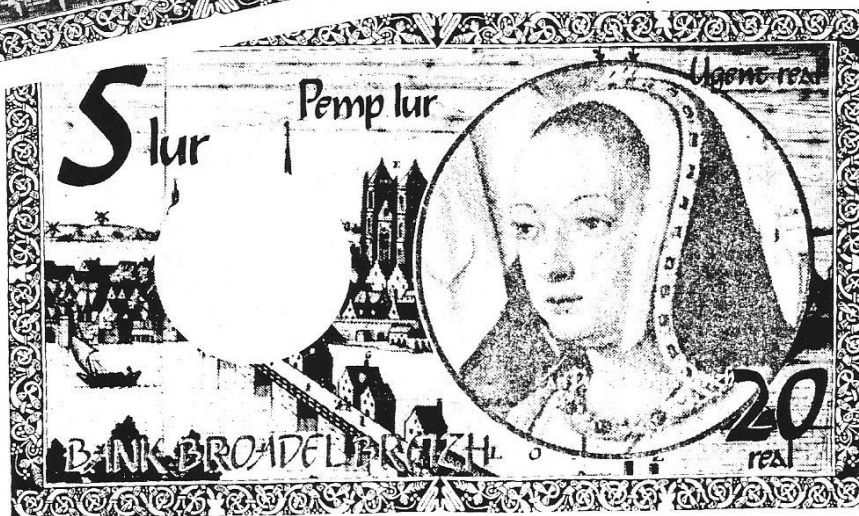


BRO NEVEZ

INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE
NEWSLETTER OF THE U.S. BRANCH



See pages 9 & 10



KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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The **U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL)** was incorporated as a not-for-profit corporation on October 20, 1981.

Bro Nevez ("new country" in the Breton language) is a newsletter for both the U.S. ICDBL and the newly formed Canadian Branch of the ICDBL. It is published quarterly: February, May, August and November. Contributions, letters to the Editor, and ideas are welcome from all readers and will be printed at the discretion of the Editors. Suggested deadlines for receipt of contributions for Bro Nevez are: January 20, April 20, July 20, and October 20.

Ideas expressed within this newsletter are those of the individual authors, and do not necessarily represent ICDBL philosophy or policy.

Membership in the U.S. Branch of the ICDBL includes subscription to Bro Nevez:

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The U.S. ICDBL provides Bro Nevez on a complimentary basis to a number of language and cultural organizations in Brittany; in some instances we are also very happy to establish an exchange of publications.

* * *

The **Canadian Branch of the ICDBL** was relaunched January 1998. That branch of the ICDBL publishes a newsletter called Brittany (trilingual in English, Breton, French). Canadian Membership including Brittany is \$15 (Canadian dollars). A Canadian Membership which includes both Brittany and Bro Nevez is \$30. A subscription to Brittany without membership is \$10 for the U.S. and Canada and \$20 by surface mail elsewhere. Contact: Jeffrey D. O'Neill, 58 Century Drive, Scarborough, Ontario, M1K 4J6 CANADA (e-mail: jdkoneill@sympatico.ca). Telephone: (416) 264-0475.

TV BREIZH

At the initiative of the Cultural Council of Brittany a group was established to put together a plan for a Breton television channel. Headed by André Lavannant, former President of Diwan, and including media specialists, cultural leaders and educators, this group has developed a charter outlining goals and guidelines, and has outlined programming for seven days a week. The Breton language will be at the heart of programming, with shows for learners of all levels and programs in Breton for children and youth. While the Breton culture will be featured, programming will also include news, talk shows, sitcoms, sports, history, cooking, health, and nature, and will take into account the full diversity of Breton society. Viewed clearly as a means to support the Breton language and its development, the television station will also have an economic impact in creating jobs and in training Bretons in the field of media.

Perhaps the best way to get an idea of the aims of this project is to present the Charter which was approved by the Cultural Council of Brittany this May 1998. (my translation – LK)

CHARTER A TELEVISION SERVICE IN BRETON

Preamble

The Breton language, an essential element of our identity, is at the heart of the project for a television service in Brittany. This service will meet:

- The desire to reclaim the language and enhance its image.
- The desire to put the language in the center of a human and social environment and to promote intergenerational relations.
- The desire to give the language innovative technological support.
- The desire to link cultural and economic development.
- The right of the Breton language to benefit from the same means of support given to other languages of the world and to create a communication tool in the Breton language.

Article 1

The Breton language television service broadcasts in the whole of Brittany, in all five departments, and the ability to tune in to broadcasts will be offered to Bretons outside of Brittany.

Article 2

The television service is created and developed for all people living in the Breton territory, in all their diversity. It is organized on the model of a universal television accessible to all.

Article 3

The television service functions in the spirit of openness, plurality and participation. It expresses the diversity of social groups, democratic lines of opinion, and all sectors of activity in Brittany.

Article 4

The television service makes use of the technological means necessary to allow all viewers to follow programs no matter what the language of broadcast.

Article 5

The television service integrates the active development of the Breton language in its strategic planning, both in the content of broadcasts and in the operation of the enterprise.

a) The broadcasts

- Broadcast in Breton during prime viewing hours.
- Conceive a schedule of attractive and innovative programs, for youth especially.
- Propose broadcasts with a pedagogical character in the Breton language for all publics.
- Draw from the best of new communication technologies.

b) The enterprise

Breton, the working language, must be mastered by those in management posts and progressively by all working for the enterprise through an ambitious policy to insure training in Breton for employees. When recruiting, language skills will be taken into consideration.

Article 6

The television service integrates into its commercial strategy the purchase, coproduction and export of programs. It is thus a dynamic driving force in the media industry in Brittany.

Article 7

In order to respect its mission in the public interest, the television service is independent of all philosophical, religious, union or political movements.

* * *

World Cup Soccer in Breton on TV

The cable station Eurosport was created in 1989 and broadcasts 6,200 hours of sports each year in 47 countries. A subsidiary company of TF1, Canal+ and ESPN, Eurosport aired the 64 World Cup soccer matches. Thanks to Bretons Patrick Le Lay (TF1) and Charles Bietry (Canal+), a new language was added to the 15 already used by Eurosport: Breton. Among the four commentators to provide the Breton for the matches was Loeiz Bocquenet, a founding member of Diwan and former professional soccer player with the Stade Rennais (one of Brittany's major teams). Also on the team of commentators were Riwall ar Menn, a musician with the group Strobinnell who also does some music programs with FR3, and Gervan Musset, who broadcasts for RBO and France 3 but also works with the Diwan high school.

* * *

BRETON ON THE RADIO

Several months ago the Cultural Council of Brittany (Kuzul Sevenadurel Breizh) published a 20-page pamphlet called "War-zu ur roedad skingomz e Brezhoneg / Vers un réseau de radio en langue bretonne." This bilingual (French/Breton) booklet outlines very nicely the present state of the Breton language on the radio. It seems worthwhile to summarize a bit of the content here.

Radio broadcasting is governed by laws which define seven classes of radio. "Local radio associations" broadcast to a local area and programming is directed to that area. Right now there are 44 such radio

associations in Brittany who are authorized to broadcast on 55 frequencies of the FM band (out of 342 frequencies in use). The second category is "Independent commercial radios." Brittany has 20 of these on 36 frequencies. The third category is "Local commercial radios affiliated, franchised or subscribed to a Parisian base." These use 37 frequencies in Brittany. The fourth category is "Thematic commercial radios," and there are just 6 of these using 39 frequencies. The fifth category, "General commercial radios," does not have any local broadcasts. The last category, "Public Service Radios," is the largest with use of 150 frequencies. This includes the various divisions of Radio France, including France Inter, France Culture, France Musique, France Infos, FIP, Radio France Bretagne Ouest (RBO), Radio France Armorique (RFA), and Radio France Loire Océan (RFLO).

When it comes to broadcasting in the Breton language, only 11 radio stations do this. Two of these are part of Radio France (RBO and RFA) which broadcast just 12 hours per week of Breton in Lower Brittany and a mere 2 hours a week in Upper Brittany (out of some 1,000 hours of programming Radio France offers in Brittany per week). It is the local radio stations which do the most work to get Breton on the air. Radio Kreiz Breizh leads with 21 hours and 14 minutes a week (some of this time is rebroadcasted programs) and Radio Bro Gwened broadcasts 19 hours a week. On average these radios must work with a very small annual budget (800,000 francs) compared to the Radio France stations (13,000,000 francs). More support is needed to get the personnel (and train personnel) necessary to expand programming, and this expansion is key to making more Breton language programming available. Also important is the expansion of geographical broadcasting range.

The booklet makes a strong argument for the need to expand Breton language radio given positive public opinion about the importance of the survival of the Breton language shown in recent surveys. It is also noted that radio can be a strong support for students studying and mastering the Breton language. And, obvious to anyone who has followed the Breton music scene, radio should serve better to reflect the growth in this area. Right now when you search for music on the FM band in Brittany, you are likely to hear much more British or American music than Breton music. Breton cultural leaders have met with the directors of the local branches of Radio France and these directors have expressed an interest in seeing Breton language programming increase. But, saying and doing are two different things, and it appears that Radio France has different priorities. The hope for Breton language radio lies in the local radio stations which are already at work to produce high quality programming. With the support of local government representatives in Brittany, public money needs to be invested in such radios to insure that radio serves Breton speakers of Brittany (in both Upper and Lower Brittany).

In looking at radio programming in other languages in Europe it is clear that Brittany lags far behind. The following chart from the booklet gives a nice comparison:

Language	No. of speakers	Radio station	Broadcast hours per week
Scottish Gaelic	70,000	Radio nan Gaidheal (BBC)	38
Frisian (Netherlands)	350,000	Omrop Frisiân	39
Romanian	35,000	Radio Romantsch	59
Irish Gaelic	100,000	Radio na Gaeltachta (RTE)	70
Welsh	500,000	Radio Cymru	96
Slovene (Italy)	100,000	Radio TRST A (RAI)	126
Breton	300,000*	Radio France (all branches)	14 Lower Brittany 2 Upper Brittany

* with an additional 300,000 who understand Breton.

See the following page for a list of radio stations where you can hear (some) Breton.



KUZUL
SEVENADUREL
BREIZH

CONSEIL
CULTUREL DE
BRETAGNE



KUZUL
SEVENADUREL
BREIZH

CONSEIL
CULTUREL DE
BRETAGNE

WAR-ZU UR ROUEDAD SKINGOMZ E BREZHONEG

Plakfenn savet gant
bodad skingomz KSB

7, straed
Jeneral Guillaudot
35069 Roazhon Cedex
Pgz / Plr
02 99 87 17 65

VERS UN RÉSEAU DE RADIO EN LANGUE BRETONNE

Plaquette réalisée
par la commission
radio du CCB

7, rue du Général Guillaudot
35069 Rennes Cedex
Tél. / fax
02 99 87 17 65



LE BRETON À LA RADIO

AR BREZHONEG ER SKINGOMZ

BRO NAONED/PAYS DE NANTES

Radio Alternantes 98,1 Mhz (91 Mhz S. Nazer/St Nazaire)
Radio Alternantes BP 1605 44316 Naoned cedex & 02 40 93 26 60

BRO ROAZHON/PAYS DE RENNES

Gwagenn raktres gant radioioù bro Roazhon
Projets de production Gwagenn sur des radios du pays de Rennes
Gwagenn 8, straed Hoche 35000 Roazhon & 02 99 38 75 83

Radio Arvorig/Radio Armorique (Radio France) 103,1 Mhz
14, bali Janvier 35031 Roazhon/Rennes & 02 99 67 43 21
adskignet/retransmission Radio Bleue 711 Mhz OM

BRO LEON/LÉON

Radio Fréquence Ouest 98,2 Mhz e Landivizio/à Landivisiau
Radio Fréquence Ouest 19, rue du Gal Mangin
29400 Landivizio & 02 98 68 36 30

Radio Émeraude 95,9 Mhz e Lesneven
Radio Émeraude 6, rue Médecin Gal Le Berre
29260 Lesneven & 02 98 21 08 42

Radio Mutine 103,8 Mhz e Brest
Radio Mutine straed Franchet d'Esperey
29200 Brest & 02 98 05 09 11

Radio an Aodoù/Radio Rivages 89 Mhz Brest, 92,6 Mhz
Kemper/Quimper, 99,6 Mhz Kemperle/Quimperle, 105,2 Mhz
Karaez/Carhaix - Radio an Aodoù Kreizenn Keraoden
29200 Brest & 02 98 34 66 00

Arvorig FM Kommanna/Commana 91,7 Mhz
C/SKED 18, straed Duguay Trouin 29200 Brest & 02 98 80 26 71

BRO SANT-BRIEG/PAYS DE ST-BRIEUC

COB FM 92,7 Mhz e Sant-Brieg/Saint-Brieuc - COB FM 14, straed
St Benoit 22000 S. Brieg/St-Brieuc & 02 96 78 26 20

Radio Clarté 100,6 Mhz e Sant-Brieg/St-Brieuc
102,10 Mhz e Lannuon - Radio Clarté 1, place St-Pierre 22015
St-Brieuc/S. Brieg cedex & 02 96 62 05 71

BRO WENED/PAYS VANNETAIS

Radio Bro Gwened 101,7 Mhz - 92,6 Mhz e Pondivi/Pontivy
Radio Bro Gwened B.P. 186 - 56305 Pondivi/Pontivy cedex &
02 97 25 14 00

BRO GERNE-UHEL/BRO DREGER - HAUTE CORNOUAILLE/TRÉGOR

Radio Kreiz Breizh 102,9 Mhz Kallag/Callac
106,5 Mhz e Gwengamp/Guingamp - 99,4 Berrien
Radio Kreiz Breizh 22160 S. Nigouden & 02 96 45 75 75

BRO GERNE-IZEL/BASSE CORNOUAILLE

Radio Breizh Izel/Radio Bretagne Ouest (Radio France) 93 Mhz
Kemper/Quimper - RBI/RBO 12, st. Falkirk BP 1119
29101 Kemper cedex & 02 98 53 65 65

Radio Kerne 90,2 Mhz Kemper/Quimper
Radio Kerne, straed Laeneg 29170 Ploneiz & 02 98 82 00 98

BRO-C'HALL/FRANCE

Radio Pays e Paris 93,1 Mhz - 68, rue Robespierre CAP 118
93558 Montreuil cedex & 01 48 59 20 78

Diwan Celebrates 20 Years

An estimated 15,000 to 20,000 people joined in the three day celebration of Diwan's 20th anniversary this May in the town of Morlaix. The weekend included concerts and fest noz performances by some of Brittany's best known musicians and groups: Dan ar Braz, Yann Fañch Kemener, Annie Ebrel, Gilles Servat, Denez Prigent, Louise Eberl, Morvan brothers, Youenn Gwernig, Manu Lannhuel, Soig Siberil, Anne Auffret, Jean-Luc Roudaut, Mona Jaouen, EV, Carré Manchot, Diaouled ar Menez, Black Label Zone, Kern, Glaz, Strobinnell, Skeduz ... to name just some... and even Capercaillie from Scotland joined the party. But, the stars of the show were the Diwan children who gave numerous theater performances throughout the weekend—assisted by Strollad ar Vro Bagan in recreating scenes from Breton life and contemporary history called "Barzaz 2000." But, one could also go to lots of workshops and conferences on bilingualism, Diwan's history, the Breton language and economy, media and television, etc. While this was a joyful celebration of Diwan's success, the weekend offered the opportunity to take a serious look at the future and the struggle still ahead to continue to build Diwan schools and resources for the Breton language.

