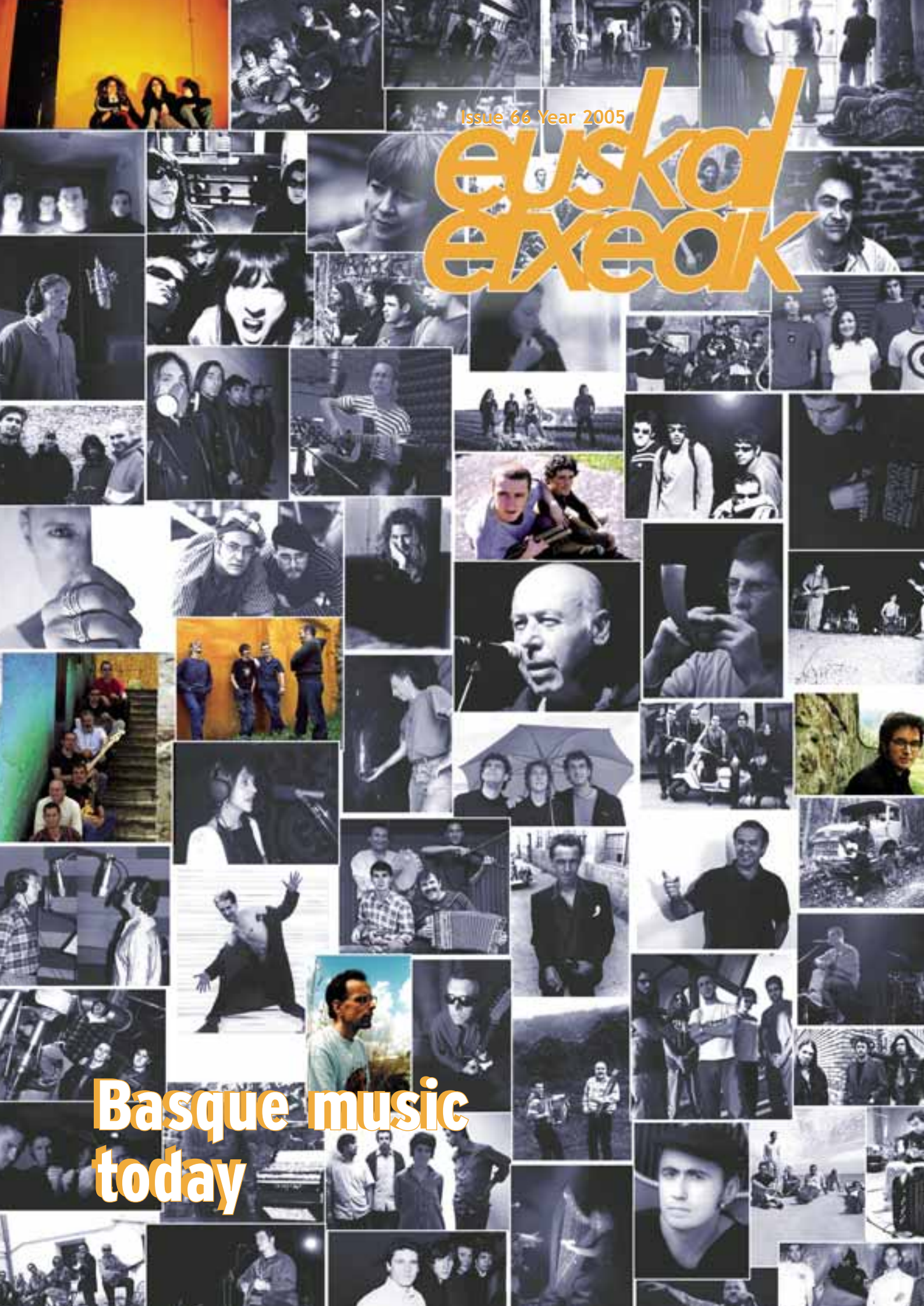


Issue 66 Year 2005

euskal erxeak

Basque music
today



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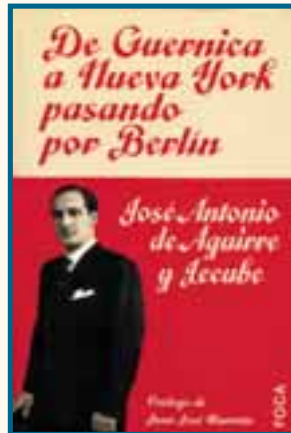
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Opening letter

EDURNE ORMAZABAL

Director of
Euskadi Gaztea-EITB



Art or business? Piracy, internet, hawking bootlegged CDs on the street corner . . . where does the future of the music industry lie? Is there a realistic way of stopping music piracy? How do we accept the unstoppable rise of the internet as a means of music distribution while at the same time protect the rights of artists and authors? Without industry to back it, is making music even possible? With all of the music coming from the English-speaking world, is there a place for locally made music? What sort of protective measures should be set in place to support local music? Does it do any good to pass laws on local music quotas?

These are the type of questions that broadly affect the music scene around the globe today. When it comes to tackling and scrutinizing the world of pop-rock music in Euskadi, these are precisely the issues that need to be put on the table. Today's panorama tends to raise more questions than answers, and leaves a rather uncertain future for the music industry as we know it. On top of this, we have to add the particular problems of Basque language music, due mainly to a very limited market and a lack of effort in promoting our music beyond our borders.

Reasons to be optimistic

Over the past 25 years popular music produced in Euskadi – 'popular' in the broader sense of the word, including pop, rock, folk, heavy, etc. – has managed to consolidate a small but significant industry. Centering primarily on four or five record companies, the industry has been given a shot in the arm over the past few decades with a series of small businesses and music industry professionals coming on the scene, including recording studios, video production firms, management agencies, concert promotion companies and music producers.

This is the sector that has felt the worst brunt of the music industry crisis, marked by a drop in "official" or legal record sales. The people in charge of the leading record labels and music industry businesses in the Basque Country recognize that the revolution brought on by free universal access to online music

calls for a complete overhaul of the music industry. In terms of Basque language music in particular, it appears that new and imaginative measures will be needed in order for it to compete in our own market with the commercial offer of the giant multinational music companies. Some steps have been taken in this direction and many people say that the internet revolution will make it easier to promote our music on the international market. They argue that in a network of this type, our small-scale industry could actually compete on an equal footing with the major record labels, bringing about the "democratization" of the world's musical repertoire.

We are clearly in a time of crisis but there are also a number of positive aspects we should look at when analyzing the bill of health of pop-rock music in Euskadi. Music production has increased in terms of both quality and quantity. We now enjoy a consolidated music scene, with new groups appearing regularly. And there is interest in local music on the part of the Basque speaking public. Young people are buying records by Basque groups, going to their concerts and listening to radio stations that broadcast homegrown music, such as Euskadi Gaztea. So let's not forget it's out there. After all, in spite of the crisis we hear about so often, there are plenty of reasons to for optimism.



Basque music around the world

IÑAKI ZARATA, music critic from «El Diario Vasco»

Euskal musika gorantz doa. Eta ez bakarrik argitaratzen diren tituloak gero eta gehiago direlako, baizik eta munduko musikagintzan gero eta eragin handiagoa duela sumatzen delako. Asko eta asko dira Europa eta Ameriketako herrietatik barrera lau haizetara beren soinuak zabaltzen dabiltzan taldeak. Estilo oso desberdinetako taldeak gainera. 2004. urteko diska-ekoizpena inoiz baino zabalagoa eta aberatsagoa izan da eta etorkizuna ilusioz beteta dator.

It isn't easy to provide accurate figures for the number of CDs recorded in Euskal Herria, mainly because so many musicians make their own. In any case, if it's numbers we want, 200 CDs were released in 2003 (a record crop compared to 185 in 2002, 175 in 2001, and 195 in 2000). In 2004 the year's total amounted to 235.

By all accounts, if this trend in production and creativity continues we should be looking at the nice round figure of 250 annual releases. As for the number of recordings made by local record companies as opposed to firms located outside Euskadi, or by the musicians themselves, the figures are about even; the practice of making homemade records is growing in popularity as new technologies become more accessible. Based in Donostia, the leading record



company today is Elkar-Oihuka (which followed in the pioneering footsteps of Herri Gogoa and Xoxoa). Although no longer with us, also worthy of mention is the historic Gipuzkoa-based outfit IZ and the pioneer rock music label Discos Suicidas, based in Algorta. The gap left by these companies has been brilliantly filled by Metak (Irur) and Gaztelupeko Hotsak (Soraluze), not to mention the time-tested, Pamplona-based rock record label GOR, and Bonberenea, a newcomer on the block, based in Tolosa.

Virtually all styles of music saw a comeback in 2004, with important CD reissues and creative energy that once again contradicts the apocalyptic cries from the music industry giants in reference to the recording industry crisis. It is true that the radical changes brought about by the internet and downloading music online, coupled with street piracy and homemade recordings, have wreaked havoc on the music industry. But the beginning of the century has shown that creativity and production in the Basque Country are more dynamic than ever, and that the local music scene has energy and drive unusual even in places like Catalonia.

Needless to say, the avalanche of rock music in all its many forms dominates the industry. But every year there is a healthy handful of other types of music including folk, jazz, so-called "contemporary" and other innovative styles. On February 6th the internationally known *trikitilari* Kepa Junkera organized an event in Getxo for musicians from both sides of the Spanish-French border, also inviting an African and an Iranian musician. This is a wonderful example of the efforts being made by a number of artists today to reach for new musical and geographical horizons for traditional Basque music.



KEPA JUNKERA, Musician

Azken edizioko Grammy saria irabazi baino lehen ere ezaguna zen Kepa Junkera. Ez bakarrik Euskal Herrian baizik eta munduko beste zenbait lekutan ere. Azken urteotan euskal musikak eman duen artistarik sarituena da bizkaitarra,

trikitixari kutsu modernoa eman diona eta euskal soinuak mugaz kanpokoentzat ulerkorrak egin dituena. 25 urte daramatza musikan, eta kulturen arteko komunikazioaren aldekoa azaltzen zaigu elkarrizketa honetan.

The sounds of the past reach out to the future

Winner of the Latin Grammy award for the Best Folk Album, a CD titled "K," Kepa Junkera has been taking the sound of trikitixa, or diatonic accordion, around the globe, playing traditional tunes and fusing them with music from other countries. He likes being a standard bearer for Basque musical heritage but also sets his sights on the future.

His grandfather and mother were key figures in awakening his interest in the world of music. What do you remember about your early years in music?

When I was young my family lived in Recalde, a working class neighborhood of Bilbao, and although the seventies

were a cultural wasteland, I was lucky enough to have contact with the countryside. The rural world captivated me. My *aitite*, Román Urraza, played the pandereta (tambourine). He used to play with a *trikitilari* named Salvador Ugarte, and my ama was the dance partner of Txilibrín. I didn't like playing scales and studying music theory, but my mother made sure her three sons took music theory, accordion and piano classes. What I really loved was the lively, happy sound of the trikitixa and the look of satisfaction on my *aitite*'s face when he'd come home after a performance. I started out playing the txistu, the alboka and the pandereta. One day when I was around ten years old a friend let me use an old trikitixa that belonged to his uncle. So I taught myself how to play

the accordion. Oskorri, Pantxoa eta Peio, Enrike Zelaya and Benito Lertxundi were giving their first recitals at the time, so they became my first musical influences.

Then everything just took off?

Well, no, it wasn't all that fast. It's been a long journey. People who don't know me might think that I haven't been involved in music all that long, but I'm about to turn 40 and have been exploring this world for 25 years now. Early on I played music while going to primary and secondary school. I began to meet some of the last of Bizkaia's trikitilaris, including Rufino, Faxio and León Bilbao, and in Gipuzkoa I met Laja, Epelde, Sakabi, Auntxa and Tapia. I entered competitions, recorded a few songs on cassette, enrolled in university and then quit after studying Economics for two years.

Did the trikitilari purists consider you a colleague or more like an intruder?

They were a bit taken aback. First of all, they weren't familiar with the name Junkera. They thought it was strange that someone could play the trikitixa and not speak Euskara. It was also odd to them that I had my own ideas and played my own songs, but they respected me. They've always been very competitive, connected to rural sports, betting . . . They saw that I was familiar with that world, even though I wasn't brought up in a farmhouse, and that I had chosen a path that was different from theirs. 1986 was a landmark year. There was a competition and I entered one of my songs. It was one that I'd written with the idea of combining traditional music with newer sounds. It broke away from tradition in terms of melody, harmony and rhythm. Some people criticized me, saying it wasn't danceable and that it wasn't really trikitixa. As time went by people started accepting me because they understood I was adding to traditional sounds without detracting from anyone.

Is your music a way of embracing a world without borders?

To me music is way of expressing myself, a way of getting my ideas across. I'm not interested in being better than anyone else. What I like is

to move people. I see it as a tool for evoking feelings. If you listen to a trikitixa player in Reno, for example, the music conjures up other images for you. It's even more exciting than hearing it in Euskadi. It brings to mind smells, feelings, situations, a local procession, your family . . . experiences from the past. When I was on tour in the United States a lot of Basques living there came to my concerts. I noticed that I became a vehicle for them to remember the past. The thing is, I'm interested in the past but I also like to look to the future. There's another part of the audience that doesn't have that cultural baggage so I like to play for them too.

