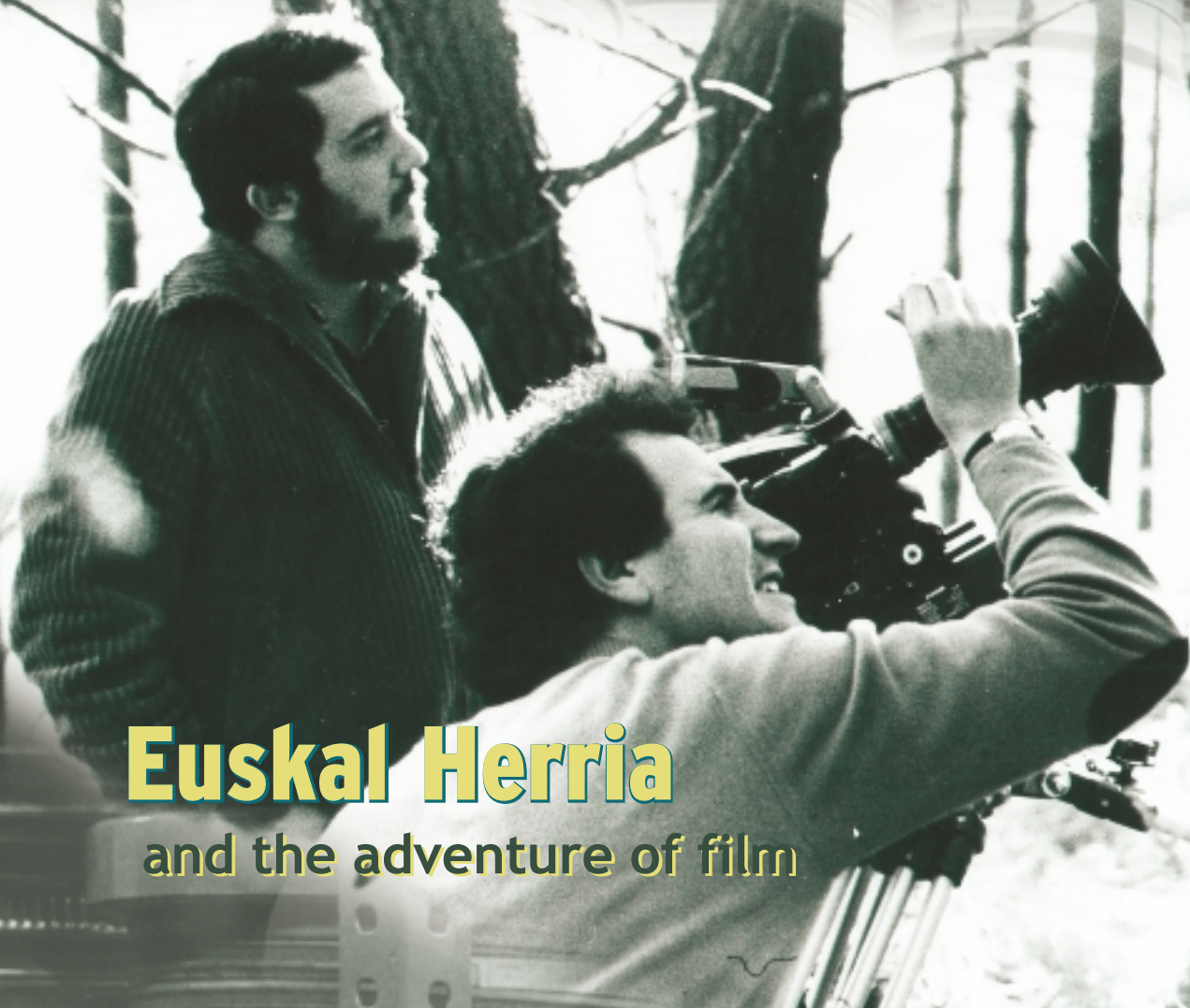


Issue 64 Year 2004

euskal erreak



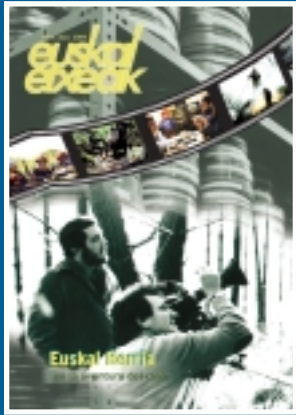
Euskal Herria
and the adventure of film

AURKIBIDEA / TABLE OF CONTENTS

GAURKO GAIAK / CURRENT EVENTS:

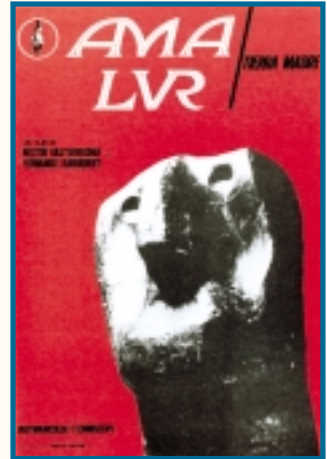
Euskal Herria and the adventure of film

- 3 • Aurkezpena** Miren Azkarate, Basque Minister for Culture
- 4 • Interview with Joxan Arbelaitz**, Director of Cultural Creation and Dissemination
- 6 • Keys to understanding Basque cinema** (Juan Miguel Gutiérrez)
- 8 • Basque cinema in numbers**
- 9 • Interview with Juanba Berasategi**, President of IBAIA
- 11 • Kimuak, focus on the future . . . in 35mm**
- 12 • Festivals in Euskal Herria with international renown**
- 14 • Basque filmmakers around the world**



euskal
erxeak

Issue 64 Year 2004



ERREPORTAJEAK / ARTICLES



- 16 • History at a glance: Gerardo Bujanda**
- 18 • A country on the move: Euskadi recycles**
- 20 • Euskaditik: Multicultural integration in Basque schools**
- 21 • Euskaditik: Commemorative events continue around Lehendakari Aguirre centennial**
- 22 • Profile: Joane Somarriba, Universal Basque**
- 24 • Euskal gazteak munduan. María Eugenia Silguero and Julián Azkarate**

EUSKAL ETXEAK / BASQUE CENTERS

- 26 • Vice Lehendakari Idoia Zenarrutzabeitia visits Uruguay, Argentina and Chile**
- 27 • Basque Minister for Culture, Miren Azkarate, in US and Mexico**
- 28 • Barcelona Euskal Etxea celebrates its 25th anniversary. New Euskal Etxea in Australia**

S@REAN / E-MAIL TXOKO

- 30 • Letters to the editor**



CUISINE

- 31 • Juan Mari and Elena Arzak [Restaurante Arzak]**
Hake with garlic wafers and parsley sprigs

EGILEA / AUTHOR

Eusko Jaurlaritza-Kanpo
Harremanetarako Idazkaritza
Nagusia
Basque Government- General
Secretariat for Foreign Action

C/ Navarra, 2
01007 VITORIA-GASTEIZ
Telephone: (+34) 945 01 7900
euskaletxeak@ej-gv.es

ZUZENDARIA / DIRECTOR

Josu Legarreta Bilbao

COORDINATION AND EDITORIAL OFFICE

A. Zugasti (ELEA Komunikazioa)

ARGAZKIAK / PHOTOGRAPHS

Basque Film Archive, Kutxa
Photo Archive, Office of the
President and ELEA

ARGITARATZAILEA / EDITOR

Eusko Jaurlaritzaren Argitalpen
Zerbitzu Nagusia
Basque Government Central
Publication Service

LAYOUT AND DESIGN

Oihana Pagola

INPRIMATZAILEA / PRINTING

XXXXXXXXXXXX

ISSN: 1579-4210



Aurkezpena

Opening letter

MIREN AZKARATE VILLAR

Basque Minister
for Culture



The stuff dreams are made of – that is how cinema has been defined. And quite an appropriate definition it is for the new art of the twentieth century and what will continue to be one of the most important expressions of humanity in the twenty-first century. The dreamlike definition holds an essential truth – the immaterial aspect of cultural creation inherent in audiovisual media. But motion pictures and audiovisuals are not only spirit, they are also matter, the product of human endeavor. And this effort calls for hard work and funding in order to become a reality.

In addition to being a universal expression of culture, audiovisual media is a way of seeing and understanding the world. Every story is told from one place or another; the world is different depending on whose eyes are watching. The facts are the same, but the way we interpret them is not. Audiovisual creation is, after all, a view on the world, a creation that looks out onto the world and tells about it. The challenge in the future lies in the content of such creations and in being present; in other words, we want to enrich the content by sharing our way of seeing the world and our take on reality.

Basque audiovisuals: our eye on the world

Basque cinema and audiovisual media are at a particularly important time in history. We are a small country (I just returned from Mexico City and most of the districts making up the giant metropolis have more people than all of Euskal Herria) with an incredibly developed audiovisual industry currently undergoing some important changes.

The Basque Government wants to contribute to promoting the motion picture industry and helping it gain strength as it moves into the twenty-first century. Therefore, in these times of change we have just concluded a strategically important project that will greatly impact cultural activity as a whole, and as part of this, the motion picture and audiovisual industry. I am referring to the Basque Plan on Culture, a strategic plan for the Basque Country whose mission is to situate Basque culture, the culture of today's Basque men and women, in a position of being able to face the major cultural challenges of the twenty-first

century. In short, it is a means of more effectively addressing the cultural needs and challenges of Basque society.

Even before coming out with the Plan on Culture, the Basque Government had drawn up a White Paper on Film and

Audiovisual Media in Euskadi, a genuine slap of the clapperboard for the promotion of new audiovisual policy that uses the current scenario to put forward a plan for reinforcing the audiovisual arts both now and in the future. Our goal is to encourage the industry of culture, in this case in the area of films and audiovisual media, in order to strengthen the cultural industrial fabric of Euskadi. In our different areas of activity, the Departments of Culture, Industry and Finance have decided to work together in reaching this goal.

The change in paradigms and patterns in Euskadi brought about industrial conversion in the 1980s, with an enormous budgetary burden which still affects us today. The nineties brought us new areas of production, backed by the general public, which placed unequivocal emphasis on technology. Knowledge and culture will be the hallmark of the first decade of the new century, therefore making information and communication absolutely essential.



JOXAN ARBELAITZ

Director of Cultural Creation and Dissemination of the Basque Government

Ikusentzunezko lanak herri baten identitatea finkatzeko eta ezagutarazteko tresnarik garrantzitsuena bilakatu dira eta zeregin hori bultzatu nahian dabil Kultura Saila. Elkarrizketa honetan Jose Antonio Arbelaitz, Kultura Sortu eta Zabaltzeko zuzendariak, Eusko Jaurlaritzaren jardueraren ardatzak azaldu nahi izan dizkigu.



«It's very important to have our own film industry that can create and reflect our values»

The world of film and audiovisual media, besides being a cultural sector, is essential for any culture that wants to transmit its vision of reality. What role does the Basque Department of Culture play?