Currently there are 1,754 children in Diwan schools at 26 sites. Of these 327 are at the middle school and high school level. Three middle schools are in operation (Kemper, Plésidy and Le Relecq-Kerhuon) with a fourth planned to open in Morbihan in Fall 1999 if all goes well. Diwan's high school, now squeezed into close quarters in Relecq-Kerhuon, will move to a new site in Carhaix which should open Fall 1999. With the opening of a new school year in September 1998, it is expected that the number of Diwan students will pass 2,000.

Persistence in the Work to Build a Diwan Middle School in Morbihan

I have recently received a letter from Jean-François Guillouezic, Secretary for "Trede Skolaj Diwan" ("Third Diwan College"). When plans were drawn up to open a new Diwan middle school in 1996, it would have been the third one, but for a variety of reasons the project has been delayed. Despite disappointing delays, a dedicated group of teachers and parents have continued to work to make new plans and raise money so that there is now hope that the school will open in the fall of 1999—a year from now. This will mean that Diwan students from Morbihan and Loire-Atlantique who want to continue immersion schooling in Breton at the middle school level will not have to commute to Brest, Kemper or Plésidy (near Guingamp). Right now, those not able to make a 200-300 kilometer commute several times a week must go to middle schools where Breton may not be offered at all or available only in a much more limited way.

Progress in planning for the school has been advanced with changes in the political area and positive contacts established with a new president of the General Council of Morbihan who is assisting in helping to find a site and financial support for the school.

With a four year budget established at \$115,000 for the first year of operation and increasing to \$680,000 by the fourth (as the number of students grows from 20 to 140), fundraising is obviously a big challenge—one faced by every Diwan school! Efforts are directed in this area to getting individuals to make an automatic monthly transfer of bank funds to a Diwan school account (called "prélèvement automatique"). This is easy for the donor and gives some predictability to income. So far the Diwan Middle School of Morbihan has reached 44% of its goal in this fundraising. The work has been particularly hard for this project, and parents and supporters for the Morbihan school need to be commended for their persistence in working to create this important step in their children's education. Bro Nevez readers are welcome to help support this project by sending a little extra contribution to the U.S. ICDBL, earmarked for the Diwan Middle School in Morbihan. (Make a check out to "U.S. ICDBL" and note on the corner of the check that it is for "Trede Skolaj Diwan"). Those who would like more information are welcome to contact me for copies of information and copies of newsletters (Breton/French) sent to me about this project.

AN UPDATE ON THE EUROPEAN CHARTER FOR REGIONAL OR MINORITY LANGUAGES

(Charte Européen des langues régionales our minoritaires)

Lois Kuter

Some Background about the European Charter

Recognizing that the cultural and linguistic diversity of Europe is a strength to be encouraged, the Council of Europe adopted the European Charter for Regional or Minority Languages. This Convention outlines provisions in the fields of administration, education, media, justice, economic, social and cultural life to protect and promote regional or minority languages in the member states of the Council.

Eighteen member states of the Council of Europe have signed the Charter, and seven have now ratified it (Finland, Hungary, Netherlands, Norway, Switzerland, Croatia, and Leichtenstein) which means that the Charter's provisions were put into application in those countries as of March 1998. A Committee of Experts will be appointed to monitor the fulfillment of the Charter's provisions. (I would be happy to provide a copy of the Charter to anyone who would like more information).

In France, there is no official recognition of languages other than French, and France has refused to sign or ratify the European Charter because it is felt to be in conflict with Article 2 of the French Constitution which states that "The language of the Republic is French." While the French government has expressed "tolerance" for regional languages of France (which are spoken by some 6 million people in France, and include Breton, Alsatian, Corsican, Catalan, Flemish, Basque, and Occitan), it has resisted the implementation of any real measures to protect and promote these languages.

The Cultural Council of Brittany, which includes representatives of 42 major cultural organizations, Brittany's five General Councils, the Regional Council and the Economic and Social Council of Brittany, major cities of Brittany, and the Breton universities, unanimously adopted a motion demanding France's adoption of the European Charter. The same support for the Charter is found throughout France where speakers of regional languages are demanding that France respect their right to exist. The "Republican Committee for the Modification of Article 2 of the Constitution and the Ratification of the European Charter for Regional or Minority Languages" includes representation from a wide number of major cultural and educational associations in Alsace, the Basque country, Brittany, the Catalan area of France, Corsica, Occitania, and the Reunion Island.

Regional language speakers are alarmed by the fact that the French government continues to do studies of the situation rather than take action based on needs already clearly documented by regional language speakers. Particularly alarming has been a newspaper report by Ouest France journalist Didier Eugène about the report prepared at the request of Prime Minister Lionel Jospin by Bernard Poignant, Mayor of Quimper. He took over from Nicole Péry, who was given the duty in October 1997 of preparing an exhaustive report on the situation of the regional languages and their needs. She was on the point of

completing the report when she was reassigned to a new job and the Mr. Poignant was then charged to complete a report. This Ouest France article indicates that M. Poignant's report will recommend very little action and that he is under the delusion that France has already made wonderful progress in the area of bilingual education. While France may be willing to continue the policy of talking nicely about cultural diversity and the need to tolerate regional languages, there seems no intention to actually do anything to insure the future of these languages. It is clear in the newspaper article that both Lionel Jospin and Bernard Poignant feel clearly that French is the language of France and that regional languages can only be given tools to grow if this in no way threatens the unity of France or the "radiance" (rayonnement) of the French language. Why is it that French government policy makers never talk about the "rayonnement" of the regional languages, but talk instead of merely tolerating them?

In Europe, France is the only major democracy to not adopt legislation in favor of the regional languages which make its culture so rich. While the European Charter in no way threatens the place of French as the language linking all citizens of France together, it would encourage the promotion of regional languages which are the cultural wealth of Europe.

What You Can Do?

If you would like to support Breton speakers in their efforts to get some real support for their language, write a short letter (in English or French if you can) to the following people, stating that you feel it is important that France signs the European Charter for Regional or Minority Language.

Send your letter (60 cents postage airmail) to:

Monsieur Jacques CHIRAC and
Président de la République
Palais de l'Élysée
55, rue du Faubourg Saint-Honoré
75008 PARIS
FRANCE

Monsieur Lionel JOSPIN
Premier Ministre
Hôtel Marignon
57, rue de Varennes
75007 PARIS
FRANCE

Be sure to send a copy of the letter also to me which I will forward to Evit Karta Europa, the Breton collective of organizations working to get the Charter adopted.

Lois Kuter, U.S. ICDBL
169 Greenwood Ave., B-4
Jenkintown, PA 19046 U.S.A.

SPRINGTIME IN BRITTANY

by Natalie Novik

This spring, I had the opportunity to go back to Kemper and the Finistère where I visited last fall (see Bro Nevez February 1998). Instead of traveling by train and then renting a car on the spot as I usually do (Avis has a partnership with the French railways which make things easier, albeit not necessarily cheap), I rented the car in Paris and traveled all the way to Kemper, a six to seven hour trip, because it takes a whole hour to get out of Paris. I crossed the Breton border at Fougères. It is worth stopping there for a few hours to visit the largest medieval complex in Europe (fortress, dungeon, castle, fortified walls, churches), with the usual quaint cafés and restaurants. The surrounding countryside is very inviting, and you feel right away you have entered Brittany because the sky suddenly opens up, the scenery features blue-slate roofs and lots of goss is growing on the side of the road...

Once you are in Brittany, driving becomes very easy. Over the last fifteen years, the government has built a number of expressways linking the main cities of Brittany, where speed is limited to 110 km/hour (less than 70 mph). Although most drivers are speeding, you don't have to, and it is more relaxing than the autoroute with all the heavy trucks.

The first morning in Kemper, I went shopping. Prices are generally lower than Paris for items that are often locally made. You can also buy an array of traditional souvenirs, like the blue Kemper earthenware, the Le Minor raincoat, framed pictures of Brittany by professional photographers, or delicacies such as *kouign amann*, the triumph of butter over matter. For fans of things Breton and Celtic, there is the mandatory stop for books and music at Ar Bed Keltiek (which has another shop in Brest). The owner, Gweltaz, is getting dismayed at the new row of trees, hiding his store from visitors to the cathedral, that is part of a new plan to rebuild the space in front of the Kemper cathedral. For those of you who have been there, the parking lot on the side of the cathedral has vanished, and the entire space will be converted into a pedestrian area.

Later on that day, I went to visit the Bro Bigouden, the land's end of Brittany, an area which has retained many of its specificities, including some of the most spectacular pardons (or religious festivals) in Brittany, like the ones at La Palud or Tronoen. The older women here are among the irreductibles who are still wearing a coiffe, but the Bigouden coiffe is probably the most inconvenient one you can think of: it is a tall cylinder of lace, which used to measure 8 inches high at the turn of the century, but gradually grew to about 35 inches nowadays. A coiffed Bigouden cannot sit straight in a car, and has to remain by the side in a theater! What is really baffling about the size of the coiffe is the fact that this is the windiest area of the entire west coast. Watching older women walk against the wind is quite a sight...

You have all heard of the celebrated *calvaries* of Northwest Brittany. However, this area also features some interesting ones, and in particular the one in Tronoen, which dates back to the 16th century and is probably one of the most detailed ones in Brittany. There is a host of characters surrounding each scene of the Passion of Christ, all sculpted very realistically with an abundance of details. The bad thief looks really mean, the good one almost saintly, the Virgin at the Cross is held on each side of her veil by Simon and John, and we know they had ham and rolls for the Last Supper... The church sits by the shore, and many graves in the

adjacent graveyard are actually empty. The men never came back, there is a disproportionate number of widows in all the little fishing harbors along the coast.

The coastline here is extremely dangerous; hidden rocks and currents are a constant threat, and therefore some of the most powerful lighthouses in the world can be found in this area: the Eckmuhl, the Ar Men, the Creac'h--vital for the local fishing and shipping industry. These lighthouses are manned, because although automation has now replaced keepers even in Brittany, in some cases relying 100% on automation is simply impossible. No one knows how the lights and the power in the lighthouses would work in hurricane-force wind gusts, with waves leaping as high as the lighthouses themselves for days on end. Even knowing that some keepers have gone mad after weeks at sea without rescue, the local men are ready to take the challenge. One of them is an icon painter, working serenely at his art in his round shelter, in the midst of howling storms.

In Kemper, a brand new theater has been built on the square behind the France Bretagne Ouest radio station, the Theatre de Cornouailles. The architecture of the theater is contemporary, wooden panels on the side and a relatively ugly grid pattern on the front. Most Kemperois are taking bets that the architect will have to redo the front. The spacious square in front of the theater has been repaved and transformed into a pedestrian-only area, and a brand new parking lot has been built under the theater.

The second night I was in Kemper, with plans to drive miles out of town in search of a fest-noz, I found out there was going to be one that night for the inauguration of the theater. It turned out that the space in front of the theater is not a bad location after all. There was an elevated podium for the musicians, a little stand for drinks on the side, and lots of space to move in between. The moon was out, the rain had miraculously stopped, the cider was excellent, and after all, for a trial fest-noz, it was quite successful. Lots of gavottes, but some researched dancing left the tourists out: crossed kost-ar-c'hoat, kas-a-bar'h, jabadao. Most dancers had very sure footing and evident practice of lesser known dances. The sounds of the biniou and bombarde followed me for a long time in the empty streets of Kemper as I headed home.

A little comment here on Matt Cosgrove's advice to the novices: I believe it is better not to try to join the chain between good dancers, they will find a way to evict you if they feel you are not in rhythm, because Breton dances are not really dances, they are a form of trance, of worship. On top of that, you could be naively joining what you believe to be a regular gavotte, to discover too late that it is a "pot de fer" where you have to change direction in the middle! But I have noticed for many years now that the "learners" usually form a little chain right behind the good dancers, and as they watch the feet in front of them, do their best to follow the footsteps. They are easy to spot, because they are less synchronized, but this is the best place to learn and make friends at the same time. Believe me, by the end of the night, you are in synch!

The next day was the start of Gouel Broadel ar Brezhoneg, the National Celebration of Breton, organized by the association Emgann ("fight"). The celebration was supposed to start on Friday night, and continue on Saturday and Sunday in the small village of Langonet, some 50

miles east of Kemper, right smack in the Arree hills (not far from Gourin). However, when I got there on Saturday afternoon, very little was actually going on. It was raining, and people had taken refuge in the communal hall, where traditional singing and dancing was conducted by local performers. They were showing Breton movies in another hall, and the various Breton associations were only in the process of setting up their tents. No browsing through books and stands was possible, it started only the next day.

However, Emgann has gone further than the European Community: they are printing Breton money! You purchase the various notes at a makeshift bank with regular French money, and you can use the 5 *lur*, 10 *lur*, 20 *lur* and 50 *lur* notes at the various booths. I tried to use them at the local supermarket with very limited success, although the girl behind the cash register immediately recognized where they were coming from!

My only reward was a galette at the Diwan booth. If you have ever tried to use a rouzell (like a miniature rake with a smooth edge) to swiftly spread the batter around the grid called a *galetière*, you will understand Noel's troubles. Noel is a teacher at the Banalec Diwan school, and this was his first ever attempt at making galettes. The first two attempts were rather bungled, holes formed everywhere, the batter stuck and burned, and Noel looked very disappointed. But his friends encouraged him, we cheered him up, and the third one was a hit, served piping hot with egg and cheese!

Buckwheat galettes are a staple of farm food in Brittany, and in the old days, when people were not too well off, they were made simply of buckwheat flour, water, salt and one egg if you had one to spare. They were not stuffed with anything, but dunked in buttermilk. Wealthier farmers had the means to stuff them with ham, sausage, eggs and sometimes even cheese, and this caught on as the traditional way of eating galettes. Nowadays, the tourist madness that has swamped Brittany leads every "crêperie" to offer a wide range of stuffings, including smoked salmon, caviar, asparagus and even wild boar meat! However, if you share in the life of a farm, as I have from time to time, there is usually one evening per week dedicated to galettes where the farmer's wife invites everybody to the space where she keeps the *galetière*, and serves the galettes hot from the grid, adding only basics like ham, eggs or sausage to them. The buttermilk dunking is still practiced, and trust me, it is delicious...