Is Basque music becoming international?

It's beginning to open up. Until recently there very few people here took their music outside Euskadi, and we're a pretty small country. It's not like Brazil, with its celebrated musical heritage, or the Irish, whose music is known all over the world, or flamenco, tango and jazz. We still need to take that step, and make sure our younger musicians are ready to explore new ideas and excite audiences beyond our borders. I think we need to reinforce the musical talent of our young people. We need to be courageous, explore our own personality and place in the world, and then work hard to keep it. But this kind of thing doesn't happen in five months. It takes years. I've decided to work on joint projects with other musicians and cultures, but there's still a long road ahead.

Does music as special as yours do well in the company of a multinational like EMI?

I feel like I've grown professionally during this period. It's opened up doors on the

international level, although it may have also closed others for me. I managed to make "Maren" and my live CD "K" and I'm pleased with the experience. My time with Resistencia, a record company based in Madrid, was a giant step forward, since they work with world music. There I played on several recordings and saw the release of a double CD. I'm very grateful to Elkar for believing in me and producing my first records. The contract with EMI was for two CDs, which have already been released, so now I'll be looking into new offers.



«Bestea baino hobea izatea ez da nere helburua. Ni emozio bila nabil eta musika erabiltzen dut horretarako. Musika ebokazioa lortzen duen tresna egokiena dela uste dut»

Who's Who in Basque music today

AKATZ. - Ska and reggae big band from Bizkaia with a decade of Jamaican inspiration.

ALBOKA. - Folk group that has taken its music beyond our borders, participating in festivals across Europe. Instruments include alboka, accordion and the txistu.

ALEX UBAGO. - Donostia-born pop singer and songwriter who with only two CDs under his belt has gained international acclaim. His first CD, "¿Qué pides tú?" came out in 2001. "Fantasía o realidad" is the title of his second record. His two CDs have sold over two million copies, winning him a Diamond Record award.

AMAIA ZUBIRÍA. - One of the most beautiful voices in Euskal Herria. Her repertory includes a rich set of traditional Basque songs.

AMBULANCE. - Quintet that could enter into the category of the so-called new Euskal Herria pop, with songs reminiscent of 70s and 80s English language pop.

ANA POZAS. - She has two discs that fall somewhere between pop and rock. Her second CD, "Sin querer," was produced in the USA.



ANARI. - Singer, songwriter and guitar player, but nothing to do with folk music. Her songs are filled with tense voices and sad, lonely melodies, lyrics laid naked and uneasy atmospheres.

ANARKO. - Rock quartet born in 1994, and fired up by trash core and furious punk.

ANGEL UNZU. - Composer, arranger, producer and guitarist. Co-founder of

folk group Ganbara. Accompanies performers like Benito Lertxundi, Amaia Zubiria and Kepa Junkera, in live performances and on record. In 2003 he recorded a CD called "Melodías de piel."

ANJE DUHALDE. - Singer-songwriter who composes in Euskara. Former member of late 70s folk-rock group, Errobi, and of Akelarre. In the 80s he launched his solo career. His latest work is "George Brassens en Kantan."

ARIMA BELTZA. - The band from Elgoibar cultivates the blues and also writes their own songs. Their concerts include work by Freddy King, John Mayalle, Rory Gallagher and Cream.

ASIER SERRANO. - The former vocalist with the group Lorelei initiated his solo career with pop rock. He is backed by a solid band.

ANTOM RHUMA. - Classic rockers with an impeccable string and wind instrument section. They've played in Barcelona at the BAM Festival, at the Benicassim Festival and festivals in France, including Trans Musicals in Rennes.

AUDIENCE. - Rock band with a mixture of different styles including raspy blues and Texas swing. In times of need they'll pull out the punk and their own special vision of country.

BARRICADA. - Since its creation in 1982 this half-punk, half-heavy foursome from the Pamplona neighborhood of Chantrea has written and recorded over 100 songs and released 15 albums. Songs like "En blanco y negro," "Contra la pared," "No hay tregua," and "Ocupación" have earned their place in the annals of Spanish rock & roll. Their last CD, released in 2004, is titled "Hombre mate hombre".

BATZUK. - Their first CD,

recorded in 2000 at the Azkoitia slaughterhouse, includes six of their own songs performed live between 1998 and 2000.



BENITO LERTXUNDI. - The singer-songwriter from Orío made his first forays into music linked to the Ez Dok Amairu movement, together with the Artze brothers, José Angel Irigarai, Lourdes Iriondo, Xavier Lete, Julen Lecuona and Mikel Laboa. In 1971 he recorded his first album of songs of love and struggle accompanied by his own guitar. He has put music to Lizardi's poetry, sung traditional songs from Zuberoa and recovered ancient Basque melodies. He has also made a record with the Euskadi Symphony Orchestra. In 2002 Lertxundi released his latest album, the most intimist and lyrical to date, titled "Nere Ekialdean".



BERRI TXARRAK. - The band was first formed in 1997 and burst onto the so-called "euskaldun metal" scene. Two years later their CD "Ikasten" put them in the limelight of rock in Euskara, and proved that pop, hip hop, hardcore and punk can be blended with metal today and not end up in total chaos.

BETAGARRI. - Created in Gasteiz in 1992, this group plays ska rock, although it also skilfully incorporates other styles into its party and dance songs.

BIDE ERTZEAN. - The members of the group come from melodic punk rock

circles. In 1998 the band began spreading power pop fever throughout Euskadi with its gifted musicians, solid imaginative guitar playing and elegant melodies.

CAMPING GAZ & DIGI RANDOM. - Comprised of Javi Pez and Txarly Brown from Catalonia, the two joined forces in 1995, and have since played on and off as a duo.

CHUCHÍN IBÁÑEZ Y LOS CHIHUAHUA. - Tex-Mex style ranchera music with sounds from "south of the border."

CONFLICT NOISE. - Hailing from Bilbao, this fierce heavy metal band fused trash, death and hardcore in their first CD titled "Uhinak."

CUERNO DE CHIVO. - This eight-member metallica rap band from Navarra also incorporates the txalaparta. Social protest resounds in their lyrics.

CUJO. - Melodic rock band from Getxo, formed in 1995, sometimes inclined to pop and others punk. Known as the greatest exponent of Getxo Sound.

DALE KE LIBRA. - Created in 1999 with members from Beer Mosh, Blue Velvet, King Mafrundi and Ke No Falte. The band could be labelled Latin pop, but leaves plenty of space for salsa and reggae.

DESTINO NORTE. - Juanjo Niella (vocals) and Esteban García (guitar) make up this pop duo with songs in Spanish.

DIEGO VASALLO. - Born in Donostia, the former member of Duncan Dhu - together with Mikel Erentxun - writes pop songs with intimist lyrics in Spanish.

DISTURBIO. - Made up of former members of Sálvate si Puedes, this quartet is known for its rude and lewd punk rock.

DJ AXULAR. - Gipuzkoa-born Axular Arizmendi adapts the txalaparta to techno music and most recent CD he also adds voices from the Mutriku children's choir into the mix, with contributions by Mikel Laboa.

DOCTOR DESEO. - Pop rock band from Bilbao. Ringleader Francis Diez writes songs about love and suffering, heaven and hell.

DRAGON LORD. - Founded in 1997 and based in Iruña, this fast-paced, melodic heavy metal band is known beyond our borders.

EGUEN BANDA. - Former members of Itreiz and Oskorri, this threesome started playing together in 1998 every Thursday at the Bodega Hika-Ateneo in Bilbao. The vocals, sung in Euskara, English or Spanish, become yet another instrument, respecting the origins of lyrics and vocalist alike.

EL COLOR DE LA DUDA. - Winner of the Navarra pop-rock competition in 2001

ENE BANDA. - The band embraces trikitixa, pop, rock, reggae, salsa, Cajun and Tex-Mex. Their second disc focuses more on pop.

ENRIKE ZELAYA. - Singer-songwriter who, accompanied by his accordion, has appeared on the stages of Euskal Herria for decades. His last disc, "Heritnilenio," blends some of the oldest traditional instruments (txalaparta, tobera and Zarpantzar bells), with urban drum-playing and modern keyboard. The rhythms are inspired by Carnavalesque melodies, removed from their natural setting and taken to a place where traditional music is fused with the rhythms of today.

EPELDE ETA LARRAÑAGA. - The innate, self-taught trikitilari Tomás Sorraluze (aka

Epelde), accomplished accordionist associated invariably with local processions, and Angel Larrañaga, old-school bertsolari and singer who so brilliantly combines traditional sensibilities and humor, are up to their ears in a beautiful, solid and enriching project. Their fresh style sets them apart. They are believable, simple, authentic and, most importantly, homegrown to the core.

ERASO. - One of the most robust bands on the Basque rock, metal and trash panorama today. Started in 1996, the band's strength lies in its powerful guitar playing.



ERRAMUN MARTIKORENA. - Born in the Basse-Navarre town of Baigorri and nicknamed "Otsobi," for 30 years he has divided his time between shepherding and singing. He has one of those powerful voices, yet full of emotion, both moving and natural. This outstanding, big-voiced singer is now saying his last goodbyes to the stage.

ET INCARNATUS. - Chamber orchestra comprising 14 string musicians from Gipuzkoa, whose music ranges from classical to jazz to pop to songs by Basque singer-songwriters. The group have more than 20 recordings under their belts, some of which are motion picture soundtracks. Their last record, "Troika," released in 2004, highlights Carnival tunes from Tolosa.

EURITAN BLAI. - The appearance of this band was unquestionably one

of the major events of the Basque music scene in the late 1990s. With polished sounds and surprising arrangements, tradition became yet another element to combine with their own ideas and other influences, giving way to an unmistakable style and powerful personality.

FERMIN MUGURUZA. - After playing rock, punk and ska with the band Kortatu, he formed Negu Gorriak, a pioneer in fusing styles and creating innovative compelling sounds. His later discs are an exhaustive exploration and remake of reggae via dub, drum 'n bass and a combination of new and classical sounds. His hard-driving lyrics in Euskara have led authorities to suspend several of his concerts, which hasn't kept him from embarking on successful international concert tours. Currently he is not active in the concert circuit.



FITO Y LOS FITIPALDIS. - Fito Cabrales is back with another band: Los Fitipaldis. The lead singer from Platero y Tú has recorded a collection of exquisite songs that have broken out of Platero's rock & roll mold.

FLITTER. - Founded in 1989, this is one of the longest standing groups on the Basque music scene. Its long life, coupled with an unfaltering curiosity, has defined the band as a genuine work in progress. Starting with punk and moving on to metal, its music today is marked by reggae rhythms and danceable combinations, making Flitter one of the freshest bands on the Basque music panorama today. Hundreds of concerts and a number of CDs bear them out.

FLYIN' FREAK. - Bilbao-based group that takes its inspiration from German heavy rock. Songs in English: power metal to the core. When the melodies and strength come

together, the results are amazing.



GARI. - The former member of the radical Basque rock band Hertzainak set out on his own in 1995. He has released several solo CDs, the lyrics of which are mostly sung in Euskara. His songs are direct rock, with simple instrumentation and no elaborate musical arrangements. His robust yet soft-spoken voice gives his music an unmistakable touch.

GATIBU. - Quartet from Gernika with lead singer Alex Sardui at the helm. Guitars and vocals make up the band's solid base. Released in 2002, their first CD, "Zorarena," was pure rock, sometimes cold sometimes hot - like life itself. Lyrics are sung in Euskara from Gernika.

GOLDEN APPLE QUARTET. - Quartet of male voices created in Donostia in 1986. Their love for gospel music was the common ground for their early performances, although they didn't limit themselves to one style. They blend humor and imitations of musical instruments. They have three records out and their music has been featured in several films.



GONTZAL MENDIBIL. - Basque-language singer and songwriter who initiated his career singing songs of protest during the Franco years. His latest CD came out in 2004. "Zuri so" is a combination of his own songs and songs written by Gandiaga, Kirmen Uribe and Padrón.

GONZALO TEJADA. - Influenced by so-called European jazz, for years he

has worked feverishly composing for classical and jazz groups. In his most recent work, he has fused jazz with contemporary orchestra music, and has combined regular jazz instruments with classical string orchestra music.



GOZATEGI. - Among the new trikitilari groups, the trio consisting of brother and sister Asier and Ainhoa Gozategi and Iñigo Goikoetxea was one of the most successful from the outset. The group has done an excellent job of merging trikitixa and Latin rhythms, particularly cumbia and merengue, to create clean, easy-listening and very danceable melodies. They have taken part in a number of festivals and have become a highlight at festivals.

HARLAX. - The band has taken a giant step with its second CD "Ez diren gauzak ere badira". Without abandoning their heavy metal background and their melodies and choruses, they've ventured into nu-metal with the agility of rap. The title track is a poem by Joseba Sarrionandia. They've taken their lyrics, written with a critical eye, to Ireland, the USA and Turkey.

HIRU BELTZ. - This six-man band is comfortable walking the same ground as bands like Su ta Gar or Latzen. High energy, young blood and momentum, together with creative capacity and solid musicianship, are what will undoubtedly make this group one of the finest in new metal.

