

SINGING THROUGH THE WALL

SONGS FOR
WESTERN SAHARA

EL SAHARA ESPAÑOL Y LOS “HIJOS DE LAS NUBES” (1884-1975)

España comenzó la colonización del Sahara Occidental en 1884. En aquella época sus habitantes eran mayoritariamente nómadas. Por su tradición de desplazarse con sus rebaños por el territorio siguiendo a las nubes en busca de agua eran conocidos como los “hijos de las nubes”. A diferencia de las colonizaciones británica o francesa, la española no fue especialmente traumática. Los habitantes del territorio tenían una relación cordial con los colonizadores españoles. Esta situación se mantuvo hasta que en 1970 se produjeron las primeras manifestaciones nacionalistas. También a diferencia de otras colonizaciones, más allá de la pesca a pequeña escala, la española no tenía como objetivo la explotación de los recursos naturales. Pero la situación empezó a cambiar cuando en 1960 se descubrió la existencia de importantes yacimientos de fosfatos en el territorio, despertando el interés económico tanto de España como del vecino del norte, Marruecos.

Ya desde su ingreso en la ONU en 1955, la Organización venía presionando a España para que, al igual que había sucedido en el resto de territorios africanos, organizara un referéndum de libre determinación en el territorio, en el que el pueblo saharaui decidiera libremente sobre su futuro. En 1974, y después de que en Portugal se produjera la Revolución de los Claveles, que tuvo como consecuencia la independencia de todas las antiguas colonias portuguesas, España se vio obligada finalmente a organizar el referéndum. En aquel momento todo parecía indicar que en el Norte de África iba a nacer un nuevo Estado.

Sin embargo, Marruecos pretendía anexionarse el Sahara Occidental. Sus ambiciones eran bien vistas por EE.UU. y Francia que, en plena Guerra Fría, temían que un nuevo Estado cayera bajo la influencia del bloque socialista. Estos Estados consiguieron que la Asamblea General de la ONU aprobara una resolución en la que pedía a España que suspendiera provisionalmente la celebración del referéndum hasta que la Corte Internacional de Justicia decidiera si Marruecos y Mauritania tenían algún tipo de derechos de soberanía sobre el territorio.



LA OCUPACIÓN DEL TERRITORIO Y LA GUERRA (1975-1991)

El 16 de octubre de 1975 la Corte de La Haya estableció que estos dos Estados nunca tuvieron soberanía sobre el territorio saharaui a lo largo de la historia y que el conflicto debía resolverse mediante la celebración de un referéndum de libre determinación. El 6 de noviembre, la “Marcha Verde”, una multitud de 350.000 civiles marroquíes convocados por el rey Hassan II, penetró “pacíficamente” en el territorio saharaui. Sin embargo, una semana antes, el 31 de octubre, Marruecos por el norte y Mauritania por el sur habían iniciado ya la invasión militar. Pese a las promesas del entonces príncipe, que más tarde sería el rey Juan Carlos I, España no solo no cumplió sus obligaciones como Potencia administradora, defendiendo militarmente el territorio, sino se lo entregó a estos dos Estados a través de unos acuerdos de triste recuerdo (los “Acuerdos tripartitos de Madrid”, firmados el 4 de noviembre de 1975). España sigue siendo hoy en día la Potencia administradora, y por tanto, responsable de lo que ocurre en el territorio.

El Frente POLISARIO, un movimiento de liberación nacional reconocido por las Naciones Unidas como único y legítimo representante del pueblo saharaui, que había llevado a cabo acciones militares contra España desde su creación en 1973, inició entonces una guerra de liberación nacional contra los dos Estados que ocuparon ilegalmente el territorio. La población civil huyó en busca de refugio hacia el sur del desierto argelino. En su huida fue atacada por la aviación marroquí con bombas de napalm y fósforo blanco, en actos que constituyen crímenes de guerra y de genocidio que se encuentran en la actualidad sometidos a un proceso judicial ante los tribunales españoles. En 1979 Mauritania se retiró del conflicto y reconoció a la República Árabe Saharaui Democrática, un Estado que había proclamado su independencia el 27 de febrero de 1976. En la actualidad es reconocido por más de ochenta Estados y es miembro de pleno derecho de la Unión Africana.



Brahim Gali, Presidente de la República Árabe Saharaui Democrática, en la Asamblea de la Unión Africana

EL FRACASO DEL PLAN DE PAZ Y EL VETO DE FRANCIA (1991-)

El 6 de septiembre de 1991 entró en vigor el alto el fuego, tras un acuerdo concluido entre Marruecos y el Frente POLISARIO, bajo los auspicios de la ONU y la Organización para la Unidad Africana (actual Unión Africana), que preveía la celebración de un referéndum de autodeterminación en un plazo de... seis meses.

Entre 1991 y 2000 la MINURSO (Misión de Naciones Unidas para el Referéndum en el Sahara Occidental) confeccionó el censo para el referéndum pero, una vez finalizado este proceso, que se prolongó diez años como consecuencia del sistemático bloqueo de Marruecos, su rey Mohammed VI hizo pública su decisión de abandonar el Plan de Paz, violando los acuerdos que había firmado voluntariamente en 1991, y afirmando que nunca aceptaría un referéndum de autodeterminación. Desde entonces, el veto de Francia en el Consejo de Seguridad, que incluso ha impedido que la MINURSO monitorice la situación de los derechos humanos en el Sahara ocupado, impide que las Naciones Unidas puedan organizar el referéndum e imponer su resultado a las partes.



Centro de identificación de la MINURSO para el censo del referéndum

LA SITUACIÓN DE LA POBLACIÓN. GDEIM IZIK, EL CAMPAMENTO DE LA DIGNIDAD

Durante la guerra, con el apoyo militar y estratégico de EE.UU., Francia, Israel y otros Estados, Marruecos construyó un muro de 2.800 kms. que divide desde entonces el territorio del Sahara Occidental en dos partes. Dos tercios del territorio siguen hoy en día bajo la ocupación marroquí, mientras que el tercio restante está bajo el control del Frente POLISARIO.