The Department of Culture considers this sector an important one for several reasons: in the first place, because it is an industry which provides work for a mounting number of people. At the same time it is linked to the world of new technology and can therefore be seen as a catalyst for progress. Audiovisual media is an industry that should take priority in the public sector. At the same time it is important because it contributes content, establishes the models and ideologies of a society, and spreads its values. That's why it's important to have our own film industry that can create values and act as a mirror of the values we already have. For these reasons, the Department of Culture considers it a strategic sector, which explains why we put together a White Book on Audiovisual Media. The White Book has two main objectives: to provide a diagnosis of cinema in the Basque Country and to pump new blood into Basque film and audiovisual creation. In recent years the industry has been going through a period of stagnation, a condition which we plan to reverse.

What is the diagnosis of Basque cinema today? Where does it stand?

Right now it is emerging from a period of decline that began in the early nineties. In the eighties Basque cinema had experienced a golden age, with such celebrated filmmakers as Uribe, Armendáriz, Olea, Querejeta . . . These people represented an important period which coincided with the startup of the Basque public television channel Euskal Telebista (ETB). In the early nineties there was an equally important generation of young filmmakers, including Médem, Bajo Ulloa, Alex de la Iglesia and Enrique Urbizu, who were forced to try their luck in other places such as Madrid due to a lack of funding, taking with them a number of experts in the field. That is the reality. But today there seems to be a new outcrop of filmmakers who are focusing on short films. Film production is on the rise. The pace of motion picture creation had fallen off considerably from the six titles dating from the end of the eighties to three in recent years. However, the pace is picking up and this year it looks like there will be a total of seven films made. So, things are moving in the right direction and we want to make sure the trend continues.



From left to right: stills from *Gran Sol*, *La fuga de Segovia* and *Tasio*.

Is co-production still a good recipe for the success of a film?

There's no question about it. Right now it is impossible to contemplate making a movie without a co-production agreement. Even for low budget films, it is so expensive to shoot films today that filmmakers are always looking into the possibility of co-productions or other formulas such as government funding, whether from autonomous community governments, state ministries, or any other grant options. There have been a number of experiences of this type with South American countries and, in fact, the movie Federico Luppi just finished filming is one of them. Co-productions are absolutely vital; it's unthinkable for a production company to finance a film solo, due to the unbelievably high cost involved in filmmaking today.

The Department of Culture supported KIMUAK, a project aimed at backing new filmmakers by means of short film production. It looks like the project has been pretty successful, hasn't it?

KIMUAK is a program that was set up for the purpose of disseminating Basque short films around the world. It's been in operation now for six years and is looking very promising. Selected short films are promoted at international festivals and have taken a number of awards over the past few years. The program has been a real breeding ground and training center for new Basque filmmakers, some of whom have moved on to feature-length films. A film by Pablo Malo, for instance, was selected for the Zabaltegi section in the Donostia-San Sebastian Film Festival. Moreover, KIMUAK has become all the rage among young people here, where a veritable short movie 'fever' has swept the country. Seeing how successful the project has been, other autonomous communities has followed suit.

**Koproduzioa behar-
beharrezkoa da. Euskal
Herrian sarritan
erabilia izan den
formula da, emaitza
onak eman dituen
gainera, batez ere,
Hegoameriketako
ekoizleekin**

Film festivals in Euskadi are also a good showcase for Basque cinema, aren't they?

The way they're designed today these film festivals are mainly looking outward; they're a window to the rest of the world, rather than a vehicle for promoting Basque motion pictures. This might be because of the fact that movies made in Euskadi haven't been very competitive in recent years. So one of our goals is to see that we carry more weight in the San Sebastian Film Festival. At Zinebi, the Bilbao short film festival, the proportion of Basque contributions represents a reasonable level of overall short film production.

The Basque Film Archive is also very important for the historic recovery and promotion of cinema in Euskadi.

A country needs to have recorded images. Almost all of the audiovisual media that has been produced from the end of the twentieth century until now is kept in the Basque Film Archive. This is absolutely key to the culture of any country and will continue to be so in the future. For this reason the Film Archive, a publicly funded private enterprise, needs to be made an entirely public entity, since it has a clearly public function: to collect and restore all audiovisual media produced in the country – a task which has been carried out splendidly so far – and to program and circulate the material. Until now this latter part has not happened due to budgetary limitations, but the Basque Government considers it a priority and feels it should be supported. The Film Archive is therefore a public project, a national project, and the government has made a firm commitment to turning it into a public institution.



Keys to understanding Basque cinema

JUAN MIGUEL GUTIÉRREZ

Zinea sortu zenean, Frantziatik iristen ziren irudien ikusle hutsak izan ziren euskaldunak. Urteen poderioz, zine egile bihurtu gara eta egun, beste herri

modernoen antzera, inguruan gertatzen dena ulertzeko eta identitatea finkatzeko ezinbesteko tresna bihurtu zaigu ikusentzunezkoa.

Euskal Herria became entrenched in the marvelous adventure of the silver screen artistically, culturally, and even economically from the time the extraordinary invention made its debut appearance in history. In the beginning we were merely spectators, allowing ourselves to be seduced by the images delivered to us by the French, the first *auteurs* of cinema. Soon we began to play a more prominent role, offering our countryside, our stories, our novels and our way of seeing the world to the filmmakers in charge of bringing them to the big screen.

Today Basque cinema is a consolidated phenomenon, a home-made, gold-seal product whose foundation rests on two major themes: the cultural-artistic, in other words, our language and our vision of the world, and economic, meaning that we are able to provide a commercial product capable of competing in the international market.

Let's travel back in history and take a closer look at the phenomenon in order to discover the seven keys to the past – and most likely the future – of Basque cinema.



Pioneer films: local customs and commitment

In the early stages of Basque cinema two exemplary pictures take front stage, symbolizing opposing ways of perceiving the country and different approaches to the



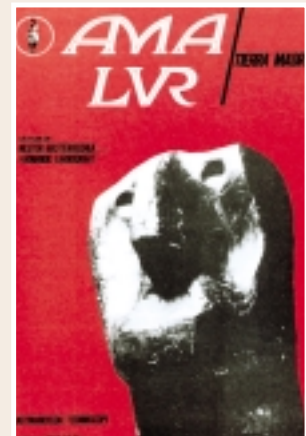
Guernika and documentaries on war

Before the Spanish Civil War sadly became a common genre in our violent world, it produced one of the most moving war documentaries in the history of film. *Guernika* (1937) was made by Nemesio Sobrevilla, who used images provided to him by Aragonese cameraman José María Beltrán. It is a spine-chilling documentary about the uprooted civilian population forced to flee or seek refuge from the rage of falling bombs.



Ama Lur or the art of the metaphor

In difficult times following the long dark shadow of Franco, two visionary filmmakers, Fernando Larruquert and Néstor Basterretxea, took advantage of a few





loopholes in the system and managed to outwit the prevailing censorship of the period. Together they made a documentary which addressed a number of national demands presented by way of metaphors that were easily interpreted by the viewing public but overlooked by Franco's machinery of repression. Their work also launched an attempt to establish a kind of cinematic Basque grammar and syntax based on narrative models taken from traditional oral literature. Since then, this documentary trend has walked the dichotomous tightrope between what could be said about the country and its political vicissitudes and what was politically advisable to tell. Faithful reflections of an unending controversy include *El proceso de Burgos* (1979) by Imanol Uribe, about the origins and repression of ETA, and Julio Médem's recent film *La pelota vasca: la piel contra la piedra* (2003) about the Basque conflict.



Antxon Eceiza and Julio Médem.



Subsidized cinema

The creation of autonomous communities in Spain laid the groundwork for the Basque Government to be able to organize a rather generous subsidy policy. The outcome of this policy was the birth of an up-and-coming film industry which generated filmmakers and technical experts who brought Basque cinema to the forefront of Spanish filmmaking. Names such as Montxo Armendáriz, Pedro Olea, Imanol Uribe, Ángel Amigo, Luis Goya, Xabier Agirresarobe, Kalo Berridi, Josean Gómez, Aitzpea and Bárbara Goenaga, Cándido Uranga, Unax Ugalde, and a long list of other professionals working in different areas of the motion picture industry, provided support to Spanish and Basque cinema in some of its finest productions. This policy was excellent at first, but took a turn for the worse in later years as cultural policy today gears toward redirecting financial support.



Still from *Kalabaza Tripontzia*



A world of animation

With pioneer animator Juanba Berasategi's first foray into the world of animation, who would have even imagined how

popular this difficult but fascinating genre would later become. Whether in 2D or using the most sophisticated 3D computer techniques, Basque

animation production companies are highly acclaimed Europe-wide and now constitute the Basque audiovisual sector with the greatest international presence. Lotura films, Dibulitooon, Irusoin, Silver Space, Pausoka, Kaia, Neco and Baleuko are some of the animation production companies whose names now ring bells among international distributors of this type of filmmaking.



Distinguished young filmmakers

A generation of young, highly skilled and intrepid filmmakers started out benefiting from the positive and optimistic attitude that surrounded the initial subsidy policy discussed above. Afterwards, however, there were a number of contradictions in the policy which led to dwindling subsidies and forced these talented filmmakers to seek

larger centers of motion picture production. Alex de la Iglesia, Juanma Bajo Ulloa, Enrique Urbizu, Daniel Calparsoro, and the already mentioned Julio Médem and Montxo Armendáriz, are now well-known and highly acclaimed names in the history of Basque and Spanish cinema.



Montxo Armendáriz and Eloy de la Iglesia.



Paving the future: from "Kimuak" to "Niniak"

Basque cinema, which was showing signs of weakness both in terms of production dynamics and industry development, was further weakened by the recent and very painful flight of talent. It is clearly getting back on its feet thanks to renewed efforts to redirect subsidy policies which will focus on supporting young talent in several areas. These areas include subsidies earmarked for the creation of screenplays, project development, and the production of short and feature-length films in the categories of fiction, documentaries and animation. Backing is also aimed at distributing shorts at film festivals around the world through the Kimuak program, and through Niniak, to bolster international distribution by opening up channels of distribution to markets abroad for Basque producers in the areas of animation and documentary films.

In spite of its ups and downs and its periods of splendor and crisis, the future looks optimistic. Priorities are clearly set on the near horizon for promoting Basque audiovisual media as a means of cultural identity and a source of economic development.



Basque cinema in numbers

The 1980s was the 'golden age' of Basque cinema according to all audiovisual media analysts, technical experts and political representatives. The reason behind the success was the emergence of new themes which coincided with the political climate at the time and a new outcrop of professionals who were beginning to make an important impact on the cultural panorama. Another reason was the new and extraordinary funding coming from the Basque administration targeted at promoting audiovisual production. The political and social climate today is certainly not what it was then. Therefore, the film and audiovisual industry in Euskadi is presently studying a number of strategies to help it move forward, fully aware that the sector plays an essential role in shaping the identity of a community and creating a unique symbolic universe. But it is also clear that we are dealing with an economic sector that requires a series of financial measures in order to promote and foment the continuity of its industrial fabric. Added to this is the need for experienced and highly skilled technicians and actors. This is the only way we can face the global phenomena of an increasingly concentrated motion picture industry and audiovisual content.



