Basque music today
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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.

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.
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

EUSKAL MUSIKA, GAUR EGUN

Basque music around the world

Iñaki Zarata, music critic from «El Diario Vasco»

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 (Irun) 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.
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 trikitilarri 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 a 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 were 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 ute 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 txixu.

ALEX UBAO.- 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. "I'm in to do with folk" is the title of his second record. His two CDs have sold over two million copies, winning him a Diamond Record award.

AMAI A ZUBIRIÀ.- 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.


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

ARIMA BELTA.- The band from Elgoibar that have made a name for themselves. The blues and also writes their own songs. Their concerts include work by Freddy King, John Mayall, Rory Gallagher and Cream.

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

ANTONRHMU.- Classic rocker with an impeccable string and wind instrument section. They've played in Barcelona at the BAM Festival, at the Benicasim Festival and festivals in France, including Trans Musicales in Rennes.

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

BARRICADE.- Since its creation in 1982 this half-punk, half-heavy rock foursome from the Pamplona neighborhood of Chaerten 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 Donostia who has made his first forays into music with his own band and with the Azkoko Amuraur, with Azkoko Amuraur and together with the Artze brothers, José Angel Irigaray, Lourdes Iriord, Xavier Leute, Júl Leoncova and Mikal Laboa. In 1971 he record 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 intimate and lyrical to date, titled "Nere Etxaidean."

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 skillfully incorporates other styles into its party and dance songs.

BIDE ERTZEAN.- The members of the group come from melodic punk rock circles. In 1988 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 founded 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 metal band fused death, trash and hardcore in their first CD titled "Uñinak."

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

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

DALLE 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.- With a U2-like sound, this band have produced four albums and have more than 20 songs by Basque singer-songwriters.

DIEGO VASALLO.- Known as the greatest pop singer-songwriter from Elgoibar cultivates classical to jazz to pop to hip hop,rock, reggae, salsa, Cajun and Tex-Mex. Their second disc focuses more on pop.

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

DRAGON LORD.- From Bilbao, this fierce heavy metal band is known beyond our borders.

EASO.- Rock band was first formed in 1996, the band's strength lies in its powerful guitar playing.

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

EPUKOA.- Accomplished accordionist associated invariably with local processions, and Angel Larranaga, 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 set them apart. They are believable, simple, authentic and, most importantly, homegrown to the core.

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

EURIK E. BÁI-I.- 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 to 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.

GAURKO GAIAK - Following influences, giving way to ideas and other traditions became yet another element to combine with their own ideas and other influences, giving way to an unmistakable style and powerful personality.

GOZATEGI - Among the new reggae bands, the trio consisting of brother and sister Asier and Ainhoa Gozategi and Iñigo Guoetxeo was one of the most successful from the outset. The band has done an excellent job of merging trikilik 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.

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 Basque. His work is direct rock, with simple instrumentation and no elaborate musical arrangements. His robust yet soft-spoken voice gives his music an unmistakable touch.

GONZALO 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 stories and songs written by Gaianes, Kirmen Urbe and Padron.

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HARI RABE - The drummer from Itzio is back with another band: Los Fitipaldis. The lead singer from Platero y Tu has recorded a collection of exquisite songs that have broken out of Platero’s rock & roll mold.

HEADING. - In 1995, he taught, although he's taken the area of modern music to another band: Los Fitipaldis. The lead singer from Platero y Tu has recorded a collection of exquisite songs that have broken out of Platero’s rock & roll mold.

HEARING. - Influenced by so-called European jazz, for years he has worked favorably 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.

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together the elements and instruments of traditional music, and adds a personal touch to his compositions.

JOKAN 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 PEREZ - Former lead vocalist of the legendary Basque rock band Ibaiz, Juan Carlos later set out on his own to explore other worlds. Over the past ten years he has created themed 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 BELTRAN - This seasoned researcher and promoter of traditional Basque music created "Ardurturi," 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.

KAITO - The band formed in July 2000 after its release. Another 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.

KONTARAI - 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.

LEHIOTTAN - 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.

LINGIERIE - 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 Ricamo. 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 Herria 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 Dunny's ability to tackle the group's melodies with voice or guitar licks. Their lyrics preach non-conformity; their war cry "no somos cómodos soñaf" (we're not comfy couches). The very name of the band shows how eager they are to accomplish things (Lor = attain).