Desde entonces la población saharaui está dividida entre quienes permanecen en su tierra bajo la represión y ocupación militar extranjera, quienes residen en los campamentos de refugiados en Tinduf (sur de Argelia) y quienes viven al sur del muro, en la parte del Sahara Occidental controlada por los saharauis.

La situación de los refugiados saharauis es desesperada. Han pasado ya más de 40 años desde que se tuvieron que instalar en la hammada, la parte más inhóspita del desierto, donde, en condiciones climatológicas muy extremas, sobreviven gracias a una ayuda humanitaria que se reduce cada día. La situación de la población que resiste de forma pacífica bajo la ocupación militar marroquí también lo es. Marruecos viola de forma masiva los derechos humanos de la población: desapariciones forzadas, torturas, violaciones sexuales, marginación, paro, imposibilidad de acceder a la educación... forman parte de la vida cotidiana de la población.

Mientras tanto, Marruecos explota impunemente los recursos naturales saharauis (fosfatos, pesca, agricultura...), violando el Derecho internacional y negociando con la Unión Europea, que es cómplice de esta situación. Aunque oficialmente lo nieguen, tanto la Unión Europea como España apoyan sin rubor la anexión ilegal del territorio. Mientras tanto, siguen llegando al territorio colonos marroquíes, en violación de los Convenios de Ginebra de 1949, que prohíben el traslado de colonos del territorio del Estado ocupante al territorio ocupado.



El campamento pacífico de Gdeim Izik antes de la violenta intervención marroquí

Hartos de esta situación, en noviembre de 2010 se produjo un hecho histórico. Más de 20.000 personas formaron un gigantesco campamento a 10 kilómetros de El Aaiún, capital del Sahara Occidental, para protestar contra esta situación de marginación y empobrecimiento (campamento de Gdeim Izik). Tras un mes de protesta pacífica, el ejército marroquí desmanteló violentamente este campamento. Los saharauis lo llaman "Campamento de la Dignidad". Noam Chomsky lo consideró la primera manifestación de la Primavera Árabe.



El campamento de Gdeim Izik durante la violenta intervención marroquí

Desde 2010, acusados de haber organizado este campamento pacífico, veintidós activistas de derechos humanos saharauis cumplen condenas de entre 20 años y cadena perpetua después de haber sido condenados en una sentencia que se basaba en una única prueba: las declaraciones de los acusados obtenidas bajo la tortura.



Los activistas de derechos humanos procesados ante el Tribunal Militar de Rabat (Marruecos), ataviados con sus *Darâa*, traje tradicional de los hombres saharauis

El pueblo saharui sigue luchando por su autodeterminación por medios pacíficos. Una de las canciones de este disco, "Sand, Sirocco and Tea", de Matt Harding, hace referencia a uno de los casos más significativos de esta lucha. "Sixteen years of being inside", 16 años estuvieron desaparecidos tres de los abogados saharauis más reconocidos y respetados (1976-1991). Desde entonces vienen defendiendo de forma altruista y comprometida a los políticos y activistas de derechos humanos saharauis. No quieren venganza. No quieren violencia. Solo quieren justicia y paz. Y solo la autodeterminación del pueblo saharui pondrá fin a esta injusticia que avergüenza al mundo.

Este disco es un homenaje a este pueblo que lucha de forma pacífica y con dignidad por recuperar lo que es suyo. En especial, a quienes sufren la privación de libertad en las cárceles marroquíes por defender el derecho de su pueblo a la libre determinación.

Los músicos que participan en él lo hacen de forma desinteresada. La mayoría ellos han actuado en Club44, una asociación cultural sin ánimo de lucro, que disfruta de la buena música, y que ha hecho posible este proyecto. Música de muchos quilates, con un objetivo muy concreto: que los buenos aficionados a la música conozcan este conflicto, que algunos llaman "olvidado" o "congelado" porque, aunque el Derecho internacional avala su lucha armada contra la ocupación, la lucha del pueblo saharui es pacífica.

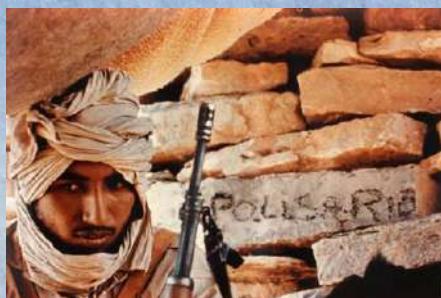
El objeto de este disco se refleja perfectamente en la letra de la canción de León Gieco, "Solo le pido a Dios", de la que han hecho emocionantes versiones desde Mercedes Sosa hasta Bruce Springsteen

*"Sólo le pido a Dios
que el dolor no me sea indiferente,
que la resaca muerte no me encuentre
vacío y solo sin haber hecho lo suficiente
(...)"*

*Sólo le pido a Dios
que la guerra no me sea indiferente,
es un monstruo grande y pisa fuerte
toda la pobre inocencia de la gente
(...)"*

*Sólo le pido a Dios
que el futuro no me sea indiferente,
desahuciado está el que tiene que marchar
a vivir una cultura diferente"*

The POLISARIO Front is a national liberation movement recognized by the United Nations as the sole and legitimate representative of the Sahrawi people. From its formation in 1973, it carried out military operations against Spain; it subsequently waged a war of national liberation against the two States that were illegally occupying its territory. The civilian population fled to the south of the Algerian desert in search of refuge. As they fled, the Moroccan Air Force dropped napalm and white phosphorous bombs on them, actions constituting war crimes and genocide; they are currently the subject of legal proceedings in Spain. Mauritania abandoned the conflict in 1979 and recognized the Sahrawi Arab Democratic Republic, a State that had already proclaimed its independence on 27th of February 1976. It is currently recognized by more than eighty other States and is a full member of the African Union.



THE FAILURE OF THE PEACE PLAN AND THE FRENCH VETO (1991)

The cease fire came into force on the 6th of September 1991 after an agreement between Morocco and the POLISARIO Front under the auspices of the United Nations and the Organization for African Unity (currently the African Union). This agreement made provision for a referendum on self-determination supposed to be held within six months.