EITB studios at Miramón, above; at left, still from the series *Jaun eta Jabe*.



Audiovisual consumption and the driving force behind EITB

According to data collected in 2000 on audiovisual consumption per inhabitant, it is estimated that the Basque Autonomous Community (BAC) spends an average of 456 million euros annually on audiovisual products, which means that Euskadi is the third largest consumer in Spain after Madrid and Cantabria. The BAC is also the leading autonomous community in radio consumption and internet access, and Basque households head the list in terms of numbers of books and music media. All of these factors show that Basque society is an avid consumer of cultural products.

The audiovisual sector in the BAC is made up of some 400 companies

which provide employment for a total of 3,000 people or 0.36% of Euskadi's workforce. The vast majority of these firms are very small; in fact, the two largest are Euskal Telebista, with over 500 employees, and Euskadi Irratia, with a staff of 100. This explains why EITB (Euskal Irrati Telebista) has become the driving force behind the audiovisual fabric in the Basque Country and the number one ranking customer for a number of companies. In addition to creating a powerful impetus in the

dissemination of culture and helping to standardize the Basque language, the creation of EITB public television has had a major impact on economic activity, job creation, and technical and technological development. Today Basque public television faces the challenge of complying with European standards, which establish the

need to strengthen Basque productions or local co-productions, thus implying an even greater boost for the audiovisual sector in Euskadi.

**Ikusentzunezko
enpresa gehienak oso
txikiak dira, Euskal
Telebista izan ezik.
ETB da hain zuzen,
sektorea mugiarazten
duen enpresarik
garrantzitsuena.**

The 37 most important production companies in Euskal Herria achieved a turnover of 37 million euros in 2000. Over the past eleven years Basque film and video firms have turned out an average of five pictures per year (with six titles in 2000, six in 2001, and nine in the peak year of 1997). 2001 was a good year for Basque cinema, with feature-length films bringing in nearly 35 million euros at the box office (9.55% of Spain's entire film production), three of them accounting for 50% of box office earnings.



JUANBA BERASATEGI, *President of IBAIA*



«We need to continue defending cultural exceptionality»

Urte asko daramatza Juanba Berasategik ikuskizunaren munduan. Ia bere lan profesional osoa alor honetan jorratu dela esan daiteke eta hori asko esatea da, marrazki bizidunen enpresa dela kontutan izanik. Duela hilabete batzuk IBAIA, Euskal Herriko Ikusentzunezko Ekoizleen elkarteko buru aukeratu zuten.

IBAIA, the Association of Independent Audiovisual Production Companies of the Basque Country is the umbrella group that represents forty companies making up a good part of the motion picture industry in Euskal Herria. Juan Berasategi, pioneer in the world of animation (whose production company has been responsible for such popular animated hits as *Kalabaza Tripontzia*, *La Leyenda del viento del norte* and *El embrujo del Sur*), has been witness to the evolution experienced in the world of cinema and audiovisual

media over the past thirty years. As the new president of IBAIA, Berasategi talks about his expectations and the future of the Basque motion picture industry.

What do you think characterizes Basque cinema?

In my opinion it's a little premature to be talking about the characteristics of Basque cinematography. We can't really define Basque cinema because the concept of 'industrial cinema' per se is still quite recent. Perhaps in time and with a little more experience under our belts we'll be able to distinguish it better. Some studies have already come out, such as one conducted by Juan Manuel Gutiérrez, which defines certain unique characteristics. But I still think we need to produce more material before experts can actually figure out what the term 'Basque cinema' really means.

What factors have determined film production in Euskadi

To answer that we have to step back in time. At the beginning of this phenomenon, in the early eighties,



Basque cinema burst on the scene with a number of productions of different genres, including fiction, animation and documentary. Projects were bubbling with energy from everywhere. As time passed the number of animated films leveled off, while real-image cinema declined. Right now, documentary production is more or less on equal footing with animation. What's the reason behind the slump? Well, I think that the masterminds of Basque cinema had to seek higher ground, places where more production is going on, like Barcelona and Madrid, where there's a 'little diaspora' of Basque cinema made up of actors, technical experts, directors and a long list of other motion picture industry professionals.

So what determines the impetus behind Basque film production?

Any type of industry is dependent on a specialized workforce that can take on the responsibility of doing the job right and seeing the project through. The same thing goes for making a film, and I don't only mean the producers, but the entire team of industry professionals working in close collaboration. Oddly enough, there have always been good technicians in Euskadi; that is one of the great assets we have here. Then there are other important factors like those connected with funding, since it is impossible to put together a project for a motion picture without the necessary economic means. And you also have to keep in mind the returns from each product, what kind of returns a film will achieve. Then there's distribution, screening and international sales, etc, which are what guarantee a profitable industry and if it is profitable then the industry can have continuity.

It's curious how in the midst of a brutal economic crisis Argentinian cinema has managed to turn out films that have captivated international audiences. Is this a unique case?

At IBAIA we've had close relationships, particularly over the past four years, with Chilean and Argentinean filmmakers, which has kept us in close contact with the situation. In Argentina there is a solid tradition of filmmaking and in spite of the country's precarious economic situation, they've managed to use their energy and solid foundations to keep the industry alive. Argentina has technicians, producers and a whole

world of what we might call 'movie people.' The industry, with its deep-rooted tradition, simply didn't die out. Yes, it is a unique case. They managed to survive because their cinematography is well established; today in Argentina films are being made with low budgets, but thanks to the talent they have, they're able to make make them work.

Basque cinema has been involved in some very successful co-productions, especially in Latin America. Is that where the future lies?

At IBAIA we'd like to continue to promote this line of work, backed by the most stable agreements possible. And if the way to do it is to work with people whose cultures are closer to ours, as is the case with Latin America, then so much the better. We know that co-productions are not good sources of finance due to the unstable economic situations in many of the countries in the region, but as a moviemaking formula we think it's attractive and would like to build on it. The warm feelings and similar attitudes between Basques here and in the diaspora makes the job even easier.

What do you think of the politics of cultural exceptionality promoted in France to protect its cultural production?

In agreements aimed at renovating free commerce in Europe the fundamental issue was to insist on the recognition of cultural exceptionality, and audiovisual media is a cultural element without exception. This makes it possible to implement measures to protect the different national motion picture industries. The French are fervent proponents of this formula and are doing an excellent job. I think it's important to continue to defend and strengthen the idea of cultural uniqueness, especially since we're facing an increasingly globalized world. I think that one of the reasons we decided to make films here

is because we are Basques and because we're convinced that we can generate assets, which in this case is the same thing as cultural wealth.



Gustokoa dut bertako kultura babesteko Frantzian egiten ari diren lana

For more information:
[www. ibaia.org](http://www.ibaia.org)



Kimuak

focus on the future . . . in 35mm

Kimuak is a project sponsored by the Basque Department of Culture which operates out of the film department of "Donostia Kultura" (San Sebastián Council for Culture). In its origins the program focused mainly on disseminating Basque short films on an international level. Today, however, the program concentrates on international distribution as well as dissemination in the rest of Spain.

The purpose of Kimuak is to try to fill a gap which, although much improved, sometimes still causes serious problems for producers and directors of short films: the dissemination and distribution of their products. The Basque Government and other lower level government departments have set aside funding for short film production and even for scripts. But once shorts are completed they are often 'sent out to pasture' since producers are not able to promote them at festivals and television stations, and get them out to distributors and other institutions that might be interested in their work. This is precisely where Kimuak comes in. The only thing required of producers is to deliver, in a period of two years' time, a copy of their short in 35 mm format. Kimuak pays the cost of English subtitling and sees to it that press folders are sent out to festivals. Kimuak also takes responsibility for sending copies of the films and making sure they are returned, as well as covering all management and shipping costs, whether to festivals or for rental purposes.

Since the program got underway in 1998 there has been major progress, with many film festivals today exhibiting Kiumak sponsored shorts. In fact, a number of festivals seek out the Kimuak short film portfolio,

knowing there is a good chance they will find something to suit their particular event.

More than a few highly acclaimed Basque audiovisual projects have carried the seal of Kimuak and several have made their mark in national and international festivals. Some of the better known titles include *Por un infante difunto* (Tinieblas González); *Txotx* (Asier Altuna and Telmo Esnal); *Razielen itzulera* (Koldo Almandoz); *Amor de madre* (Koldo Serra and Gorka Vázquez); *Jardines deshabitados* (Pablo Malo); *La primera vez* (Borja Cobeaga), ... *Ya no puede caminar* (Luiso Berdejo); *Belarra* (Koldo Almandoz); *Tercero B* (Jose Mari Goenaga); *Terminal* (Aitzol Aramaio); *Topeka* (Asier Altuna); *El tren de la bruja* (Koldo Serra); and *7:35 de la mañana* (Nacho Vigalondo).

The Kimuak 2003 short film catalogue is currently attaining levels of distribution never seen before. Festivals in places as far away as Hawaii, Australia, Korea, Indonesia, Egypt and Taiwan have put in orders for the catalogue of Basque short films and many of them have already exhibited one or more Kimuak shorts. Although we don't want to pat ourselves too hard on the back, we are pleased to say that Kimuak and the Basque short film industry are alive and well.





Festivals in Euskal Herria

Despite the fact that Donostia's Zinemaldi is the longest standing film festival in the area, both the Cita in Biarritz and Bilbao's Zinebi have made a place for themselves on the international film stage

Donostiako Zinemaldia aintzindari izan zen arren, Biarritz eta Bilboko topaketek bere txokoa bilatu dute zinemazaleen eta zine industriaren munduan. Hiruren artean Euskal Herria munduan kokatzea lortu dute.

Zinebi: promoting Basque professionals

Since 2000, Ernesto del Río has been at the helm of the Bilbao International Festival of Documentary and Short Films, aka "Zinebi." After 45 years running and edition 46 just around the corner, he insists that the festival's raison d'être remains the same: "to promote and reinforce all sectors of Basque cinema and television so that they can defend themselves professionally. But we also want to present Bilbao as a promoter of film and culture."



Film Festival, we are the oldest in Europe."

The upcoming edition – number 46 – will take place from November 29th through December 4th. The focus this year will be on films made in Brazil and Argentina, the later of which, as del Río puts it, "has a motion picture industry that works better than its economy. Film production in Argentina is brilliant, and Mexico is also coming out with some excellent work."

Many of the well-known Basque filmmakers today have taken part in this festival with their short films, including Pedro Olea, Imanol Uribe, Montxo Armendáriz, Alex de la Iglesia and Julio Médem.

The short film genres that can be seen at Zinebi are fiction, animation and documentary. Fewer young filmmakers have been attracted to the later of these genres, perhaps, as del Río speculates, "because, even though documentaries tend to be less expensive to make, they involve more field work."

