

BRO NEVEZ

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

14 eg Gouel Etrevroadel ar Filmoù hag ar
Pellwel er Broioù Keltiek



14th International Festival of Film and
Television in Celtic Countries

see page 14

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

No. 45

February 1993

ISSN 0895 3074

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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 the newsletter of the U.S. 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:

Voting Membership:	\$18.00 (calendar year)
Non-Voting Membership:	\$17.00

Subscriptions:	\$15.00 U.S. and Canada first class mail
	\$20.00 overseas by surface mail
	\$25.00 overseas by airmail (printed matter rate)

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.

A NOTE FROM THE EDITOR

As this newsletter is finalized I have received no word to indicate that France has decided to ratify the European Charter for Regional and Minority Languages. Thank you to all ICDBL members who have sent letters to express our disappointment that France has not taken a more enlightened view. The following letter was received in December from the office of the French President. It does not give one hope. I have not translated it but will pull out several interesting points made in the letter. Mr. Gorce carefully points out that the French government has made great strides in developing regional languages in the schools: now allowing two hours per week of teaching in primary and secondary schools, and attesting to the existence of Breton posts in universities with specific diplomas established for Breton (as well as Catalan and Corsican). The fact that the National Education system had to be dragged kicking and screaming into such allowances is, of course, not mentioned. The introduction of Breton--officially--into the schools is only very recent.

The letter also points out that the French government is not really opposed to the European Charter for Regional and Minority Languages, but needs a little time to reflect on the problems this poses for some French legislation. The fact that French might not be the language used in courts is said to "be in opposition to the principle of equality among citizens and jurisdictions of the law." The use of regional languages is also a problem for work contracts since these are only legally allowed to be in French. To close the letter, Mr. Gorce points out that the French Parliament decided in favor of adopting French as the official language of the Republic during its revision of the Constitution this past June.

Indeed, that is just the problem!

* * *

On a brighter note, I have included news from the Diwan School of Landerneau which has adopted us as its special friends. I think this will show very well that children in the Diwan schools are not being deprived of a good education where they learn about all aspects of modern society and economy.

* * *

On a less bright note, I am disappointed not to hear from more U.S. ICDBL members and Bro Nevez readers with contributions to the newsletter. Don't be shy! And don't be so modest about your ability to contribute something interesting. I would love to be relieved of some writing and it would be lovely to hear some new voices and ideas. To your pens, typewriters and computers ...

My thanks to Christian Le Goff and Dominique Le Bihan, new ICDBL members in Washington D.C. who have contributed to this issue.



Paris, le

10 055 1992

Monsieur,

Votre lettre est bien parvenue à Monsieur le Président de la République française.

Sensible à l'intérêt que vous portez au plurilinguisme et à l'identité culturelle de notre pays, le Chef de l'Etat m'a chargé de vous remercier d'avoir bien voulu lui faire connaître vos observations dont il a été pris note.

Vous avez souhaité, à cet égard, lui faire part de vos préoccupations sur l'avenir des langues régionales ou minoritaires.

Je vous rappellerai tout d'abord que le Gouvernement s'est attaché à promouvoir le développement de ces langues, notamment en matière d'éducation.

C'est ainsi que dans les cycles primaire et secondaire des établissements publics est officiellement reconnue la possibilité de suivre, deux heures par semaine, un enseignement des langues régionales. L'existence de chaires d'enseignement supérieur de breton, de catalan, de corse et de basque ainsi que la mise en place de diplômes universitaires spécifiques attestent tout autant et de manière indéniable la volonté du Gouvernement de favoriser l'épanouissement des cultures régionales.

S'agissant plus particulièrement de la Charte européenne des langues régionales ou minoritaires adoptée le 26 juin 1992 par le Conseil de l'Europe, je dois vous faire observer que la France ne s'oppose pas à la signature de cette convention dont certaines dispositions sont d'ores et déjà appliquées dans notre pays.

Le Gouvernement a simplement indiqué qu'il souhaitait s'accorder le temps de la réflexion, afin d'examiner les engagements qu'elle suppose.

En effet, certaines dispositions de la Charte soulèvent des difficultés par rapport à notre législation. Ainsi, le non-respect éventuel du principe de l'utilisation de la langue française dans les instances juridictionnelles serait en opposition avec le principe d'égalité entre citoyens et des justiciables envers la loi.