From 1991 to 2000 the MINURSO (The United Nations Mission for the Referendum in Western Sahara) went about compiling the census for the referendum in a process that took ten long years due to the systematic blocking from the Moroccan part. However, once the census compilation fulfilled, the Moroccan King, Mohammed VI, announced his decision to withdraw from the Peace Plan, thus violating the agreements his father Hassan II had voluntarily signed in 1991. He also declared that he would never accept a referendum on self-determination. Since then, France's veto in the United Nations Security Council has prevented the United Nations from organizing the referendum and obliging the parties involved to abide by its results. In addition, it has prevented the MINURSO from monitoring the respect of human rights in occupied Sahara.



THE PLIGHT OF THE POPULATION. GDEIM IZIK, THE CAMP FOR DIGNITY

During the war, Morocco built a 2,800 km wall that has divided Western Saharan territory in two ever since. They received military and strategic support from the USA, France, Israel and other States. Two thirds of the territory remain under Moroccan occupation to this day, the other third is controlled by the POLISARIO Front.

Since then the Sahrawi population comprises three groups: the ones who remain in their homeland and suffer foreign repression and military occupation; the ones who live in the refugee camps in Tinduf in the south of Algeria; and last of all the ones who live south of the wall in the Sahrawi-controlled sector of the territory.

The situation of the Sahrawi refugees is desperate. More than forty years have gone by since they settled in the Hamada, the most inhospitable part of the desert. Climatic conditions are extreme and they only survive thanks to ever dwindling humanitarian aid. The situation of the group that remains in its homeland and offers peaceful resistance to Moroccan military occupation is also desperate. Morocco commits massive violations of their human rights: forced disappearances, torture, rape, marginalisation, exclusion from employment and education etc.; all these form part of the population's daily lot.



Before the assault of the Moroccan army

In the meantime, Morocco is illegally exploiting Western Sahara's natural resources – phosphate, fishing, agriculture etc. – violating international law and negotiating with the European Union which is party to the crime. They may try and deny it but both the European Union and Spain openly support the illegal annexation of the territory. At the same time, Moroccan settlers continue to arrive in the area in contravention of the Geneva Convention of 1949 which prohibits the transfer of population from the occupying State's territory to the occupied territory.

An historic event took place in November of 2010; it reflected the extreme frustration of those suffering these injustices. More than 20,000 people set up an enormous camp 10 kilometres from El Aaiun, the capital of Western Sahara. The aim of this massive gathering was to protest against the situation of marginalisation and impoverishment; it was called the Gdeim Izik Camp. The Moroccan army violently dismantled the camp after a month despite the peaceful nature of the protest.



After the assault of the Moroccan army

The Sahrawi people called it the "Camp for Dignity". Noam Chomsky regarded it as the first incident in the Arab Spring.

Twenty-two Sahrawi human rights activists accused of having organized this peaceful camp have been serving sentences of between twenty years and life imprisonment since 2010. The confessions of the accused, which were obtained under torture, constituted the only evidence supporting the charges laid against them.



The Sahrawi people continue to struggle peacefully for self-determination. One of the songs on this CD, "Sand, Sirocco and Tea", by Matt Harding, refers to one of the most important cases of this struggle: "Sixteen years of being inside" refers to the forced disappearance of three of the most recognized and respected Sahrawi lawyers from 1976 to 1991. Ever since then they have unselfishly and unflinchingly continued to defend Sahrawi politicians and human rights activists. They're not after vengeance or violence – all they want is justice and peace. The self-determination of the Sahrawi people is the only thing that will end this injustice that shames the world.

This disc is a tribute to these people who are struggling to recover what belongs to them in a peaceful and dignified manner. The musicians that have contributed to the making of this disc have done so without asking for anything in return. Most of them have performed at Club 44, a non-profit cultural association of people that enjoy good music and have made this project possible. This unvaluable music has a very specific goal: to make good music fans aware of this conflict that some describe as "forgotten" or "frozen" because, whilst their armed struggle against the occupation is endorsed by international law, the Sahrawi people's struggle is peaceful.

The aim of this recording is expressed perfectly in the lyrics of León Gieco's "Sólo le pido a Dios" ("All I ask of God", free translation). Amongst others, Mercedes Sosa and Bruce Springsteen have recorded moving versions of the song.

“All I ask of God
Is that I'm never indifferent to the pain of others,
That death doesn't find me
Empty without having done enough
(...)”
All I ask of God
Is that I'm never indifferent to war,
That ugly giant that treads heavily
On people's pure innocence
(...)”
All I ask of God
That I'm never indifferent to the future,
Exile is when you have to leave your home
To live in another culture”

LE SAHARA ESPAGNOL ET LES "ENFANTS DES NUAGES" (1884-1975)

L'Espagne a commencé la colonisation du Sahara Occidental en 1884. A cette époque, ses habitants étaient pour la plupart nomades. Comme traditionnellement ils se déplacent avec leurs troupeaux à travers le territoire en suivant les nuages à la recherche d'eau, ils ont toujours été connus comme les «enfants des nuages». Contrairement à la colonisation britannique ou française, l'espagnole n'était pas particulièrement traumatisante. Les habitants du territoire avaient une relation cordiale avec les colonisateurs espagnols. Cette situation fut maintenue jusqu'à ce qu'en 1970 les premières manifestations nationalistes eurent lieu. Contrairement à d'autres colonisations, au-delà de la pêche artisanale, les espagnols ne visaient pas à exploiter les ressources naturelles. Mais la situation commença à changer quand en 1960 fut découvert l'existence d'importants gisements de phosphate dans le territoire, éveillant l'intérêt économique de l'Espagne et du voisin du nord, le Maroc.

Depuis son adhésion à l'ONU en 1955, l'Organisation fit pression sur l'Espagne pour qu'elle organise, comme cela fut le cas dans le reste des territoires africaines, un référendum d'autodétermination, dans lequel le peuple sahraoui décidait librement de son futur. En 1974, et après la Révolution des Œilletons au Portugal, qui aboutit à l'indépendance de toutes les anciennes colonies portugaises, l'Espagne fut finalement contrainte d'organiser le référendum. A cette époque, tout semblait indiquer qu'un nouvel Etat allait naître en Afrique du Nord.