According to the director of the festival the event has to reinvent itself every year and find ways to be different. It also depends on what material is produced around the world. "Our backbone is the international competition but we also have to juggle with the other elements that help pump new blood into the festival. We're a showcase of the city and the Basque Country. Together with the Donostia

Ernesto del Río says that one of the highlights of this year's festival will be a series on the history of music videos by singer-songwriters, pop and rock music artists, based on videos dating back to the seventies, when this type of audiovisual media first came on the market." www.zinebi.com

Biarritz: a multicultural showcase

After the curtain falls at the Donostia film festival, another week of quality film screenings will get underway at Biarritz. The thirteenth edition of the Biarritz Latin American Film Festival, also known as the "Cita," will take place this year from September 27th through October 3rd. According to festival director, Mr. Cazevane, the goal of the event is to "create in Biarritz a privileged place for exchange between our two continents for the purpose of mutual enrichment".

France already hosts other well-known film festivals, most notably Cannes and Deauville. Biarritz, however, has opted to concentrate on Latin America "mainly



because Biarritz is a city that enjoys a special relationship with Latin America, owing, among other things, to the bonds generated by the diaspora in the region, which has always maintained strong cultural ties with the other continent."

The director of the festival is proud that both the city and its residents are so dedicated to the success of the event. "The proof," he says, "lies in the number of enthusiastic fans who come to see the movies. And little by little we have managed to broaden our audience base to include not only the city and the region; we've also attracted a good amount of attention on the national level. In fact, I can tell now you that we're working on taking the 'Cita' beyond our own borders."

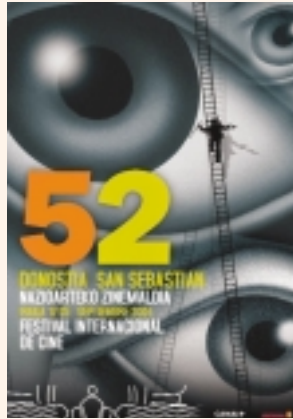


with international renown

Donostia Zinemaldia, in the major league of film festivals

The Donostia-San Sebastián International Film Festival is a 'Category A' festival, in league with Berlin, Cannes and Venice.

Categories are determined by the International Federation of Film Producers Associations (FIAPF), in this case referring to "non-specialized competitive feature film festivals." Films are only eligible for competition if they have not previously competed in other festivals recognized by this organization. At least ten countries must be represented as part of the festival's official competing section.



will follow the successful formula of including some twenty pictures from different countries in the official competing section. The films will be screened for the first time at the festival, vying for the Golden Shell prize for best film awarded by an international jury.

The festival will also screen films in its "Zabaltegi" section (also known as the "Open Zone"), which features an overview of newly released films, and 'Pearls From Other Festivals,' which includes some of the best films already screened at other international festivals.

The 52nd edition of the festival, opening September 17th and running through the 25th, will be inaugurated by Woody Allen, who will be presenting his latest movie *Melinda and Melinda*. To the great satisfaction of festival director Mikel Olaciregui, the North American director chose San Sebastian this time over Venice. The different facets of Woody Allen's career will be explored during the course of the festival, from director, to screenwriter to producer.

This year's official festival poster pays tribute to a man who was primarily associated with painting but who also actively collaborated in the world of cinema. "We're talking about Salvador Dalí, in honor of the 100th anniversary of this birth. His collaboration with the master of suspense, Alfred Hitchcock, rendered one of the most disturbing sequences in the history of filmmaking – the unforgettable dreamlike scene from *Spellbound*. We thought it would be a good idea to promote the image of this festival through our official poster," added Olaciregui.

Much the same as in previous editions, the Donostia festival

The "Horizontes Latinos" section includes Latin American movies unseen in Spain, which this year will compete for 18,000 in prize money. Horizontes will also offer a selection of the year's best Spanish films with subtitles in English. And in close collaboration with "Rencontres Cinémas d'Amérique Latine de Toulouse," the "Works in Progress" section will provide Latin American films in the post-production stage a chance to obtain funding for their completion.

In the area of retrospectives, the 52nd edition will pay tribute to Anthony Mann, author of what many critics consider are some of the most beautiful Westerns in the history of the silver screen. According to Olaciregui, "Mann was equally talented in all of the classic film genres (thriller, comedy, musical, war and historical). Nevertheless, many of his masterpieces are little known among the general public. The idea of this retrospective is to let our younger audiences discover, and our not-so-young viewers rediscover, a complex and very personal director who goes way beyond the definition of quintessential classical filmmaker."

Traditionally one of festival's retrospectives has always focused on a specific theme. This year the organizers decided to disregard all rules of political correctness by including a set of films under the title of "Incorrect@s." This section will include pictures that "have dared to take on middle class social mores and still run counter to traditional ways of thinking and behaving," as Olaciregui put it. Filmmakers included here are Michael Moore, Dusan Makavejev, John Waters, Pedro Almodóvar, the Marx Brothers, Luis Buñuel, Trey Paker, Ulrich Seidl and Todd Solondz.

The Festival has not forgotten the little ones. For a couple of days the Anoeta cycle track will turn into a giant movie theater with a huge 400 square meter screen and seating capacity for 3,000 people. Thousands of children, some for the first time in their lives, will have the chance to see the magic of the silver screen created especially for them – and dubbed into Euskara.

The fact that the San Sebastian Film Festival also devotes a lot of energy to Latin American cinema could mean a bit of competition, but, as the Biarritz festival director ensures, "it is healthy competition. These film festivals draw in different types of audiences, and even though we don't have the same sort of financial backing as San Sebastian, our list of films continues to be original and very different."

More than just a film festival, the Cita is a showcase for all types of Latin American cultural expression: literature, music, visual arts and sometimes even dance and theater. "It is a multicultural gathering which offers the best of artistic creation from Latin America," Cazevane adds enthusiastically.



Basque filmmakers around the world

Euskal Herriak zinegile garrantzitsuak eman baditu ere, askok eta askok kanpora joan behar izan dute beren lanari ekiteko: hasiera batean, industria sendo baten falta izan

zen atzerriratzeko arrazoietakoa bat baina abenturazaleak ere izan ziren tartean.

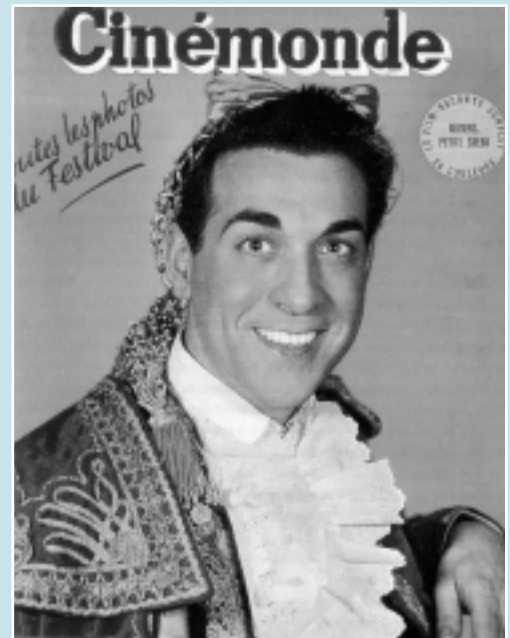
Hollywoodera iritsi ziren batzuk eta beste asko, Madril edota Parisen egin dira famatuak.

Thanks to the many publications dedicated to filmmaking, the names of many Basque directors and actors who began their careers in the early part of the twentieth century are familiar to us. This article takes a brief look at some of the people who have left their mark on the motion picture industry. They run the whole gamut – filmmakers true to their political beliefs who used film as a vehicle for propaganda to promote the cause of the Spanish Republic or the Franco regime; and stunningly beautiful yet totally different women who either succumbed to flattery or discretely married and vanished into the shadows.

El caballero d'Arrast, by Aragon-born filmmaker José Luis Borau, is the title of a book about Henry (or Harry) D'Abbadie d'Arrast. The term *caballero* very nicely captures the aristocratic aspect of a man born in Buenos Aires to an illustrious Basque family. His aristocratic flair, Anglo-Saxon culture and ability to speak several languages helped him move about in the world of Hollywood. There he made friends with a number of famous artists, including Charles Chaplin, with whom he shot some of his pictures. It is said that he was seen strolling through the town of Baigorri in the company of the indescribable Charlot and other notable figures of the time. D'Abbadie d'Arrast died in Monte Carlo, where he pursued another one of his great passions, gambling, and was buried in Baigorri.

Sons of a professional photographer from the Navarrese town of Fitero, Víctor and Mauro Azcona set up a studio in Bilbao. When they felt they had enough experience to pull it off, the Azcona brothers plunged into what would be the most important artistic project of their lives: a feature-length movie called *El mayorazgo de Basterretxe*. The movie came out just when talking motion pictures came on the scene, frustrating its debut outside of the Basque Country. Víctor got out of filmmaking but Mauro went on to Paris and Berlin to gain further skills before returning to Madrid. In the height of the Spanish Civil War he directed a series of documentaries for the Republican cause. He later moved to Uruguay and eventually settled in Moscow, where he worked with the movie studio Moscovia Film.

Tomás Blanco didn't have a clear idea of what he wanted to do when he was a young man in Bilbao. First he enlisted in the Spanish Foreign Legion; then he tried his hand at theatre, working in Madrid with well-known companies. He eventually made a name for himself in motion pictures, his most important roles dating to the early 1950s. In was over the next two decades, however, that the name Sergio Mendizábal started becoming a household word. Mendizábal was one of the most outstanding supporting actors of the period, working under such accomplished directors as Orson Welles, Luis



Left to right: Sergio Mendizábal, Tomás Blanco, Luis Mariano, Juan de Landa, Martine Carol and Víctor Azcona. Photographs courtesy of the Basque Film Archive, from the book *Los vascos y el séptimo arte*.



Buñuel and Sergio Leone. His acting career did not keep him from having other jobs such as Chief of Protocol at the Algerian Embassy.

Success came to Martine Carol, born in Biarritz Marie-Louise Mourer, with Richard Pottier's film *Caroline chérie* (1951). She was the sex symbol of French cinema throughout the fifties, only to be dethroned by Brigitte Bardot. Carol worked with the greatest names in filmmaking of the time, but it was Max Ophüls who managed to bring out her best in the movie *Lola Montes*.