The following days at the Gouel turned out to be very successful, in particular the evening concert on Sunday night which featured Alan Stivell, back in his old haunt in Languenet. He is still popular in Brittany, first because hordes of younger harpists owe him a debt, and secondly because people there are always curious to see what a little prodigy like him (they remember him when he was a kid performing under his father's tutelage) is now doing. Alan is now very much into New Age music with Celtic influences. He has perfected the electro-acoustic harp, to the point he plays harps without one single wood component that he devises with the assistance of master harp makers.

Before leaving Kemper, I went to the covered market. It is always a pleasure, and this year, the Plougastel people have started growing a new strawberry from the South of France, the *gariguette*, with the knowledge that thousands of years of strawberry-growing has conferred them. These are the sweetest and most fragrant strawberries I have ever tasted. I also purchased salt for my friends: the fortified city of Guerande, in the Nantes region, with its

millenary *salterns*, has the reputation of making the best salt there is. You can find it as regular white table salt, but also as "gros sel", that is, kitchen salt in light grey grains, and even "fleur de sel", which is the upper crust of the salt when it dries in the salt-pans and has the most taste. A pound of "fleur de sel" goes in Brittany for about \$ 4.00, but it is used in very rare occasions when a genuine taste of salt will enhance a dish.

I enjoyed Brittany in June even though it rained practically every day (El Nino?). The climate is very mild, and you can't be stopped by showers. But in a sense, I prefer to visit in the off-season, when the tourists are gone: the climate is mild year-round, particularly by the seaside, and after mid-September, Brittany turns back to itself, to its older traditions, its own rhythm. It is not to say that Bretons do not like visitors; on the contrary, they have the reputation of being one of the most hospitable regions in Europe and have developed some of the most advanced tourist infrastructures in the world, as they understood early that visitors might want to participate in the real life of the country as well as in environmental and cultural preservation. But you know how it is when the crowds are gone, and life goes back to a slower rhythm: it is the time to let you hair down and that is what I believe the Bretons are best at!

* * *

LITERATURE ON BRITTANY IN ENGLISH

by Natalie Novik

I used my recent trip to Brittany to gather pamphlets and brochures in English, and this issue features a listing of books and literature that can be useful for non-French speakers. There is a definite effort in Brittany to use English and to communicate with visitors in English. Trilingual signs are multiplying, and most menus now are both in French and English. I was also told at the Maison de la Bretagne in Paris that most local Offices de Tourisme in Brittany have hired English speakers and print their information in both languages.

To find some pamphlets about Brittany in English before you leave this continent, you may turn to the:

Maison de la France in New York
444, Madison Avenue
New York, NY 10022
(Phone: 1 900 990 0040 (\$ 0.50 per minute))

To find books and literature in English before going to Brittany, you may visit the following addresses in Paris:

Coop Breizh 10, rue du Maine 75014 Paris
(east of Gare Montparnasse railway station)
Metro: Montparnasse
Phone: 01.43.20.84.60
Fax: 01.43.21.99.22
Open Mondays to Saturdays, from 10 am to 1 pm and 2 pm to 6.45pm.
Closed Sundays and holidays.

Maison de la Bretagne (watch out, they have moved)
203 Boulevard St.-Germain 75007 Paris
(past the corner with Boulevard Raspail, going east)
Metro: Rue du Bac
Phone: 01.53.63.11.50
Fax: 01.53.63.11.57
Open Mondays to Saturdays, from 10 am to 7 pm.

If you are driving to Brittany, look for the "**Maison Accueil Bretagne**", located on the Voie Express (thruway) near Vitré, at the stop called "aire d'Erbrée."

If you are already in Brittany, the following places in Rennes will also give you a good start:

Comite Departemental du Tourisme
4, rue Jean Jaures, 35060 Rennes Cedex 3
Phone: 02.99.78.47.47
Fax: 02.99.78.33.24

Loisirs Accueil
8, rue de Coetquen, 35061 Rennes Cedex 3
Phone: 02.99.78.47.51
Fax: 02.99.78.47.53.

Here is a list of books, most of them recently published, that we obtained courtesy of **Ar Bed Keltiek**:

- | | | |
|--|------|----------|
| • Celtic folk tales from Armorica - Luzel (Llanerch) | 90 F | \$ 17 |
| • Celtic legend of the beyond - A. ar Bras (Llanerch) | 85F | \$ 16 |
| • Wonderful Finistère- Renouard (Ouest-France) | 79F | \$ 14.50 |
| • Wonderful Brittany- Renouard (Ouest-France) | 59F | \$ 9.50 |
| • The Horse of Pride - P. J. Helias (Yale U. press) | 150F | \$ 28 |
| • Breton-English/English-Breton dictionnary - Hor Yezh | 79F | \$ 14.50 |
| • The Celtic Revolution - P.B. Ellis (Y llofa) | 90F | \$ 17 |
| • The Sons of the Ermine - Le Mat (An Clochan) | 60F | \$ 10 |
| • Megalithic Brittany - A. Burl | | |
| • Archaeology of Brittany - B. Beuder | | |

You may order them directly from Ar Bed Keltiek in Kemper (2, straed ar Roue Gralon, phone 98.95.42.82) or on the Internet at www.arbedkeltiek.fr.

The following is a compilation of brochures in French and English available either at the Maison de la Bretagne in Paris or at the Office du Tourisme (also sometimes called Syndicat d'Initiative) located in every city and village in Brittany:

- **Leisure guide to Brittany** (children, parks, nature, history, sciences, sea, rivers, art galleries, calendar of events)
- **Tables et saveurs de Bretagne** (a bilingual listing of restaurants)
- **Brittany's religious heritage** (a handy, well translated little guide of all the magnificent, but sometimes weird things about churches, calvaries, pardons and other aspects of religion in Brittany)
- **Hebergements en Finistère** (although the title is only in French and Breton, the explanations inside include also English and German): a listing of hotels, camping sites, rentals and youth hostels. It exists for every department.
- **Enchanting Brittany** (all in English, also available at La Maison de la France in New-York): 76 pages with photos and coupons, and a complete description of everything you can do to enjoy yourself in Brittany.
- **Camping Plus Bretagne**: if trailers are your thing, this is a good way to find out at what price and where you may plonk your "snail" as the French call them.
- **Golf in Brittany**: bilingual guide, with photos, prices, descriptions of all the golf courses of Brittany. It might not be St. Andrews, but they are very decent and the scenery can be breathtaking.
- **Nautisme en Bretagne** (sailing in Brittany): although the title is only in French, this guide gives you a complete list of all the water-sports available in Brittany and where to find them. It is very useful, because you probably would not think of checking a sailing club for surfboards, or a yacht club for speed sailing, and yet this is where you will be able to rent the equipment, get lessons, and participate in many activities.
- **Le Centre Ouest Bretagne, Terre d'enchanteurs** (events calendar): once again, the French only title should not stop you. This is a trilingual pamphlet listing absolutely all the events for the year in all the villages of central Brittany, and features a map and a list of the tourism offices (we are reproducing part of it in this issue, courtesy of La Maison de la Bretagne).

On top of this, you may purchase from Ar Bed Keltiek and the Coop Breizh numerous illustrated pamphlets published by Ouest-France about the regions, the cities, and various aspects of Breton culture and heritage, that they have started translating into English. The list is too long to publish it here. I would advise you, if there any particular topic you are interested in, to contact either store and find out if it exists in English.

NEW BOOKS FROM BRITTANY

Reviewed by Lois Kuter

Diwan—vingt ans d'enthousiasme, de doute et d'espoir. Jean-Charles Perazzi. Spezet: Coop Breizh, 1998. 150 pages. ISBN 2-84346-056-5.

Jean-Charles Perazzi ... I know that name! As one who has followed events in Brittany for over 20 years primarily through the pages of newspapers, magazines and newsletters, I have run across the name of this journalist at the bottom of a large number of interesting articles about the Breton language and culture in Ouest France. While newspaper articles can often be quite unreliable and void of any real information, Perazzi's articles were always full of meat, and right on the mark.

This new book about Diwan is written very much as a journalist's account of twenty years of work by parents, teachers and supporters of these schools to build, defend, and push forward in the face of political and financial obstacles. As he states in his Forward to the book, it is about the twists and turns in the 20 year combat to develop Diwan schools—a combat which will clearly continue in the future. Perazzi includes lots of facts and figures, describing in particular the negotiations and changing relations of Diwan supporters with local and national political leaders to get schools built, to get financial support from Departments, the Region of Brittany, and France. He does an excellent job of presenting the history of French government hostility to the existence of regional languages.

While the book provides excellent documentation of the Diwan "combat" it fails to give a really human face to Diwan. It is a book about adults and what they have done to build Diwan. There are lots of quotes, but they seemed to express facts rather than real emotion or experiences. Perhaps it is just the writing style he uses, but one gets the feeling that Perazzi dug through a huge amount of literature to research this book, but that he did not interview people face-to-face. A dozen or so photos show you Diwan children and the first graduating high school class of 1997, but this book does not take you inside a Diwan classroom to get a feel for what a child does in school. While pedagogical issues are presented especially in discussion of the growth of the secondary levels and development of teaching materials and teacher training, the book focuses on the world outside the classroom. Another book needs to be written to really introduce the Diwan children and their development over 20 years.

But, it must be recognized that the existence of Diwan is dependent not only on the educational success of children, but on the hard work outside the classroom to protect and promote the development of the schools. There was never a moment during Diwan's first 20 years to relax and stop fighting for the recognition of Diwan as a public service providing schooling through the Breton language. If one learns anything from this book, it is that Bretons have never been able to let down their guard when it comes to fighting for even the smallest support for the Breton language from the French government.

This book provides an excellent and detailed account of how Diwan has fought for its future, and this is a history that needs to be known. In that way this book is an important document for the future. Useful additions to the text are the annexes which include the Diwan Charter and a

paragraph about each Diwan school including its founding date, particular history, number of students and address. The chronology of key dates in 100 years of fighting for linguistic rights in Brittany is very interesting in putting the Diwan struggle into a larger context. A short bibliography is also included.

Thank you Charles Perazzi for a book which gives one a true appreciation of the persistence and courage shown during the first 20 years of Diwan by its parents, teachers, administrators, and supporters. May the next 20 years be ones of hope and enthusiasm.

* * *

Valérie Lachuer. L'Etat face à la langue bretonne. Klask (Revue de la Section Celtique, Université de Rennes 2). 1998. 136 pages.

I have not seen this book but have read of it in the most recent issue of Sterenn, the newsletter of the Cultural Institute of Brittany (Skol Uhel ar Vro). The presentation there explains that this was a university thesis (Law) presented in 1996. The book presents and analyzes laws, regulations, and other texts produced by France which relate to the "regional" languages. The book is described as being engaging to the general reader—neither a dry and dull report, nor a militant treatise in style. Indeed, it sounds like a good basic presentation of the important legal documents which have both allowed for and blocked the development of languages like Breton in France.

* * *

Wolfgang Jenniges. Select Bibliography on minority languages in the European Union (Bibliographie Sélective des langues minoritaires de l'union Européenne). 2nd revised edition. Brussels: European Bureau for Lesser Used Languages. 1997. 224 pages. ISBN 90-74851-45-2.

First published in 1993, this very useful bibliography has been expanded to include over 2,000 references to books and articles about minority languages in the countries of the European Union. The author warns in the preface that this is a very selective listing of possible readings aimed for the general public rather than linguists or specialists. For each language the listings are organized by topic: general works, and the use of the language in public services, politics and government; legislation, the law and courts; school and education; the media; culture, history, folklore, spiritual life; economic and social life; and the impact of migration and transfrontier contacts on the language.

It is useful to list the chapters since this gives a good idea of just how many languages are spoken in Europe. And it also shows how many major languages become minority languages when found across a country's political border.

Albanian in Italy and Greece	German in Belgium, France, Italy and Denmark
Aragonese	Gypsy languages
Aromanian (Vlach) in Greece	Hungarian in Austria
Asturian (Bable)	Irish
Basque	Ladin and Friulian in Italy
Breton	Lapp (Sámi) in Finland and Sweden
Bulgarian in Greece	Luxembourgish
Catalan	Macedonian in Greece
Cornish	Occitan in France, Italy and Spain
Corsican	Oil languages in Belgium and France (including Gallo)
Croatian in Italy and Austria	Sardinian
Czech in Austria	Scots
Danish in Germany	Slovak in Austria
Dutch in France	Slovene in Austria and Italy
Finnish in Sweden	Sorbian in Germany
Francoprovençal in Italy	Swedish in Finland
Frisian in the Netherlands and Germany	Turkish in Greece
Gaelic in Scotland	Welsh
Galician	Yiddish and Judeo-Spanish
Greek in Italy	

There seems to be favoritism to citations in English, French, German, Italian, or Spanish rather than an inclusion of works in the minority languages themselves. But, this is only natural since the intent of the bibliography is to make it as accessible as possible to the widest number of readers. There will be some who question the exclusion of some excellent references from the bibliography, but I congratulate Wolfgang Jenniges on a selection which will truly help anyone get a good start in exploring the many languages of Europe. The bibliography will serve well as a point of departure and a source of basic information.

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Francis Favereau, Christiane Piniek, Carlos López Bernárdez, Lèta Dùka, Véronique Klauber, Giancarlo Ricci. Calliope--Glimpses of a poetic tongue/Petites langues de poésie. Brussels: European bureau for Lesser used Languages/Brussels Information Centre. 1997.

The European bureau for Lesser Used Languages, and the Brussels Information Centre in particular, excel in the production of extremely practical introductions to European languages, directories of resources, and bibliographies (and many have been reviewed in *Bro Nevez*). Calliope is a bit different in nature. First of all it is not a bound pamphlet or book, but two very attractive folders (one in English and one in French) with five short articles in the pocket of each side of the folder arranged so you get a panorama of the ten different poets presented when you open the folder. Then you can pick out a poet and pull out the

article. Each presentation includes one or more poems in the native language with a translation in French/English. A biography of the poet is included as well as a listing of their publications and a discussion of how they fit into the literary history of their language. In the almost encyclopedic treatment of each poet, this publication has a very practical side of providing solid factual information. The artistic and creative layout of the publication, which includes lots of photos and a layering of colors as well as shapes and sizes, entices one to pull out each biographical presentation—in any order one chooses.