Cependant, le Maroc a l'intention d'annexer le Sahara occidental. Ses ambitions ont été bien vues par les États-Unis et la France, en pleine guerre froide, craignant qu'un nouvel Etat ne tombe sous l'influence du bloc socialiste. Ces États réussissaient à faire approuver par l'Assemblée Générale des Nations Unies une résolution demandant à l'Espagne de suspendre provisoirement la tenue du référendum jusqu'à ce que la Cour internationale de Justice décide si le Maroc et la Mauritanie jouissaient d'une souveraineté sur le territoire.



L'OCCUPATION DU TERRITOIRE ET LA GUERRE (1975-1991)

Le 16 octobre 1975, la Cour de La Haye établissait que ces deux États n'ont jamais eu de souveraineté sur le territoire sahraoui à travers l'histoire et que le conflit devait être résolu par la tenue d'un référendum d'autodétermination. Le 6 novembre, la «Marche verte», une foule de 350 000 civils marocains convoqués par le roi Hassan II, a pénétré «pacifiquement» dans le territoire sahraoui. Cependant, une semaine plus tôt, le 31 octobre, le Maroc au nord et la Mauritanie au sud avaient déjà commencé l'invasion militaire.

Malgré les promesses du Prince d'alors, qui deviendra plus tard le roi Juan Carlos I, l'Espagne non seulement faillit à remplir ses obligations de puissance administrative, défendant militairement le territoire, mais le livra à ces deux États par des accords de triste mémoire (les "accords tripartites de Madrid", signés le 4 novembre 1975). L'Espagne est encore aujourd'hui la puissance administrative et donc responsable de ce qui se passe sur le territoire.

Le Front POLISARIO, un mouvement de libération nationale reconnu par les Nations Unies comme le seul et légitime représentant du peuple sahraoui, qui menait des actions militaires contre l'Espagne depuis sa création en 1973, a alors lancé une guerre de libération nationale contre les deux États qui occupaient illégalement le territoire. La population civile fuyait à la recherche d'un refuge vers le sud du désert algérien. Dans sa fuite, il a été attaqué par l'aviation marocaine avec des bombes de napalm et de phosphore blanc, actes qui constituent des crimes de guerre et de génocide qui sont actuellement soumis à une procédure judiciaire devant les tribunaux espagnols. En 1979, la Mauritanie se retirait du conflit et reconnaissait la République Arabe Sahraouie Démocratique, un État qui avait proclamé son indépendance le 27 février 1976. Elle est actuellement reconnue par plus de 80 États et membre à part entière de l'Union africaine.



Le sirocco arrive aux
campements de Tinduf à
l'hammada algérien, au les
réfugiésles survivent dans
des conditions très difficiles

L'ÉCHEC DU PLAN DE PAIX ET LE VETO DE LA FRANCE (1991-)

Le 6 septembre 1991 entre en vigueur le cessez-le-feu, à la suite d'un accord conclu entre le Maroc et le Front POLISARIO, sous les auspices de l'ONU et de l'Organisation pour l'Unité Africaine (aujourd'hui l'Union Africaine). Cet accord prévoyait l'organisation d'un référendum d'autodétermination dans un délai de six mois.

L'élaboration du recensement pour le référendum par la MINURSO (Mission des Nations Unies pour le Référendum au Sahara Occidental) s'est prolongé pendant dix ans (1991-2000), à conséquence du blocage systématique du Maroc. À la fin du procès, le roi du Maroc, Mohammed VI, rendait publique sa décision d'abandonner le plan de paix, violant ainsi les accords que son père, Hassan II, avait signé volontairement en 1991, et affirmant qu'il n'accepterait jamais un référendum d'autodétermination. Depuis lors, le veto de la France au Conseil de Sécurité, qui a même empêché la MINURSO de surveiller la situation des Droits de l'Homme dans le Sahara occupé, empêche les Nations Unies d'organiser le référendum et d'imposer le résultat aux parties.



Les femmes sahrauies,
des protagonistes des
protestations de Gdeim Izkik

LA SITUATION DE LA POPULATION. GDEIM IZIK, LE CAMP DE LA DIGNITÉ

Pendant la guerre, avec le soutien militaire et stratégique des États-Unis, de la France, d'Israël et d'autres États, le Maroc a construit un mur de 2 800 km. qui depuis lors divise le territoire du Sahara occidental en deux parties. Les deux tiers du territoire restent sous occupation marocaine aujourd'hui, tandis que le tiers restant est sous le contrôle du Front POLISARIO.

Depuis lors, la population sahraouie est divisée entre ceux qui restent sur leurs terres sous la répression et l'occupation militaire étrangère, ceux qui résident dans les camps de réfugiés à Tindouf (sud de l'Algérie) et ceux qui vivent au sud du mur, dans la partie du Sahara Occidental contrôlée par les Sahraouis.

Les réfugiés sahraouis sont désespérés. Plus de 40 ans sont passés dès qu'ils se sont installés dans la hammada, la partie la plus inhospitalière du désert, où, dans des conditions climatiques extrêmes, ils survivent grâce à une aide humanitaire réduite chaque jour. La situation de la population qui résiste pacifiquement sous l'occupation militaire marocaine est également alarmante. Le Maroc viole massivement les Droits de l'Homme de la population: disparitions forcées, tortures, violences sexuelles, marginalisation, chômage, impossibilité d'accéder à l'éducation ... font partie de la vie quotidienne de la population.

Pendant ce temps, le Maroc exploite impunément les ressources naturelles sahraouies (phosphates, pêche, agriculture ...), en violent le droit international et en négociant avec l'Union Européenne, complice de cette situation. Bien qu'elles le nient officiellement, l'Union Européenne et l'Espagne soutiennent sans sourciller l'annexion illégale du territoire. Pendant ce temps, les colons marocains continuent d'arriver sur le territoire, en violation des Conventions de Genève de 1949, qui interdisent le transfert des gens de l'Etat occupant au territoire occupé.



Marre de cette situation, en novembre 2010, il se produisit un événement historique. Plus de 20 000 personnes formèrent un camp gigantesque à 10 kilomètres de Laayoune, capitale du Sahara Occidental, pour protester contre cette situation de marginalisation et d'appauvrissement (camp de Gdeim Izik). Après un mois de protestation pacifique, l'armée marocaine a démantelé violemment ce camp.