LO MUELEZ - Kaban and Chano were members of Los Rotos, a beer-guzzling, raucous rock that speaks of society's injustice and incomprehension. With a healthy dose of humor, they remind us of bands like La Polia, 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, "Disincarnación," was released in May 2002.

LUZ - Heavy metal performer on the scene.

MAIXA - Maixa Lizarrizar started out on a fruitful but intermittent career. With her former group, Maixa la ixar (1988-1999), she played festival and popular procession music, and recorded four records that were important to her career. She later recorded a more intimate 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 pufañaladas," 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 Bla" competition. She is also known for her work with "Sorginen Laratza" and "Agur 2000 Kantuz."

MARKOZ UNZETA - Marks began his musical career on the English-speaking stages, with 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 potela 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 ERTXUN - 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. Mikael 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, Mikael 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...
Mikel Markel - Singer-songwriter from Renteria active in the world of song for 17 years. Poems by Lizardi, Pako Aristi and Sarriñonanda can be heard in some of his songs. His latest disc, Brabila mazaua, 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 live gigs.

Mitzura - 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 same year. They also took part in the Tanned Tin Festival in Donostia.

Mugatik - Extreme hard-core with subtle metallic influences. The band took second prize in the metal section at the Villa de Bilbao 2000 competition.

Naive - 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.

Noc - The band revolves around Paul Erdodi. 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 Demontri - Started in 1995, for four years the band's musical activity was limited to concerts. After some live performances, the group scaled down to four members. Then they began to craft their first LP, recorded in May 2000.

Nora - 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 English, with a few Spanish.

Olatz Zugasti - 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 folk tunes 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.

Ondo - Quartet from Navarra whose members have toured 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.

Ondoko - Quartet from Navarra whose members have toured 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.

Nuovegato SMD Catolico - Two groups were created from the ashes of La Perrera: this one and Señor Mo. Both were faithful to their roots, claiming the punk style of La Banda Trapera del Rio. NCC don't feel identified with radical Basque rock. Their lyrics are intelligent, direct and simple. Their 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 America, Europe and Japan.

Oakogoi - Bluesman considered one of the best harmonizers 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 Scarpia.

Obligaciones - "Rápido y suico!" 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.

Okoari - Clean, fresh, spontaneous and full of life. Okoari is the perfect balance between vocal and instrumental, ballad and dance, acoustic and electric, 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 metal but with a force and personality of their own.

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

Pantxoa Eta Peio - The songs of Lapurdi-born Pantxoa Carrere and Peio Ogaz are 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 reprovals and resignation of the working class. Their songs are sung 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.

Parrasma - The musical repertoire of this five-member band from Leketio 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 Gainge - Pascal Gainge, 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.

Pello - Existential songsmith. Pello 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 - Vascomphile, composer of pastoral 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 Pau Pun Band - Potpourri of cultures, sounds and musicians. The ensuing hot fruit links up Euskal Herria and Latin America to bring us a very tasty dish. Batucada, conga drums, percussion, salsa, rock, metal, traparreta, 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 Ifaki Askunza and bass player Gonzalo Tejada, with classical arrangements by Askunza and Laurente Agnès. Their first CD was recorded in 2004 at a concert in Bruges, Belgium.

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

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

Pionyoterena - Unusual voice, direct and to-the-point messages. Music for slow or fast dancing. Please eat the catchy, catchy tunes with lyrics that reflect the feelings and experiences of a musician caught somewhere between Euskadi and Andalucía.

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 counterpart to their songs.

Rogelio Botanz - Spanish is sometimes replaced with Euskara or Guanche. Interactive psychosomatic music.
refurbishing the musical landscape of Euskal Herria. He gives numerous concerts and goes on tour with his inseparable Mugalaris. Ordoñika is also a member of Hiru Truks.

SAGARRIO - Ignacio Muguruza comes back with a guitar rock trio. Influenced by hardcore and power pop, leaving behind the Carribean sounds of Joxe Ripiau.

SEGISMUNDO TOXICOMANO - Punk foundations 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 Bikot, Noraezaen, T.P.P. et et 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, mastering 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 concerts have taken them to Italy, Switzerland, Mexico, Germany and Spain.