For me, all but the Breton poets were new names—testimony to my ignorance of poetry and of European literature more generally. I suspect that many other Americans are in the same boat, unless they have fanatically pursued a study of poetry and literature in languages other than English. Thus, *Calliopes* was a wonderful revelation for me of the wealth of poetry to be found in the “lesser used” European languages. This folder presents ten 20th century poets with a focus on five languages (although most of the poets write in at least two languages): Breton (Anjela Duval and Per-Jakez Hélias), Friulian (Domeni Zuanîr and Amidéu Jacumin), Sorbian (Jurij Chěžka and Kito Lorenc), Galician (Luz Pozo Garza and Uxío Novoneyra), and Romany (Chòli Daróczi Józef and Rajko Durič). Not only are these poets quite different in their styles, but there is an interesting variety in the style of the writers presenting them. While some of the writing is a bit dry—a little too encyclopedic in style—one gets a very good introduction to not only the poet and his or her own personal history, but also to the history of each language’s literary use.

* * *

Jan Deloof. *Ik heb geen ander land / N'em eus lec'h all ebet*. Kruispunt 174. March 1998. 376 pages. ISBN 0774-7233. With CD recording: *Mouezhioù bev / Levende stemmen*. Kruispunt. 1998.

While we're on the subject of European languages, I would like to present a collection of Breton poetry which has been translated into Dutch (Flemish) by Jan Deloof, the Flemish representative for the ICDBL in Belgium. Jan Deloof has been working for many years on the translation of contemporary Breton poetry into Dutch and this collection, published as an issue of the literary revue *Kruispunt*, is a wonderful collection of some of the best contemporary poets of Brittany. Translated as “I have no other country or place,” the collection includes thirty-two poets and a total of 130 poems with the original Breton on one page facing the Dutch version. This is indeed a massive work and one could only wish that such a representative collection existed in Breton/English.

Here are the poets to be found in this wonderful collection: Hersart Kervarker, Yann-Ber Kalloc'h, Loeiz Herriu, Roparz Hemon, Abeozen, Jakez Riou, Youenn Drezen, Roperzh Ar Mason, Anjela Duval, G.B. Kerverziou, Maodez Glanndour, Fant Rozeg (Meavenn), Frañsez Kervella, Per-Jakez Helias, Per-Mari Mevel, Sten Kidna, Per Denez, Ronan Huon, Reun ar C'halan, Naig Rozmor, Per Diolier, Youenn Gwernig, Tereza Desbordes, Tugdual Kalvez, Yann-Ber Piriou, Erwan Evenou, Paol Keineg, Koulis Kedez, Bernez Tangi, Mikael Madeg, Gwendal Denez, Jean-Luc Dey. The arrangement is roughly chronological from Hersart

Kervarker, whose collection of traditional Breton songs was published in the mid 19th century, to a generation of poets who are now in their 40s. Each set of poems (which ranges from just one to a dozen) begins with a brief biographical introduction of the poet (in Dutch).

While Jan Deloof is to be congratulated for a very fine collection of Breton poetry, he is also to be thanked for the accompanying CD (whose title is translated as "Living voices"). This includes a reading of twenty-four poems from twelve of the poets in the collection. Thus one can not only read the poetry, but also hear some of it read in both Breton and Dutch. And poetry is like a song text—meant to be heard. Naig Rozmor and Bob Simon read the Breton versions and Marie-Thérèse van Dycke, Hilde Velghe, Eugène Delabie, and Jan Deloof himself read the Dutch translations. The variety of poetry is mirrored in a variety of voices—both male and female and all good readers. Music composed by Guido Desimpelaere which discretely introduces or underlies some of the poems adds nicely to a sense of drama. Even if one understands no or little Breton or Dutch, one can appreciate the music of words being read.

* * *

Florence Hervé; Photos by Martin Graf. Bretagne—Nouvelles et visages de femmes. Spezet: Coop Breizh. 1998. 128 pages. ISBN 2-84346-057-3.

This is one of the most interesting and unusual books I have read about Brittany—unusual in a very positive way. The subject is women of Brittany, and they are presented in great diversity from early history to the present.

The first section of the book is called "Des druidesses aux coureuses de mers: une petite histoire" (literally: "From druidesses to racers of the sea: a little history"). As depicted in early travel accounts, folk tales and legends, this section presents complex and contradictory portraits of real and mythological women—sirens and warriors, and poets. Included are Boudica who defeated the Romans in 61 AD, Yseult (Isole), Dahut (City of Ys), Queen Anne (15th-16th century), Marion de Faouët (18th century highway robber), Louise de Kéralio (18th-early 19th century political journalist), Nathalie Le Mel (19th century labor organizer), Marie de Kertrat (early 20th century film maker) Vefa de Saint Pierre (early 20th century explorer) and Anjela Duval (one of Brittany's best known Breton language poets who died in 1981).

Interwoven into the introduction of all of these women are short notes on dozens of others who were warriors for Breton independence, inventors, explorers, or leaders in the fight for one cause or another. All were independent women and that is a theme taken up strongly in the third section of the book called "Elles assument" ("They take it on themselves"). This section also features the fight for a better life—not "women's liberation" but women taking an initiative to lead the life they want and to be their own boss.

The focus in this third section is on women of today, including portraits and interviews with women active in the Resistance during World War II, those active throughout the 20th century in political action to protect the fishing industry and in strikes to improve conditions in the related canning industry, and those fighting off the implantation of a nuclear power plant in Plogoff. On a more individual level are women who head their own "companies" as a sea captain (Scarlette le Corre), a head of an algae processing and distribution plant (Christine Tennier), a farmer (Annie Prigent), a singer (Annie Ebrel), and a painter (Vonnick Caroff). Women in this third section of the book have all faced obstacles in winning their battles or in being successful in their chosen careers—and "chosen" is the key word here, in that the ability to do anything one sets out to do is very important to all these women. The portraits present everyday people rather than heroines—women who are especially determined to make a go of things.

The middle section of the book, "Regards littéraires et gastronomique" includes a variety of short essays, poems and recipes. These are impressions about Brittany, its women, its countryside, and food written by a few visiting women (Colette, Simone de Beauvoir...) and men (Marcel Proust, Jacques Prévert...). This section is quite different in style than the first and third sections of the book which are more biographical in tone. But, indeed, there is no rigid structure to the book. Besides the occasional recipes, folk tales, interview style texts, and narratives setting a scene, an important part of content of the book is the wonderful photographs by Martin Graf. These enhance the sense of really meeting people face to face, seeing the countryside in which they live, and getting a small sense of the work they do. All the bits and pieces making up the book are not standard in size or style, but all add up to an interesting presentation of Breton women, their role in Breton history, their ideas about their lives and vision for a future, and their personal efforts to build meaningful lives. These are not peaceful or comfortable lives in many cases, but lives where they have the independence to succeed or fail in whatever they do. The women in this book are strong, interesting, complex, and likeable. I enjoyed meeting them.

* * *

LEVRIG - A New Series of Little Books about Brittany

Just in time for the summer season of tourism, the Coop Breizh and Keltia Graphic have put out a little series of books called "Levrig." These attractive little (4" x 6") hardback books are not, however, just for tourists even if they are intended to introduce readers to some basic characteristics of Breton culture and environment. These have lots of colorful drawings and just enough content to get you interested in a particular topic without overwhelming you. They also include lists of books or references so that you can pursue each topic in greater depth. These are the three I have had the pleasure to receive.

La Bretagne attablée—28 recettes originales à déguster. Coop Breizh/Keltia Graphic. 1998. 61 pages. ISBN 2-912242-01-0.

As the title tells you, this book includes 28 recipes for dishes characteristic of Brittany. This includes marinated mussels, various fishes cooked with muscadet (Brittany's unique wine),

kig ha farz, roast duck with chouchenn (Brittany's honey-based liqueur), crêpes, "far," (a typically Breton cake), and pears poached in cider. Most recipes seem to include a good dollop of butter and many include heavy cream. Because the recipes take advantage of fresh seafood and ingredients not easily found outside of Brittany, they might be difficult to reproduce successfully here in the U.S., but those who are already experienced cooks might enjoy the challenge. The instructions with each recipe are sparse, but clear. Measurements are in the metric system. Even if you don't want to try these recipes out, they give a good introduction to some dishes one might want to look for in restaurants in Brittany.

Viviane Carlier, Myriam Goasdoué, Loïc Tréhin. La Bretagne en bonne santé—28 plantes médicinales pour se soigner. Coop Breizh/Keltia Graphic. 1998. 63 pages. ISBN 2-84346-060-3.

This is a book about plants and their use for medicinal purposes. The 28 plants selected are all commonly found in Brittany (and some are found in many places in the U.S.). The authors begin by warning that before anyone uses a plant, they must be certain to properly identify it. The illustrations for each plant are quite good, and plants are also described well in the texts. But, those like me who have no experience here might want to also use another guide to plants to confirm an identity—or better yet, get some basic training from people with expertise in this area. Each text gives the common name for the plant in Brittany—in French and Breton—with alternative names and the scientific designation. The texts give not only what a plant does for one's health (and none promise to cure cancer!) but also include folk beliefs related to the plant (its use to foretell a future, ward off evils, etc.). The texts tell you what part of a plant to use for a specific ailment and how and when to collect the plant. A page at the end of the book gives more information about collecting plants, drying them and using them. The authors rightly advise one to be prudent in putting the information to a test, and those who can't tell a dandy lion from a tiger lily shouldn't use such a book at all. However, this little introduction to medicinal plants will surely give you an idea of just how useful weeds can be when used properly.

Pierre Denis. La Bretagne à bord—27 embarcations pour la pêche ou la plaisance. Coop Breizh/Keltia Graphic. 1988. 61 pages. ISBN 2-84346-058-1.

Here's a little book perfect for land dwellers like me who might know a little about plants but know absolutely nothing about boats. And if you travel along the Breton coast, up rivers or canals, you are likely to see lots of boats—those used for sport and pleasure and those used for fishing. This little book will help you sort them all out and understand a little about their use. In some cases the sail boats described have more of a history than a present use in Brittany, but with the various maritime festivals and restoration projects for old boats in Brittany underway, it can't hurt one to know a bit about these as well. So if you don't know the difference between a ketch and a yawl or a sloop and a sinago, this book is for you. And even if you already know a bit about boats, this will provide some interesting reading on the history and function of these different boats in Brittany.

* * *

George Letellier and others. L'Espoir Breton du XXI^e siècle. Coop Breizh. 1998. 258 pages. ISBN 2-84346-048-4.

This is a collective work about the future of Brittany—one of hope but challenges. Sixteen geographers, economists, demographers, and business and cultural leaders combine their expertise under the direction of George Letellier. Throughout the book, Brittany is viewed in the wider context of Europe

Chapter 1 presents history and the changing definition of Brittany as a politically independent entity. Chapter 2 looks at agriculture and the changing rural-urban relationship, development of various crops and animal industries, the move from small family farms to large enterprises, government policies and economic markets, and the problems of water pollution stemming from intensive agricultural use of land. Chapter 3 focuses on Brittany's maritime economy. Like agriculture this is an area where there has been tremendous change with the small fishermen disappearing. But, Brittany's rich coastal resources and the sea also offer new areas for development with the proper management. Chapter 4 examines industry in Brittany and the rise and decline of various areas: agriculture and food industries; electric and electronic; naval, air and rail construction; mechanical and metallurgic; chemistry, plastics and rubber; and automobile manufacture. With lots of solid statistics the authors show where Breton industry has been concentrated and where it could be developed. Chapter 5 focuses on basic "quality of life" areas such as health and health care, service industries, shopping and stores, tourism, and research and professional training. Chapter 6 covers environment and space—the balance of construction and development with the protection of Brittany's natural resources. Chapter 7 looks at Breton culture and identity as strengths that make Brittany an attractive place to live and work, and to visit (in the case of tourists). Chapter 8 examines the organization of political and social space in Brittany—the pays, department, and region. In the post face to the book all this is tied together and some major conclusions are presented.

In moving into a new era where Europe plays a larger factor in economic planning and opportunities, and where it is necessary to work in a global economy, the book suggests four major needs for Brittany. First, Brittany must be unified, bringing Loire-Atlantique back in for both historical reasons and economic strength. Second, Brittany needs to attain true power on the regional level to control financial investments and directions for economic development. Third, Brittany must be open to external exchange, collaboration, and communication. And fourth, Brittany needs to speak for itself as a region with a distinctive identity with something to offer to Europe. While identifying economic, natural and cultural strengths and resources, the book also identifies problems and challenges which threaten Brittany's future prosperity and growth. This is not a book you would take to the beach for leisurely summer reading, but L'Espoir Breton is a book that surely goes a long way to present Brittany's economic and social structure—past, present, and future potential.

* * *

Molly Perham; illustrations by Julek Heller; translation into French and adaptation by Claudine Glot. Le Roi Arthur—les légendes de la Table Ronde. Coop Breizh. 1998. 175 page. ISBN 2-84346-005-7.

This is a handsome 8" by 11" hardback book first published in Great Britain in 1996. Molly Perham selects the classic tales of King Arthur and his knights and she tells them vividly. Aiding the drama of the tales are lovely full-page illustrations by Julek Heller. Those already familiar with Arthurian legends will not find anything particularly innovative in the retelling here. All the expected stories and characters are present: Merlin, Uther Pendragon and Ygraine and the birth of Arthur, the sword in the stone and Arthur's upbringing, Morgan and her son Mordred, Arthur's attainment of the sword Excalibur, the Round Table and its knights, Lancelot, Tristan and Iseult, Gareth, Elaine, the quest for the Grail, Lancelot and Gwenevere (and the troubles they create), and Aruthur's final combat and death.

This book looks like a children's book, but certainly has appeal for adults who enjoy the classic tales of King Arthur.

* * *

POELLGOR AN TARV - Academy of the Bull

This "Academy" is a gathering of painters, sculptors, and writers who wanted to express their support for bilingualism in Brittany. This is done by using both Breton and French at events where their work is presented, publishing books or catalogs in the two languages, and simply collaborating in artistic projects where both languages serve to catalyze new creative energies. A "Salon" has been organized for September 1998 which will include bilingual readings of poetry, and paintings and sculpture by a dozen or more of noted Breton artists. Among those present at this event will be Andre Lavanant (former Diwan President) and poetess Naig Rozmor.

I would be pleased to provide more information to anyone who would like more information or who might wish to become a supporting member of Poellgor an Tarv (just 100 francs). LK

Kreizenn an arzou pobl / Centre Breton d'Art Populaire: 20 Years of Work for Breton Music and Dance

In 1997 the Centre Breton d'Art Populaire celebrated its 20th anniversary. Translated roughly as "Breton Center for Folk Arts," this organization is best described as a school, teaching Breton music and dance to children six and up (and to adults). The French word "populaire" is perhaps better translated as "of the people" rather than "folk" since this latter word carries notions of a particular style of music. The Centre Breton d'Art Populaire is indeed open to all people and since its founding in 1977 has greatly expanded its activities, working with a number of schools in the city of Brest where it is found and with the Centre des Recherches Bretons et Celtiques at the Université de Bretagne Occidentale.