HIRU TRUKU. - Ruper Ordorika, Joseba Tapia and Bixente Martínez are the members of this group. They keep traditional Basque songs from sinking into oblivion.

IBON KOTERON. - Born in Bilbao, he took up alboka and bagpipes at the age of 20. He has been instrumental in rediscovering the alboka.

He founded a school dedicated to teaching the instrument to younger generations, and in collaboration with Kepa Junkera, recorded "Leon Oroak," considered a milestone for the alboka. The two musicians organized festivals to pay tribute to great traditional instrument players. Ibon has composed alboka and bagpipe theme music for radio programs. He has also recorded with a number of groups and musicians including Tapia ta Leturia, Tomás San Miguel, Berroguetto and Kepa Junkera.

IDI BIHOTZ. - Melodic and classic heavy. In "Amaigabe berria" the band turned up the heat and stepped up pace. Keyboard and choruses repeat one after another, softening the hard base with a smooth swinging beat. This is what's called power metal.

IGELAREN BANDA. - The idea that brought the members of this group together was to start with traditional melodies or rhythms, create new themes and develop the songs as freely as possible, using lessons learned from jazz and new music, but always keeping their own personality.

IKER GOENAGA. - This musician from Zizurkil's background is linked to the more acoustic and traditional aspects of trikitixa. He adds a modern and eclectic perspective to produce universal, fresh, acoustic music.

ILEON. - The five-member band started in 1997. Their main inspiration is drawn from heavy, but their music is dabbed with different styles of rock ranging from hard to glam.



IÑAKI SALVADOR. - Pianist, arranger and composer. In the area of modern music and jazz he is basically self-taught, although he's taken master classes from musicians including Dave

Liebman, Richie Beirach, Billy Hart and Roc MacLure. Since 1980 his career has taken him in several directions. He's composed and arranged music for shows, written musical scores for movies, and headed up his own jazz bands: Iñaki Salvador Trio, Naima Quartet, Andrzej Olejniczak-Iñaki Salvador Quartet, Iñaki Salvador & Zilbor Hestea. He has also recorded CDs with all of them and played in concerts and on records for a number of other musicians.

INSTRUMENTAL. - Parallel project of Javi Pez, head of Parafunk. His experimental dub took him to the top of the year's best lists in magazines like "Rock de Lux" and "Spiral."



JAVIER MUGURUZA. - Fermin Muguruza's big brother and former member of Les Mecanicis. After going solo, in 1994 he recorded a CD titled "Boza Barraun." He has played accordion for a number of Basque singer-songwriters. In recent years he has managed to take his music beyond Euskadi, working in Madrid, Zaragoza, Andalusia, Asturias and Catalonia. He continues to balance music with literature and collaborates regularly in literary and musical projects.

JAUKO BARIK. - This all-girl trio borrows from punk, metal, pop and rock to create their own songs. The result is refreshing and solid. Based in Donostia, Enara, Haizea and Itsaso are making their way into the world of rock n' roll.

JEAN BORDAXAR. - Somewhere between traditional and modern, he has contributed new styles to the music of Zuberoa. Brought up among the ancient sounds of a capella, he wanted to open a new window and show the outside outside world the

energy of Zuberoa today. His first CD titled "Adiskideer" is the result. And like all the great voices of Zuberoa, he has also composed music for pastorals ("Agirre Presidenta").

JIMMY ARRABIT SOUND SYSTEM. - The drummer from Itoiz is back with melodies created for the direct public. He meshes sounds from Jamaica and Cuba with techno. His electro-dub uses acoustic instruments, plus sampler + synthesizer. He is joined in live gigs by Seb Lekuona on bass and Audrey Laport on sampler and groove box.

JOHN WAYNE. - In 1999 they edited and recorded their own CD titled "Grandes Éxitos". Good melodies full of fresh energy, and songs in Spanish, along the lines of good old pop rock bands.

JOSEBA TAPIA. - One of the best diatonic accordion players and composers of recent years. Together with Leturia, he created a new school of folk, dance and popular procession music. He launched his solo career in 1998 with "Apoaren edertasuna," putting music to the words of Koldo Izagirre. The following year saw the release of "Québec: 14 kantu independentziarako", an acoustic album featuring a number of singer-songwriters from Quebec, and Tapia himself, accompanied by arrangements for accordion, guitar, violin and bass. His latest disc, "Agur Intxorta maite," was released in late 2001, featuring a number of unpublished and unknown songs from the Spanish Civil War of '36. This highly acoustic work is made up of 20 songs rendered in an austere, direct style with different types of accordions and voices.



JOSETXO GOIA-ARIBÉ & MADDI OIHENART. - Maddi Oihenart is considered by critics, commentators and musicians alike to be one of the richest, most sincere

and least rose-tinted voices in Basque music today. Her style of singing, a product of her heritage, keeps young audiences spellbound. Joxetxo Goia-Arribé brings together the elements and instruments of traditional music, and adds a personal touch to his compositions.

JOXAN GOIKOETXEA. - Energy and multiplicity mark the career of this eclectic and innovative musician. His facet as an accordion player, both solo and in cooperation with a long list of musicians, singers and bands, rounds out his facet as composer and producer.



JUAN CARLOS PÉREZ. - Former lead vocalist of the legendary Basque rock band Itoiz, Juan Carlos later set out on his own to explore other worlds. Over the past ten years he has created theme music for television, compositions for string quartets and musical soundtracks for films, without abandoning pop rock. He has also recorded a number of albums.



JUAN MARI BELTRÁN. - This seasoned researcher and promoter of traditional Basque music created "Arditurri," a journey through the many paths of traditional Basque music. In this work he does a splendid job of combining the old with the new.

KAOTIKO. - The band formed in July 2000 after some of the members of Kaos Etiliko decided to leave the group. They belong to the Agurain-Salvatierra school and are

faithful followers of their guru, La Polla. Their first CD, "Mundo Kaotiko," delves into the tendencies of punk rock, with short, fast, lively tracks and catchy chorus lines. The guitars are the jumping off point, with vocals reminiscent of punk rock festivals.

KAUTA. - Quartet from Andoain and winner of the 2003 "Grupos Noveles" prize awarded by radio station Euskadi Gaztea. Hyper melodic metal. The weight and intensity of metal contrasts with the level, even-keeled vocals of the band's singer, Mikel, associated with pop-style melodies. Their first CD, "Izan zaitez zu" (Be yourself), released in 2004, is a combination of rock and hardcore.



KEN ZAZPI. - Few groups have become so popular after their debut release. The five-member band Busturialdea dazzled thousands of listeners with "Atzo da bihar" thanks to melodic pop rock and catchy lyrics.

KEPA JUNKERA. - From an early age Kepa Junkera was involved in dance and traditional rhythms. He learned to play the accordion and showed an interest in trying new things. He combined his music with jazz and later with folk-rock music. His inspiration has come from all corners of the globe, sharing both stage and recording studio with such artists as: La Bottine Souriante, Phil Cunningham, Béla Fleck, Pedro Guerra, Hedningarna, Máirtín O'Connor, Liam O'Flynn, Carlos Núñez, Paddy Moloney, María del Mar Bonet, Justin Vall, Glen Véléz, Voces Búlgaras, Caetano Veloso and Dulce Pontes. Together with his band he creates a fine-tuned machine, and is considered the best performer on the scene today. "Maren" won him a Gold Record six months after its release. Another one of his albums, "K," was

awarded a Latin Grammy for the Best Folk Album.

KEU. - This group started in the jazz-rock scene, exploring different styles used by the members in their regular bands.

KONTRAIRO. - Folk music ensemble consisting of eight musicians from different parts of Euskal Herria. For seven long years the group has performed on stages in numerous towns, playing songs from their CDs plus other traditional melodies.

KUDAI. - The band started in 2002 with guitar, bass and rock drums. More members signed on later with the idea of playing industrial metal backed by samplers and sequencers. Synthesizers and computers were used in their first disc titled "Hutsa." The hard edge is sweetened by the voice of the vocalist. The inspiration for the band's style and look comes from two groups: Fear Factory and Rob Zombie.



LA BUENA VIDA. - This quartet from Donostia plays slushy, mellow pop. Their songs are lyrical, melancholic and cosmopolitan, highlighted by the soft voice of the sweet Irantzu Valencia.



LA OREJA DE VAN GOGH. - Euskal Herria's most international pop group. Their three CDs have sold over a quarter of a million copies worldwide. They've been awarded 42 Platinum and 8 Gold Records. Their concerts fill auditoriums in Latin America and Europe.

LA SEDA. - The group's CD "Dulce arañazo" features eleven songs and six interludes - perfect for dancing. Stunning sounds, beautiful, well-crafted production and bewitching

songs that speak of hedonism and pleasure, an ethereal reflection of every inch of the body, desire, and the need for a gentle touch. Discerning electro-pop rock. **LÁTEX.** - Quintet from Vitoria-Gasteiz that could be categorized as part of the new generation of punk groups. Released years ago, "Más allá del orgasmo" was their first disc. "No hay raza peligrosa" is punk rock in its purest state - no sweeteners added.



LEHIOTIKAN. - Punk rock foursome from Iruñea, via California, one might say. Melodic hardcore forged on the streets, with lots of attitude and lyrics worth a second read.

LINGERIE. - The band started in 1998, and after creating some 20 songs and producing a rough cut, they decided to venture out. Initially they were called Ricoamor. They perform in major cities throughout Spain, showing their admiration for some of the more dramatic icons of pop and rock: Leonard Cohen, Nick Cave, Elliot Murphy, The Doors . . .

LIZARRAKO GAITEROAK. - One of the most representative instruments in Nafarroa is the gaita, or bagpipes, a sound familiar all over Euskal Herri thanks to this group from Estella.

LOR. - Quartet from Elorrio, Bizkaia, whose style is founded on melodic rock. Their tastes are varied, ranging from pop to more metallic sounds, depending on their instincts. Their trump card is Dummy's ability to tackle the group's melodies with voice or guitar licks. Their lyrics preach non-conformity; their war cry "no somos cómodos sofás" (we're not comfy couches). The very name of the band shows how eager they are to accomplish things (Lor = attain).

LOS MUELLES. - Kaban and Chano were members of Los Rotos, a beer-guzzling, non-combustible R&B band. Since then they are

musically inseparable, deeply united by their love for the Beatles and music with black roots. Kaban provides the bass and the voice. Chano plays a mean, fast-moving guitar and Carlos is an authentic jackhammer.

LOS WHITOS. - Band from Bizkaia. Combative guitar-filled rock that speaks of society's injustice and incomprehension. With a healthy dose of humor, they remind us of bands like La Polla, Los Suaves or Reincidentes.



LUIS CAMINO Y ABYA YALA. - Self-taught percussionist born in San Sebastián who intermittently appears and disappears from the scene. His first record came out in 1978 and in 1987 he founded 21 Japonesas, with whom he has made four discs. He has worked with an endless list of musicians. His most recent CD, "Idiosincrasia," was released in May 2002.

LUTHER. - Heavy metal

MAIXA. - Maixa Lizarribar started out on a fruitful but intermittent career. With her former group, Maixa ta Ixiar (1988-1999), she played festival and popular procession music, and recorded four records that were important to her career. She later recorded a more intimist album which features a beautiful fusion of traditional music and jazz.

MANGO MELAO. - Irrefutable proof that music knows no boundaries. This group combines musicians from two continents to produce Latin rhythms full of flavor and tropical heat.



MAREA. - After three earlier successes, the band came back in 2004 with a new album titled "28.000 puñaladas," joined by some high-powered musicians.

MARIFE NOGALES. - Born in Andoain, Marife studied voice and accordion, and became known on ETB as the winner of the "Izar Bila" competition. She is also known for her work with "Sorginen Laratza" and "Agur 2000 Kantuz."

MARKOS UNTZETA. - Markos began his musical career on the English-speaking stages, where much of his inspiration was taken. He creates songs accompanied by a potent electric folk-rock style band.

MICHEL ETCHEVERRY. - Born in Heleta, he was known as a pelota player before becoming a singer. He soon started entertaining pelota and rugby crowds with his music. Now he sings traditional music in Euskara and French. He has recorded nine CDs.



MIKEL EREÑTUXUN. - Former member of Duncan Dhu, founding fathers of the so-called Donostia pop movement, with ten CDs on the market. In 1992 he went solo and has since released six CDs in Spanish. Mikel has a busy agenda both here and abroad. He's given concerts in the USA - Chicago, Los Angeles and Anaheim - and in Mexico.

MIKEL ERRAZKIN. - Composer, arranger and former leader of Sorotan Bele, for which he played flute and wrote songs. In 1995 he released a solo album, "Bostan arte," and now works on a number of projects to round out his solo career.



MIKEL LABOA. - Born in Donostia, doctor and psychiatrist by profession, Mikel Laboa is considered one of the most respected figures in contemporary Basque song and one of the most influential for the younger generation. His music could be defined as a

combination of tradition, poetry and experimentalism. He was one of the creators of the legendary cultural group Ez Dok Amairu. After 35 years dedicated to song, he is now irresistibly drawn to all sorts of creative processes, particularly by young people. He no longer performs in public.