L'emploi des langues régionales dans les contrats de travail s'inscrit également à l'encontre du Code du travail qui n'admet leur rédaction qu'en langue française.

J'ajoute enfin que lors de la révision de la Constitution, le 23 juin dernier, le Parlement s'est prononcé en faveur de l'adoption du français en tant que langue de la République.

Veuillez agréer, Monsieur, l'expression de mes sentiments les meilleurs.


Gaëtan GORCE
Chargé de Mission

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ETATS UNIS D'AMERIQUE

What's Happening at the Diwan School of Landerneau

Lois Kuter

As I reported in the November 1992 issue of **Bro Nevez** the Diwan school of Landerneau has adopted us, the U.S. ICDBL, as its "god parents". The news clippings which follow describe the ceremony I attended in November and show a few of the children as they sing songs and recite poetry.

Le Telegramme 14-15 novembre 1992

Rédaction
29, rue François Pengam
Tél. 98.85.03.29

Langue bretonne Une marraine américaine pour l'école Diwan

L'école Diwan, rue de la Colline, recevait, jeudi soir, un hôte inhabituel, en la personne d'une Américaine, Lois Kuter.

Savez-vous que la langue bretonne a des défenseurs à l'étranger, notamment aux Etats-Unis ?

La présidente du comité de défense de la langue bretonne aux USA était reçue dans les locaux de la petite école par les parents d'élèves, l'instituteur, M. Desbordes, André Lavanant président de Diwan et par Philippe Oïllo. La soirée concrétisait le parrainage de l'établissement par l'association américaine, soutien surtout moral pour l'école bilingue attachée à son identité.

Défendre les langues minoritaires

Originaire de Pennsylvanie,



Yann, poète d'un jour pour Miss Kuter.

Lois Kuter n'est pas d'origine bretonne ni même celtique. Elle a simplement découvert la Bretagne, il y a une douzaine d'années : préparant à cette époque une thèse sur la musique celtique, elle effectue son premier séjour en terre bretonne et pour elle, l'évidence est présente : « L'étude musicale mène fatalement à la langue », confie-t-elle. Premier séjour, premier émoi pour ce « parler » minoritaire ! Le temps s'est écoulé et Lois s'est retrouvée à la tête de ce comité de défense... Pour elle soutenir cette langue menacée de disparition, tout comme les langues indiennes aux Etats-Unis est un véritable combat.

En vacances, elle visitait pour la première fois une école bilingue, passionnée, elle acceptait sans hésitation de parrainer l'école et ses 36 petits élèves bretonnants. Pour les responsables, ce soutien est précieux. Moralement tout d'abord et peut-être par la suite, pour la réalisation de projets communes.

Poésie et chants

Les enfants animaient cette réception : chansons interprétées par les tout petits et poèmes par les plus grands. Chaque poésie en breton était d'ailleurs offerte à Miss Kuter, calligraphiée sur papier blanc et décorée de couleurs. « C'est un honneur et un privilège d'être la marraine de si nombreux fileuls... Cette tâche n'est pas lourde car, nous sommes nombreux dans le comité ! » précisait-elle.



Lois Kuter, André Lavanant, président de Diwan et Philippe Oïllo.



Les petits ont présenté une chansonnette en... breton.

L'école Diwan offrait à la présidence, fleurs, déjeuner en falence bretonne et bijou celtique, très symbolique.

Un pot suivait, scellant ce parrainage qui témoigne de la reconnaissance de l'identité bretonne même à l'étranger.

Du nord au sud

Langue bretonne :
marraine américaine à Landerneau

Ouest France 14-14 novembre 1992

Défense du breton

Une Américaine à l'école Diwan

La langue bretonne a des défenseurs... jusqu'aux États-Unis. Lois Kuter, passionnée par les langues minoritaires et auteur d'une thèse de doctorat sur l'identité bretonne, est venue le dire de vive voix aux enfants de l'école Diwan de Landerneau, dont elle est la marraine.

Domiciliée à Philadelphie, en Pennsylvanie, Lois Kuter est la présidente du Comité international pour la défense de la langue bretonne, qui regroupe 90 membres sur l'ensemble des États-Unis. Son action : apporter un soutien moral aux bretonnants et quelques aides financières.