The history of the Centre Breton actually begins thirty years ago with work by Pierre-Yves Moign and an organization called War Hentoù Breiz. This laid the groundwork for the Centre Breton which has been directed by Pierre-Yves Moign since the beginning of its activities the fall of 1978. Music classes were given first with the collaboration of the Kevrenn Brest Saint Mark (one of Brittany's most innovative bagads). Harp classes were added the second year, and in 1979-80 ten days of conferences, workshops and concerts were organized called "Arts traditionnels et société contemporaine." The Centre Breton also began to work with schools in Brest, and continued to organize conferences, exhibits, concerts and special events on a regular basis.

Today, over 450 students take music classes offered by 33 singers, musicians and dancers of Brittany. Besides a basic introduction to music for six to eight year-olds, those nine and up can take weekly lessons in diatonic accordion, bombarde, bagpipes (Scottish style), tin whistle, wooden flute, guitar, Celtic harp, fiddle, traditional Breton dance, kan ha diskan singing, and choral singing. Workshops are also offered on ensemble performance and using written scores (writing and reading music).

From the talent of the teachers, an ensemble called Tantad was created in 1992, offering the opportunity for musicians to work as a small "orchestra" with innovative compositions rooted in Breton traditional music.

This year the Centre Breton director, Pierre-Yves Moign, retires to spend more time composing music. Pierre-Yves Moign has worked with a number of Breton musicians with interesting arrangements of traditional Breton tunes, but his compositions have always been provocative modern pieces drawing on his classical music training, interest in avant garde composers and exposure to musics from all over the world as well as his knowledge of Breton and other Celtic traditions. A pioneer in creative arrangements of Breton music, Moign created a music group called Son ha Koroll in the mid 1950s, combining instruments such as accordion, violin, piano and percussion to perform Breton, Irish and Scottish pieces. In the early 60s he worked with the group Kabalerien, adding a vocal element.

While the Centre Breton d'Art Populaire will surely miss Pierre-Yves Moign's presence and direction once he retires, Brittany will benefit from the time this innovative composer will now be able to devote to his art. It is certain that we will be hearing some interesting new compositions in the coming years.

For information about classes and enrollment in workshops contact:

Centre Breton d'Art Populaire
5 rue Marengo
29200 Brest

tel.: 98 46 05 85

The Keltia Musique Recording Label Celebrates 20 Years

If you have Breton recordings in your collection, the chances are excellent that a large number of them will have the Keltia Musique label on them. And their catalog includes a large number of fine musicians from every other Celtic country excluding the Isle of Man, including artists such as Capercaillie, Old Blind Dogs, Runrig, Brenda Wooton, Dafydd Iwan, Milladoiro, Altan, Bothy Band, the Chieftans, Moving Hearts, Patrick Street, and the Wolfe Tones, to cite just a few. Their catalog of Breton artists includes some of the best musicians of Brittany—singers, pipers, groups and bagadoù too numerous to name. Many of these musicians were at the 20th birthday party held during the Festival de Cournouaille for a “mega concert” including over one hundred performers and a fest noz following. That must have been quite a night! Luckily this “Fest Vraz” has been captured on a special double CD to commemorate the anniversary (called “Fest Vraz—Celtic Music from Brittany” KMCD 91). I have not heard this CD or seen more than a mention, but assume it is not just a compilation of selections from already available CDs.

But, let’s get back to the basics, and give you the history of this remarkable institution as reported in a press release sent to me:

How it All Began ... Keltia Musique was founded in 1978 by Hervé Le Meur. Hervé’s deep-rooted belief in the strength and rich heritage of the Breton expression inspired him to launch the record label. His love of ‘Celtic’ music from Ireland, Scotland, Wales, etc. pushed him to import albums by artists, for the most part unknown in France, and make them available via Keltia distribution. Even while working full time on the record label, and with the distribution company, Hervé remained President of the Bagad Kemper for which he was also one of the founding members. His musical competence included winning the national championships [biniou & bombarde] several times with his partner Pierre Le Beuz and many years of leadership and piping with the Kemper pipe band. Hervé died very suddenly on December 5, 1996. His son, Alain Le Meur has been Director since 1989 and continues the family tradition.

I am sure readers of Bro Nevez join me in wishing Keltia Musique happy anniversary and in thanking them for the excellent work they have done to make Breton and Celtic music accessible to a wide public.

For those who want more information contact:

Keltia Musique	tel.: (33) 02 98 95 45 82
1 Place au Beurre	fax: (33) 02 98 95 73 19
29000 Quimper	

Web sites: www.keltiamusic.com or www.keltiamusique.com
e-mail: keltia@eurobretagne.fr

NEW RECORDINGS FROM BRITTANY

Reviewed by Lois Kuter

Bagad Men Ha Tan and Henri Texier. Doue Lann. L'OZ Productions L'OZ 21. 1998. 57'40.

Doue Lann = Doëlan, a small fishing port in the south of Finistère. This is the home of Pierrick Tanguy's family and he is the composer of the tunes and melodies on this CD which evoke different places, things, and people of that port. Tanguy is also the musical director for the Bagad Kemperlé and director of this newly formed bagad called Men Ha Tan. On this CD they work with bass fiddle player Henri Texier in a fusion of jazz and bagad. If you like the innovative sound of Breton bagadoù, you won't be disappointed with this recording, and if you like jazz at all, you'll enjoy the work of Texier with the bagad.

The music is great, but this is not just another CD. With the CD comes a 30-page booklet featuring 30 wonderful photos of Doue Lann by Michel Thersiquel. I never knew there were so many different shades of blues and green. This is one of Brittany's premier photographers who captures beautifully both the people and countryside of Brittany and this little booklet is as enjoyable as the CD's music. The CD booklet includes notes to give a brief commentary on the inspiration for the tunes composed by Pierrick Tanguy and additional notes in the CD case include some old photos of port life as well as a listing of the musicians of Men Ha Tan.

As the jacket notes very nicely state "Doue Lann is a musical document about a fishing port, symbolizing a Brittany proud of its past and confident about its future." It is a wonderful collaboration of musicians and photographer to provide a wonderful wealth of sounds, images and colors.

* * *

Kerden—Cordes de Bretagne. Gwerz Pladenn GWP 014. 1998. 60'46.

People who play guitars (acoustic or electric), bouzouki, mandolin, or other plucked string instruments, tend to be part of the accompaniment, backing up singers or other lead instruments in a group. But, that's not the way it happens in Brittany where string players are also composers, and even when they play in a group, they find a way to make themselves noticed. The fact that this new CD featuring string players is on the Gwerz Pladenn label gives the first clue that you can expect something very interesting. The second clue is the list of great Breton musicians on the CD, and the third is the fact that this is not a compilation of music you've already heard on some other CD, but all selections are previously unrecorded compositions or arrangements of Breton tunes. So, before you even put the disc into the CD player, you know you will have no regrets about adding this CD to your collection.

The jacket notes include a nice little biography of each musician and a photo. Many of these string players have played together in various ensembles and most names should already be familiar to those who have followed Breton music. Here is a quick introduction. *Jacky Molard* is a founding member of the groups Gwerz, Den, Archetype and Triptyque. He's heard more often on fiddle, but is no slacker on guitar. *Pat O'May* is described in the jacket notes as being among the "elite of French guitarists" and this is evident when you hear him play on this CD. *Nicholas Quemener* accompanies singer Gilles Servat, but is also part of the group Skeduz and plays in duo with uilleann

piiper Ronan Le Bars. *Alain Genty* works in a number of musical realms, composing for contemporary dance and theater and accompanying musicians of all styles (see the review which follows). *Jacques Pellen*, like Genty, is known for his breadth of influences and for a jazzier avant garde sound. *Frank Le Bloas* is an outstanding bouzouki player (who also plays guitar and mandolin) and member of the group *Storvan*. *Gilles Le Bigot* has been a member of the groups *Galorn*, *Kornog*, *Skolvan* and *Barzaz* among others. *Roland Conq* is a member of the groups *Kurun* and *Shafali* which combines the music of India and Brittany. *Dan ar Braz* should need no introduction as a composer and master of electric as well as acoustic guitar. His "Heritage des Celtes" production drew in a number of the musicians on the CD and made him known throughout Europe. *Soig Siberil*, cofounder of *Kornog* and *Gwerz* and a participant in the band *Les Ours du Scorff* (specializing in the youngest audiences), should also need little introduction to readers of *Bro Nevez*. *Tangi Le Doré* is bass player for the group *Diaouled ar Menez* and has worked with a number of jazz musicians. *Alain Leon* is a name you don't see often, but he has been around and is a cofounder of the group *Koun* and member of *Foggy Stew* which performs Irish music. *Jamie McMenemy* is from Scotland and played with the *Battlefield* band before moving to Brittany, now his home, where he has played with the groups *Djiboudjep*, *Kornog*, *Taxi Mauve* and *Orion*. *Jean-Charles Guichen* is guitarist for the group *Ar Re Yaouank*, one of the most popular fest noz bands. *Yvon Riou* plays in duo with flute player *Jean-Michel Veillon* and with the group *Sons of the Dessert*, and on occasion with *Pennou Skoulm* and *Skolvan*. And finally there is the trio *PSG*—*Pellen*, *Siberil* and *Guichen*—which combines and magnifies the talents of these three. I found their contribution to the CD to be one of the most interesting.

On the whole, the CD features the melodic potential of acoustic guitars and other strings, with a number of slower airs and just a few selections where Breton dances are arranged. And even when electric guitars are used, the tone is definitely not rock. If the styles of each performer were not so different, one might get weary of the relatively tame pace to the CD. But each performer is unique and all are masters of their strings. This is a wonderful introduction or reintroduction to great musicians of Brittany.

* * *

Alain Genty. *Le Grand Encrier*. Keltia Musique KMCD 92. 1998. 46'31.

With this CD Alain Genty gives us a very varied and wonderful musical journey. And like his 1994 CD, *La Couleur du Milieu*, this CD is also about colors—evoking people, places, experiences and many moods. While not quite as jazzy and "avant garde" in style as *La Couleur du Milieu*, this CD is also for those who want more than background music.

I liked this CD the first time I listened to it, but I hear something more each time I put it on. And this is a CD where the jacket notes actually add not only basic facts and information, but texts and thoughts to enhance the music. Like *La Couleur du Milieu*, this is a CD with lots of drama, not lacking at all in humor. Each piece has a "dedication" which gives perhaps a hint of Genty's inspiration in his composing, but which sparks one's imagination at the very least. You have selections dedicated "To the warm breath of the Bengal tiger." "to Gomiz, an international spy," "to our swirling, relentlessly whirling illusions, to our furtive indelible sparks of lucidity, to the reflection of sky in the ocean," and "to Mr. Hulot's summer vacation, to the campground washrooms with cold water only, to my parents."

Besides the talent of Genty on bass, electric and acoustic guitars, keyboards and a range of electronically produced sounds and noises, this CD includes a "cast of thousands." Actually, Genty's ability to bring us such interesting and wonderfully complex compositions rests in part on his collaboration with musicians who are up to his level of innovative genius. In various combinations you find the following musicians: Jacky Molard (fiddle and guitar), Jean-Michel Veillon (wooden flute and bombarde), Patrick Molard (biniau and Scottish bagpipes), Yannick Jory (saxophones), Yann-Fañch Kemener (song), Meskal Band (Scottish pipes), Thierry Garcia (guitars) and Patrick Boileau, Eric Lafont and Miguel Sanchez (percussions).

While starting with a great cast of musicians is key, Genty's ability to put them all together in unique and changing combinations is what makes his music so interesting. The variety of moods evoked in the music is remarkable. Genty can compose beautiful and haunting melodies like "A us d'al lenn" featuring the flute of Jean-Michel Veillon, or "Ma var" a song composed and sung by Yann-Fañch Kemener about man's destruction of joy and the world around him. Genty is equally good with complex jazzier pieces like "Le grand encrier" which evokes turbulence in its changing rhythms, or "Carnet de route" which bounces and swings a bit more gently. Each selection has its own flavor and I found I liked them all.

This is a CD which is fun to listen to and at the same time provocative and challenging. I recommend it highly and look forward to more from Alain Genty in the future.

* * *

Pierrick Lemou and Patrick Lefebvre. Seizh Hun. Keltia Musique KMCD 90. 1998. 45'51.

The jacket to this CD would certainly not invite me to buy it. Can you possibly find a photo that makes two normally handsome men look worse? The disinterested look on their faces and the purple cast to their skin makes them both look like they were freshly dug up from a grave. BUT, I know better. These are two dynamic and passionate musicians. Pierrick Lemou makes one wonder why more Bretons don't take up the fiddle, and Patrick Lefebvre confirms that accordions do indeed merit the important place they have gained in Breton music.

In fifteen selections of traditional Breton tunes Lemou and Lefebvre take you on a spirited tour of Brittany with a variety of dances (Ronds d' Loudia, Hanter zañs and dañs mod Kervignac, laridé, ridée in 6 time, plinn, and en dro) and some lovely slower airs from the repertoire of traditional singers. A highlight of the CD for me are two beautiful airs from the Vannetais area ("Gant anaoudegezh da Jan ar Meut"). Notes to the CD explain very nicely the origins of the tunes and melodies as well as any special musical features (with a short summary in English).

While one might expect a fiddle/accordion duo to get a little boring after a few selections, there is quite a bit of variety in the mix of different dance rhythms and melodies. The arrangements of the tunes is not wildly innovative—but why would you want it to be when a more traditional rendering is so lovely. With at least four different accordions (chromatic and diatonic in several keys), the basic color of each selection is transformed. On three selections, piano, baritone saxophone and guitar add yet another tone. This is a lovely CD by masters of fiddle and accordion which will be enjoyed by anyone who loves Breton music.

Patrick Molard. Ar baz valan. Keltia Musique KMCD 87. 1983. 44'56.

Fifteen years after this recording came out as a long play record (remember those?), Keltia Musique has reissued it as a CD - and Patrick Molard's performance on Scottish style bagpipes hasn't aged a bit. Keltia Musique dubs this recording one in a series called "The Milestone Collection of Breton Music" and this is indeed a fitting way to look at this recording which shows off how one can use Highland bagpipes to go way beyond military marches and Scottish dances.

Patrick Molard didn't just take this musical instrument and do whatever he felt like doing with it—he studied with masters in Scotland in the early 1970s to master not only the "little music" (marches, dances and short melodies), but also to master the "big music" - piobaireachd. You can hear how well he understands the Scottish tradition with the piobaireachd piece he includes on this CD, "The Pretty Dirk." You'll also hear that Patrick Molard has a knowledge of the Irish tradition with an arrangement of Irish reels ("Trim the Velvet") and two suites of Irish melodies, jigs and reels ("The Ivy Leaf" and "The Merry Merchant") played for Brittany's competition called the Trophée Mac Allen where pipers must perform suites of tunes from Scotland, Ireland and Brittany to win. But Molard doesn't stop there in his inter-Celtic explorations. He also includes a few Galician dance tunes ("Aires de Pontevedra") from the repertoire of the group Millaidoiro.