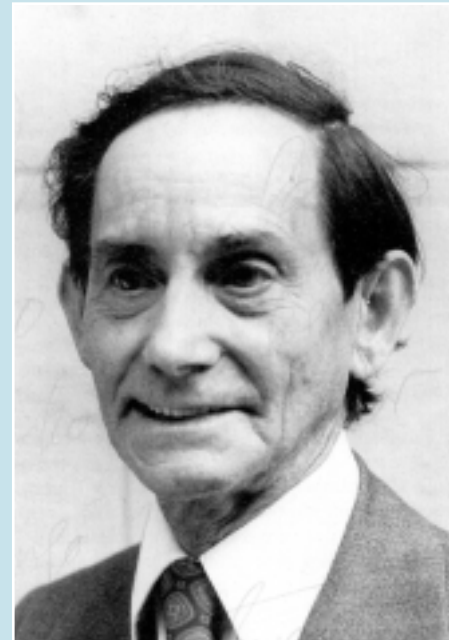
It was one of those chance things that happen in the world of motion pictures. Another Basque actress, Donostia-born Conchita Montenegro, wrapped up her long movie career starring in another version of *Lola Montes*, directed by Antonio Román. The shining 1930s star of Spanish cinema had already debuted on the big screen in Europe and America in a career as atypical and international as that of Mutriku native Juan de Landa, with whom she shared the stage – along with Buster Keaton – in *Doughboys* (1930), directed by Edward Sedwick. At the end of the Civil War, the actress returned to Spanish cinema to star in a number of Spanish-Italian co-productions spurred on by the political harmony between the two totalitarian regimes. After starring in *Lola Montes*, Conchita Montenegro married a diplomat and vanished from the world of celluloid.

His fame as "the prince of operetta" vaulted Luis Mariano to the silver screen, even though he was better suited to music than acting. Born in Irun, his family moved to Bordeaux at the onset of the Spanish Civil War, and Mariano spent most of his career in Paris. After his professional life declined he spent the remaining years of his life in Arangoitze-Arcangues, where he was buried. The town has now become a pilgrimage site for his admirers.

Juan de Landa also began his artistic career as a tenor but ended having better success at acting. Born in Mutriku, de Landa later moved to Paraguay and Argentina. After a series of odysseys, he showed up in Hollywood where he appeared in versions of popular American movies geared toward Spanish speaking audiences. Written sources reveal that his best friends in Hollywood were Buster Keaton and Robert Montgomery. His most important starring role was in "The Big House" directed by George Hill (1930).

Teodoro Errandorena didn't have to travel all the way to Hollywood. It was in the early 1930s that the Zizurkil-born dental surgeon first laid his hands on a movie camera while on a trip to Dublin. It turned out to be a major discovery for Errandorena, who was bright enough to see the great possibilities filmmaking held in the political arena. The 1933 *Aberri Eguna*, held in Donostia under the slogan "Euzkadi-Europa," was the theme for *Euzkadi*, the first feature-length documentary which incorporated sound in the history of cinema of Euskal Herria.

**Conchita Montenegro
eta Juan de Landa
aktore euskaldunak
Hollywooden elkartu
ziren eta Buster Keaton
komiko famatuarekin
batera aritu ziren
lanean "Doughboys",
Edward Sedwick-ek
1930an zuzendutako
filmean**





**Bera zen "Jon de Igueldo",
Radio Euzkadik
klandestinitatean zuen
korresponsala. Hamabi urtez
ibili zen zeregin honetan eta**

**orain dela gutxi arte bere
inguruko inork ez zekien
-ezta bere emazteak ere-
izengoitiaren atzetik
Gerardo Bujanda zegoela**



Gerardo Bujanda, alias "Jon de Igeldo" on Radio Euzkadi

Not very long ago his closest friends and even his wife found out that the man behind the pseudonym "Jon de Igeldo" was actually Gerardo Bujanda, Deputy to the Spanish Cortes in the earliest legislatures and author for nearly twelve years of chronicles sent to Radio Euzkadi aimed at keeping listeners informed. The pirate radio station set up in the Venezuelan jungle operated consistently from 1965 until 1977, with the clandestine correspondent playing an important role in keeping it alive. A book published by Fundación Sabino Arana, with a prologue written by Iñaki Anasagasti, talks about the call for anti-Franco resistance conducted through the airwaves.

At the age of 85 Gerardo Bujanda clearly remembers nearly all of his experiences as a correspondent and ensures us that if he had known that the letters he was sending from

Donostia would become a legend, he would have paid more attention to style. "I wasn't involved in the inception of the radio station in Venezuela and so there were things I wasn't aware of. I came to think the program was broadcast from a ship somewhere near Caracas because the station was also known as "La txalupa" and because I was told to send my letters to a post office box in Caracas. I addressed them to Pablo Romero, alias Alberto Elosegui, the leader of the whole setup. Joseba Rezola entrusted me to write down what was happening in Donostia and send it by mail. The team there had free reign to use whatever pieces of my letters they wanted and put them together however they felt fit. I've always had great respect for people forced into exile thousands of miles from their homes. That's why I thought that my collaboration might help lift their spirits and therefore I felt I should make the effort."

Bujanda couldn't commit himself to sending information on a regular basis. He would write in the little free time he had, at night by typewriter. "The Guardia Civil took the first typewriter I had one of the eight or ten times they came to search my house and Andrés Plazaola bought me another one with funds from the Basque Resistance." There were times when prudence dictated that he move to La Rioja so he would not be detained. Some months he would be 'outside' and others he'd be 'inside.' During his 'inside' periods he would stop supplying information. 'Inside' meant in the police station, in jail or in the hospital, "like the time in 1967 when Sargent López and officer Losada from the Antiguu barracks left me in such a bad state that I had to spend fifteen days in the hospital to recover."

His continuous periods of being inside or outside did not bring on problems from his bosses at Luzuriaga, the company he worked for throughout his entire working life. "They thought highly of me and, besides, they knew that I had nothing against the firm. I was thrown out only once for six months because of going on strike in 1953. Three of us were affected – myself and another two workers, Bengoetxea and Baskaran. I think they chose who was going to be expelled by drawing lots because all three of our surnames began with the same letter. Bengoetxea died shortly afterwards; Baskaran was very capable and quickly found another job, and they brought me back on board. My workmates took up a collection for the half a year I was out of work and I made more money than with my regular salary."

Out all of the times Bujanda was detained, never once was he interrogated about the radio station. "They never suspected that those commentaries broadcast over the air were my doing. I was careful not to drop the letters in the mailbox myself. There was always some volunteer or other, generally women, who would come to my house, hide the letter in her bra and drop it in the mailbox."

From the very beginning the correspondent knew that in order for the station to have prestige he had to tell the truth. "The only time lies came out of my mouth," he added,

"was when I was talking to the police." He avoided writing about personal experiences, and if any piece of information was not verified, he recommended it hold off before going on the air. "Don't let the cat out of the bag yet. I'll keep you posted on this important matter," Bujanda wrote in a chronicle in 1968 referring to the legalization of *ikastolas*.

Radio Euzkadi, the Voice of the Basque Resistance, was broadcast over short-wave radio for half an hour three times a day every day for twelve years. The theme music for the radio station was the first eight notes of *Gora ta gora* played on a xylophone.

"I only really listened to the program a few times. My radio wasn't very good and it was hard to tune in, but on occasion I did recognize those enthusiastic voices reading the information I'd sent. They were real show business types and read with a lot of pizzazz."

Fear was a constant throughout Gerardo Bujanda's life.

From an early age he had to learn how to overcome it. At the age of seventeen he was a *gudari*, a soldier of the Basque army, stationed in the town of Oiartzun. On August 25th 1937, the day he turned eighteen, Bujanda fell prisoner in Santoña, together with his brother Inosen. He was confined to concentration camps in Laredo, La Magdalena and Miranda de Ebro. He also spent time in other work camps, jails and forced labor camps in Badajoz, Toledo, Andalucía, Guadalajara and Madrid. After being drafted he was sent to Tzelatza de Anyera, Africa, for three and a half years. When he finally returned to Donostia, he joined forces with Joseba Salegi – his former *gudari* commander – to create an extensive network to shelter escapees or people who were otherwise fleeing from the Franco regime.

"Sometimes the situation went from fear to absurdity in a matter of

seconds. I remember that during one of the interrogations at the Antiguu headquarters, a really ugly police officer said to me: 'Aren't you going to answer, clown?' And I said to him: 'With that face of yours you have the nerve to call me a clown?' And the rest of the police started laughing."

*Euskal
Erresistentziaren
Ahotsa izan zen Radio
Euzkadi. 1965etik 1977ra
egunean hiru aldiz
emititzea lortu zuen*



Euskadi recycles



Gero eta gehiago jabetzen ari da euskal biztanlegoa birziklaketaren garrantziaz. Ez dago herririk Euskal Herrian zabor banaketa egiten ez duenik eta zeregin honetan batera ari dira lanean Jaurlaritza, Foru Aldundiak eta Udalak.

The difficult task of recycling urban waste in Euskadi, an undertaking which generates 478 kilos per capita per year, is shared between the Basque Department of Urban Planning and the Environment, the three provincial councils and the city governments, either alone or working in association. However, all of the governmental efforts would be in vain without the growing public awareness of the need to sort recyclables.

The amount of urban waste every inhabitant in Euskadi generated in 2001 came to 478 kilos (1,050 pounds), up 66% from 1990. The average figure for the European Union is around 540 kilos per capita per year. 88% of this

waste is deposited in dumps and 12% channeled through recycling processes (11.4%) or incinerated (0.6%). Paper and cardboard (57,331 tons) and glass (39,243 tons) account for the lion's share of recycled waste. The tendency toward selective collection of recycled waste is positive: 7,045 tons of urban waste were collected and sorted in 1990, while in 2001 the figure leaped to 112,350 tons. In two years selective waste collection grew 16-fold.

Donostia, at the forefront

Of the three Basque capital cities, the leader in terms of percent of materials recycled is Donostia, recently awarded for its efforts by the Spanish Institute for Sustainable Resources in the category of cities with populations of over 50,000. In 2003 Donostia recycled 15,500 tons of wastes – 8,500 tons of paper and cardboard, 5,000 tons of glass and 1,500 tons of assorted containers, in addition to smaller amounts of batteries, household oils and textiles.

According to a survey conducted by the Basque Government in 2000, over 90 percent of the population says they sort their trash, although results do not confirm these claims.

Waste collection bins have been placed in several locations throughout our towns and cities – blue for paper and cardboard; yellow for plastic, cans and tetrabrik long-life containers; green for glass; plus organic waste containers and battery recycling bins – making it a lot easier for residents to dispose of their sorted waste materials. Paper and cardboard are the most frequently recycled products in the Basque Country with 92.18% of the population taking part in the effort; glass comes in second with 82.81%; plastic and metal, 73.43%; batteries 60.93%; organic waste, 46.87%; and medicines, 15.62%.



One of the survey questions addressed the difficulties people found in sorting household wastes. 76.56% of survey-takers said they lacked sufficient space in their homes for so many different bags or bins; 18.75% thought it was a waste of time; 10.94% admitted that they were not sure how to go about it; and 28.12% saw no advantages in sorting and recycling household wastes for the future.

Electrical and electronic trash

The Basque Country has been a pioneer in recycling electrical and electronic equipment. The project was set up in early 1998, along the lines of a similar pilot project implemented earlier by the Bilbao City Council. Several years into the project, it is clear that the campaign promoted by the Basque Government to recycle and treat computers, televisions, cell phones and other appliances has been very successful.

Currently Euskadi recycles 1,200,000 kilos (2,646,000 pounds) of so-called 'brown goods' (e.g. electrical and electronic household devices such as televisions, radios, electric shavers, video players, cameras, games, etc.) and 'grey goods' (e.g. cell phones, fixed-line phones, computers, printers, cash registers, etc.)