MIKEL MARKEZ. - Singer-songwriter from Renteria active in the world of song for 17 years. Poems by Lizardi, Pako Aristi and Sarrionandia can be heard in some of his songs. His latest disc, *Erabil mazazu,* was released at the end of 2004



MIKEL URDANGARIN. - Revelation in the Basque music world. His latest recordings have been sales successes. The songs he sings at his concerts are infused with folk. The direct, naked style of his early years has given way to more modern elaborate arrangements.

MIREN ARAMBURU. - In recent years, this vocalist has concentrated on the world of jazz. She has had two CDs released, the latest in the autumn of 2002. Acoustic and raw in live gigs.



MIZTURA. - Formed in the summer of 1996 in Donostia. The band writes its own songs. 2002 saw the release of their first CD, followed by another the following year. They also put together "Arrazen miztura," an audiovisual show for the Plaza Festival in Donostia. They also took part in the Tanned Tin festival in Santander.

MUGATIK. - Extreme hardcore with subtle metallic influences. The band took

second prize in the metal section at the Villa de Bilbao 2000 competition. **NAÏVE.** - Their musical world is full of different styles. Starting with melodic, they are known to delve into the deepest darkest pits, because that's precisely where there's still a lot to discover.

NOK. - The bank revolves around Paul Erdozia. They mesh hardcore with a smattering of punk. Attitude, courage, strength and a fighting spirit are coupled with integrity, skill and the desire to live life to its fullest.

NON DEMONTRE. - Started in 1995, for four years the band's musical activity was limited to concerts. After some 80 live performances, the group scaled down to four members. Then they began to craft their first LP, recorded in May 2000.

NOVA. - All of the members came from other bands. Lovers of rock music, they decided to focus on melody, but with the kick of metal in their guitars and vocals, and a touch of keyboards for atmosphere. Their lyrics are in Euskara, with a few songs in English.



NUEVO CATECISMO CATÓLICO. - Two groups were created from the ashes of La Perrera: this one and Señor No. Both were faithful to their roots, claiming the punk style of La Banda Trapera del Río. NCC don't feel identified with radical Basque rock. Their lyrics are intelligent, direct and simple. In concert they rock the stage like very few others.

NUMEN. - The most extreme metal band in Euskadi started up in 1997 with sounds based on black death metal and elements of folk and traditional Basque music. Their songs talk about Basque traditions, legends and mythology.

Their first work, a mini-CD with five tracks, was a harbinger for their excellent debut, a disk that

got raving reviews in Europe, America and Japan.

ÑACO GOÑI. - Bluesman considered one of the best harmonists in Europe. His professional career began at the age of 14, when he left school and started playing the harmonica in the Madrid metro in the company of Malcolm Scarpa.

OBLIGACIONES. - "Rápido y sucio" is the title of the work that put the band on the Spanish punk and hard rock map. It was given excellent reviews and in several publications described as one of the best albums of 2000.



OLAITZ ZUGASTLI. - Singer and harp player for Benito Lertxundi's ensemble. She has also had a short but successful solo career. "Bulun-bulunka," her second record, features 14 lullabies from a songbook compiled by Resurrección María de Azkue. This sweet, tender work is filled with emotion and embellished with guitar arrangements by Angel Unzu.

ONDDO. - Quartet from Navarra whose members have toiled in an endless number of bands, town squares and recordings under the guise of new trends in pop music. The band is eclectic but meticulous with its melodies and arrangements.



OREKA TX. - The duo explores tradicional txalaparta and experiments with other rhythms and tones using stone, metal and other materials. The

result is an extraordinary concoction of sounds. They are spectacular to watch, working in absolute unison, exuding variety, musical sensitivity and rich tones.



OSKORRI. - Clean, fresh, spontaneous and full of life. Oskorri is the perfect balance between vocal and instrumental, ballad and dance, acoustic and eclectic, traditional and modern. Their music can't be labelled. It draws its inspiration from new sounds steeped in traditional but with an innovative perspective, characterized by richness, quality and universality.

OST. - Formed in 1996 in Bermeo. Songs in Euskara. Extreme metal is their thing, true to the latest in US metal but with a force and personality of their own.



PANTXOA ETA PEIO. - The songs of Lapurdi-born Pantxoa Carrere and Peio Ospital are a part of Euskal Herria's collective memory. They were the voice and heart of Basque patriots in the trying times of the seventies. Their music spoke of their language and the reprisals and resignation of the working class. Their songs based on poems by Telesforo Monzón and Manex Pagola have passed down from generation to generation, becoming Basque classics. Their music is beautiful, humble and moving.

PARASMA. - The musical repertoire of this five-member band from Lekeitio ranges from the hard sounds of thrash metal to death and core. Picking up the pieces from Etsaiak, drummer Toki

provides backup vocals and percussion for gigs.

PASCAL GAIGNE. - Pascal Gaigne, is one of the best and most prolific musicians in the film world, was born in Normandy and lives in Euskadi. Over the years the composer and multi-instrumentalist has left his exquisite musical mark in the way of soundtracks for dance, film, theater and television.



PETTI. - Existential songsmith. Petti has nothing to do with any other Basque singer-songwriter. His slow languid voice and the way he rips into the guitar are absolutely unique.

PIER PAUL BERZAITZ. - Vascophile, composer of pastorals and the music of Zuberoa. Founder of the band Guk. In 1987 he published his first album, "Baratze bat," followed by "Baratze bat." Today he is among the singers that have led the way to a new, more urban feel to the songs of Zuberoa. His songs express feelings and frustrations associated with the Basque language and preconceived misconceptions about Zuberoa.

PI-LT. - This rock band from Mungia creates fantastic lyrics based on a clear and provocative vision of the present.

PIN PAN PUN BAND. - Potpourri of cultures, sounds and musicians. The ensuing tutti frutti links up Euskal Herria and Latin America to bring us a very tasty dish. Batucada, conga drums, percussion, salsa, rock, metal, txalaparta, horn, Cuban timba and techno give life to the band's multicultural rainbow. The perfect mix for a wild, frenetic and fun concert.

PIRINEOS JAZZ ORCHESTRA. - Big band made up of 19 reputed jazz musicians from Euskadi, Navarra and the Aquitaine region. Their repertoire includes compositions by conductor Iñaki Askunze and bass player Gonzalo Tejada, with classical arrangements by Askunze and Laurente Agnés. Their first CD was recorded in 2004 at a concert in Bruges, Belgium.

PISO 31. - Created in 1998. The band has since performed concerts all over Spain, promoting its first CD "Muchos días buenos... y alguno malo," released in June 2001.

POTROTAINO. - Punk rock since 1984. The band's third disc is a return to their original style in all its untamable glory.

POTXO TORENA. - Unusual voice, direct and to-the-point messages. Music for slow or fast dancing. Pleasant, easy-listening tunes with lyrics that reflect the feelings and experiences of a musician caught somewhere between Euskadi and Andalusia.

RHUNE. - Synonymous with celebration, movement, joy, dance and commitment. Rhune is the union of two musical worlds. One is a summons to traditional roots and vestiges, and the other, the impetus and rebellion of rock. Violins, flutes, accordions add a lively counterpoint to their songs.

ROGELIO BOTANZ. - Spanish is sometimes replaced with Euskara or Guanche. Interactive psychosomatic music.



RUPER ORDORIKA. - One of the most important rock singer-songwriters on the entire Basque music scene. His huge repertoire includes his own work, songs with lyrics by author Bernardo Atxaga, and traditional music. Backed by an in-depth understanding of Basque music heritage, ever since his first album Ruper Ordorika has been active in

refurbishing the musical landscape of Euskal Herria. He gives numerous concerts and goes on tour with his inseparable Mugalaris. Ordorika is also a member of Hiru Truku.



SAGARROI. - Inigo Muguruza comes back with a guitar rock trio influenced by hardcore and power pop, leaving behind the Caribbean sounds of Joxe Ripiau.

SEGISMUNDO TOXICÓMANO. - Punk fivesome from Alava who slowly but surely have climbed their way to the upper echelons of Spanish punk.

SEIURTE. - Following the release of their first disc, the group divided their time between summer festivals and new compositions, and before they knew it, they had the makings of a new CD. In "Ekiozu" their live gigs are accentuated and their sound beefed up.



SELEKTA KOLEKTIBOA. - Hip-hop beat and biting words of protest are the stuff of this band, the proud parents of the first hip hop CD recorded in Euskara.

SEN. - Melodic pop rock sounds with lots of guitar and a set of songs with solid rhythm.



SEÑOR NO. - This is the other half of La Perrera, the half that does punk. The quartet from Donostia is one of the most venerated bands on the Spanish rock scene. Their punk rock discography is admirable, their live performances savage and explosive.

SIN MAS. - The band started in 2002 with members from

different bands and musical styles. The former musicians from Biok, Noraezean, T.P.P. eta H.K.M have their base camp in Galdakao, where they churn out bad-ass, hard-driving rock. Their first album reveals their unique way of meshing good ol' rock 'n roll with metal. The members of the band saw to all the record-making details: recording, mixing, production, masterization and design.



SKALARIAK. - From vintage 60s ska to breakneck 90s ska, a foray into reggae and a smattering of punk, little by little this band has managed to make a name for itself on the international scene. Their concert tours have taken them to Italy, Switzerland, Mexico, Germany and Spain.

SKUNK. - Ska-punk-hardcore band created in 1990 and based in Hendaia. The group has taken its Basque music and lyrics to countries like Lebanon, Canada, Austria, Czech Republic and Denmark. Their wind section is razor sharp. Awesome live. "Giltzak," their seventh and most recent album, features hyperactive ska, the group's forté.



SOCIEDAD ALKOHOLIKA. - Pioneers of hardcore radical Basque music. Ruthless lyrics set to a brutal beat. Before their first album was released they'd already made a name for themselves in Spain thanks to a rough cut titled "Intoxicación etilica," later to become the title track of one of their CDs.

SPLIT 77. - Vibrant sound, sometimes slow, sometimes rocking. These boys from Bilbao combine melodies and acoustic distortions to perfection. In 2004 they

released their second CD, "Mentura," featuring original songs and versions of Itoiz, Joy División and Nico.

SU TA GAR. - Pioneer heavy band with lyrics in Euskara created in 1987. Protest and social struggle are underlying themes in all eight of their CDs. The band have performed in over 500 concerts and sold 100,000 records. Their first live recording titled "Jo Ta Ke" is a perfect illustration of their career and showmanship.



TAPIETA LETURIA. - Joseba Tapia and Xabier Leturia modernized trikitixa, lifting it from local processions and country dances and bringing it to bars, town squares, and above all to the younger generation. Since then many new groups have followed in their footsteps. All of their albums feature a surprising combination of rhythms uninhibited by musical preconceptions (rock, pop, trash, Arab music and rap). Today it is just as enjoyable to dance to the music of this acoustic quartet in the town square as it is hear them on stage at one of the leading international folk festivals.

THE STARLITES. - Born in 1996, the band continues to produce good reggae, ska and rock steady. There have been very few changes in the band's makeup and their CD "Bikini Groovy" is becoming a European hit.

TIRRI TARRA. - Three decades of history have converted a fanfare band into an increasingly mature, charismatic and paradigmatic group of musicians. The 25-member symphony-edged proposal takes audiences to other worlds through music, illumination and imagination. Blues-loving guitarist who's been performing concerts for nearly two decades, but his résumé doesn't end there. His first CD, backed by a long list of artists, is Blues with a capital B.

TONTXU. - Básico" is a collection of the best songs from Tontxu's three albums. Antonio Vega, Kepa Junkera and Olga Cerpa de Mestisay worked with him on this project, a CD featuring live versions of songs from the musician's career. Tontxu's versatility makes it easy for him to fit in with other groups, adapting to virtually any type of program or venue.

TREPI ETA ARAWAK. - Surprising reggae with roots in their disc "Sorterria." The band is a smooth reggae machine. And if you add Trepi's skilful vocals and his catchy, seductive chorus lines, the result is instantly believable.

TRIKI TA KE. - Their first disc is full of surprises and hits. The sounds of the trikitixa range from folk to a kind of pop, with steady rhythm and playful accordion and guitar riffs. Added to the mix is the crisp, clear voice of Anabel Arraiza. The musicians may be young but not inexperienced, playing earlier with Maixa ta Ixiar and Gozategi.

TRÍO VERACRUZ. - This trio, one woman and two men dedicated in heart and soul to music, create and recreate songs. "Amar y vivir" is the name of their 1999 release.

TTAK!. - These boys from Donostia are another one of the great ska bands still alive and kicking in Euskadi. A mix of classic ska and reggae, accompanied by tell-it-like-it-is Basque lyrics, create a fresh and convincing sound. Their live performances are a great way to spend an intense evening listening to the sounds of Jamaica.

TXALAPARTA TTUKUNAK. - Twin sisters Maika and Sara Gómez start with tradition and spice it up with new shapes sounds and rhythms. Their creation is the product of improvisation, which explains why the rapport between the two txalaparta players is so important.



TXAPELPUNK. - Their songs have the fragrance and frenzy of punk, but with other colors thrown in. Rock melodies, lightness of the songs, quality of the singing and unforgettable choruses are Txapelpunk's secret weapon.