The other half of this CD (five of the ten selections) is devoted to Brittany with three dance selections: a suite of Ronds de Loudéac, a suite for the Dañs Fisel, and Laridés in 6 and 8 time. The title cut, "Ar baz valan," is an arrangement of a traditional song from south Cornouaille, and Molard also performs an arrangement of two songs from the Gallo tradition of the Redon area. On two selections he is joined by brother Jacky Molard on fiddle and Dan ar Braz on electric and acoustic guitar.

For anyone who loves the sound of Scottish bagpipes this is a "must have" recording by one of the best pipers in the world. It is indeed a classic.

* * *

Karma. Fest noz. Escalibur CD 880. 1998. 19'35.

This 20-minute CD presents a new fest noz band called Karma, winners of the much coveted Kan ar Bobl contest for groups in 1998. The group is made up of Erwan Le Goff (guitar), Yann Le Corre (chromatic accordion), Mikaël Le Bihannik (bombarde), Etienne Bescond (binioù), Jonathan Dour (fiddle) and Corentin Gwen (percussions). The jacket notes (a single sleeve) describe the band as "heirs of the Diaouled ar Menez and younger cousins of Ar Re Yaouank" and this is not a bad description. But this is a very young band lacking the wild innovative skills developed by Diaouled ar Menez over many years of performance and lacking the slick technical mastery of Ar Re Yaouank.

The CD includes a "Rond de Saint-Vincent," "Suite gavotte" (the longest and best part of the CD), and "Laridé." Given their high energy, this band is no doubt terrific at a fest noz for dancing. Give these guys a few more years, a bit more experience, and I have no doubt they could be another of Brittany's truly great bands. I'll look forward to hearing more of them.

Orion. Restless Home. Keltia Musique RSCD 224/M312. 1998. 62'48.

Way back in 1993 a group called Orion produced a CD called Blue Room (See review in Bro Nevez 48, November 1993). This was a lovely recording of Irish airs and dance tunes, arranged and composed by members of the group. Orion was not just another Irish group, but instead a quartet made up of Belgians Raquel Gigot and Rudy Velghe and Bretons Gwenaël Micault and Soig Siberil. In this 1998 recording called Restless Home, there has been a shift of personnel. Raquel Gigot's extraordinary accordion playing and the bowed/plucked instruments of Rudy Velghe—fiddle, nyckelharpa, viola and guitar—remain at the core of the group. Replacing Gwenaël Micault and Soig Siberil are Marc Keyaert, (keyboardist and percussionist from Belgium whose musical background includes rock, soul, jazz, Brazilian music and Irish music) and Jamie MacMenemey (bouzouki and mandolin player originally from Scotland who has settled in Brittany). With the retirement of the band Kornog in the late 1980s, Jamie MacMenemey chose to take a break from the Breton music scene, but has gradually slipped back in as a guest artist with various groups. Now he's back full-time with Orion, bringing not only bouzouki but his wonderful voice and those sad lovely Scottish ballads one heard with Kornog.

In 1993 you might have described Orion as a Belgian-Breton band playing Irish music, but this is certainly not the right description—especially today. The band is truly European in its training and make-up as well as in the music you hear on this new CD. While Irish melodies and dance tunes are featured, there are also tunes inspired by the Breton tradition, Scotland, Bulgaria and Palestine. A wide exposure to musical traditions and styles characterizes not only the musicians of the core group of Orion, but also a number of notable guest artists for this CD. These include Donal Lunny from Ireland (bouzouki and bodhrán), Philippe Catherine from Belgium (jazz guitar), Soig Siberil back from Brittany (guitar), Nicholas Quemener from Brittany (guitar, flute, whistles), Alain Genty from Brittany (fretless bass guitar), Pierre Michaud from Quebec (cello), and Bernard L'Hoir and Pascal Chardonne from Belgium (keyboards/piano). Notes to the CD introduce all the musicians very well with a photo and long paragraph. For each tune there is also a story describing how it was composed/arranged, with a listing of the musicians performing the particular piece.

With both rousing dances and melancholy slow airs and songs, there is a great deal of variety to the CD. Orion is characterized by a certain subtlety and delicacy to their music, but there is complexity and power to it, and you will hear something new in the layers of sound each time you listen. This is a very engaging CD by some great musicians who bring a depth of performance experience.

* * *

Jean Baron & Christian Anneix. Sonaozadur/Compositions. Keltia Musique KMCD 89. 1998. 61'49.

Jean Baron (bombarde) and Christian Anneix (biniou koz) have been playing together for twenty-five years and have made a number of recordings together of traditional pairing of bombarde and biniou, sometimes joined by drum. And Jean Baron has paired bombarde with organ and plays in the group Gwenva. (See reviews of some of their recordings in Bro Nevez 29, February 1989; 37, February 1991; and 60, November 1996).

This new CD features compositions—eight by Baron and seven by Anneix. These are dances of Lower Brittany as well as the Gallo country where these two musicians make their home: tours from the town of Chêne-Morand, kost ar c'hoat, polkas, ronds de Loudéac, kas abarh, hanter-dro, gavottes de montagne, mazurka, plier-lann and waltz. And there are four marches and one melody. The tunes are inspired by events, places, friends and musicians who have influenced the duo.

With the music and short jacket notes you travel with Baron and Anneix throughout Brittany. Sometimes the travels *seem* to take you outside of Brittany, as in the case of “Heuliat Tronjolly,” a march dedicated to the Tronjolly chateau where piping championships are held each year. While this chateau, near the town of Gourin, is smack in the center of Brittany, the music seems to have other influences. When I visit my parents, I take along new Breton CDS, and over the years, they have heard more Breton music than many people in Brittany. In hearing the March of Tronjolly my father spontaneously said “China,” and the more I listened, the more the bombarde sounded like a Chinese sona. Strong imaginations? Perhaps. But knowing how widely Baron and Anneix have toured, it would be surprising if their compositions did not include some eastern influences.

Whatever the influences for these compositions, they are testimony to the fact that the *sonerien* of Brittany are not merely making a carbon copy of notes from the past generation. They are creating new music—the true sign of a healthy musical tradition. And Baron and Anneix have been active not only as great performers, but as instigators, encouraging younger generations to sing, play pipes and dance. While the Breton tradition is an oral tradition where musicians learn by listening to performances (live or recorded), there is always room for written documentation to supplement this. With twenty-five years of work, Baron and Anneix have quite a few tunes in their repertoire, and now some one hundred of them are available in a written collection published by Keltia Musique. The Baron and Anneix book of tunes is called (trilingually):

Dastumm ar C'hantad Sonerezh Vreizhek—Tonioù bale, tonioù a-boz, dansoù eus Breizh
Receuil de musique bretonne—Marches, mélodies, danses de toute la Bretagne
Book of Breton Music—Marches, melodies, dances from all regions of Brittany.

For beginners learning biniou or bombarde who come from a more print-oriented music training, having the tunes both in print and on recordings by Baron and Anneix will certainly speed things along. For those who simply like to listen to good *sonneurs de couple*, skip the book but definitely explore this new CD by Baron and Anneix.

* * *

Breton Music News

Just a quick note from Mary Turner to let you know that:

- Manu Lann-Huel is putting the finishing touches on a new CD.
- Didier Squiban will be releasing a second “Molène” CD soon, and will be recording again with Yann-Fañh Kemener in September. He is currently touring in Brittany, playing in the village churches.
- The Swiss guitarist Stéphan Eicher is currently in Brittany writing tunes for his next CD, inspired by his love of the region and friendship with Didier Squiban. Visit his web site at <http://www.stephaneicher.com/>

BRITTANY WELCOMES THE EUROPEADE

A Report by Matt Cosgrove

In mid-July the city of Rennes was host to the 35th edition of the Europeades, an annual gathering of traditional dance groups from throughout Europe. This year's five-day event united over two hundred different groups representing virtually every country—more than six thousand dancers in all! Traditionally-costumed performers from regions as diverse as Estonia, Balicia and Sardinia presented their dances and music at both spectacular evening shows featuring hundreds of participants, and more informal and intimate daytime performances held in the streets and public squares of the city.

Representing Brittany were numerous Cercles Celtiques belonging to the association Kendalc'h, with the opening night's performances offered by the Cercles of the region of Rennes together with Breton national champion, the Cercle Celtique of Quimper (Kerfeuten). A highlight of the week was Saturday's grand parade, as the inhabitants of Rennes turned out in record numbers to enthusiastically applaud the more than six thousand dancers and musicians who marched, played and danced their way through the streets of the city in a brilliant extravaganza of colors and music.

The first Europeade was held in 1964 and its continuing success is a testament to the strength and vitality of regional identities in Europe. Both a celebration of cultural diversity and a forum for multicultural exchange, its goal is to foster openness, respect and appreciation of cultural distinctiveness. The Europeade moves to a different country every year; in 1999 it will be held in Beyreuth, Germany. See you there!

* * *

And a "Festival" Here in the U.S.

Without fail, each time I get Bro Nevez in the mail, news arrives the very next day that should have been included. And so it was that the day after the May issue left, I received the following news from Alan Jones on the 13th North American Northumbrian Pipers' Convention. As you will see this attracts not only Northumbrian pipers but musicians who play many different kinds of bagpipes. And there's lots of dancing as well. An address is included on the flyer which follows so you can plan for next year if you're not already on the mailing list for this festival!

THE 13TH NORTH AMERICAN NORTHUMBRIAN PIPERS' CONVENTION



THE WEEKEND OF 22nd, 23rd & 24th OF AUGUST 1998 IN NORTH HERO VILLAGE HALL,
NORTH HERO, THE LAKE CHAMPLAIN ISLANDS, VERMONT, U.S.A



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Nuit du Folk et du Traditionnel – Kerlouan, August 22, 1998

As Nathalie Novik warns you in the listing which follows ("Festoù-noz and Other Events") the calendar of events is "by no means exhaustive." Here's a wonderful festival NOT on that list which is worth attending (think about it for next year, since it will probably be held about the same time. While it is impossible to profile all the incredible summer festivals of Brittany in the pages of Bro Nevez, I was charmed by the fact that information about this one was sent via four pages of hand written communication. While this was a photocopied "press packet" it is rare to see handwriting in this age of high technology.

So, the following is my translation of just part of the information—enough to give you a good idea of the flavor of this festival which has taken place yearly since 1986.

Night of Folk and Traditional – the 13th

Where? In the town of Kerlouan, the heart of Pays Pagan, 36 kilometers northeast of Brest

When? Saturday, August 22, from 6 pm to dawn.

What is it? 12 hours of non-stop performances = concerts on several stages, fest-deiz/
fest-noz

The biggest gathering for traditional music and dance in north Finistère;
About 4,000 visitors for the night

An eclectic program with a wise mix of known talent and rising stars. The
1998 festival will feature the most beautiful voices of Lower and Upper
Brittany.

A warm and convivial atmosphere; a huge covered dance floor and places to
relax...

The program: In concert: Triptyque (Jacques Pellen, Jacky and Patrick Molard), Louise Ebrel
and Jean Le Floc'h (voice and accordion), Gwerz (the legendary group with Erik
Marchand and friends)

The fest-deiz/fest-noz: professional groups including Skolvan, Loened Fall,
Gwenfol and Tan b'an ty; rising stars including Penn da Benn (winner of the 1998
high school contest for Breton groups), Spontus (winner of the 1997 contest), Trio
Martin-Hamon (Gallo song, accordion, bombarde); other singers and musicians
including Traines Meuriennes (Vannetais), Lefebvre/Le Rou (accoridon/fiddle),
Molard/Le Bihan (binioù/bombarde), Marchand/Ebrel/Le Buhé (voice), Delphine
Garcia, Pol Le Gall ...

For more information about next year's festival contact:

Gilbert LABOUS, President and Founder, Nuits du Folk et du Traditionnel
Les Rosiers B, 26600 Tain L'Hermitage Tel: 02 98 83 97 70

FESTOÙ-NOZ AND OTHER EVENTS

by Natalie Novik

Below is a calendar of some of the events for the remainder of the year in Brittany. Maybe it will inspire you to drop everything and go. This list is drawn from a number of brochures available at the Maison de la Bretagne, who gave Bro Nevez the authorization to reproduce their contents for our readers. The list is by no means exhaustive, and focuses on Central Brittany where you will find some of the most exciting events.

A little lexicon to help you browse through:

Fest noz means a night dance which starts around 10 pm and ends at dawn; *fest deiz* or *fest and de* is the same thing, but in the afternoon. A *pardon* is a religious festival, and the smaller the location, the better the chance there will be people wearing traditional outfits. Look out for St. Fiacre pardons (horses are getting blessed), the hunters' pardon (it's the dogs' turn), or pardons held over a couple of days, because they are more fun and there is plenty to eat! Talking of eating, when you see a festival preceded by the name of some kind of food ("andouille", or "butter"), you know you are going to a feast: you will be able to sample, and very often for free, some of the best Brittany has to offer. Go for it, but be sure to scout some festoù-nnoz afterwards to shed all these pounds!