Les Sahraouis l'appellent "Camp de la Dignité". Noam Chomsky le considérait comme la première manifestation du Printemps Arabe.

Depuis 2010, accusés d'avoir organisé ce camp pacifique, vingt-deux militants sahraouis des droits de l'homme purgent des peines de 20 ans à la réclusion à perpétuité, après avoir été condamnés à une sentence qui se basait sur la preuve unique: les déclarations des accusés obtenues sous la torture.



Le peuple sahraoui continue à se battre pour son autodétermination par des moyens pacifiques. L'une des chansons de cet album, "Sand, Sirocco and Tea" de Matt Harding, fait référence à l'un des cas les plus significatifs de ce combat: "Sixteen years of being inside" fait référence à la disparition forcée dans des prisons secrètes marocaines de trois des avocats sahraouis les plus reconnus et respectés (1976-1991). Depuis lors, ils ont défendu les politiciens et les activistes sahraouis des Droits de l'Homme de manière altruiste et engagé. Ils ne veulent pas de vengeance. Ils ne veulent pas de violence. Ils veulent juste la justice et la paix. Et seule l'autodétermination du peuple sahraoui mettra fin à cette injustice qui fait honte au monde.

Ce disque est un hommage à ce peuple qui lutte pacifiquement et avec dignité pour récupérer ce qui lui appartient. Spécialement à ceux qui souffrent de la privation de liberté dans les prisons marocaines pour défendre le droit de leur peuple à sa libre détermination. Les musiciens qui y participent le font de manière désintéressée. La plupart d'entre eux ont joué au Club44, une association culturelle à but non lucratif qui partage la bonne musique et a rendu ce projet possible. Musique magnifique avec un objectif très précis: que les fans de la bonne musique connaissent ce conflit, que certains appellent "les oubliés" ou "les congelés" parce que, bien que le Droit International soutienne leur lutte armée contre l'occupation, la lutte du peuple Sahraoui reste pacifique.

Le thème de cet album est parfaitement reflété dans les paroles en espagnol de la chanson de León Gieco, "Solo le pido a Dios" ("Je ne demande à Dieu que", traduction libre), à partir de laquelle des versions émouvantes de celle de Mercedes Sosa à celle de Bruce Springsteen furent réalisées

"Je ne demande à Dieu
que la douleur ne me soit pas indifférente,
que la mort aride ne me trouve pas
vide et seul sans avoir fait assez
(...)"

"Je ne demande à Dieu
que la guerre ne me soit pas indifférente,
C'est un grand monstre et qui piétine
toute la pauvre innocence du peuple
(...)"

"Je demande seulement à Dieu
que le futur ne me soit pas indifférent,
expulsé est celui qui doit partir
vivre une culture différente"

Orduz geroztik Saharako biztanlerian bereiz ditzakegu bere lurrean atzerriko errepresio eta okupazio militarraren pean jarraitzen dutenak, Tinduf-eko –Aljeria hegoaldea- errefuxiatuen kanpalekuetan bizi direnak eta, azkenik, harresiaren hegoaldean, sahararrek kontrolatzen duen Mendebaldeko Saharen zatian, bizi direnak.

Saharar errefuxiatuen egoera etsigarria da. 40 urte baino gehiago igaro dira hammadan kokatu behar izan zutenetik, basamortuaren lekukik ezatseginenean, non, klimatologia-baldintza muturrekoetan, egunez-egun murritzen doan laguntza humanitarioari esker bizi diren. Etsigarria da okupazio militar marokoarraren menpe modu baketsuan eusten duen biztanleriaren egoera ere. Marokok modu masiboan urratzen ditu biztanleriaren giza eskubideak: desagerketa behartuak, torturak, sexu bortxaketak, bazterketa, langabezia, hezkuntzara iristeko ezintasuna... biztanlerian eguneroko bizitzaren parte dira.

Bien bitartean, Marokok inpunitate osoz ustiatzen ditu baliabide natural sahararrak (fosfatoak, arrantza, nekazaritza...), nazioarteko Zuzenbidea urratuz eta Europar Batasunarekin negoziatuz, egoaren konplize dena, bestalde. Ofizialki ukatzen badute ere, bai Europar Batasunak eta baita Spainiak ere lotsarik gabe babesten dute lurrardearen legez kontrako anexioa. Bitartean, kolono marokoarrek lurraldera iristen jarraitze dute, 1949ko Geneva Hitzarmenek ezarritako urratuz, Estatu okupatzailaren lurraldetik kolonoak lurralde okupatua lekualdatzea debekatzen baitute hauek.



Mendebaldeko
Saharako Bucraa
fosfato meatokiak

Egoerarekin gogaituta, 2010eko azaroan gertaera historikoa jazo zen. 20.000 pertsona baino gehiagok kanpaleku erraldoi bat ezarri zuten Aaiun-etik, Mendebaldeko Saharako hiriburutik, 10 bat kilometrotara, txirotze eta bazterketa egoera honen kontra protesta egiteko (Gdeim Izik-eko kanpalekua). Protesta baketsua hilabetez luzatu zenean, Marokoko armadak indarrez desegin zuen kanpalekua.

Sahararrek “Duintasunaren Kanpalekua” deitzen diote. Noam Chomsky-k Udaberri Arabiarraren lehen agerpen gisa kontsideratu zuen.



2010az gerotzik, kanpaleku baketsu hau antolatu izanagatik salatuak, giza eskubideen aldeko hogeita bi ekintzaile sahararrek 20 urte eta bizi osorako zigorraren artean dauden kondenak betetzen dituzte. Froga bakarra nahikoa izan da sententziako kondenak oinarritzeko: tortura pean lorturiko akusaturen adierazpenak.

Herri sahararrak borrokan darrai, bitarteko baketsuak erabiliz, bere autodeterminazioaren alde. Disko honetako kantuetako batek -"Sand, Sirocco and Tea", Matt Harding-ek egina- borroka honetako kasu esanguratsuenetako bati egiten dio erreferentzia. "Sixteen years of being inside", 16 urtez egon ziren desagerturik aitorpen eta errespetu gehien bereganatzeten zuten abokatu sahararretako hiru (1976-1991). Gerotzik, modu altruista eta konprometituan defendatzen dituzte Saharako politiko eta giza eskubideen ekintzaileak. Ez dute mendekurik nahi. Soilik justizia eta bakea. Eta soilik herri sahararraren autodeterminazioak emango dio amaiera mundua lotsarazten duen injustizia honi.