TXUMA MURUGARREN. - After seven years as leader, composer and vocalist of the rock band Sasoi Ilunak, Txuma Murugarren started his solo career with an acoustic album of raw songs called "Nere leihoak." In 2001 his second disc was released, featuring a modern combination of electric and rock. His poetic lyrics and characteristic voice enhance his well-crafted style of rock. He is one of the most important names in singer-songwriter rock in the Basque Country.

URGABE. - The band has a special sense of music and a lot of experience with traditional tunes. Their roots go back to 1994. Since then the band has been extremely popular at numerous festivals and local processions, and have over 500 concerts under their belt. The group's forté is playing before live audiences.

XARNEGE. - Xarnege is a Gascon word which refers to villages on the Gascony-Basque border in which people express themselves in both Basque and Gascon. The group's musical project is a blending and includes many of the abundant elements common to both cultures. Joan Baudoin Matèu Baudoin and Roman Baudoin join Basque musicians Juan Ezeiza and Josean Martín Zarko to create a common ground for the musical tradition of the members' two places of origin: Gascony and the Basque Country. Traditional music from both sides of the western Pyrenees, Bearn, Navarra and the Basque Country make up their repertoire of songs, dances

and tunes. "Gauoko lan musika-Música de contrabanda," their first CD, was released at the end of 2004.

XUKAN. - The group put together a show called "Iturrian zer dago?" featuring dance, trikitixa and verses, offering each of the three parts separately or a combination of all three. The stage for "Iturrian zer dago?" is an old public clothes washing facility. Mothers and daughters meet to do the laundry, while fathers and sons converge on the drinking fountain.

YELLOW FINGERS. - The core of the band is Juan Luis Crónico, former leader of the defunct Power-Trio, erstwhile Los Crónicos. Top-rate compositions and instrumentation mark their resurgence.

YENIN. - The group has played gigs in youth clubs, bars and public venues. They'd like to work with musicians interested in the less common musical styles heard today, including blues, jazz and funky.

ZAPORAIN. - Alternative rock mixed with influences taken from Celtic, Irish, and Basque rock. Pure party rock 'n roll.

ZEA MAYS. - Formed in Bilbao in 1997. Their first CD, titled "Zea Mays," came out a year later. In 2000 the band recorded its second album, "Elektrizitatea," taking it on tour to Holland. The same year it was also awarded the best record of the year in Euskal Herria by "Mondo Sonoro" magazine.

ZEL. - Although they've been compared to bands like Extremoduro, Los Suaves, Eskorbuto, Boikot, Cicatriz, La Polla, Reincidentes and R.I.P., Zei goes one step further. Based on pure feeling, they put all of their energy, rage and desire into expressing their ideas and concerns through their music.

ZODIACS. - This band creates refreshing, powerful and very entertaining songs. They shy away from labels, are seriously into the guitar, and follow certain patterns ranging from pop to furious punk.

www.euskadikosoinuak.com

Euskadiko soinuak / Basque sounds

Azkenengo urteotan Eusko Jaurlaritzako Kultura Saila, zinea, dantza, antzerkia, musika, arte plastikoak... orohar, kultura alor desberdinetan garatzen den Euskadiko aktibitate profesionala zabaltzeko zenbait programa bultzatzen ari da, denak lema amankomun baten azpian: 'Kultura Sortu eta Zabaltzen'. Kultura Sailak 'Euskadiko Soinuak' programa martxan jarri du Euskadin sorturiko musika sustatzeko eta bultzatzeko asmoz eta era berean euskal musika industriari laguntzea helburu eta xede duelarik.



Over the past several years the Basque Department of Culture has been developing a variety of programs aimed at promoting Basque professional activity in different areas of culture – cinema, dance, theater, music and visual arts, etc. – under the slogan: "Creating and Spreading Culture."

"Euskadiko Soinuak – Basque Sounds" is one such project. The Department of Culture's goal is to support and promote music produced in Euskadi and the Basque music industry in general. As part of this project, a series of activities have been organized and nurtured – including trade fairs, websites and CDs, meetings – in collaboration with the sector. The program has expanded and improved in recent years. Another recent development is the creation of a recording and management company association. Under the auspice of the association, a forum has been set in place for companies working in the sector to put forward and develop common goals.

Besides promoting Basque presence in trade fairs in Spain and Europe, one of the most characteristic parts of the program is the production of promotional CDs featuring examples of Basque music today. So far four CDs have been recorded and given to music professionals, specialized media and hiring agencies, and distributed at tradeshows and festivals.

In addition, a promotional project with enormous potential for promoting Basque music has been developed: the "Euskadiko Soinuak" website. By logging on to www.euskadikosoinuak.com visitors now have access to a complete online guide to record companies, management agencies, musicians, festivals and media resources.

The website is also meant to serve as work tool in the Basque Country and beyond, and to facilitate contact between music industry professionals.

CARLOS GALÁN*Biologist, speleologist and researcher***«I'm really thankful to all of Latin America for providing me with so many opportunities»**

Txiki txikitan iritsi zen Venezuelara Carlos Galan donostiarra. Ameriketako zenbait herrietan egin zituen biologia ikasketak eta oporraldiak Gipuzkoan pasatzen zituela aprobeztatuz, Aranzadi Zientzia Elkartearekin kolaboratzen hasi zen. Laize-zuloak eta espeleologian kokatzen da bere ikerketa mundua, baina nazioarteko zenbait erakundeentzat, ingurugiroarekin zerikusia duten gaietan aholkularitza lanak ere egiten ditu.

Carlos Galán has worked as a biologist on environmental impact assessments of dam projects and has also studied cave fauna. He has traveled – and continues to do so – to such countries as Brazil, Venezuela and Argentina, returning every year to his native city of San Sebastián, where he is a member of the Aranzadi Science Society. He also works with the UK-based international environmental consultancy, Biosphere Consultants, a group of biologists, geologists and other experts from different countries. "Rather than operating as a permanent team, what happens is that when someone requests consulting services the experts in that particular area become involved. It's more like a cooperative of researchers than an actual company," explains Galán.

Galán has worked with the consultancy on a biodiversity project in Brazil, a crocodile population study in the Republic of Guyana, and a study of the fauna of southern Venezuelan commissioned by the Venezuelan Institute for Scientific Research (IVIC). Since 1997 he has lived in San Sebastian on a more permanent basis, working with Aranzadi's speleology department or on his own projects. Companies in Madrid have sought his expertise on the impact of boring a tunnel for the high speed train on the Udalaitz karst in Arrasate (Mondragón). Galán's services were also requested to

assess the environmental impact on bat populations in Biscayan quarries. According to Galán, "Bats are facultative cave dwellers that inhabit caves only part of their life cycle, but feed outside the caves. The study of troglobites is of great interest because we're talking about very rare species, relics of a type of tropical fauna that lived in the region during the Tertiary Period. Many of them are true living fossils. What's more, a large percent of these species are endemic to Euskadi, meaning that the only place in the world they're known to exist is in a few caves in the region. That's why they're so important to the native environment, in addition to being the Basque Country's greatest contribution to our planet's zoological biodiversity."

Child biologist

At the age of five Carlos Galán went to Venezuela, where he first went to school. He later put in four years toward his biology degree in Navarra and Barcelona. In 1970 he went to Argentina, where he finished up his Bachelor's degree and lived another seven years.

«Caracas-eko La Salle ikastetxean aritu nintzen ikasketak egiten eta bertan irakatsi zidaten zientziarekiko zaletasuna»

His interest in biology started when he was a student at La Salle primary school in Caracas. "As an institution La Salle was particularly interested in Natural Sciences, both in Venezuela and Colombia. In Venezuela the La Salle Foundation ran one of the largest zoological and botanical museums in Latin America. As high school students we were given the opportunity to participate in museum projects, so it was at the La Salle Science Society where I discovered my calling. By the

time I finished high school at the age of 17, I had a bit of experience in zoology."

On vacation Galán would go back whenever he could to San Sebastián, where Aranzadi has its headquarters. There he continued the work he had begun in Caracas, and was able to develop his interest in caves, speleology and climbing. In



Carlos Galán explores one of his caves.

Barcelona he had the chance to round out his education under such highly regarded professors as Ramón Margalef, Spain's first Chair of Ecology, and Francisco Español Coll, director of the Museum of Zoology in Barcelona. As Galán points out, "both researchers were interested in cave-dwelling species".

In Argentina he continued working along the same lines. He took part in the creation of research societies, and when the country decided to survey a series of lava, gypsum and limestone caves, witnessed the beginnings of Argentinean speleology. "As a matter of fact, one of the masterminds behind Argentina's first speology association, the Argentine Center for Speleology-CAE, was Julio Goyen Aguado, a Basque who had emigrated as a child. I also worked with the Bariloche Foundation, dedicated to biology and natural resources, and with the Bernardino Rivadavia Museum of Natural Sciences in Buenos Aires and the Museum of Natural Sciences in La Plata."

In one form or another, Galán also worked in the field of biology in Venezuela, first with the Oceanography Institute of the University of Oriente in Cumaná, and later in Caracas with the IVIC's Department of Ecology, where some of the researchers, such as

Gilberto Rodríguez, showed an interested in cave-dwelling crabs.

"I'm really thankful to all of Latin America. Argentina, Venezuela and Brazil open their doors to people from other parts of the world as long as you work hard and do a good job. Just like here, you get to know and love

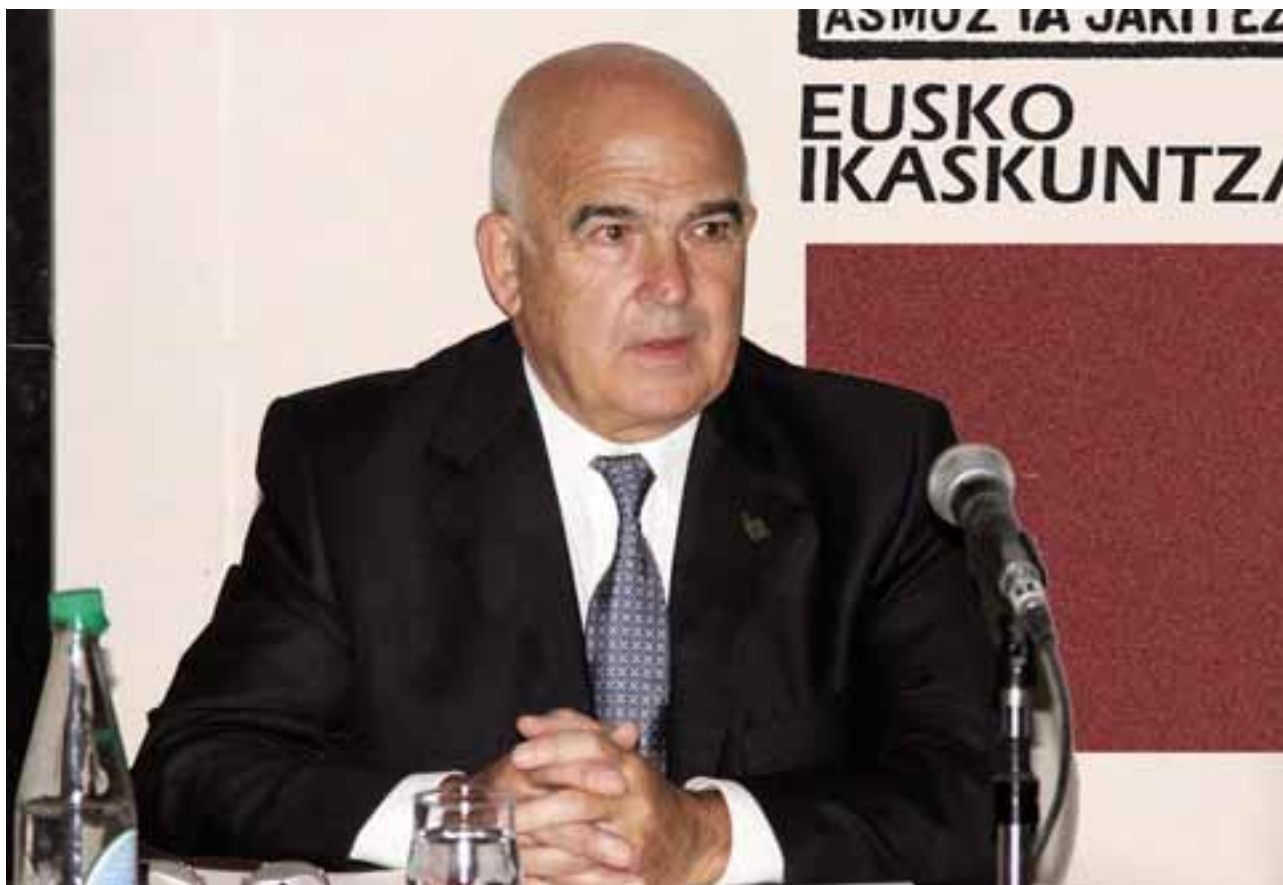
the people and they really grow on you." Galán, who is now in Southeast Asia, feels he is a true citizen of the world. "We've been asked to provide consulting services in Vietnam, a country that suffered an ecological disaster during the war when the United States dropped massive amounts of napalm. Today they need to produce clean electricity, i.e. hydroelectric power, and

balance it out with the conservation and recovery of contaminated areas. We'll study the situation and suggest possible plans of action. Some countries have constructed good dams with excellent environmental results, while other projects have led to the greatest disasters on the planet, like Egypt's Aswan dam, which brought misery to all the farmers in the lower Nile region. When it comes to major environmental issues the primary concern is what we're going to leave to our future generations.