Upcoming events (starting mid-August 1998)

August 10-16	Guerlesquin	Breton culture festival
August 14-16	Vannes	Arvor festival
August 14-16	Concarneau	Festival des Filets Bleus
August 15-23	Guingamp	Breton dance festival
August 15-16	Gourin	Mousterien pardon
August 15-17	Priziac	ND de Loctavy pardon
August 15	Banalec	Traditional wedding festival
August 15	Cleden Poher	Folk festival
August 15	Le Faouet	Grand Pont celebration
August 15	Locmaria Berrien	Pardon and Fest noz
August 15	Mael Carhaix	Harvest festival
August 15	Mur de Bretagne	Lake festival fest noz
August 15	Plouye	Country fair, fest-nnoz
August 15	Priziac	St. Yves fest noz
August 15	St Mayeux	Harvest festival
August 15	Gouezec	Trois Fontaines pardon
August 15	Kernascleden	Notre Dame pardon
August 15	Langonnet	Chapelle Neuve pardon
August 16	St.-Rivoal	Fet'Arts Deux (art festival)
August 16	Rostrenen	Fest noz
August 16	Caurel	Notre Dame pardon
August 16	Guingamp	Traditional festival of the Cotes d'Armor
August 16	Le Saint	Bouthiry pardon

August 20-23	La Baule	Cultural festival + pardon
August 21-23	Chateauneuf-du-Faou	Notre Dame des Portes pardon
August 21	Mael-Carhaix	Korrigan festival
August 21	Rostrenen	Grand bal
August 21	Plussulien	Seledin fest noz
August 22-24	Meslan	Parish festival
August 22-24	Le Faouet	St Fiacre pardon
August 22	Plevin, Plusquellec	Fest noz
August 23	Guemene-sur-Scorff	Andouille festival
August 23	Guingamp	Traditional dance championship
August 23	Poullaouen	Fest deiz
August 23	Gourin	St. Philibert pardon
August 23	Guemene-sur-Scorff	N Dame de la Fosse pardon
August 23	La Feuillée	St Houardon pardon
August 23	Poullaouen	ND duParadis pardon
August 23	Rostrenen	Pardon de l'Isle
August 28-30	Rostrenen	Fisel dance festival
August 28-31	Plouye	Pardon
August 29-31	Chateauneuf-du-Faou	Parish festival
August 30	Le Cloître Pleyben	Fest deiz
August 30	Motreff	Horse festival
August 30	Coray	Lochrist pardon
August 30	Langonnet	Moustriziac pardon
August 30	Pomic	St Gilles festival
August 30	Rostrenen	St Lubin pardon
August 30	Spezet	Kerlaviou pardon
September 3	Corlay	Festival Gwel Braz
September 4	Gourin	Church concert, piping championship
September 5-6	Gourin	Brittany Championship of Traditional Music+ fest noz
September 6	Huelgoat	Fest deiz
September 6	Brasparts	St Sebastien pardon
September 6	Carnoët	St Gildas pardon
September 6	Collorec	St. Guenole pardon
September 6	Le Cloître Pleyben	Hunters' pardon
September 6	Le Saint	St Gilles pardon
September 6	St Nicolas du Pelem	St Eloi pardon
September 7	Meslan	Fest an de
September 12-13	Le Croisty	10th anniversary of the Cerle Celtique
September 12-14	Bulat Pestivien	"Ar Vro Pourlet" - one of the best
September 12	Callac, Plounevezel	Pardon
September 13	Berrien, Locmaria Berrien	Fest noz
September 13	Chateauneuf-du-Faou	Fest deiz
September 13	Pleyben	Moustoir pardon
September 16	Gouarec	Garsmaria pardon
September 19-20	Le Faouet	Fest noz
September 19	Mael Carhaix	St Sebastien pardon
September 19	Poullaouen	Fest noz
September 20	Plouye, Plusquellec	Gavotte Night
September 20	Laz	Fest deiz
September 20	Pleyben	Parish festival
September 26-27	Gourin	Lannelec pardon
September 26-28	St-Goazec	St. Herve feast & pardon
September 27	Plonevez du Faou	Fall festival at the Trevarez castle
October 3 and 4	Roudouallec	Butter festival in St.Herbot
		Pumpkin festival

October 3	Le Faouet	Fest noz of the local bagad
October 3	Plevin	Fest noz
October 4	Collorec	Fest deiz
October 4	St Gelven	Cider festival and fest deiz
October 4	St Rivoal	Fest deiz
October 4	Le Faouet	Rosary pardon
October 10	Cleden Poher	Fest deiz
October 10	Guiscriff	Fest noz Danserien Gwiskriv
October 10	Mael Carhaix, Poullaouen	Fest noz
October 11	Brasparts	Fall festival
October 11	Plouray	Bread oven festival
October 16-19	Collorec	Pardon
October 17-19	Lanvenegen	Parish festival
October 17	Berne, Coray	Fest noz
October 17	St Nicolas du Pelem	Fest noz in Ste Trephe
October 18	Brennilis, Callac, Landeleau, Seglien	Fest deiz
October 18	Tregourez	Parish festival
October 20	Plonevez du Faou	Fest deiz
October 24	Callac, Gourin, Le Faouet, Poullaouen	Fest noz
October 30-31	Carhaix Plouguer	Book festival
October 31	La Feuillie	Fest noz
November 7	Botmeur	Fest noz
November 7	Langonnet	Fest noz in the Abbaye
November 7	Quintin	Street singer festival
November 8	Brasparts	Fest deiz
November 8-9	Quevert	Apple festival
November 14	La Feuillie	Fest noz
November 15	Coray, Poullaouen, Silfiac	Fest deiz
November 21	Lanvenegen	Gavotte fest noz
November 21	Plouye	Fest noz
November 22	Brasparts, Plonevez du Faou,	Fest deiz
November 29	Huelgoat, Le Faouet, Mael Carhaix	Fest deiz
November 29	Langonnet	St Andre pardon
December 4	Le Faouet	Ste Barbe winter pardon
December 5	Cleden Poher	Fest noz
December 6	Guerande	Kendalc'h Breton singing festival
December 6	Motreff	Fest deiz
December 13	Poullaouen	Fest deiz
December 14	Berne	Fest en de
December 20	Brasparts	Fest deiz
December 26	Le Faouet	Fest noz
December 31	Plonevez du Faou	Fest noz

Editor's Note: We realize the brief descriptions for some festivals give you very little idea of what you would be going to see/hear. But this listing certainly gives any traveler a good place to start in investigating possibilities ... and it gives you a good idea of just how much goes on in Brittany!

A Reintroduction to Breton Wrestling: *Gouren*

Lois Kuter

I was reminded that it has been a very long time since I spoke of Breton wrestling in the pages of Bro Nevez. This is certainly not a reflection of the health of this ancient sport in Brittany today. Breton wrestling and other traditional games are flourishing in Brittany and attract all generations. Bretons have been instrumental in organizing inter-Celtic tournaments which today have taken on an international flavor with wrestlers from Spain, Netherlands (Frisians), Canary Islands, Iceland, England, Scotland, Cornwall and Ireland competing to be the world's best in gouren (Breton style) or backhold (British style).

To reintroduce gouren, I have taken the easy way out and decided to reprint a modified version of an article I wrote for Bro Nevez in 1985! This was, in fact, a book review of an excellent booklet published in French and English by the Fédération de Gouren de la FALSAB and the Cultural Institute of Brittany (details to follow at the end of the article).

BRETON WRESTLING

M'hen tou da c'houren gant lealded
Hep trubarderez na taol fall ebet
Evit ma enor ha hini ma bro.
En testoni da ma gwiriegez
Hag evit heul kiz vad ma zud koz
Kinnig a ran da ma c'henvreur ma dorn ha ma jod.

I swear to wrestle loyally
Without treachery nor brutality
For my honor and that of my country.
In testimony of my truthfulness
And in accordance with my people's custom
I give my partner my hand and my cheek.

Thus opens every tournament of wrestling in Brittany—an ancient and unique Celtic sport which has gained thousands of young practitioners. Called *gouren* in the Breton language, this Celtic style of wrestling has been practiced in Ireland, Scotland, Cornwall and Brittany in ancient times and is found again today to varying degrees.

But *gouren* bears little resemblance to the sport Americans may know where two men grapple on the ground. Breton wrestling is a standing combat where two adversaries aim to throw the other down. The two wrestlers grip each others' shirts (specially made) in various holds and use legs against the other's legs to throw them off balance. A *lamm* is a throw in which one's adversary lands squarely on his two shoulder blades. In earlier days a match would continue until this was done, each new attempt beginning with a handshake. Today matches are timed and a point system determines winners.

Wrestling is probably one of the most ancient Breton sports and was practiced by all social classes in cities and countryside alike. Documents from the 16th century indicate that Bretons were renowned for their wrestling skills. In the 19th century this sport started to decline, but held strong in the

countryside of western Brittany (particularly in the communities of Scaer and Guiscriff). Today, the Celtic style of wrestling has become very popular with several thousand practitioners and learners throughout Brittany (and in recent years women have also started to take up the sport).

The repopularization of Breton wrestling is credited in particular to the work of one man, Doctor Cotonnec of Quimperlé (1876-1935) who worked in the post World War I period to renew this sport in a more standardized form. The InterCeltic tournament in Quimperlé held in 1928 attracted some 6,000 spectators and marked the beginning of a new era for Breton wrestling. The organization called FALSAB (Fédération des amis des luttres et sports athlétiques bretons) formed in 1929 and set down rules to modernize *gouren*—including time limits for matches and the establishment of weight categories. Progress in the popularization of the sport continued in the inter-war years, but did not really take off until the 1950's—a period which also saw the beginning of a renaissance of Breton traditional song and dance.

As is the case with most Celtic endeavors, the revival of wrestling has had its share of factionalism, but today problems of unifying all those who practice *gouren* seem to be solved. If you page through local newspapers in Brittany you will see the enthusiasm with which young Bretons have taken up this ancient sport in the numerous reports of local teams, training classes, and tournaments held throughout the year in Brittany.

There are several good sources of information to introduce you to *gouren*:

Guy Jaouen and Henri Beon. Gouren—Breton and Celtic Wrestling. Federation of Gouren of the FALSAB and Skol Uhel ar Vro. 1985. 80 pages. ISBN 2-86822-005-3. This was published in French with the title: Ar Gouren—la lutte bretonne des origines à nos jours (1994).

Guy Jaouen. Ar Gouren—Les prises de base de la lutte bretonne. Fédération de Gouren, FALSAB and Skol Uhel ar Vro. 1985. 84 pages. ISBN 2-86822-007-X (repeats much of what is in the publication above)

Marcel Floc'h and Fañch Peru. C'hoarioù Breizh—Jeux traditionnels de Bretagne. FNSAB and Skol Uhel ar Vro. 1987. 52 pages. ISBN 2-86822-013-4. (an introduction to a number of other traditional games and sports as well as wrestling)

Lionel Couedelo and Guy Jaouen. C'hoarioù Breizh—guide annuaire des principaux jeux traditionnels de Bretagne. Skol Uhel ar Vro. (no date, but probably early 1990s). 28 pages. ISBN 2-86822-031-2. (This is similar to the book above, but more in the style of a program book, including contact names and addresses for each sport described).

Gouren Infos. This 15-20 page magazine comes out about two times a year and is the publication of the Fédération de Gouren. (c/o Saint Emel, 29800 Landerneau). This gives the results of tournaments, with commentaries on trends in the practice of *gouren*, and articles on its history or a feature about traditional wrestling in another country. The magazine is for those who actually practice the sport, but also anyone who follows wrestling.

Hekleo ar c'hoarioù (L'écho des sports et jeux traditionnels de Bretagne). This is a 25-page magazine produced by the Confédération des Comité des Sport et Jeux Traditionnels de Bretagne (address: Bréc'heunien Bras, 29260 Lanarvily). It reports on *gouren*, but more widely on other traditional sports and their practice in Brittany.

Obituary: Eric Tabarly (1932-1998)

by Natalie Novik

On June 13, 1998, a violent storm rose along the western coast of Wales, and threw one of the best seamen of the world into the glacial waters of the Atlantic. His stunned crew searched for him for hours, and finally radioed for help: another Breton sailor had died at sea.

In 1964, an unknown sailor named Eric Tabarly crossed the Atlantic all alone in a sailboat named Penduick II ("Titmouse"), and won. In the following year Tabarly made a name for himself by winning another Atlantic solo, and then numerous transoceanic and world races. What started him sailing was the original PenDuick, an 1898 English cutter his father used for trading along the south coast of Brittany, which he restored himself.

He became a Naval officer so he could navigate, and his interest in the technology of sails, hulls, speed, and maneuverability led him to build the prototypes of today's fast and light sailboats, using contemporary fiberglass and improved sail design. From PenDuick I, the old heavy cutter, to the elegant PenDuick VI, described by Eric himself as "sensuous, quick, capricious," you see the evolution of the builder's thinking and sailing techniques.

Eric lived in the South Finistère with his wife Jacqueline and his daughter Marie when he was not out at sea. His reputation extended much beyond Brittany; people of France saw him as the living symbol of their naval tradition.

This last spring he was sailing with a novice crew of four, headed north to Fairlie, Scotland, where the PenDuick I was to take part in a gathering of old sails, when a storm hit. As he was bringing the mainsail, perched on the spanker-boom, a giant wave swept him overboard. Eric never wore a harness, because as he wrote: "I prefer to disappear in a few minutes, as unpleasant as they might be, rather than make myself miserable on board with harnesses." ("Mémoires du Large"). When she learned of his death, his wife joined the crew and brought the PenDuick to Fairlie to honor the memory of her husband.

Surfing to Brittany 4

More links, more links, more links! As usual, send your corrections and links you would like included to Mary Turner at maryt@southwind.net. (F,E,B = languages of the site: French, English, Breton)

Music and Dance

<http://www.loz-production.com/>

F,E L'Oz Production, the record label for Didier Squiban and many others. You can order on-line (through Ar Bed Keltiek). Lots of great music here, from Bagad to burning guitar celto-rock.

<http://perso.wanadoo.fr/diato/>

F,E The very nice homepage of Bernard Loffet, luthier, maker of accordions.

<http://perso.wanadoo.fr/lutherie/>

F The homepage of Daniel LaFontaine of Lorient, also a luthier, but of stringed instruments.

<http://www.breiz-management.com/>

F The homepage of Breiz Management, managers of such musicians as Bagad Kemper, Diwall, Patrick Molard and Skeduz, among others.

<http://www.bretagnenet.com/karma/>

F The homepage of Karma, the young group who took 1st place at this year's Kan Ar Bobl.

<http://www.isotope.fr/avert/>

F,E The homepage of the Breton group L'Ange Vert, celtic rock.

<http://www.geocities.com/SunsetStrip/Balcony/6819/Pig.html>

E Pigtown, a new Breton band playing traditional Irish music, with some excellent musicians including an ex-member of Glaz.

<http://trad.org/>

F,E La page TRAD, for traditional folk music and dance.

<http://www.musictrad.com/tradmag/>

F Trad Magazine, for traditional music in France.

<http://www.ftech.co.uk/~webfeet/frenchtrad/cribsheet.html>

E Descriptions in English on how to perform Breton dances!

<http://www.mygale.org/~kanbzh/>

F,B A page about Kan ha Diskan singing.

<http://www.io.com/~rarii/auscelt/links/bombarde.html>

E Lots of information about learning to play the bombarde.

<http://members.aol.com/LeSession/>

E Le Grand Session de Manchester, a monthly French music and dance event in Manchester, UK.

<http://www.vickhast.demon.co.uk/mvohome.htm>

E The Massif Village Orchestra in Norwich UK, hurdy-gurdies and bagpipes.

<http://perso.easynet.fr/~celtic/>

The Celtic Sons page, with lots of great information about Breton musicians, and concert dates.

<http://www.cs.man.ac.uk/~keatesm/jabadaw/>

E Jabadaw, a British band playing English and French (including Breton) folk music.

<http://www.innetix.com/~keiths/>

E The homepage of Alan J. Keith, "Mr. Reeds of Cyberspace". Accordions and bagpipes.

<http://www.cinqplanetes.com/>

F,E The 5 Planets record shop in Paris, ethnic, traditional, folk and world music.