C'est en fait la renaissance de la musique celtique qui a conduit cette Américaine au cœur de la culture bretonne : « On ne peut pas comprendre cette musique sans connaître la culture bretonne. » Parlant un français impeccable, elle apprend aussi le breton. Elle s'intéresse par ailleurs aux langues minoritaires des États-Unis : « Nous luttons contre ces lois qui veulent faire de l'anglais la seule langue officielle. »

André Lavanant, président de Diwan, et Philippe Oïllo, président des parents de Diwan-Landerneau, lui ont dit combien il était impor-



Jeudi soir, à l'école Diwan. A l'arrière plan des enfants, de gauche à droite : Lois Kuter, André Lavanant et Philippe Oïllo.

tant pour la langue bretonne de pouvoir compter sur de tels appuis de par le monde.

En chantant ou en lisant des poèmes d'Anjela Duval, de Maudez Galandour... les enfants se

sont attachés à démontrer à Lois Kuter que la langue bretonne est bien vivante.

To introduce the children of the Diwan School of Landerneau, the following are lists of children in the four levels of the primary school and the three levels of the pre-school.

PRIMARY SCHOOL

Klas 4: Jonathan BOUILLY, Maela ILY, Gwilhom LOAEC

Klas 3: Hoel HUON, Owen LE MAT, Tangi OILLO, Youenn ROUE

Klas 2: Maria DESBORDES, Yann LOAEC

Klas 1: Bleunienn HUON

Landerneau Diwan School - continued

PRE-SCHOOL:

Big Section:	Ewen BOULC'H Claudine LE GALL Annaïg LE GOFF	Gwendal LE MAT Divi OILLO	
Middle Section:	Yves-Emmanuel BARA Youenn BOUILLY Marie-Charlotte DIDOU	Debrah HELLEQUIN Anna MOYSAN Jérémie MOYSAN	Monna ROUDAUT Aziliz SOTIN
Little Section:	Maëlla ANDRE Lancelot BARA Mael BOULC'H Elise DESBORDES	Bérangère DIDOU Eve HELLEQUIN Klervi ILY	Yann LE GALL Glen PENNEC Tangi ROUDAUT

In return for this list I prepared a map to list and show the distribution throughout the U.S. and Canada of our 1992 and 1993 members (and individual subscribers to **Bro Nevez**). While a list of names can be very interesting, and certainly reflects some of the diverse ethnic origins of U.S. ICDBL members, I would like to send to the Landerneau school children something a little more interesting. I invite all of you to drop me a note telling me a little about yourself and your family (especially if you have children the same age as those in the Diwan school). Also, you might tell a little about where you live, what you do for a living, and how and why you became interested in Brittany and the Breton language. If you have a photo you could send, that would also be nice. I will ask one of our Breton speakers to do a Breton translation and we can send a few "profiles" to our school in Landerneau to give them a better idea of us.

We are also due for a Members' Directory which could include such profiles, so you can learn more about fellow members of the ICDBL. I am now in the process of working on a mailing list which will be distributed to all U.S. ICDBL members (for personal use). If you do not want to be included in this list of names and addresses, please let me know.

BACK IN LANDERNEAU

As the following press releases show, the children at the Diwan school in Landerneau benefit from a variety of experiences and visitors to their school.

Soon after my visit in November, they were visited by Gilbert Breton, a Breton who has traveled throughout Europe on a specially constructed "bicycle". This motor-powered vehicle which is better described as a scooter, holds clothing, tools, a water jug, an umbrella, and can even hold Gilbert Breton's dog, Gouik, when necessary.

Landerneau

Il sillonne l'Europe à trottinette

Gilbert Breton fait rêver les enfants de Diwan

Les voyages à pied ou à vélo c'est fréquent. Gilbert Breton, 25 ans, habitant Guilers, a innové en faisant d'un jouet, qu'il aime depuis son enfance, son moyen de locomotion. La France, l'Irlande et le Danemark à trottinette, ce n'est pas si banal. Les enfants de Skol Diwan ont découvert, émerveillés, ce voyageur pas comme les autres, samedi dernier.

En fait de trottinette, l'engin que s'est fabriqué Gilbert Breton ressemble plus à un vélo. Un vélo qui aurait perdu le pédalier et muni d'un coffre sous le guidon, qui abrite tout le matériel nécessaire à des randonnées d'envergures : tente, outils, linge de rechange. Cette trottinette géante est aussi munie de freins, d'un klaxon (à poire), de l'éclairage indispensable, d'un bidon d'eau, d'un parapluie-parasol et d'une place où se repose le compagnon de tous les voyages, le chien Gouik, quand il est fatigué de courir. Ajoutez à cela les roues de vélos, renfor-

cées pour pouvoir supporter tout ce poids, et vous avez une idée de l'engin.