Part of the success of recycling materials of this type can be attributed to a firm called "Indumetal Recycling," located in the Biscayan town of Asua. The company, founded in 1928 in the mining industry heyday, ended up having to recycle itself. It is now an authorized agent for potentially hazardous electrical and/or electronic components and is entrusted with overseeing the electrical and electronic appliance collection campaign. All recycling of these waste products is managed through Indumetal. Approximately 70-80% of the total weight of recycled appliances is recovered, depending on the type of

equipment treated. The company also handles non-reusable hazardous components removed from the devices, estimated at 0.1% of the total weight of the appliances treated.

Garbigunes

The so-called "garbigunes" are waste collection sites located outside of urban centers, where people can discard wastes that do not already have specific disposal bins or collection areas assigned to them. These sites are the responsibility of city governments, which make sure they are staffed with qualified personnel in charge of separating waste materials.

Users are charged a small deposit fee. Currently there are 26 garbigunes in Bizkaia, nine in Gipuzkoa, and five in Alava.

According to the Department of the Environment of the Basque Government, out of the 20 kinds of waste materials accepted at these sites, tires are by far the most common.

Batteries

Last year "Sociedad Recypilas," a company based in Erandio, treated 1,568 tons of batteries, florescent lamps and automobile waste. It is the only company in Euskadi that treats this type of waste and, little by little, is expanding its area of operation to include materials from some 800 automobile repair shops. Since last year, "Recypilas," a privately owned firm with capital from "Sociedad Pública de Gestión Ambiental Ihobe" and "Indumental Recycling," has also been recycling filters, antifreeze and brake fluid.

According to Recypilas, recycling and treatment of saline, alkaline and button cell batteries fell in 2003 to 380 tons compared with 524 tons in 2002. Being so small, people tend to dispose of batteries of this type along with the ordinary trash without realizing that a single button cell battery can contaminate thousands of liters of water. The amount of recycled batteries by weight comes to 110 grams per person per year. This figure is not so different from the 137 grams per capita per year from the GRS battery recycling program in Germany, Europe's biggest cell battery recycler and recoverer.

A decline was also seen last year in the amount of lead batteries collected: 1,023 tons compared to 1,157 tons in 2002. On the other hand, collection and treatment of florescent lamps increased from 70 tons in 2002 to 90 tons last year.



Information systems experts from Basque Parliament work with Argentinian Senate

The rapid development of science and technology has brought about cultural changes and new challenges for lawmakers. In order to attain the balance and security so much needed to conduct any commercial operation in this new century, the Honorable Senate of Buenos Aires organized a series of lectures under the title "Utilization of digital signature technology in light of new legislation." In attendance were Juan Luis Mazmela, Basque Parliament Director of Information Systems, and Andoni Aia, Chief of Programming.

Multicultural integration in Basque schools

The huge cultural diversity among the immigrant population in Euskadi has prompted the Basque Department of Education, Universities and Research to implement a series of measures to facilitate the integration of these new students into the schools. Focus has been placed on the publication of new materials, including booklets to help teachers integrate their foreign students into the classroom, brochures aimed at immigrant family members – available in twelve languages – and an orientation program offered at the schools designed to provide strategies for developing cultural diversity plans and promote successful integration. More than just another task, these activities are a priority issue for the Basque Government and one it must face in order to successfully address



the increasingly diverse reality of Basque Society.

UNICEF Basque Committee launches new website on children's issues

The UNICEF Basque Committee has set into motion a new online information service. The website is designed as a platform organized into two separate domains. The first is a one-of-a-kind database containing special laws and regulations on children's rights and information on nearly 250 organizations in charge of the defense and promotion of children's rights in over 100 countries. The second is a Children's Resource Center, lacking in the Basque Country until recently. The aim is to support professionals working with and for children in the Basque Autonomous Community and to offer information to the children themselves.

Both of the new projects are available to the public by logging on to the same website: www.crin.info, an active and dynamic site which embraces new technology. The website is available in Euskara, Spanish and English.

This project is the culmination of

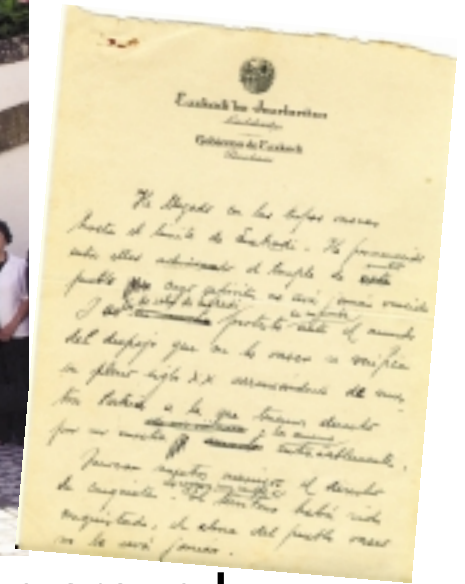
four years of intensive work on the part of the UNICEF Basque Committee, with support from the Basque Government, the Provincial Government of Bizkaia, Ararteko (Basque Ombudsman), the General Council of the Judiciary, "Ilustre Colegio de Abogados del Señorío de Vizcaya" (lawyer's bar association of Bizkaia), the National Platform of Children's Associations, UNICEF International, and a number of consulates and embassies.

The collection of documents on Government Legislation and Children's Organizations around the globe is the outcome of an exhaustive research project which the UNICEF Basque Country Committee has been involved in since 2000. The study has led to the creation of a database unparalleled in the international community. The database contains approximately 340 pieces of legislation, 60 of which are

general laws concerning the rights of children from various countries, and 253 focus on specific areas of child protection. The database also includes constitutional provisions governing children in 27 nations around the world.

This project has been made possible by funding from the Basque Government and the UNICEF Basque Committee. The Universidad Pontificia in Comillas also played an essential role in putting together the collection of documents. Equally important was the contribution in human resources from the University of Deusto and the University of the Basque Country, and collaboration from the regional offices of UNICEF around the world.

The website also hosts a section called Children's Resource Center-Basque Country, the first resource center of this type in Euskal Herria. The center is intended to provide services mainly targeted on the Basque Autonomous Community, serving as an integral resource center for professionals working with and for children and for children seeking information on different issues.



Commemorative events continue around Lehendakari Aguirre centennial

As part of the events organized around the centennial of the birth of the first Lehendakari, in May the Basque Government held its regular cabinet meeting in the Biscayan town of Trucíos. The actual meeting took place at "La Puente, the stately home where Lehendakari José Antonio de Aguirre signed the minutes of the last meeting he presided over before going into exile. The so-called "Manifiesto de Trucíos" (pictured above right), a document drafted by José Antonio de Aguirre just moments before leaving Euskal Herria on June 30th 1937, bears witness to that event.

After the cabinet meeting, Lehendakari Ibarretxe presented José Antonio de Aguirre's children with a reproduction of the Manifiesto de Trucíos, alongside a bust of Aguirre in the square of the Trucíos town hall.

Related events include a photography exhibit at the Fundación Sabino Arana Museum of Basque Nationalism. Under the title "PRO LIBERTATE PATRIA... JOSÉ ANTONIO AGIRRE," a

series of pictures has been put on display in commemoration of the life and ideas of the first Lehendakari of the Basque

Government.

For more information visit: www.abertzaletasunarenmuseoa.org

ABAO opens the opera season with *La Bohème*

The Bilbao opera season will get under way this year on September 18th with *La Bohème*, an opera in four acts by Giacomo Puccini. Four performances of the production will be staged during the month of September. Navarra-born María Bayo (pictured at right) heads the cast as Mimí, accompanied by the Basque National Orchestra and the ABAO Opera Choir. Kery Lynn Wilson is Music Director in a co-production with the Opera National de Paris and Maggio Musicale Fiorentino. The opera season will continue with performances of *Lohengrin* (October), *Nabucco* (November), *Maometto II* (January), *Erwartung/Salomé* (February), *Andrea Chénier* (April) and *La Sonnambula* (May). For more information visit www.abao.org.



Photo: Éric Larrayadiu



A "Universal Basque" on wheels

Joane Somarriba is the new "Universal Basque," an honor awarded every year by the Basque General Secretariat for Foreign Action and the financial entity Caja Laboral. Achievement, effort, international renown, tenacity and determination: these are the characteristics that best describe the cycling career of the Biscayan who has become one of the shining stars of world cycling. Her most recent feat – by the time this article went to press – was the Hamilton road cycling world championships in Hamilton, Canada, where she took the gold medal in the women's time trial, a prize she had had her eye on for the past few years. Somarriba became the champion of women's cycling in Canada after becoming three-time winner of the women's Tour de France, (2000, 2001 and 2003) and two-time

Euskadiren izen ona munduko lau haizetara sakabanatzen saiatzen den erakunde edota pertsonen lana goraiatzeko sortu zen 1997an Euskaldun Unibertsala Saria. Aurtengoan Joane Somarriba txirrindulari bizkaitarraren izena darama sariak, txirrindularitzan marka guztiak hautsi dituen emakume baten eskuetara joan da.

winner of the women's Giro d'Italia (1999 and 2000).

Joane Somarriba was born in Sopelana, Bizkaia, on August 11th 1972. She trained in Italy, where she was a strong rider for two cycling teams, Sanson and Alfa

Lum. After a few years of uncertainty due to a lack of funding for her efforts – a constant problem in all areas of women's sports – last year the Provincial Council of Bizkaia and Bizkaia Panda Software decided to sponsor her. "When we won the Tour de



//

*«Nire lan bakarra
gurpilen gainean
tinko aritzea izan da.
Bain hori bai,
bisitatu ditudan
herri guztietara
Euskadi bihotzean
eraman dut eta arro
eraman gainera»*

France Last year, Councilman José Luis Bilbao told us that the team would keep going, and that was a real weight off my shoulders. We were beginning to get used to the feeling of dread every winter, not knowing whether the team was going to make it or not. So I really enjoyed all the honors and tributes made to me this winter. I've also enjoyed the rest, but that's over now, since it's time to get serious about training for the Olympics, which I'm really excited about."

For Somarriba, the gold medal at Hamilton was a dream come true. "Making it to the top of the podium at the 2004 Athens Olympic Games is within my reach," added Joane. And if everything goes well in Athens, Joane Somarriba can look forward to another year of professional cycling and she can say goodbye in style by strutting her stuff at the World Cycling Championships in Madrid in 2005.

With the Universal Basque Award, the Basque Government and Caja Laboral wanted to highlight the brilliant career of this international cyclist, but when they notified her of the award she thought someone was pulling her leg. "It's still hard for me to believe, I thought it was

unattainable." Somarriba said the only thing she'd done was "to hold Euskadi proudly in my heart and carry it with me to all the countries in which I've ridden."

The Universal Basque Award, established by the Basque General Secretariat for Foreign Action and Caja Laboral in 1997, is given to people or organizations in recognition of their contribution to creating a favorable image of Euskadi around the world.