Disko hau omenaldi bat da, berea dena berreskuratzeko modu baketsuan eta duintasunez borroka egiten duen herri honi egiten dioguna. Bereziki, bere herriaren autodeterminazio eskubidea defendatzeagatik kartzela marokoarretan askatasun gabezia sufrizten dutenei.

Bertan parte hartzen duten musikariek eskuzabalasunez egiten dute. Gehienak Club44-n arituak dira, irabazi asmorik gabeko kultur elkartea, musika onarekin gozatzen duena, eta proiektu hau posible egin duena. Kilate asko dituen musika, helburu oso zehatzarekin: musikaren zaleek ezagutu dezatela gatazka, batzuk "ahaztua" edo "izoztua" deitzen diotena, herri sahararraren borroka baketsua baita, nahiz eta nazioarteko Zuzenbideak okupazioaren kontra borroka armatua onartzten duen.

Disko honen objektua ederki islatzen du León Gieco-ren "Solo le pido a Dios" abestiaren letrak, zeinaren bertsio hunkigarriak egin baitituzte, besteak beste, Mercedes Sosak eta Bruce Springsteen-ek.



Jainkoari ez diot besterik eskatzen
ez nadila izan minaren aurrean axolagabe
ez nazala heriotz idorrak egin bere
hutsik eta bakarrik nahikoa egin gabe
(...)

Jainkoari ez diot besterik eskatzen
ez nadila izan gerraren aurrean axolagabe
munstro handia da eta ez du zapaltzen indarge
jendearen oro xalotasun dohakabe
(...)

Jainkoari ez diot besterik eskatzen
ez nadila izan etorkizunarekiko axolagabe
kultura ezberdin bat bizitzera joan behar duena
jada ez baita bere buruaren jabe

CD 1

1. HOW LONG WILL THE WORLD LOOK ON? (written and performed by DAVID WILCOX)

The Western Sahara is an occupied land
 Waiting for justice at last
 If you witnessed the cruelty, you'd take a stand
 But now 40 long years have gone past

How long will the world look on?
 The torture we choose not to see
 It will shame the heart of humanity
 Until the Western Sahara is free

The King of Morocco would like to believe
 The indigenous might disappear
 But we still hear the cries from the brave refugees
 And the prisoners living in fear

How long will the world look on?
 The torture we choose not to see
 It will shame the heart of humanity
 Until the Western Sahara is free

It's been two generations and more since the start
 But history can be no excuse
 The saharwi people are peaceful at heart
 But how long can they bear this abuse?

How long will the world look on?
 The torture we choose not to see
 It will shame the heart of humanity
 Until the Western Sahara is free



2. DOWN THE RIVER (written and performed by MALCOLM HOLCOMBE)

They make the laws
 To suit themselves
 The ones that buy and sell the rest
 Of us down the river

The rest of us
 Don't need the touch
 Of takin' more than just enough to get
 By down the river

Down the river
 We pray for one another
 Down the river
 We hold on to our dreams
 Down the river
 The hard times makes us stronger to get by
 And leave this world behind
 Down the river

A bed to lay
 Me down at night
 And for workin' hands to hold you tight
 My darlin' and me down the river

Now far away
 The mem'ries of
 Simple days remainin' in
 Our broken hearts down the river

The gifts of little ones we love
 Our faith in us and God above
 They will last forever
 Down the river

Backing vocals: Kim Richey and Siobhan Kennedy



3. DESERT FLOWER (written and performed by MARTHA FIELDS)

Like a desert flower she blooms, under harsh conditions
 In the moonlight her words, sweet sounds of resistance
 Her soul is not for sale, not today or tomorrow
 The sun still glows, when the dust cloud blows
 The shifting sands, Oh, the shifting sands

Like a desert flower she blooms under harsh conditions
 Quenched by the dew, her words are her munitions
 No borders around her heart, borders around her mind
 Scorched by the burning sun - She knows those lines
 Can be undone, be undone, oh, be undone.

We remember, oh, we remember,
 Yeah, we remember
 In the air sweet myrrh, and the sweet nights of music,
 Yeah the sweet nights of music.



THE BAND are:

Martha Fields : Lead Vocal
 Serge Samyn : Upright Bass Urbain Lambert : Electric Guitar Denis Bielsa : Cajon & Percussions

Manu Bertrand : Acoustic Guitars, Pedal Steel Guitar & Banjo

Manu Godard : Hammond B3 Organ

Travis Fite: Backing Vocals

Recorded @ Studio Recordoval, France

Mixed and Mastered by Tommy Detamore, Cherry Ridge Studios



7. HOME (written and performed by LYNN DRURY)

My home is always moving, my face against the sun
 Waving in the wind 'neath the belly of a gun
 Home is just a target weighs heavy on my back
 No human can afford this wasteland
 Hope is like a light buried deep beneath the sea,
 Shimmering in darkness but one day the world shall see
 My home is always moving through the tops of trees,
 Another resolution and they'll chop us to our knees
 This land is your land but was it always so?
 Waiting for the saviour to let my people go
 Hope is just a target weighs heavy on my back
 This "problem" speaks my lips I do not understand
 My home is always moving
 My home is always moving

I've dreamed this land would rise up out of its cave
 Hands like mountains shielding us from all the pain
 Swallowing the evil men and the promises they made
 My dreams are just the cries on the unwritten page
 Fierce like lions guarding all the good
 The ground breaks open where your children's children stood
 My home is always moving across the borderline
 Fierce like lions waiting for our time
 My home is always moving across the borderline
 Fierce like lions waiting for our time
 Hope is just light buried deep beneath the sea,
 Shimmering in darkness but one day the world shall see