Irlande et Danemark

On est loin de la patinette traditionnelle, mais celle-ci n'aurait sans doute pas suffi pour aller en Irlande et au Danemark, comme l'a fait notre avaloir de bitume ces dernières années. A raison de 15 km/h et d'une centaine de bornes par jour, Gilbert Breton a également visité une partie de la France l'été dernier et il projette de sillonner la Bretagne prochainement.

Son prochain grand voyage n'est pas encore programmé, mais il sait qu'il fera tourner sa trottinette pendant une trentaine d'heures à Saint-Renan lors du prochain « Téléthon ». Il sera aidé d'une quinzaine d'amis, dont sa plus fidèle supportrice, sa sœur Marie-Jo. C'est elle, actuellement en stage à l'école Diwan qui lui a demandé de venir raconter ses voyages aux enfants. Et des souvenirs, on en accumule quand on voyage de cette façon originale.



Gilbert Breton présente son drôle d'engin aux enfants de l'école Diwan.

ouest
france

23 NOVEMBRE 1992

To help students learn to use Breton as a language of all aspects of social and economic life, the Landerneau school frequently lines up trips to different local industries or farms where they learn about the economy of their region--all through the medium of Breton.

The following two press releases tell of two trips the children took last spring, organized by one of the parents, Jean-Pierre Le Mat.

In April 1992 the school presented four "penguin-ducks" to the Association for the Protection of the Elorn--the lovely river which runs through Landerneau. This particular breed of duck was raised by Mr. Le Mat who is president of SOS Volailles (volailles = ducks, chickens and other fowls), and organization which researches and breeds disappearing races of birds. For this occasion the penguin-ducks wore little bow ties (and in the photo you can see that one of the children wore a sweater with a penguin on it). Before releasing the ducks into their new habitat, the children sang them a song in Breton.

Des pingouins bilingues !

Les écoliers de Diwan avaient apporté une note humoristique à ce lancement en offrant à l'association de protection de l'Elorn quatre canards-pingouins portant pour la circonstance le noeud papillon des grandes oc-

casions ! Appelée aussi « coureur indien », cette variété de palmimèdes à l'allure hautaine, est élevée à Plouédern par Jean-Pierre Le Mat, président de SOS volailles, une association qui oeuvre sur les traces des races

disparues. Avant qu'ils ne fassent connaissance avec leur nouvel élément, les enfants ont chanté aux canards une petite mélodie en breton car bien évidemment leur caquetage est parfaitement bilingue !



Les quatre canards-pingouins de Diwan portaient le noeud papillon.

In June the Diwan School of Landerneau saw another side of ducks in Brittany--a duck breeding farm where they learned about this important industry of agricultural Brittany.