*«Hegoamerikan atepak
zabal-zabalik daude.
Argentina, Venezuela edo
Brasilen ongia etorria
ematen zaio balio
duenari eta langilea
denari»*

JAVIER RETEGI

President of the Basque Studies Society, Eusko Ikaskuntza



«There are a lot of possibilities for sharing projects among Basques around the world»

Eusko Ikaskuntza erakundeak proiektu berri bati ekin dio. EuskoSare izenaz ezagutzera eman da eta euskal komunitate globalarentzat komunikazio eta lankidetzaren sare baten euskarri izan nahi du. “Mundu osoan zehar bizi garen euskaldunok kezka ber-berak dauzkagu, komunitate globala garelako esan dezakegu eta komunitate hori osatzen duten pertsonen arteko harremanak estutzera dator webgune hau” azaldu digu Javier Retegik, Eusko Ikaskuntzako presidentea.

Javier Retegi has been president of Eusko Ikaskuntza, the Basque Studies Society, for three years now, but his career has always been linked to the world of business and Basque politics. He

served as Basque Minister for Industry, Agriculture and Fisheries, and was active in policy making even before the system of autonomies was set in place. He is also former director of the Society for Industrial Promotion and Modernization (SPRI) and has held various management positions in the Basque cooperative movement, becoming the first provost of Mondragón Unibertsitatea. Retegi has been the president of Eusko Ikaskuntza – Basque Studies Society since 2002. In this time EuskoSare has become one of the society's flagship projects, created as “a network of communication and cooperation for the global Basque community.”

What are the goals behind the creation of EuskoSare?

The aim of Eusko Ikaskuntza is to be a society for Basque studies, and that means that we can't limit

ourselves to Euskal Herria, but must also include Basque studies conducted all over the world. This principle is so deeply immersed in the institution that according to the bye-laws one of the vice-presidents has to be someone from the diaspora. Until now the relationship between Eusko Ikaskuntza and the international Basque community has been channeled through specific organizations in very specific countries such as the United States and Argentina. New technology has opened up a whole new realm of possibilities for us to communicate with the Basque community abroad. We're not talking about a "headquarters-to-outpost" type relationship; what we want is to create a circular relationship between Basques around the globe. The purpose of EuskoSare is to let the world know what's going on in the Basque Country today and allow the people here in Euskadi to learn about the Basque communities beyond our borders. We also want to establish cooperation networks and interest groups among Basques, like the 90 scholars worldwide who are now carrying out research on Basque topics and who use the network to share their experiences. Networks of this type can be applied to a lot of areas. One example is folk heritage. Why not create a worldwide network where dantzaris could share music, dance notes and tour plans?

So, do you think we could safely say that Basques around the world have a lot in common?

I think the potential for project-sharing among Basque men and women around the globe is huge, and not only with regard to culture. Economics is also an area we're putting a lot of energy into.

A network of this type could also offer a number of services, such as how to obtain dual citizenship, searching for long-lost relatives, and a long list that we've already got in place, not based on our own criteria, but on the demands that have come in from Basques in the diaspora.

There there's the so-called wikis, in computer talk, whereby people collaborate on an activity by contributing information. The Basque surname project in Argentina is a good example of the system's potential. It has helped shed light on the history and family branches connected to the 12,000 Basque surnames in the country, and everyone can add their own family history to the research project. Under the leadership of Fundación Juan de Garay, the effort has led

«Eusko Ikaskuntzak
orain arte
diasporarekin izan
dituen harremanak
ekasak izan dira, eta
beti elkarte oso
konkretu batzuen
bidez. Tecnología
berriek aukerak
zabaldu dizkigu eta
aprobetxatzera goaz»

to the creation of an immense encyclopedia.

Who else is working on the EuskoSare project?

As I mentioned before, EuskoSare has four purposes: information, user community, work sharing and services. It's relatively easy to put together the network, but setting up the interest group networks and providing services is harder. There are people in nearly 80 cities around the world who volunteer their time, people who also contribute their knowledge on different subjects.

What other similar experiences did you take into account when you launched EuskoSare?

This project is 100% Basque. However, we are studying experiences from other communities, such as the Jews to see what type of relationship they maintain with the people in their diaspora, and the organizations set up by the Irish, mainly to see what types of services they offer. We're still in the early stages as far as applying technology is concerned, and we're still figuring things out ourselves.

This project wouldn't be feasible if it weren't for the widespread use of technology and the internet, would it?

Without the internet and new technologies we wouldn't have designed this project, but it's also true that even with the internet we can't reach the entire diaspora. That's why it's so important to keep using the more conventional media, such as radio, television and newspapers. We need to strengthen our relationships with regular media and round it out with the use of new technology. With its international channel, Euskal Telebista could be an important tool.

How much does Basque society know about the Basque communities living outside of Euskal Herria, and to what extent will EuskoSare contribute in this area?

At Eusko Ikaskuntza we feel that the Basque diaspora has a distorted image of Euskadi and that the same thing occurs the other way around. We really don't know what it's like in the Basque communities around the world. EuskoSare will receive regular information on Basque-related issues and news from all over the world associated with the Basque Country or Basque communities. The news won't be gathered in Euskadi, but in each of places where the events actually take place. I hope that in time efforts of this type will help us get to know each other better.

Working towards gender equality

Nine leading Basque companies holding the official status of "Equal Opportunity Entity" have joined forces to draw up guidelines aimed at preventing companies from using discriminatory gender-based hiring practices. The group of firms, comprising Caja Laboral-Euskadiko Kutxa, Caja Vital-Vital Kutxa, Gestio Eskola de Eskoriatza, Guggenheim Bilbao Museoa, Metro Bilbao, EDE Fundazioa, la Caja de Ahorro de Bizkaia-BBK, Euskal Trenbide Sarea and Eusko Trenbideak, have presented their work under the title "Companies for Equality."

The main purpose behind the guide to non-discriminatory hiring is "to help organizations select the best possible candidates, without getting caught up in routine and unconscious prejudice which discriminates and adversely affects women in job selection processes, and which negatively impacts company operations and results."

This project is part of the companies' efforts in the areas of quality, continuous improvement in management, excellence in enterprise and social responsibility. The objective is to make the best possible use of the capabilities of all of the people active in an organization.

Learning Euskara from afar

HABE, the Institute for Basque Culture, Language and Adult Literacy, is developing "Euskara Munduan," a plan for the design and approval of adult Euskara classes taught outside Euskal Herria. The program sets out to reinforce Basque language courses taught in different European capitals (Madrid, Barcelona, Valencia, Valladolid, Paris, London and Brussels) and in the Americas. Teacher training plans are being implemented and computer systems and networks put in place for self-paced learning and for teacher and student training.

In order to better manage Euskara Munduan in 2003-2007, the Basque Department of Culture has decided to organize the program into three groups according to geographical area and working language: Latin America; United States, Canada and Australia; and Europe. Presently more than 1,300 people are learning Euskara under the auspices of Euskara Munduan.

The HABE-sponsored project first took shape in 1990 under the name Argentinean Euskaraz as the result of a request made by the Federation of Argentinean-Basque Entities in 1989. Since then three successive plans have made it possible to implement Euskara courses, train Basque language instructors and, at

the hand of the Basque community in Argentina, design and adapt Basque language teaching materials and introduce new technologies. Born in Argentina – which accounts for over 600 students in 20 cities – the project has now been extended to include another 100 students in Uruguay (mostly in Montevideo) and Chile (30 students living in Santiago). The project is run jointly by the Basque clubs in all three countries. One out of every two students studying Euskara in authorized classes outside of Euskal Herria is from one of these three South American countries.

It should also be pointed out that the United States is a key figure in the development of Euskara courses. The Basque community in the United States is one of the largest in the world, with many Basques living in a handful of western states (Idaho, Nevada, California and Wyoming), and in New York City. In collaboration with NABO, an organized system of regulated Euskara classes will be set into place with North American instructors. From Euskal Herria, the HABE program, under the direction of the Basque Department of Culture, will be responsible for training US-based Euskara teachers. New technology and the online learning system, Boga, will play a major role in the project.

New President for Euskaltzaindia

On December 17th Andrés Urrutia replaced Jean Haritschelhar as President of Euskaltzaindia, the Academy of the Basque Language. Urrutia feels that Euskara should be a vehicle for integration and that the Academy of the Basque Language will never contribute to the language being a source of tension in this society. The professor of law and notary public would like to see the institution have a closer relationship with the public and solve problems based on respect and confidence.





"Pro libertate Patria... José Antonio Aguirre," an exhibit organized by the Museum of Basque Nationalism and the Sabino Arana Foundation.

Lehendakari Aguirre commemorative events continue

Last year marked the 100th anniversary of the birth of Lehendakari Aguirre. To celebrate the event, Euskal Etxeak published a special June issue. However, the magazine could not cover all of the activities planned, so we would like to dedicate a few lines to rest of the year's events.

Reprint of the diary "De Guernica a Nueva York pasando por Berlín" in Spanish and Euskara

In commemoration of the centennial, Erein and Foca publishers each released reprints of Lehendakari Aguirre's best-known book, "De Guernica a Nueva York pasando por Berlín" (From Gernika to New York

via Berlin). Erein has also published the book in Euskara. Initially released in 1943, "De Guernica a Nueva York pasando por Berlín" is the personal story of José Antonio de Aguirre's harrowing voyage into exile. He was forced to take on false identities and undergo countless hardships as he made his way to Latin America, where he was given a hero's welcome. The book is a gripping travelogue, its pages revealing the constant thought processes of a politician devoted to his country's cause.

Aguirre and Neruda

Another publication illustrates part of Aguirre's story of exile, but from

the perspective of friendship and political affiliation. "Chile y Euskadi, dos Centenarios Ilustres" (Chile and Euskadi, two illustrious centenarians) pays tribute to Lehendakari Aguirre and Pablo Neruda, two illustrious figures united by destiny. The two met and worked together in Paris organizing the Winnipeg, the ship that took Spanish Civil War exiles to Chile, as described in letters written by Neruda to the Chilean Ministry of Foreign Affairs. The Basque Government delegate to Chile, Koldo Atxutegi, explained that "With this book we wanted to bear witness to the two trips Lehendakari Aguirre took to Chile in 1942 and 1955, and the impact he had on the Basque community and Chilean

leaders at the time. The book also highlights Aguirre's relationship with the Chilean President, Eduardo Frei Montalva. When the Lehendakari died there was great commotion among the Basque community here."

Original diaries on show for the first time

Over the past few months "Pro libertate Patria... José Antonio Aguirre" a photograph exhibition portraying the life of the first Basque president, has been on display in Bilbao and Getxo, José Antonio Aguirre's hometown. Organized by the Museum of Basque Nationalism and the Sabina Arana Foundation, the purpose of the exhibit is to rescue the memory of a world-class Basque political leader and allow the public to better understand what he stood for. On the occasion of his death, the French newspaper "Le Monde" printed an obituary describing Aguirre as "an uncompromising democrat, a faithful Catholic and an impassioned nationalist," adding that he was "a clear-thinking and sincere man completely dedicated to his cause." This is the Aguirre we see in the pages of his original diaries, a genuine treasure on show for the first time, together with other personal objects. The Sabina Arana Foundation also decided to reprint "José Antonio de Aguirre, retrato de un Lehendakari" (portrait of a Lehendakari) by Iñigo Camino and Peru Ajuria, previously out of print.

Aguirre on film

The various Euskal Telebista channels, including the international channel, broadcast a film made by José Julián Bakedano titled "José Antonio Aguirre. La lucha del pueblo vasco por su libertad" (the Basque people's struggle for freedom). The film is the outcome of an in-depth study on the life of the first Lehendakari, which includes a



wealth of photographs and images from different moments in his life and political career. Stills and moving images of Aguirre make up the ninety minutes of footage, with narrations in voice-over describing the most significant events in his life by the people who knew him best. Promoted by the production companies Trauko Management and K-2000, a full team of experts worked on this project for three months. The film was also published in DVD. All of the Basque centers around the world have been offered a copy of the DVD edition for their archives.

Looking to the future

The world is going through a period of significant changes in sectors including the economy, technology and politics. As a result, the major institutions are developing their own reflection on their mission for the future: the Catholic Church is rethinking its theological interpretation of dogmas and holds

ecumenical gatherings with other religions; States are creating super-State political structures; and well-known programs are being created to cover the needs of migratory movements as a result of globalization.

A book by Josu Legarreta entitled "Desde el futuro – Nacionalismo = + Democracia" takes a look at the humanistic and political thought of three important Basque ideologues: José Antonio Aguirre, Irujo and Landaburu. Reading the complete works of the three prepared the author to share his thoughts on such current concepts as autonomy, independence, sovereignty, freedom, the European Union and international relations.

The book was published in Colombia by Oveja Negra, and includes annexes with texts of the declarations of independence of Latin American countries; in Euskadi it was published by Alberdania.