8. ALREADY DEAD (written and performed by WESLEY STACE)

Life is just beginning to begin again
 I'm hoping that you've saved the best 'til last
 You're lying on a stretcher in a corridor
 Taking in a slideshow of the past
 You're smiling and you're covered in confetti
 You're coloring a picture of the ark
 But you won't hear the morning lark
 You're already dead
 Already dead
 You're ice cold and you're perfect
 You're already dead
 Just like you said
 Better dead than fed up and alive
 Everything's improving by the minute
 Better things await behind the door
 The sun is shining on a gorgeous morning
 Trains are running better since the war
 Everybody's mood is getting lighter
 But you can't hide your disappointment anymore
 You don't know what good times are for
 You're already dead
 Already dead
 You're ice cold and you're perfect
 You're already dead
 Just like you said
 Better dead than fed up and alive
 Better dead than fed up and alive

So pack up all your good luck charms and notebooks
 Your garlic, your silver crucifix
 Your vitamins, your tanna leaves your ID
 Your tortoise Shell, your paints and both your card tricks
 You can simply swallow what is fed you
 It's either that or kick against the pricks
 It looks like you just took your prick
 You're already dead
 Already dead
 Already dead
 You're ice cold and you're perfect
 You're already dead
 Already dead
 Better dead than fed up and alive
 Better dead than fed up and alive
 Yes you have arrived

Vocals, Guitar: JWH
 Mellotron: Eric Kupper
 Produced, engineered and mixed by Eric Kupper for
 Hysteria Productions
 October 2001 at Hysteria Recording, Weston, CT

9. I HAVE A NAME (written and performed by ELENI MANDELL)



I have a name
I'm not a number
I've traveled far just to be told to move on
I love my home
I love my family
I dream of peace and a life full of hope

We see the stars
We watch the sunrise
We follow the moon and wonder at the universe
We love our home
We love our family
We dream of peace just like you do, in this world

I have a name
I'm not a number
I won't give up, I won't be broken
I love my home
I love my family
I dream of peace just like you... I have a name

10. IT WAS THE MORNING (written and performed by DANIEL MARTIN MOORE)

It was the morning
When the soldiers came in
They tied our hands & feet
Dragged my mother out to the street
I never saw her again

You would think
There should be holy hell to pay
But all I dream about
Is going back to my homeplace

Let them live with their shame
Far away
While we keep our ancient peace
Over waves of sand & sea

You would think
There should be holy hell to pay
But all I dream about
Is going back to my homeplace



11. NUAGE (written and performed by BARZIN & SEPT FEUX) (Instrumental)



1. THAT'S HOW EVERY EMPIRE FALLS (written and performed by R.B. MORRIS)

Caught a train from Alexandria
Just a broken man in flight
Running scared with his devils
Saying prayers all through the night
Oh but mercy can't find him
Not in the shadows where he calls
Forsaking all his better angels
That's how every empire falls

The bells ring out on Sunday morning
Like echoes from another time
All our innocence and yearning
and sense of wonder left behind
Oh gentle hearts remember
What was that story? Is it lost?
For when religion loses vision
That's how every empire falls.

He toasts his wife and all his family
The providence he brought to bear
They raise their glasses in his honor
Although this union they don't share
A man who lives among them
Was still a stranger to them all
For when the heart is never open
That's how every empire falls

Padlock the door and board the windows
Put the people in the street
"It's just my job," he says "I'm sorry."
And draws a check, goes home to eat
But at night he tells his woman
"I know I hide behind the laws."
She says, "You're only taking orders."
That's how every empire falls.

A bitter wind blows through the country
A hard rain falls on the sea
If terror comes without a warning
There must be something we don't see
What fire begets this fire? Like torches thrown into
the straw
If no one asks, then no one answers
That's how every empire falls.

CD 2



2. I LIFT MY LAMP (written and performed by ALAN KAUFMAN)

I made this song from the words of the base of the Statue of Liberty, because these are the words that the refugees, immigrants see when they first pass through the gates of America, and we want to keep them passing through these gates, coming to our shores, and this is the spirit of what our country is about.

Give me your tired, give me your poor, give me your huddled masses yearning to breathe free.

Give me the wretched refuse of your teeming shore.
Send these, the homeless, tempest-tossed to me,

I lift my lamp
I lift my lamp
I lift my lamp
beside the Golden door.

I lift my lamp
I lift my lamp
I lift my lamp
beside the Golden door.

Give me your tired, give me your poor, give me your huddled masses yearning to breathe free.

Give me the wretched refuse of your teeming shore.
Send these, the homeless, tempest-tossed to me,

I lift my lamp
I lift my lamp
I lift my lamp
beside the Golden door.

I lift my lamp
I lift my lamp
I lift my lamp
beside the Golden door.

Vocals and Guitar: Alan Kaufman
Back-up music: Robby Cozens
Back-up vocals: Malcolm Holcombe, RB Morris, David Olney.
Al Maginnes
Recorded at Shangri-LA Studios, Lexington KY
P and C Singular Recordings/Gokhuni LLC





3. RED ON YELLOW (written and performed by DAVID PHILIPS) (instrumental)



**4. DON'T YOU GET IT
(written by
A.J. CROCE and SCOT SAX
performed by
A.J. CROCE feat. SCOT SAX)**

Why don't we have a say
Where's the world at today
It's your will and your way
(I don't get / don't you get it)

Is it worth asking why (I don't get it)
Its our earth and our sky (I don't get it)
From our birth 'til we die (I don't get /
don't you get it)

There's a light I can tell
Like the sound of a bell
Cause it shines when it rings
And its mine when it sings
(I don't get / don't you get it)

Why don't you get it now
Why don't you get it now

5. SAND, SIROCCO AND TEA (written and performed by MATT HARDING)

A human story of being dispossessed
Big fish eats little fish
A people are oppressed

Dried bones of fratricide
Midnight sequestering,
There ain't nowhere to hide

Sand, Sirocco, and Tea
Sand, Sirocco, and Tea

The first sip is bitter like life
The second sip sweet like love
Third sip, gentle like death
A hole to deep to walk out of

Sand, Sirocco, and Tea
Sand, Sirocco, and Tea

An earthen wall to conquer and divide
Nearly 2,000 miles tip to tip
Checkpoints and millions of land mines
Watch your step so you don't trip

Sand, Sirocco, and Tea
Sand, Sirocco, and Tea

Sixteen years of being inside
Thoughts of revenge and hatred subside
When you get out
You step into the sunlight



8. FREEDOM (written by Brian Hume and performed by PRELUDE)

When the soldiers came they took away all of our dreams
And the flame that burned almost died.
And the words of men they turned around into lies.