Landerneau

Ouest France
15 juin 1992

École Diwan

Visite d'un élevage de dindes



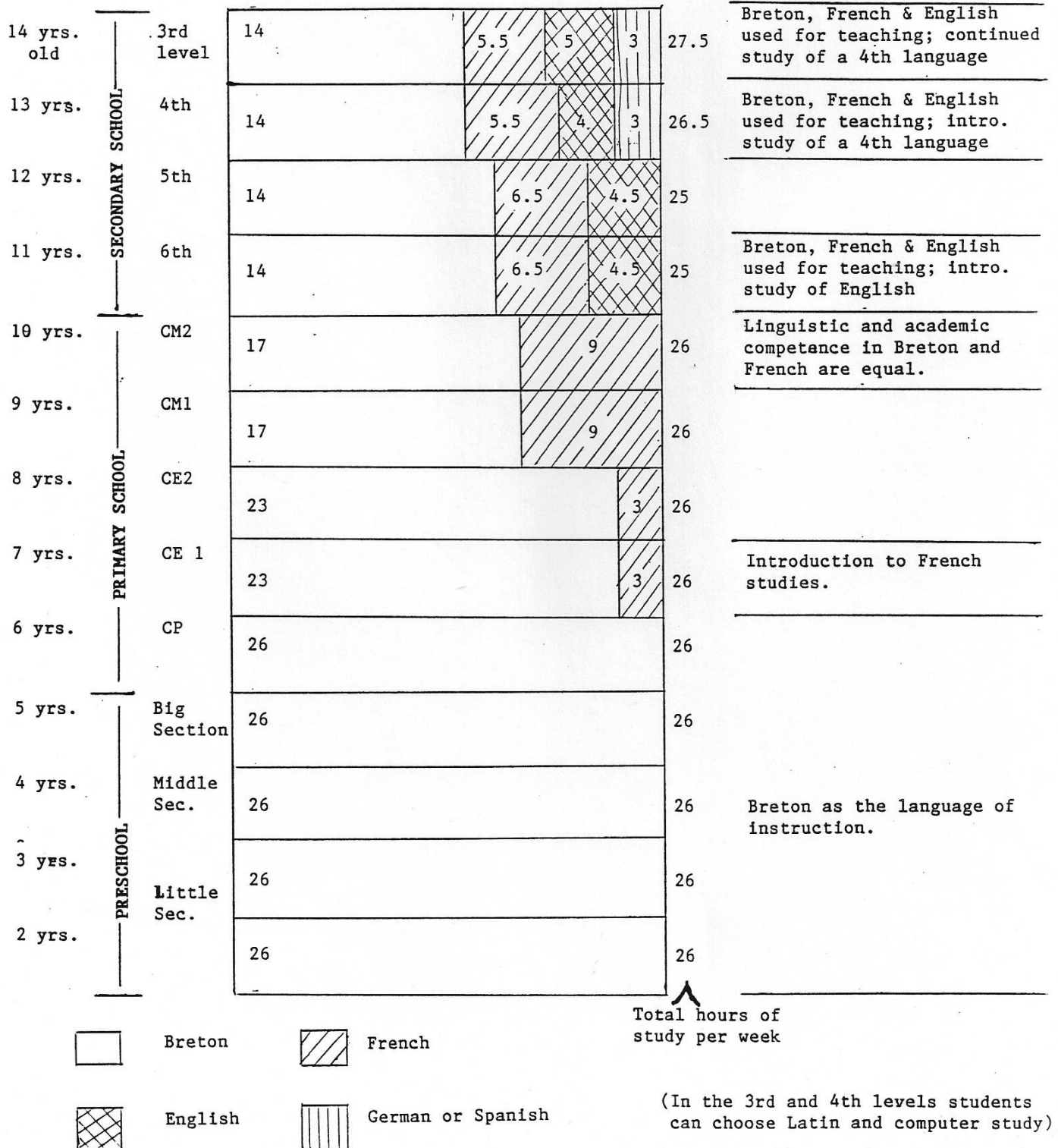
Les trente enfants des classes de maternelle et de primaire de l'école Diwan, accompagnés de leurs instituteurs et de Jean-Pierre Le Mat, se sont rendus, jeudi, chez M. Le Verge, à Plouider, pour une visite de son élevage de dindes. Cette excursion s'inscrit

dans le cadre d'un projet d'action éducative ayant pour but d'initier les enfants aux différentes techniques d'élevage intensif ou extensif des volailles.

A l'issue des différentes visites, les élèves de l'école primaire réaliseront une exposition.

THE DIWAN SCHOOL PROGRAM

The following chart has been taken from Diwan's newsletter, *An Had* (no. 7, 1992) and shows the gradual addition of French, English and other languages into the class. Note that by the time students are 13 years old they are being taught through the medium of Breton, French and English.



Bilingual Classes in Public Schools of Brittany: A Report from APEEB

APEEB, Association des Parents d'Elèves pour l'Enseignement du Breton, is a parents' group that has worked for a number of years to encourage the development of Breton classes in French public schools. Each year the demand grows (as it does for the Diwan schools where the children are taught through the medium of Breton), but growth in the number of classes has required very hard work and constant pressure on National Education administrators. Indeed, two parents have felt frustrated enough with repeated refusals to go on hunger strikes, a desperate measure that should not need to be considered.

The following report is from the newsletter produced by APEEB (No. 7, December 1992-January 1993), and outlines the objectives of this organization.

Objective 10,000!

10,000 children in public school bilingual classes in Brittany ten years from now-- this is the goal of the APEEB. Here's our analysis.

o Today the situation of Breton teaching is precarious:

- about 3,000 students in middle schools (collège) and high schools (lycée) taking classes to learn Breton.
- about 6,000 students taking beginners classes in elementary or preschool levels.
- only some 700 students taught in a bilingual Breton/French line of studies in public schools (i.e., some subjects taught through Breton).