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GOBIERNO VASCO



HENRIKE KNÖRR *Member of Euskaltzaindia*



Lehenengo aldia izan da Euskaltzaindia gaztelaniaren inguruko biltzar batetara joaten dela. Iaz Hizkuntzaren Akademiak Rosarion burututako "III Congreso de la Lengua"n Henrike Knörrek hartu zuen parte baina ekitaldi hau aprobetxatu zuen euskaltzainak Hego Ameriketako zenbait elkartekin biltzeko eta Kongresu ofizialaren inguruan antolatu zen biltzar paralelora hurbiltzeko. Euskararen egoeraz mintzatu zen Knörr bilera honetan, gaztelaniaz gain, Estatu Espainoleko eta Ameriketako beste zenbait hizkuntzaz aritu bait ziren biltzarkideak.

«Spain cannot wash its hands of the language issue»

Euskaltzaindia, the Academy of the Basque Language, was invited for the first time to take part in the Third Congress of the Spanish Language held in November 2004 in Rosario, Argentina.

Euskaltzaindia member Henrike Knörr represented the Academy at the congress. In his opinion, with the new political environment in Spain "it was thought that there could be a section dedicated to the other

languages in Spain; and we should also point out that an entire day was dedicated to indigenous languages of America."

At the gathering the Basque academician saw that the people in charge of the Academy of the Spanish Language and the Cervantes Institute "are not closed to other languages; at the Cervantes Institute Catalanian is taught when there is demand and it's not out of the

question that the same could happen with Euskara. They're also looking into the possibility of adding books in Basque to their library and including a link to Euskaltzaindia in the Cervantes website." The Cervantes Institute, currently headed by Andalusian writer Antonio Muñoz Molina, has different offices in Latin American, including Brazil.

While in Rosario Henrike Knörr gave a presentation on the linguistic realities of the Basque language. He spoke about the number and geographical distribution of Basque speakers both past and present. He also discussed theories on the origin of the language and its relationship to other languages. In his words "nothing is absolutely certain, but we do know that Basque was spoken in the Aquitaine region and Upper Rioja, areas where it later died out." He talked about how Latin ceased to be the official language, giving way to Spanish. "I also discussed the dynamic beginnings of Basque literature in Iparralde, and how it eventually became less important, and about the onset in the mid-eighteenth century of the so-called 'Larramendi shakeup'. Larramendi was the person who made it clear that something had to be done to prevent the decline of Euskara, and to stop the neglect on the part of the people, mainly priests. Larramendi was the classic language scholar, a man who wrote both a grammar and a dictionary. It has come to light that Larramendi did a lot more writing in Euskara than previously thought. Thanks to his example, many people began to write in Euskara. The end of the nineteenth century, a century marked by war and hardship, witnessed the birth of Basque journalism. My presentation took us up to the present, touching on such sad episodes as the Civil War and its dreadful consequences for the Basque language. I also discussed the recovery of the language, focusing on the 1970s and after the Statute of Gernika was set in place, which brought about the Basque Language Law of 1982. I ended the



*«Estatu espainola
gehiago arduratu
beharko litzeteki
espainolaz aparte
ofizialak diren
hizkuntzak
babesterakoan.*

*Adibidez: Madrilen bizi
den batek, zergatik ezin
du Euskal Telebista
ikusiko dut, for example,
is very similar to the Romance language
structure veré, which linguists
analyze as ver habré, or "I will have
seen," i.e. the equivalent of ikusiko
dut.»*

presentation by pointing out that even though Euskara is different from surrounding languages, many structures denote linguistic coexistence over the centuries. The Basque future tense of the verb, *ikusiko dut*, for example, is very similar to the Romance language structure *veré*, which linguists analyze as *ver habré*, or "I will have seen," i.e. the equivalent of *ikusiko dut*."

Galicians and Catalonians

Henrike Knörr also participated in a debate together with representatives from the Galician and Catalan language academies. All three expressed their concerns with the central government, saying that "Spain could not wash its hands of the language issue," adding that there were things that could be done "in a civilized manner." In Knörr's opinion, "Banknotes and stamps, for example, could be printed in all four official languages. Another obvious aspect is television. Why can't someone living in Madrid watch Basque TV without having to get cable? We wanted to put on record that other languages have to be taken into account. When the Academy visited Esperanza Aguirre, the Spanish Minister of Education and Culture at the time, it was brought to her attention that during

the secondary school phase, a minimum knowledge of the languages spoken in Spain could be of great interest."

Writers also took part in the discussion between Catalonians, Galicians and Basques, with Anjel Lertxundi representing the Basque contingent. "We spoke about our reality and the need to open up channels for mutual understanding with Mexicans, Argentineans, Guatemalans, and so on. The indigenous communities of Mexico were surprised to hear about the Basque case and the successful process of linguistic unification that got under way at the Arantzazu Congress in 1968. As Koldo Mitxelena once said: 'the congress was not organized to invent anything new, but rather to see what tendencies writers had with regard to a uniform literary language.'"

The 'congress within a congress'

A parallel event was held at the same time, the so-called Congress of Languages, inaugurated by Nobel Peace Laureate, Pérez Esquivel. In his inaugural address, Esquivel said that "with a single word we can love or destroy like a weapon."

Henrike Knörr attended a presentation by José Saramago, saying that "He felt he was being part of a parallel or even 'complementary' congress rather than a countercongress. In this congress, the atmosphere was a little more non-conformist and some of the messages were more than purely linguistic.

The academician took advantage of the occasion to visit some of the Basque centers, where he noticed a lack of some of the basic literature on the Basque Country and language. In some cases, such as Fundación Juan de Garay, agreements have already been drawn up with Euskaltzaindia to remedy the sparseness of their libraries.



AMAIA BERRIOTXOA

Journalist

24 urte ditu, kazetaria da eta Euskadin bizitzeko asmotan dabil. Birramona eta birraitona zituen euskaldunak, Ameriketara bizitza hobe baten bila joanak. Hiru belaunaldi pasa eta gero, kontrako bidaia egin du berak, oraingoan, kuriositatea, formakuntza eta euskal giroan bizitzeko nahiak bultzaturik. Ibarrangelu eta Gernikako familiak hurbil-hurbil ditu orain eta Euskadin geratzeko asmoa du berak ere.

**Amaia Berriotxo,
between Idaho and Euskadi**

Amaia Berriotxo's great-grandparents on both her mother's and father's side had to emigrate to Idaho, like so many other Basques, to make a better life for themselves even before the concept of "the American Dream." They went to work as shepherders. With time and hard work they prospered but never forgot their home in Bizkaia, which they never saw again. Today they would be proud to know that their university student great-granddaughter made the trip "home" at the age of 24, reconnected with her relatives in Ibarrangelu and Gernika, and has plans to set up housekeeping in Euskadi.

When Amaia was a child her family always reminded her that her roots were not in Idaho. "There was a huge map of Euskadi on the wall in my house in Twin Falls, and my maternal grandmother, Rufina, who's 81 years

old, still speaks Euskara, although she also learned to speak English. At Christmas she cooks traditional Basque dishes like cod and roast lamb, so I grew up surrounded by details and family stories that constantly reminded me of my Basque origins." In the United States, she inevitably has to spell out her surname, Berriotxo, every time a form has to be filled out.

At the University Nevada, Reno, she studied a year of Euskara and then Spanish, in addition to Communications. Curiosity, and a friend from Bilbao who she met at a Basque festival in Idaho, convinced her to travel to Euskadi on five occasions. "They've always been short trips as a tourist, but this time I've decided to stay and see if I can find work." She arrived in June, signed up for a Spanish course at a language school she found on the internet,

which included work internships, and ended up working for the International Film Festival press office in Donostia. "I've learned a lot; it's been a fantastic experience, a dream come true."

She now lives in Bilbao with the family of the friend she met nine years ago, and keeps a sharp eye out for any employment possibilities that might present themselves. In the meantime, she is working toward a DELE degree (Diploma in Spanish as a Second Language) at the University of Deusto, and leaving résumés at various companies and offices. "I'd also like to take a Master's course in Communication, but I'd have to work and study at the same time, probably in something connected to English or my field of training. I'd like to work with some news agency to try and create a program whereby Basques in the United States could talk about their concerns and activities."

Amaia makes the most of her time. "I come from a country where distances are enormous in everyday life and where you need a car to go anywhere. Everything is closer here. The people are more relaxed and not stressed out. There's no such thing as patience in the United States. Everyone wants everything quickly.

NERE AMENABAR

Designer of online courses at Reno

Nere Amenabar Euskal Herria eta Reno artean bizi da. Bere eguneroko zereginen kazetari gipuzkoar honek teknologia berriak eta irakaskuntza lotzea lortu du, bere ardurapean bait dago Renoko Unibertsitateko on-line kurtsoen diseinua. "Ohizko klaseekin konparatuz irakaskuntza mota honetan galdu daitekeen informazioa gehitzea izaten da gure kezka handiena". Nerek landutako material hori Europa, Japonia eta Estatu Batuetako hainbat ikaslek beren goi mailako ikasketetarako erabiliko dutena izango da.



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«It's a good system for learning, but it requires discipline»

Journalist by profession and specialist in new technologies applied to education, Nere Amenabar works for the University of Nevada at Reno, where she designs online distance learning courses for subjects offered at the university.

"The teachers provide me with the material and after designing the content, it gets posted on the website. We use the tools we have available and try to include anything that might be overlooked in a traditional classroom setting," explains Nere Amenabar, who for the most part works from Euskal Herria.

When she finished her degree in Journalism, she began a Ph.D. program at Leioa. A year later she was admitted to the University of the Basque Country to study New Technologies Applied to Education. She became active in the area of new technologies and was awarded a scholarship to go to Reno and

conduct research in the area of online education. She spent a month in Reno, where she met Joseba Zulaika, who encouraged her to stay and work for them part-time; later she was offered a permanent position and for two years worked for the Independent Learning program. "I loved my work in the department, but I was far from home. My family and boyfriend were here, so eventually I brought up the possibility of working from home. My boss, a very open-minded and innovative person, was game, so now I work for the University of Nevada from here."

Before each semester begins, Nere Amenabar travels to Reno in January and August to meet with the teaching staff, clear up any questions or concerns, and start up the entire online teaching system to make sure it's ready for the first day of class. "Once I've made sure that the students can properly access the course and that the

teachers have no problems, I come back and continue working from Euskal Herria."

People who take the courses are from different places, mainly the United States, but also Europe and Japan. Bachelor's, Ph.D. and Master's degree program classes are included in the offer. "In the U.S.," explains Nere Amenabar "a lot of people work while they go to school, so this system works for them. It requires more discipline, but I think they're used to it. There are no more than 30 students per class. The teachers monitor their work, but they still have to show up for exams."

Nere's responsibilities include keeping track of students' and teachers' e-mails, dealing with 'technical' problems related to accessing courses, adapting the system to material sent in by instructors and to the work required by students, and organizing online forums.



IDAHO

Joan zen abenduaren 2an Jim Jausoro hil zen Idahon, bertako euskaldunen erreferente garbia eta euskal musitaren sustatzaile sutsua. Bere akordeoiaren doinuen bitartez milaka umek izan zuten euskal musika eta kulturara hurbiltzeko aukera. Jasotako ohore eta omenaldiak ere ehundaka izan zituen. Ipar Ameriketako euskalzaleek gogoan izango duten pertsonai leial eta zintzoa joan zaigu. Goian bego.



Jim Jausoro with Lehendakari Ibarretxe at the closing ceremony of the Third World Congress of Basque Communities held in Vitoria-Gasteiz in July 2003.

Idaho loses one of its great treasures, Jim Jausoro

Some of us dedicate our spare hours to extra-curricular projects and causes as time and family allows. Jim Jausoro dedicated his life to Basque music and to culture.

What began as musical entertainment for gatherings in 1932 led to a lifetime of dedicated practice, performances, and service to the Basque communities in the American West.

Jim passed away on December 2nd 2004 surrounded by his family and in the midst of an entire community who will feel his loss for literally generations to come.

Raised in a boardinghouse owned by his parents, Tomas

and Tomasa Jausoro, in Nampa, Idaho, Jim's interest in music began at the age of ten, when he would try using the accordions left at the hotel by borders who spent months at a time in the hills as herders. He took lessons for six months and learned to read music. By 1932, at the age of 12, he was asked to perform Basque music in boardinghouses and at private parties. His accordion traveled with him to World War II and his service in the Navy, where he learned to play other types of "modern music."

In 1935, at the age of 15, Jim won an amateur contest held at the Adelaide Theatre. The grand prize was an all-expense paid trip to Portland,

Oregon, and the opportunity to play in a national radio program over Station KWG, one of the largest in the Pacific Northwest. According to a newspaper clipping at the time: "Shy, small, Jimmy Jausoro, 15 year old amateur contest winner, had his 'big moment' on the air, was interviewed and got a chance to play his accordion, an accordion almost as big as himself, and an accordion that he has worked months selling newspapers for the Boise Capital News to buy. He said he was a little scared, but he liked it."

Although Jimmy's roots never moved far from the Treasure Valley, the impact of his music has extended over



three continents and has touched thousands of people.

In 1947, Jim was asked to play for children's dance practices, which he continued until this past month. About that same time he and his good friend, Domingo Ansotegui, started playing for Basque dances in Boise, Shoshone, Gooding, and many other communities in Idaho as well as in Elko, Winnemucca, and Ely, Nevada. After returning from the service he worked for the Union Pacific Railroad from which he retired after 39 years. In November of 1957, he formed the Jim Jausoro Orchestra and he and his friends played both Basque and modern dance music until 2000.