Freedom oh Freedom like a strong heady wine
Freedom oh Freedom will we find it this time?

When the soldiers came they took away brothers and friends.
In their eyes all dreamers are fools
And the words of men they turned around into rules.

When the soldiers came
They told us our dream wasn't true.
Can a dream so fine be a lie?
But they can't see that sometimes dreams never die.

9. WOUNDED TIGERS (written and performed by GORDON HASKELL)

They wait the sunrise, they pray each day
They've seen their futures all fade away
They have their reasons, no one can tame
For wounded tigers are all the same

I feel their sorrow, I sense their rage
No one will change them in that cage
They'll roam the killing fields and know no shame
For wounded tigers are all the same

You can't undo what you have done
You've no idea what you've begun
Based on delusions you'll stake your claim
You wounded tigers are all the same

Someone has stolen the land of the free
And traded freedom for slavery
We'll pace our cages in fear and shame
For wounded tigers are all the same

We can't undo what we have done
Our god is greed father and son
Our lust for glory, fortune and fame
We wounded tigers are all the same



10. THE DESERT IS ON FIRE (written and performed by CHRISTINE BOVILL)

"*You were born in the desert with sea water round your heart*",
My father whispered in my infant ear
And so they named me "*manar*", "*lighthouse*' in our language
Believed that god would give me light to rid our land of fear.
My father taught me how to trust the peaceful air at night And
told my peoples' story like a prayer
On nights like these we'd lie and dream beneath a velvet sky
Close our eyes and almost smell the ocean in the air...

My people wandered freely for centuries in this land No
barriers, no fences, no walls
Invaded then occupied now refugees in camps
Our Spanish rulers gone - who hears our exiled calls?
They invaded from the north and built 2000 miles of wall
Fueled by fire and rage they spared no one
Demarcation lines along the sand were drawn with blood
Terrorising, torturing, the horror had begun

Look into my eyes and see
Listen to my voice and hear
Sahrawi will rise and claim our land
The desert is on fire
Manar is my name
I will crash my ocean waves upon the sand

Ten years have passed since darkness fell; our souls were turned to
dust I watched them take my father in the night
The sandricks of our home still echo with his cries
Now we lie and dream he'll be returned by morning light
I have seen more in my 18 years than I could dare to tell
Will the struggle of my people ever cease?
The torture cannot be explained, the sorrows and the scars
Without our freedom how can there be peace?

Look into my eyes and see
Listen to my voice and hear
Sahrawi will rise and claim our land
The desert is on fire
Manar is my name
I will crash my ocean waves upon the sand

There is a light within me, my father's legacy
The sea water round my heart is drowning me
His story is my story and he hoped one day i'd leave And
tell our story to the world, change our destiny
My father taught me how to trust the peaceful air at night
And told my peoples' story like a prayer
Our bones will not be buried beneath sirocco storms
I will only use my voice to end despair

Look into my eyes and see
Listen to my voice and hear
Sahrawi will rise and claim our land
The desert is on fire
Manar is my name
I will crash my ocean waves upon the sand
This is our land
This is our sand
This is our land



Piano: CARISSA SWAN)

AGRADECIMIENTOS

A todos los artistas que participan en este proyecto, por su apoyo desinteresado

A Joanna Serraris, que desde un principio lo apoyó con entusiasmo

A *Liberty Circus*, una asociación de músicos y poetas que luchan en los EE.UU. por los derechos de los inmigrantes y refugiados, por la labor que desarrollan y por unirse a este proyecto

A ALTXERRI JAZZ BAR, donde se celebran los conciertos de Club44, por su incondicional apoyo y compromiso con la buena música

 [altxerri barjazz](#)

MASTERIZACIÓN Mikel Azpiroz

ACUARELAS Julio Villar

FOTOGRAFÍA DE LA PORTADA Juan Soroeta

FOTOGRAFÍAS: Jesús Uriarte, Guillem Moreno (Aziza Brahim), Joxemari Salinas
Antonio Velázquez, David Pérez Rego, Juan Soroeta

INFORMACIÓN SOBRE EL CONFLICTO SAHARAUI

Web de la Asociación Internacional para la Observación de los Derechos Humanos (AIODH) www.aiodh.org



CLUB44 es una Asociación Cultural sin ánimo de lucro (www.club44.org)

CD 1

1. HOW LONG WILL THE WORLD LOOK ON? (DAVID WILCOX) (2:27)

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2. DOWN THE RIVER (MALCOLM HOLCOMBE) (4:18)

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3. DESERT FLOWER (MARTHA FIELDS) (4:18)

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4. IN TIME (MICHAEL WESTON KING) (3:51)

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5. ONE WORLD LOVE (JARED TYLER) (3:45)

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6. ALWAYS THE STRANGER (DAVID OLNEY) (2:23)

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7. HOME (LYNN DRURY) (3:36)

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8. ALREADY DEAD (WESLEY STACE) (4:33)

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9. I HAVE A NAME (ELENI MANDELL) (3:13)

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10. IT WAS THE MORNING (DANIEL MARTIN MOORE) (2:38)

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11. NUAGE (BARZIN & SEPT FEUX) (2:26)

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CD 2

1. THAT'S HOW EVERY EMPIRE FALLS (R.B. MORRIS) (5:07)

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2. I LIFT MY LAMP (ALAN KAUFMAN) (3:16)

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Lyrics adapted from inscription at base of Statue of Liberty by Emma Lazarus

3. RED ON YELLOW (DAVID PHILIPS) (3:41)

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4. DON'T YOU GET IT (A.J. CROCE feat. SCOT SAX) (2:15)

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(www.ajcrocemusic.com)

5. SAND, SIROCCO AND TEA (MATT HARDING) (3:02)

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6. WASIYA (PIERS FACCINI & AZIZA BRAHIM) (4:17)

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7. MAMMA (TONY HAZZARD) (4:53)

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8. FREEDOM (PRELUDE) (3:35)

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9. WOUNDED TIGERS (GORDON HASKELL) (5:07)

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10. THE DESERT IS ON FIRE (CHRISTINE BOVILL) (5:53)

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