SKUNK - Ska-punk-hardcore band created in 1990 and based in Hendzia. 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. "Gizilak," their seventh and most recent album, features hyperactive ska, the group’s forte.

SOCIEDAD ALKOHOLIKA - Pioneers of hardline radical Basque music. Ruthless lyrics set to a brutal beat. Before their first album was released they’re already made a name for themselves in Spain thanks to a rough cut titled "Intoxicación etílica," 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 Itzoi, 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 "J o Ta Ke" is a perfect illustration of their career and showmanship.

TAPA ETA LETURIA - Josoba Tapa and Xabier Leturia modernized trikitixa, lifting it from local processions and country dances and bringing it to bars, towns square, 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 aquatic quartet in the town square as it is to 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.

TIRI TARA - 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.

TXAPEL PUNK - 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 Samal Irunak, Txuma Murugarren started his solo career with an acoustic album of raw songs called "Nere lehoia." 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.

UGRABE - 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 forte is playing live before audiences.

XARNEGE - Xarnege is a Gascon word which refers to 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 Mathé Baudoin and Roman Baudoin join Gascon musicians) Juan Ezeiza and Joan Martin 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 Pyrénées, Bearn, Navarra and the Basque Country make up their repertoire of songs, dances and tunes. "Gaeukal en musika-Música de contrabanda," their first CD, was released at the end of 2004.

Xukan - The group put together a show called "Iturriaren zer doago?" featuring dance, trikitixa and verses, offering each of the three parts separately or a combination of all three. The stage for “Iturriaren zer doago?” 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-Trío, 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 their 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.

Zei - Although they’ve been compared to bands like Extremoduro, Los Shelleys, Zee Mays, Bikot, Cicatriz, La Polla, Reincidents and R.J.P., Zei goes on 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 absolutely into the guitar, and follow certain patterns ranging from pop to furious punk.
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 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.

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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
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 speleology 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 Benardino 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."
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 Unibertsiatea. 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 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.
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.

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.
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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interested?

aurrera doan herria a country on the move
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 Catalan is taught when there is demand and it’s not out of the question that other languages in Spain might receive similar recognition.
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, bringing about the Basque Statute of Gernika was set in place, focusing on the 1970s and after the recovery of the language.

"Estatu espainola gehiago arduratu beharko litzetek euskalitate espainolaz aparte ofizialak diren hizkuntzak babesterakoan. Adibidez: Madrilen bide den batek, zergatik ezin du Euskal Telebista ikusi kable sistemarekin ez bada?"

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 Ani Lertxundi representing the Basque contingent. "We spoke about our reality and the need to open up channels for mutual understanding with Mexicans, Argentinians, 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 Euskaltzaintzad to remedy the sparseness of their libraries."
Amaia Berriotxoa, between Idaho and Euskadi

Amaia Berriotxoa’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 sheepherders. 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, Berriotxoa, 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

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.

«It’s a good system for learning, but it requires discipline»
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 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, Trail 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
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.

Pete Cenarrusa in Euskadi

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

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 to 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 ahatzen en duten seme-alabak."
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 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.

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 Amorrottu, José Manuel Azkona, Andoni Alonso, Jaume Martí-Olivella, José Mallea-Olaetxe, Donald Garate, Juan José Pescador and Gloria Totoricagüena.

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.
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

Dear friends:
Thank you for all the information and for your steadfast work.
Jai zoriontsuak.
Congratulations!!!!!!!
Mario Laphtizborde

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 wit so much enthusiasm. Thank you for letting me make that connection through this small but very important channel.

Helvio Sanz Leundo

Dear Basque brothers and sisters
My name is Antonio Barrenechea Apraiz. I am the grandson of Ramón Apaiz y Aldana from Zugàstieta, and the son of Mercedes Apaiz 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 the all the news.

I’m also very thankful to the magazine for helping me locate Basque Centers in the US.
Sincerely,
Antonio Barrenechea Apaiz

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 descendents of Basques meet regularly every month.

Thanks again for sending me your publication. Best regards,
Elisa Fernández Montejano
**P R E P A R A T I O N:**

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.

**F I N I S H I N G  T O U C H E S  A N D  P R E S E N T A T I O N:**

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.

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**I N G R E D I E N T S**

(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 Minaverry Elorsa (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