In 1960, a group of young Basques from Boise who had traveled to their homeland, met dancers there who taught them dances and then encouraged them to return home and form a group using the same name. In an interview with Jim in 2000 he said, "when I got started, there was no written music to follow. When the Oinkari Basque Dancers got going in 1960, they'd hum the dances to me and I'd write down all of the dancers' music." Some of the music was written for dances choreographed in the 1960s and remain as trademarks of the group today.

In 1980 he began playing with the newly-formed Caldwell Basque Dancers for practices and performances. Jim played for them for the last time at a performance at Albertson College on

November 10th practiced with the Oinkari Basque Dancers on November 14th. His last practice for the Boiseko Gasteak Basque Dancers was Tuesday evening, November 16th.

As a Master in the Traditional Folk Arts Program for the Idaho Commission on the Arts, Jimmy taught his trademark piano accordion to four apprentices over the years. He also taught at numerous music camps set up to teach Basque children about their heritage. He was an avid student, always trying to learn new music and practicing his skills on the accordion. Not focusing solely on Basque music, Jim's performances have led to cross-cultural and multi-ethnic events with members of the German, Italian, and Greek communities.

Jimmy accompanied the Oinkari Basque Dancers to Washington, DC in July, 2004 where he played at the Library of Congress and on the Millennium Stage of the Kennedy Center to crowds who gave ovation after ovation of appreciative applause.

The long list of performances over the years does not include the some 400 weddings at which Jimmy and/or his orchestra played, nor does it reflect the hundreds and hundreds of performances and practices at which Jimmy played for the dantzaris. It would take pages to list the many summer and winter Basque dances where he could be found playing in Idaho, Nevada, Oregon, and Utah. Jimmy and the Oinkaris also

performed for numerous annual events such as Music Week, Trailing of the Sheep, veterans' reunions, government and private conferences, and for tour groups.

Jim was a gentle man, a humble man, a family man of the highest character, a musician, a sports fan, and an absolutely dedicated contributor to Basque culture. When asked in a 2000 interview he had done this for so long, he responded: "I want to keep the accordion alive and I continue to play for the dancers because I love it. Our performances have taken us all over the country, including Alaska, and over to Europe. I enjoy being with people and playing music and will continue to do so as long as I can."

Jim Jausoro is survived by his wife, Isabel, of 51 years, his two daughters Marie Day (Bryan), and Anita Jausoro, and his granddaughter, Danielle Day. He is also survived by his brother and numerous nieces and nephews.

Idaho has lost an ambassador and the Basque community has lost one of its cornerstones. Jim Jausoro will live on in the hearts of literally hundreds of young people who have danced to his music or learned from him and in the influence he has left in Idaho and the many places he's traveled. His legacy is here, but he will never be able to be replaced. Goian Bego.

PATTY A. MILLER
 Executive Director, Basque
 Museum & Cultural Center

BASQUE CENTERS



 **USA**



Pete Cenarrusa, 36 urte Idaho Estaduko Idazkaria izan dana, Euskadin izan zan joan dan urtearen amaieran bere arbasoen herria bisitatzen. Cenarrusa Fundazioaren bidez Boiseko Unibertsidadean euskal kultureagaz eta Euskal Herriagaz lotutako ikasgaia ikasteko aukerea izango dala datorren udazkenetik aurrera adierazi euskun.

Pete Cenarrusa in Euskadi

Boise State University is planning to establish an interdisciplinary Basque Studies minor, a cooperative venture between Boise State and the Cenarrusa Center for Basque Studies.

Sabine Klahr, director of International Programs at Boise State, recently traveled to the Basque Country with Cenarrusa Center Director John Bieter and former Secretary of State Pete Cenarrusa to secure funding for the program. Klahr and Bieter, along with Teresa Boucher (chair, Modern Languages and Literatures at Boise State), Peter Buhler (chair, Department of History at Boise State), and Patty Miller (director, Basque Museum and Cultural Center, Boise) are jointly working on the project and are also applying for U.S. Department of Education funds to establish the minor at Boise State.

The goal of the Basque Studies program is to raise awareness and enhance knowledge of Basque language

and culture, and serve as an academic umbrella for research and other scholarly activities on Basque language and culture in the U.S., the Basque Country, and throughout the world.

The Basque community in Boise and the close connections

the community has to the Basque Country will serve as a foundation and primary resource for the program. Once established locally, those involved in the project hope to develop a consortium that would include other regional educational institutions with the long-range goal of an international Basque Studies consortium.

Dave Bieter awarded Sabino Arana Award

"Gora Euskadi askatuta!" That was the cry that ended Dave Bieter's speech at the Sabino Arana Awards ceremony. The prize went to the Mayor of Boise in the "Basques in the World" category in recognition of the life and career of the first Basque speaker become the mayor of a



U.S. state capital. Dave Bieter, 43, was born in the capital of Idaho to a Basque-American family. The lawyer, politician and member of the Democratic Party is an active member of the Basque community. Together with former Senator Pete Cenarrusa,

he was a staunch defender of the Idaho Declaration, which supported the right to self-determination for Euskal Herria. Bieter added in perfect Euskara that "Euskal Herriko seme-alaba perfektuak gara, inoiz ahazten en duten seme-alabak."



 **ARGENTINA**

School of coexistence

ETB channel 2 has begun to broadcast a show called "El conquistador del mundo," taped a few months ago in Patagonia, Argentina. The people in the program are young Basques and Argentineans with Basque heritage who belong to



Julian Iantzi.

Basque centers, like Santiago Bereciartua from Rosario. One of the goals of the reality-competition show, hosted by Julian Iantzi, is to strengthen bonds between Basques on both sides of the Atlantic, not only among the

contestants themselves, but viewers as well.

In addition to posing a challenge for the participants, the audience has the chance to observe their behavior and discover the problems of coexistence that arise in the

face of extreme conditions among people who did not know each other beforehand. The region's harsh climate, coupled with physical trials, scarce food supplies and the lack of basic comforts, put the participants in very difficult situations.

"El conquistador del mundo" reveals the misery and grandeur of society concentrated in these young men and women from different cultures, and shows how complicated it is to reach consensus even when dealing with everyday conflict.

 **RENO**

The Center for Basque Studies in Reno publishes Basque books in English

The Center for Basque Studies in Reno, Nevada, was present at the annual Basque Book and Record Fair of Durango to present 20 publications in English including Basque literature, university textbooks, monographs on the Basque diaspora, and anthologies. The collection, coordinated by Joseba Zulaika, is meant to be used as educational material for English-speaking university students interested in learning more about Basque language and culture. Nearly 700 copies of the different titles have already been distributed to

libraries all over the world. The authors of the works are historians, teachers and researchers, both English- and Basque-speaking, including Mari Jose Olaziregi, Cameron Watson, Margaret Bullen, Mikel Gómez Uranga, Estibaliz Amorrortu, José Manuel Azkona, Andoni Alonso, Jaume Martí-Olivella, José Mallea-Olaetxe, Donald Garate, Juan José Pescador and Gloria Toticagüena.

Some of the highlights of the collection are an anthology of Basque stories featuring 17 short stories by 14 emblematic Basque writers; a

translation of the writings of Gipuzkoan sculptor Jorge Oteiza; an anthology on the world of bertsolaris in the United States called "Shooting from the Lip"; studies on the role of women; the institutional and economic complexities of the Basque Country, the industrial reality; and thoughts on the world of new technology. A book has also been published on Basque film, rounded out with analysis by Zulaika on the role of the arts, architecture and urban renewal based on the experience of the Guggenheim Museum in Bilbao.

BASQUE CENTERS

S@rean

E-mail Txoko



This section is set aside for any comments, suggestions or interesting facts sent in by our readers. If there's anything we should include and haven't, or if you're curious about something and can't find the answer, here's your chance to let us know.

I am writing to all of you who put together your (our) virtual magazine to let you know how much I appreciate the effort you make in keeping us informed on what's going on in our beloved Euskal Herria. I'm sure that with all the efforts are worth it. MANY MANY CONGRATULATIONS TO ALL OF YOU, from this little bit of Balmaseda blood.

Edgardo Lavin
Buenos Aires. ARGENTINA

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Dear Josu Legarreta and company:

Greetings from Argentina. Best wishes in the new year and thank you for taking this project seriously. Thanks to your professionalism and having sent in my personal details, I had the honor of receiving personal greetings from Lehendakari J. José Ibarretxe. It was a wonderful and heartwarming surprise and made me feel proud to be Basque in spite of distance. The Basque community in

Argentina has always been made to feel welcome, and I thank you for that. God bless us in our noble desire to be who we are.

César Mujika
ARGENTINA

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Dear friends:

Thank you for all the information and for your steadfast work.

Jai zoriontsuak.

Congratulations!!!!!!

Mario Laphtizborde

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I've had the pleasure of reading Euskal Etxeak magazine.

It's been wonderful to learn more about Basque culture. In spite of living in Argentina, every time someone talks about the Basque Country it touches something inside me and makes me want to explore the places of my family's past.

My grandparents came from

Gipuzkoa and I was thrilled to be read about the things they used talk about with so much enthusiasm. Thank you for letting me make that connection through this small but very important channel.

Helvio Sanz Leunda

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Dear Basque brothers and sisters

My name is Antonio Barrenechea Apraiz. I am the grandson of Ramón Apraiz y Aldana from Zugastieta, and the son of Mercedes Apraiz Ortiz from Lima, Peru. I currently live in the USA.

My grandfather Ramón, who I think of as my spiritual father, taught us to love the Basque homeland. That is why I am so glad to get news from Euskadi.

I'll be reading Euskal Etxeak magazine from now on to keep up with all the news.

I'm also very thankful to the magazine for helping me locate Basque Centers in the US.

Sincerely,

Antonio Barrenechea
Apraiz

Friends of Euskal Etxeak:

I am writing from Posadas (Misiones Province), Argentina I am one of three daughters born to a Basque man from Gallarta, who emigrated to Argentina in 1928. He always spoke to us so much about his homeland when we were young that we love it as much as he does. We've even become citizens, which makes us feel more permanently Basque.

I want to thank you for sending me your wonderful magazine. Together with the daily paper from Bilbao I have sent to me every day, I'm keeping up on all the news in the Basque Country.

I also wanted to let you know that some three months ago a new Basque center opened here in the Misiones Province and thirty descendants of Basques meet regularly every month.

Thanks again for sending me your publication. Best regards,

Elisa Fernández
Montejano



what did you think of the magazine?
zer iruditu zaizu aldizkaria?
did you like it?
gustatu al zaizu?

...we'd like to hear your opinion
...azaldu egiguzu zure iritzia



Martín Berasategui

Restaurante Martín Berasategui

Lasarte-Oria (Gipuzkoa) [www.martinberasategui.com]

During the San Sebastián festivities, Martín Berasategui was honored with the Golden Drum award for his efforts in making the city known the world over. Born in Donostia, the highly-acclaimed chef and longtime participant in the fiesta, said the award the city bestowed on him was best news he'd ever received.

His first forays into the world of cooking were in 1973 at the Bodegón Alejandro, run by his mother and aunt. In 1986 the restaurant, still located in San Sebastian's old city, was given a Michelin star. In 1993 he opened Restaurante Martín Berasategui in Lasarte-Oria, which was awarded its third Michelin star in 2001. Among his many prizes, in 1998 he was presented with the Best Basque Gastronomy award from the Basque Government.

COD KOKOTXAS WITH COCKLES

PREPARATION:

For the kokotxas:

Kokotxas are gelatinous pendulums of flesh growing in the back of the throat of the fish.

First, put them in a 2-liter capacity frying pan with the white wine and cockles. Cook with the lid on over medium heat until the cockles open up. Remove with a slotted spatula, place on a very cold platter or tray (so they don't keep cooking; otherwise they'll get rubbery) and carefully separate the meat from the shells. Boil down the liquid until only 3 teaspoons are left. All the wine and cockle juice to cool and add the cockle meat.

FINISHING TOUCHES AND PRESENTATION:

Heat the olive oil and minced garlic in a 2-liter capacity frying pan. When the garlic begins to sizzle, add the fresh cod kokotxas and let them cook for around 3 minutes. Drain off all the oil into a bowl to allow the kokotxas to cool slightly.

Thicken the kokotxas by moving the pan continually in a rocking motion and gradually adding the olive oil.

When the sauce has thickened, add the juice from the cockles. After the sauce has thickened, add the cockles (don't cook, just heat) and the scallions. Serve.



INGREDIENTS (serves 4)

For the kokotxas:

800 gr. small fresh cod kokotxas

1 clove minced garlic

150 dl. olive oil

30 cockles

50 gr. regular white or txakoli wine

1 tablespoon minced scallions

Salt



This postcard was sent from Durango by my great-uncle, Martín Garamendi, to my grandmother, Clara, in Buenos Aires around 1925. It shows the Durango soccer team, which Martín played on. **María Teresa Minaverri Elorza (Argentina)**

DO YOU HAVE A PICTURE TO ADD TO THE ALBUM?

If you do and would like to see it published here, send it by
E-mail to the following address: euskaletxeak@ej-gv.es