Somarriba is the second women to be presented with this prize; the first was awarded last year to soprano Ainhoa Arteta from Tolosa, Gipuzkoa.

Another motivation to keep training

When Somarriba found out about winning the Universal Basque Award she was on her bike training. Despite the excitement, it was just another day of work, except that the telephone rang off the hook. "There will be time to celebrate," the cyclist assured the Basque media. "It's a very important prize but I have to keep pedaling. This sport takes a lot of dedication and sacrifice. The award

has really motivated me to keep training hard and with a lot of enthusiasm."

Somarriba just turned 32 but in spite of having cycling in her blood, she is already talking about retiring. She'll make that decision when she finishes the season, and sees what happens at the Olympics in Athens.

After many years of hard work and major stumbling blocks, including an injury which almost forced her to quit her cycling career, Joane Somarriba now talks about her satisfaction and the fruits of her efforts. However, she is well aware that there is still a lot of inequality between men and women when it comes to sports. "Women are becoming more and more interested in cycling. It's nice to see so many of them out on the road riding their bikes on the weekends. As far as prizes and prize money goes, that's another story. I won't live to see the day that men and women are given the same prizes, but as far as emotion and excitement are concerned, that part I have experienced. This sport has given me the most important thing that life could ever offer me, and all the more special is being honored with a prize like the Universal Basque Award."



Bi urte zituela, pianoa jotzen aurkitu zuen bere familiak eta geroztik ez da musikatik urrundu. Mstislav Rostropovich ber-bera izan du maisu eta 16 urte egin dituen arren, bere

izena daraman lehenengo lana erregistratu berri du Espainikao Egileen Elkartearen. Violonchelo maite du eta badirudi violoncheloak ere bera maite duela. M^a Eugenia Silguero da.

Music in her veins

When María Eugenia was two and a half she climbed onto the piano bench at her home in Irún and played an excerpt from *La Marcha de San Marcial*, a tune she had heard in the streets during the patron saint's day festivities. Her family was amazed at her precociousness, a trait that remained with her throughout her childhood and teen years. Even the legendary Russian cellist Mstislav Rostropovich was surprised to hear how well she played cello at the age of seven. At thirteen she finished her upper level music studies and at sixteen had her first composition copyrighted with the Spanish Society of Authors Composers and Publishers (SGAE), making her the organization's youngest member.

The musical environment at the Silguero home was very important in the education of this young woman, now considered one of the most brilliant up-and-coming musicians in Europe. It was María Eugenia's father, leader of the Irún Municipal Music Band, who first introduced her to reading music. He followed the same criteria with his other four children, all of whom are now professional musicians.

With her prodigious talent, María Eugenia began studying cello at the age of four, and at the age of nine completed the teaching degree program for cello at the Conservatory of Music in Bayonne. Two years later she earned a Recital Certificate from

MARÍA EUGENIA SILGUERO

Cellist

the Guildhall School of Music in London, and at the age of thirteen, she finished her upper level music studies graduating cum laude from the Conservatory of Donostia-San Sebastián. Generally speaking, students are twenty when they complete this level of music studies. Having done all she could in the academic environment, María Eugenia concentrated on perfecting her cello skills in Bayonne under Jacques Doué and later in the French capital with Philippe Müller, professor at the Paris Conservatory of Music.

María Eugenia, a shy young woman of few words, says she likes to spend the little amount of free time she has doing the same things her friends at Colegio del Pilar do: "go to the movies and go for a walk around town." She doesn't talk about music with them. "Once in a while they'll say they saw me on TV." Ever since she was little María Eugenia has shared her academic life with concert performances as if it were the most natural thing in the world. She gave her first solo concert at the age of ten and has played with the Spanish National Radio Symphony Orchestra, the Bilbao Symphony Orchestra and the Pablo Sarasate Orchestra in Pamplona, among others.

"The Dream," a piece written for piano registered with the SGAE, marked her debut as a composer. Her second piece of music is entitled "Touching the Sky." She says she lets herself be influenced by movie soundtracks, which she likes very much and listens to constantly.

After attending a class eight years ago with Radu Aldulescu, the Romanian cello master told her she had a place any time she wanted at the International Menuhin Music Academy" in Gstaad, Switzerland. But projects of this type will have to wait, since María Eugenia wants to finish her two-year *Bachillerato* artistic musical course at the "Instituto Pío Baroja" in Irún. After that, she would like to continue studying in Paris and later on, as she puts it, "give concerts all around the world because playing music and travelling is what I like the most."



JULIÁN AZKARATE

Actor on “*Vaya semana*”

«The humor we use in the program is international»

Aurpegi ezaguna da Euskal Telebistako “Vaya semana” saioa jarraitzen dutenentzat. Bera da euskaldunen zenbait bereizitasunei txispa ateratzen saiatzen dena eta benetazko maltzurkeriak

botatzea tokatzen zaiona. New York-en jaioa, Argentinako diktaduratik iheska ibili den famili baten semea... eta aita euskalduna zuen aktorea dugu Julian Azkarate.

For two generations Julián Azkarate's family has done a quite a bit of traveling. It hasn't been for pleasure, though. They were forced into exile by the Spanish Civil War in 1936 and later by the military dictatorship in Argentina. Born in New York to Argentinian parents, and Basque, Sorian, German and Argentinian grandparents, Julián has maintained the nomadic tradition, although urged on by a free and adventurous spirit rather than political turmoil. In March he came to Donostia and in a matter of weeks has become famous for his role in the series *Vaya semana*, the highest rated program on ETB's channel two.

Julián had no intentions of pursuing a career in humor. Nor did he plan on living in Euskadi, but the luck of the draw and an Internet add placed by the production firm Pausoka brought him from Madrid, where he had been living for three years, to Donostia.

"Actually, the casting call was for a series called *Living Lavapiés* broadcast on Telemadrid. Out of the 3,000 people who showed up, the selection was narrowed down to another guy and myself. They ended up choosing the other guy. But the people from Pausoka – who also produce *Vaya semana* – asked me if I wanted to be part of that show. So I loaded my motorcycle and all of my things in the van and headed to Donostia."

Since then, the weekly program, particularly the sketch called "Human behaviour," has been a hit throughout the Spanish speaking world. "We get e-mails from Colombia and Mexico, which tells us the humor we use is international. It's pretty wicked, but doesn't hurt anyone's feelings. I think it has a sort anarchistic elegance that most politicians get a kick out of. In fact, they love it when we interview them, even though we end up

manipulating their answers. The material we use revolves around local, very 'Basque' themes, which people like because it takes some of the drama out of the issues.

The show is taped from Tuesday to Friday in what Julián describes as "a really good atmosphere." "In general," he goes on to say, "people in Donostia are very easy going; it's a different feeling from the stressful atmosphere in Madrid. Maybe being so close to the ocean has something to do with it, who knows? I just find myself a *gusto sin más*, as people say here. I love that expression. Luckily, I made a good friend from Argentina early on who's studying at the Irizar School of Cooking, and now I hang out with a group of friends from all over the world."

After moving house three times in three months, Julián has finally found his place in the world at the foot of Mount Ulía. He enjoys the open space and peaceful environment around his house, a contrast to the frenetic pace of his years in Madrid. "There, I delivered pizzas, took care of children, and made advertisements, short films and a documentary that hasn't been screened yet." He explains that the reason he moved to Madrid from Buenos Aires was "because I couldn't stand the arrogance of the people there and I needed to be closer to my father, who I only saw once a year after my parents got divorced and my dad came to Madrid to live." Julián's parents started what would become a series of round-trip journeys after fleeing the military dictatorship in Argentina and settling in New York, where Julián was born. At the age of eight, he went back to Buenos Aires with his mother. But the worst journey in the history of Julian's family was the one-way trip to Argentina made by Aniceto and Pilar, his grandparents on his father's side, who were forced into exile as a result of the Civil War in 1936.



URUGUAY, ARGENTINA, CHILE



Photographs: Mikel Arrazola

Idoia Zenarrutzabeitia at a meeting with the Chilean Minister of the Interior, José Miguel Insulza, in Santiago de Chile.

Visit to the "Taal-Maruri" workshop, a project funded by the Basque Government aimed at integrating the handicapped into the Chilean job market.



Official inauguration of the Basque Government Office in Chile.

Vice Lehendakari Idoia Zenarrutzabeitia pays official visit to Uruguay, Argentina and Chile

Vice Lehendakari and Basque Minister of Finance and Public Administration, Idoia Zenarrutzabeitia, visited Uruguay, Argentina and Chile – in that order – from June 8th to 18th. On the official agenda were numerous meetings with authorities from the three countries, as well as appointments with important figures in the area of economics, university and enterprise, and interviews with the press.

Uruguay was the first stop for the Vice Lehendakari, where she met with members of the Uruguayan Executive and Parliament. Afterwards, she visited the Basque Center in Montevideo and wrapped up her

visit to Uruguay with a conference at the Catholic University.

In Argentina, Idoia Zenarrutzabeitia visited the Argentine-Basque Institute for Cooperation and Development and the Laurak Bat Basque Club, where she gave a talk which was broadcast to Euskal Etxeak in other parts of Argentina. Prior to this, she had met with a number of authorities, including the Argentinian Vice President and Senate Speaker, Daniel Osvaldo Scioli.

The last stop on the official visit was Chile, where the Vice Lehendakari held a meeting with the Minister of Economy and Energy, Jorge Rodríguez Grossi, and was received by the Chilean Vice President Chile and Interior

Minister, José Miguel Insulza. She then presided over the inaugural event celebrating the opening of the Basque Office in Chile, Euskadi's third international office after Brussels and Mexico.

In addition to holding various meetings with key representatives of the Chilean Legislature, Zenarrutzabeitia met with the President of the Chilean Production and Commerce Confederation, Juan Claro González. She also visited several cooperation projects in which the Basque Government is actively involved, such as "TACAL-MARURI," a program aimed at promoting the integration of disabled persons into society and the job market.



USA, MEXICO AND VENEZUELA

Minister for Culture, Miren Azkarate, bolsters Euskara in South America

On May 26th, a Basque delegation headed by Miren Azkarate, Basque Government Spokesperson and Minister for Culture, initiated a visit to different Basque centers, starting in Boise and moving on to Mexico and Venezuela.

Delegation members included Josu Legarreta, Director of Relations with Basque Communities; Koldo Ordozgoiti, Head of Press for the Department of Culture; J.F. Zinkunegi, in charge of special programs for HABE, the Institute for Basque Culture, Language and Adult Literacy; and Benan Oregi, specialist from the General Secretariat for Foreign Action. After Boise the delegation's first stop was in California, where the members took part in the 2004 NABO Convention, hosted this year by the Bakersfield Basque Club in celebration of its 40th anniversary.

At the convention Miren Azkarate presented the programs designed for teaching Euskara, and offered the possibility of implementing teacher training programs for members of Basque organizations. The meeting of the Federation of North American Basque Organizations ended with the election of its new president, Mary Gaztambide, former NABO Vice President and member of the Basque Club of Utah based in Salt Lake City.