<http://www.findmail.com/list/musique-celtique/>

F A Celtic music mailing list.

<http://members.aol.com/vielle/>

E The upcoming (in September) Over The Water Hurdy-Gurdy festival in Seattle.

<http://www.hurdygurdy.com/hg/hghome.html>

E If you like hurdy-gurdy music, here is a lot of information.

<http://www.io.com/~rarii/auscelt/>

E The Texas Celtic Music Network.

<http://www.mhs.mendocino.k12.ca.us/MenComNet/Business/Retail/Larknet/Catalog>

E The Lark In The Morning Catalog, where you can order traditional musical instruments.

Personal Pages

<http://ourworld.compuserve.com/homepages/TangiO/>

F,E,B The homepage of Tangi Ollivier. See the information about his father's publication "Imbourc'h", in Breton and French, about history, philosophy, religion, economics and politics. Another of his relatives in Rennes publishes the Breton language magazine "Bremañ".

<http://perso.wanadoo.fr/paul.kerrien/>

F The homepage of Paul Kerrien, with his genealogical information and the mills (moulins) kept by his ancestors in the Pays du Léon.

<http://www.geocities.com/Athens/2918/>

F,B The homepage of Pierrick Brihaye, working for the Ministry of Cultural Affairs in Rennes.

<http://www.bretagne.com/yves-thetiot/>

F,E The homepage of Yves Thétiot, about Breton myths, history and legends.

Festivals

<http://perso.club-internet.fr/asimov/>

F An amusing homepage, don't miss his "Dates des festivités bretonnes" page for dates of festou-noz, concerts and festivals.

<http://www.azimut-com.fr/interceltique/>

F,E The official website of this year's Festival Interceltique Lorient, just underway as I write this.

Politics

<http://www.geocities.com/CapitolHill/2177/>

F,E The homepage of the UDB party (Union Democratique Bretonne).

<http://altern.org/calf/>

F Collective for the Future of the Languages of France.

Places

<http://www.concar.net/>

F The town of Concarneau on the net.

<http://www.kerys.com/>

F Kerys (Ker Ys), with information about events in Douarnenez and area.

http://www.connect.com/~triskell/Triskell_France.htm

F A site selling old French postcards, including scenes from all 5 Breton departments.

Miscellany

<http://www.geocities.com/Athens/Parthenon/2209/>

F,E,B The Breton Identity, by Ronan Le Coadic (I have his book *L'identité bretonne*, it's a fascinating and comprehensive study of this question).

http://WWW.univ-brest.fr/S_Commune/CRI/Jean-Michel.Roignant/1stphoto.htm

F Photos of Brittany by Jean-Michel Roignant.

<http://www.yorku.ca/faculty/academic/paolucci/ankou.html>

E Some infos about the dreaded Ankou...

<http://www.citeweb.net/douguet/photo%20kig%20ha%20farz.htm>

F Kig ha Fars recipe, and ingredient calculator!

* * *

Note for users of *Brezhoneg Buan hag Aes*, English version by Per Denez

If you are learning Breton using the English version of the book *Brezhoneg Buan hag Aes* by Per Denez, AND you have the cassette tapes that accompany it, you will have noticed that there is a long section at the beginning of tape 1 with pronunciation examples that are not found in the book. They were omitted from the English version, but Bernéz Boulc'h of Ar Bed Keltiek very kindly typed them up for me so that I could take full advantage of the tapes. I would be glad to share this with any of you who would like to have it, either by emailing you the Word document file, or mailing you a copy of the printout. Contact me at maryt@southwind.net or write me at:

Mary Turner

4411 E. Norwood Lane

Wichita KS 67220-2302

The U.S. ICDBL at the 1998 Potomac Celtic Festival

Lois Kuter

Formerly named the Oatlands Celtic Festival, the Potomac Celtic Festival has moved down the road just a bit north of Leesburg, Virginia. A change of location has not detracted in any way from the wonderful inter-Celtic nature of this two-day festival of music, dance, crafts and storytelling which took place June 20th and 21st. Providing quite a bit of the inter-Celtic feel to the festival are ICDBL Members and supporters. For the five years of the festival the U.S. ICDBL has had an information stand among the Clans and Societies, and for the past two years Susan Baker has been my loyal assistant at this stand. We were joined this year by Philippe Berthier, who adds a great deal of good humor and brings a strong pride in his Breton ancestry.

ICDBL Member since 1984, Cheryl Mitchell is not only a volunteer for the Potomac Festival, but helps organize and run a stand for the Saint-David's Welsh-American Society where you can find a wealth of information about all things Welsh, including the language. And you may even hear those running the stand belt out a Welsh song or two. Cheryl has been an important support for the ICDBL stand (usually right next door) by loaning us a tent for the weekend—a key to survival from the hot blazing sun. She also does a workshop during the festival about the Welsh language. While the Scottish clans tend to dominate the village of tents, one can find stand for the Cornish and Manx besides the Welsh and Bretons. ICDBL member Bill Cassidy has helped man the Manx stand and has helped visitors with questions about Manx and Irish. The organization An Comunn Gaidhealach America informs festival visitors on Scottish Gaelic at its stand and has also done a language workshop, so festival visitors have an opportunity to learn a little about the languages.

Being one of the Clan and Society stands offers us the chance to meet lots of new people each, sometimes introducing them to the very existence of Brittany and the Breton language (although each year festival visitors seem to be more and more knowledgeable). One part of the UCDBL stand that never fails to attract people to us is a large map showing all the Celtic countries with their names in the Celtic languages and a falg for each which people have to match with the country. The map offers a good geography lesson as well as the opportunity to help people pronounce names like "Cymru" correctly! Sometimes we are able to recruit new ICDBL members once they come up and talk with us. Last year Ben Pecson joined us this way. He was also drawn to our big map and scolded us for the absence of Asturias (Galicia was already on the map). We can thank Ben's persistence for the addition of Asturias to our map and for a nice handout he wrote for us to give to visitors. And you will find that handout following this article. While the ICDBL stand helps people with information about Brittany, they are often very puzzled by the presence of Galicia and Asturias in the Celtic family, so we have also been a point for information about them as well. And this complements the yearly presence at the festival of the Galician dance and gaita group called Anduriña from Newark, New Jersey. Composed of young people of Galician heritage, the pipers, percussionists and dancers of this group offer some of the most dynamic and exciting performances of the festival.

But the participation of ICDBL members in the Potomac Festival does not stop there. Also present at the festival for all of its years (I think) is John Trexler who performed this year as "The Dronemaster and the Dancer" with Virginia Turnage (a Cajun who has traced family roots back to Brittany). John seems to play nearly every wind instrument possible including whistle, flute, clarinet, bombarde, biniou koz, and gaita. He is also a master of the hurdy-gurdy and brings along a variety of percussion instruments. While his performance includes a heavy dose of Breton music (using biniou, bombarde, hurdy-gurdy and clarinet), John must have one of the most inter-Celtic performances possible with music from Asturias, Galicia, Wales, Ireland, and Scotland (singing in Gaelic). I can't recall if he has any Cornish or Manx tunes in his repertoire but I suspect he does. He and Virginia do an excellent job not only in their performance of music and dance, but also in introducing the instruments, songs, and Celtic cultures more generally in an accurate and meaningful way for those who have never heard the music before ... with a strong element of humor.

In attending the festival I have the chance to meet some of the ICDBL members from Maryland, northern Virginia and the Washington D.C. area, but it has been a pleasure also to have the chance to hear the wonderful voice of Nolwenn Monjarret who has attended the festival for three years now, travelling from Brittany. Yes, she is the daughter of Polig Monjarret, and yes, she has performed with the Chieftans and sings on two of their recordings (Celtic Wedding and Celebration). At the Potomac festival Nolwenn introduces Breton and Gallo song and dance to America, giving us a nice sample of *gwerz*, *complaintes*, and songs for dancing (for which the audience is recruited to help out with the response lines). And the audience also participates in some dancing in a workshop Nolwenn does at the festival to show us just a few (easier) dances. In the 90 degree temperatures and on the uneven lumpy ground of the festival fields, normally simple dances take on a new challenge. While everyone else at the festival spent quite a bit of time complaining about the heat, Nolwenn in fact loved the heat. Besides a deep knowledge of Breton musical traditions and a wonderful voice, Nolwenn brought a great deal of energy (despite arriving the day before from Brittany), good cheer, and a strong sense of humor to the festival. I know that all of us who had the chance to spend a little time with her are grateful for the opportunity.

My thanks to all those who helped out with the ICDBL stand at the festival—especially Susan Baker and Cheryl Mitchell--and who otherwise participated and contributed their talents and knowledge to helping visitors appreciate the Celtic languages and cultures and their presence in North America. I hope to see you again next year.

Next year's Potomac Celtic Festival will be held June 13 and 14, 1999. Information is available from Barneby Productions Inc, P.O. Box 11160, Burke, Virginia 22009; telephone: 703-451-7020; e-mail: www.shirenet.com/pcf/

The Celts in Spain

ASTURIES (Asturias)

An introduction to the Principality of Asturias by Ben Pecson

The Principality of Asturias (Az-too-rie-us) lies on Spain's northern coast, wedged between Galicia and the Basque Country. It is a land of pristine beaches and quiet mountain valleys, resembling Wales or Cornwall. Since ancient times, silver and gold have been mined in the mountains and this, as well as agriculture and fishing, is the mainstay of most Asturianos livelihoods. A belt of heavy industry surrounds the main urban areas of Oviedo and Xixón, but for the most part, Asturias remains mostly rural.

Asturias is derived from an old Celtic word meaning "High Mountain" and refers to the Picos d'Europa, the large mountain range which has served as the bulwark of the region's defense. At the sight of these mountains weary Spanish sailors far out to sea knew that home was near. One of the finest natural parks in Europe is located in these mountains and is worth the effort to visit.

Asturians are a mix of Iberian, Celtic and Basque origins. The local dialect is Bable (bobb-lee)-- literally "Babel" reflecting a mix of Iberio-Celtic, Basque, and just about every other tongue flitting about the peninsula over the centuries. Asturians are a fiercely independent folk and our history is one of staid resistance to every invader in our corner. Our finest hour, though, came in 717 CE when Montaneros Asturianos led by Coma Pelayo destroyed an Arab army in the glen of Covadonga. At a time when most of the peninsula had come under Moslem rule, this was their first setback, and the commencement of *La Reconquista*. The first kingdom of modern Spain was established, first at the pueblo of Canga de Onís, and then at the ciudad of Oviedo, where monks from Britain had established a priory. Today, the Crown Prince of Spain is also known as the Prince of Asturias, similar to that of the Prince of Wales in England.

Like our Galician cousins, we enjoy a number of similar religious and folk festivals where we play the Gaita Asturiana, bagpipes resembling the Gaita Gallega. Our music is a blend of Gaelic airs and jigs and other Iberian influences. For those interested, I recommend the ensemble *Llan de Cubel* for a unique Celtic sound. My people also make *Sidre*, a very potent apple pottage not for the faint-hearted.

The Celts in Spain

GALEZA (Galicia)

An introduction by Lois Kuter

With a population of over 3 million people, Galicia is made up of four provinces of Spain with the capital cities of Lugo, La Coruna, Orense and Pontevedra. The economy of Galicia is based on farming and fishing, with small farms set in rolling green hills and fishing villages in small rocky inlets.

The ancient presence of Celtic peoples in Galicia is marked by numerous place names with Celtic roots, and while Gallego, the Galician language, is a Romance language (as is Spanish), it has Celtic influences in its phonetics and vocabulary. The Celtic traces still found in Galician culture today can be traced primarily to Celts from the British Isles who emigrated to both Brittany and Galicia in the 5th to 7th centuries, bringing Celtic elements back again to counties with an even more ancient Celtic presence.

The movement of peoples throughout Europe in ancient times gives Galicia a complex cultural history. In the 6th to 8th centuries the Swabians from Germany established a kingdom in Galicia. While relatively untouched by the Arabic influences so important elsewhere in Spain, Galicia was attacked twice by Islamic forces—in 711 and again in 977 when it was raided by the Moorish king Almazor.

The Christianization of Galicia began in the 1st century A.D. with Romanization of this part of Spain. The discovery of the tomb of St. James in the 8th century made the city of Santiago de Compostela the site of a major pilgrimage to Galicia in the Middle Ages. Pilgrims from throughout Europe traveled to the city, making it a center for economic and cultural exchange. By the 12th and 13th centuries Galicia had become renowned for its poetry, and Gallego was a major language of Spain. But, Galicia also began to lose its political independence at this period in history, and by the 15th century it had been drawn into a centralized Spain which favored neither economic nor cultural development in Galicia.

As in other countries of Europe, the 19th and early 20th centuries were times of cultural renaissance and a growing movement for political autonomy. By a large majority, Galicians voted for a statute of autonomy in 1936—but this was not to come about under the government of Franco. Despite the loss of hope for any political independence and continued cultural repression during Franco's period, people of Galicia continued to speak their unique language, and folklore, music and dance served as expressions of their intentions to remain Galician.

Today Galicians continue to honor their unique linguistic and cultural heritage, fully recognizing the Celtic roots which contribute so much to it.

From the Celtic League American Branch A CALENDAR FOR THE NEW YEAR

You may be asking what new year? Well, the Celtic new year, of course. Since the next issue of *Bro Nevez* does not come out until November, this August issue will include the Celtic League's press release so you have plenty of time to order a calendar.

A PAN-CELTIC CALENDAR

The Celtic League knows how to get the new year off to a good start – by having it begin in November. The traditional Celtic year began on the 1st of November, and many of the customs we associate with the Halloween celebrations on October 31st originated in the observance of Celtic New Year's Eve.

For modern-day Celts, the Celtic League publishes an annual Celtic Calendar that follows the course of the Celtic year. The 1999 edition is now available, sporting thirteen illustrations by artist Mark Evans depicting scenes and themes drawn from Celtic mythology.

It's also a true pan-Celtic calendar, with over 800 anniversaries noted of people and historic events of all six present-day Celtic nations: Ireland, Scotland, Wales, Cornwall, Brittany and the Isle of Man. Celts everywhere will find something to celebrate (or commemorate) for any single day of the year, including traditional Celtic feast days and national saint's days. A wealth of information is included in the detailed captions that accompany each black and white illustration, along with the names of the months and days of the week in the six Celtic languages (one language featured each month), plus a traditional proverb in the featured language.

The Celtic Calendar is available postpaid for \$10 from:

*Celtic League Calendar
2973 Valentine Avenue
Bronx, New York 10458.*

(Canadian and overseas order, please send a money order or check in US funds drawn on a US bank.)

For other inquiries for the Celtic League American Branch, the mailing address is:

Celtic League
P.O. Box 20153
Dag Hammarskjold Postal Center
New York, NY 10017

Telephone: 1-800-626-CELT

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