The delegation also met with Ben Ysursa, Idaho Secretary of State and prominent member of

Boise's Basque community. Other meetings included Boise Mayor David Bieter and President



Above, the Basque delegation at the Boise Ikastola; below, Miren Azkarate with Ben Ysursa, Idaho Secretary of State.

of Boise State University, Bob Kustra, to study the possibility of setting up a joint study program and invite him to visit Euskadi next fall. The delegation also had the chance to visit the only *ikastola* outside of the Basque region.

At the Euzkaldunak Basque Center the delegation met with leaders from all of the Boise-based Basque institutions: the Basque Museum and Cultural Center, the Euzkaldunak Basque Center, the Jaialdi 2005 Organizing Committee, the Udaleku 2004 Organizing Committee and the recently launched Cenarrusa Center for Basque Studies, founded by Pete and Freda Cenarrusa.

The Minister met with the Basque community in Mexico and signed agreements with the two universities in Mexico City to start up a course next year on Basque Language and Culture. The Basque delegation also visited the National Library, where an agreement was signed by which the Basque Government will provide



the library with resources to set up a section on Euskara and Basque culture.

Miren Azkarate was invited by "Sociedad Vascongada Amigos del País" to give a talk entitled "Euskara: future challenges for one of Europe's oldest languages." At the Mexico City Euskal Etxea she presented the BOGA method for learning Euskara through the Internet. The program was as well received in Mexico as it was later in Caracas and Valencia, Venezuela, where HABE extended its visit to present its cultural programs targeted at the Basque diaspora.



 **BARCELONA**

The Barcelona Euskal Etxea celebrates its 25th anniversary

The Euskal Etxea in Barcelona, boasting over 300 members, has organized a series of events to take place over the course of the year in celebration of 25 years since their foundation. The organization decided that the scheduled activities should aim at attracting as wide an audience as possible to keep the club from becoming a kind of Basque ghetto. Many of the events take place outdoors, including the fall Basque Music Festival, which will be celebrating its seventh edition this year and will feature concerts in a number of public squares throughout the city. Also slated for the fall is a photography exhibit comprising pictures taken by club members themselves to give an overview of the types of activities the Basque center has sponsored over the past 25 years.

The first Basques came to Catalonia during the Spanish Civil War. The seat of the Basque Government was located on Barcelona's Paseo de Gracia, and became the primary meeting place. After the war a number of Basques who settled in Barcelona decided to create this center with their own private contributions. Today the center welcomes Basques, descendants of Basques and Catalonians interested in learning about Basque culture and language. 70% of the 120 students studying Euskera at the Euskal Etxea today are Catalonians.

 **AUSTRALIA**

New Basque Center in Australia

The Basque community in North Queensland has founded a Basque center, bringing the number of Australian Basque clubs to three, along with Sydney and Melbourne.

Native of Lekeitio and resident of Australia for the past forty years, Jose María Goicoechea spearheaded the initiative, which is now backed by 200 families. The recently created association has been named "The Basque Club of North Queensland," and has just acquired a building to house the new headquarters of the Basque community.



North Queensland already hosts a yearly festival in the month of August. The club's priorities also include organizing Euskara classes and building a small fronton. All of the members of the club will be receiving the Euskal

Etxeak magazine so they can keep in touch with the Basque community around the globe.

In the picture, José María Goicoechea, who also serves on the advisory board for the Center of Basque Studies at the University of Nevada at Reno, USA, shakes hands with Josu Legarreta, Director of Relations with Basque Communities. The June 13th meeting marked the initiation of the registration process for entering the North Queensland club in the official register of Basque centers.

 **ARGENTINA**

Members of Villegasko Euskaldunak Basque Center win a trip to Euskadi in the 3rd edition of Canal Vasco

José Moure Ochandorena from General Villegas, Argentina, is the winner of the third edition of the Canal Vasco and ETB Sat competition. His prize was a trip to Euskadi, which he enjoyed with his mother, Edith Lilian Ochandorena, and his grandfather, Francisco Ochandorena.

The winner of the Canal Vasco-ETB Sat competition is 18 years old, has a keen interest in Basque culture, and is a big fan of the Athletic de Bilbao soccer team. His brother lives and studies in Bilbao, so this was not his first time in Euskadi.



The Ochandorena family with Canal Vasco director, Jose Félix Azurmendi (at left)

However, it was the first time for his grandfather, who finally had a chance to visit the land of his forefathers.

The fourth edition of the

Canal Vasco-ETB Sat competition is now under way. If you are interested in taking part, log on to www.eitb.com and fill out the questionnaire.

I
n
t
e
r
e
s
t
e
d
?



The latest news from Euskadi and anything you might want to know about programs geared toward Basques around the world.

euskal etxeak virtual



SUBSCRIBE to our online newsletter by writing to us at: euskaletxeakj-gv.es

aurrera doan **herria**

a country on the move

EUSKO JAURLARITZA



GOBIERNO VASCO

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 you can't find the answer to, here's your chance to let us know.



Dear Sirs:

I was very pleased to receive your magazine. The material is very interesting. The article on President Aguirre's daughter was quite moving for us. She was in our country with her brothers and her mother. Her mother came to join her husband, who, as we know, had to travel in disguise because he was being persecuted.

At home we have photographs of that historic moment, since my grandfather, Don Juan Domingo de Uriarte, was one of the people who were here to meet him and help out in whatever way possible.

My 85 year old mother treasures those pictures her parents left her. They show President Aguirre, his wife, his wife's father, his children when they were young, and the Uruguayan authorities of the time. All of the pictures carry President Aguirre's signature, along with a dedication to my grandparents.

My grandfather served as president of the Basque community in Uruguay on many occasions.

Considering all of the things I've mentioned, you can only imagine how wonderful it was

for our family to stir up such warm memories.

I would like to subscribe to your free magazine and keep up with all the news.

Yours sincerely,

Beatriz Ayestaran Uriarte

@@@@@@@@@@@@@@

Thanks from Uruguay

My name is Juan Echeconanea and I'm writing from Uruguay to let you know how much my family and I enjoyed reading Euskal Etxeak. I got it with the May mail. I thought it was very good, although I might add a section for those of us who live in other countries and would really like to learn a little more about the Basque Country - a section on the places and customs that are still alive, the ones our parents and grandparents knew. I now know a little more about my beloved land through Canal Vasco, which was added to our cable system via Spanish TVE. Thank you very much for remembering me. I'm looking forward to receiving the next issue soon.

Lots of luck and keep up the good work.

@@@@@@@@@@@@@@

I would like to thank you for sending me the latest issue of Euskal Etxeak. I had subscribed a while back and was beginning to think I would never get it. It doesn't matter. The important thing is that it's here now and like a good Basque, patience and determination has paid off.

It was really exciting for me to get the magazine because, like so many other Basques, my grandparents came to this beautiful country from Mendigorria and Gipuzkoa in the early part of the twentieth century, and never had the chance to make it back to their beloved country. I did, though, in March 2000. I got to see San Sebastián, eat sardines and cuajada in the port, and visit Pamplona, the last place my grandmother lived before departing. And since over there fortunately you preserve your history, I was actually able to visit the house where she lived on calle Mayor, number 3. I got to see the building she used to talk so much about and the church she went to with its San Saturnino. It was all very moving for me because I felt like I could take a little of them came back with me.

Therefore, thank you for providing me with a way of staying connected to all of you. I may not know you, but I feel that as good Basques, we must surely have a lot in common.

I would appreciate it if you would include me on your list for receiving the online bulletin.

Thanks again for everything. I look forward to keeping in contact.

Sincerely,

Graciela Zamarripa

@@@@@@@@@@@@@@

EUSKAL ETXEAK magazine came to my house and I just wanted you to know that it was very exciting for me. Thank you very much for remembering all of those who proudly carry Basque blood in our veins and have to be so far away from that beautiful land, home to our forefathers and cradle of noble principles.

Horacio J. Rivas.

(Argentina)



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

Send your comments to: euskaletxeak@ej-gv.es



Juan Mari and Elena Arzak Restaurante Arzak

Donostia (Gipuzkoa) [www.arzak.es]

They make the perfect father-daughter team. He likes her boldness, which encourages him to stay on the cutting edge, and she likes his know-how and self-assuredness, the product of years of experience. Arzak is no longer just Juan Mari. It is also Elena, the fourth generation of Arzak family chefs and winner of the 2000 "Chef de l'Avenir" award from the International Academy of Gastronomy. Restaurante Arzak has chosen not to change its location from the original site of the restaurant run by Juan Mari's grandparents. For several years Restaurante Arzak has maintained its three coveted Michelin stars.

HAKE WITH GARLIC WAFERS AND PARSLEY SPRIGS

PREPARATION:

To prepare the hake: Clean and salt the fish steaks. Set aside. Put the oil, minced garlic and half of the chopped parsley in a pan and cook over low heat. Before the garlic is browned, add a pinch of flour – if so inclined. Add the clams and then immediately place the hake steaks in the pan skin side up. Add a little water and allow to simmer for about 3 minutes. Turn over to finish cooking. Add the rest of the parsley. Remove the hake and sprinkle the top with dried ham powder and nutmeg. Set aside.

Flattened garlic: Peel the cloves of garlic and boil, changing the water twice. Once they are soft, smash them and add salt. Spread garlic paste out evenly on a sheet of parchment paper and dry at 55°C.

Once the paste is dry, very carefully remove the crispy sheets of garlic. Set aside.



Parsley sprigs: Cut off 2.5 cm. long pieces from the tips of the parsley springs. Lightly blanch in salted water. Let cool and put in virgin olive oil. Set aside.

Sauce: Open an oyster. Place in a seal tight pouch and cook in its own juice for 8 minutes at 75°C. Set aside. Sauté the garlic and potato in virgin olive oil. Add enough light vegetable broth or water to cover vegetables. Simmer over low heat.

Blend the potato-garlic mixture with the oyster and press through a strainer. Season liquid with salt and ginger.

FINISHING TOUCHES AND PRESENTATION:

Arrange the parsley sprigs on a platter adding a few drops of olive oil. In the middle of the platter add a generous spoonful of sauce and place the hake on top. Use the garlic crisps to decorate the top of the hake steaks with a fanciful flourish.

INGREDIENTS

For the hake
4 hake steaks (150gr./per.)
50 gr. clams
3 cloves garlic
2 teaspoons chopped parsley
6 teaspoons olive oil (0.4% acidity content)
1/4 liter cold water
A pinch of flour (optional)
Salt, dried ham powder, nutmeg

For the flattened garlic
8 cloves garlic
Salt, nutmeg

For the parsley sprigs
Parsley sprigs
1/2 dl. virgin olive oil
Salt

For the sauce
150 gr. fresh garlic
50 gr. potato
1 oyster
Salt, ginger

Photo album



View of La Concha Bay in Donostia.

DO YOU HAVE ANY PICTURES TO ADD TO THE ALBUM?

If you do and would like to see it published in this section,
e-mail it to us at the following address: euskaletxeak@ej-gv.es