Level and number of students:

Community	preschool	primary	middle school
Cavan	16		
Tregastel	15		
Lannion	41	75	43
Rostrenen	26	28	1
Pabu	27	16	
Landerneau	14	16	
St. Rivoal	13	10	
Douarnenez	18	24	
Rennes		56	30
Pontivy	21	14	5
Lanester	40	31	6
Brech	19		
Guidel	13	12	
Total	263	282	85 = 630

- o Other than the bilingual classes (an increase of 18% in 1992-93) figures have stagnated for several years. Considering that there are 379,000 students in the public education system and 258,000 in private schools, the numbers for those learning Breton are very weak. One cannot conclude that the school will fulfill its role in helping to transmit the Breton language, a basis for the culture and identity of our region.

- o This situation is due to several factors:
 - The difficulty of opening up classes for Breton; there are numerous obstacles in a process that is hardly "normal" (a recent example: the request to open a bilingual class in Sarzeau in 1991 was rejected, and again rejected in 1992).
 - There are not enough trained bilingual teachers.
 - Exams and academic contests show only a weak valorization of Breton. The option for Breton in the Baccalaureat exams is menaced--those who took classes in history/geography through the medium of Breton cannot take the exam on those subjects in Breton.
- o The difficulty of opening new classes in Breton is despite the fact that the Breton population and parents have frequently expressed a demand for such Breton classes. This was expressed in a survey by TMO for the General Council of Finistère where 82.5% of the people questioned said that one should be able to learn Breton in school if one wants to.
- o The APEEB thus demands linguistic politics which will put into place a partnership in Brittany between the State, local collectivities, and parents' groups. Such a plan is necessary if one wants to see Breton classes still in existence after the year 2000.
- o The APEEB proposes an objective of 10,000 students in bilingual programs in the public schools ten years from now. This objective is for a bilingual option in the schools (as opposed to just a class or two to learn a little Breton) because this is an essential means to truly learn Breton. And, by starting at the maternal and primary levels, this effort will expand by the high school level. This is a modest objective: 10,000 students represents just 1.6% of the whole population of the public schools.
- o Such an objective will not necessitate supplemental resources. It is the State which must take on organizing the provision of teaching. But, whether students get an education in Breton or French, they need the same total number of teachers.
- o The critical element in this goal is the training of teachers. The APEEB demands the training of 400 bilingual Breton-French teachers (25 students x 400 teachers = 10,000 students) be planned in the next State Region Plan.
- o Such a goal equally requires that the teaching of Breton be given value by institutions, in public life and in the media. Example: Breton classes on the radio and television, with publicity spots to promote this teaching.

* * *

Ur brezhoneger toullbac'het er Pakistan

Betek-hen e veze ar vrezhonegerien o stourmañ ouzh ar Stad Bro-C'hall ha digaster an dud. Bremañ eo ret dezho ober gant ar Pakistan ouzhpenn !

Jakez Bleunvenn a zo ur brezhoneger genidik eus korn-bro Brest. Daou vloaz 'zo en doa lakaet en e soñj ober tro ar bed war droad.

Ar stlennner-mañ oadet a bemp bloaz ha tregont a zilezas neuze e labour ha setu-eñ o kimiadiñ diouzh e gerent hag e vignoned, d'ar 14 a viz gwengolo 1991. Keloù o deus resevet digantañ e-pad e veaj. Kas a rae ivez lizhiri da vugale ar skolioù divyezhek Diwan evit kontañ dezho e droioù kaer.

An Europa a-bezh a dreuzas en ur redek kement ha ken bihan ma tegouezhas en Turki e miz kerzu. Goude ma oa aet dre an Iran e tizhas ar Pakistan en nevez-amzer e lec'h ma voe kollet an tres anezhañ. Nec'het e oa an dud a heulie e veaj gant e zilavar iskis awalc'h, ken ma voe lakaet Ministrerezh an Aferioù Diavaez d'ober an enklask. Met e servijoù er Pakistan, a oa o klask ar paour kaezh Jakez, a reas tro-wenn. Enklaskerien a youl-vat eta a zo bet kaset eno gant ar Brestad brudet mat Charly Chaker. Hervez unan anezho e vefe bet karc'haret Jakez Bleunvenn en un toull-bac'h eus Quetta er Pakistan, abalamour ma oa bet tremenet da spier gant soudarded ar vro-se (Filled Intelligence Unit). Tamallet oa bet ar foeter-bro ganto, peogwir en doa skrivet war e garned en ul langaj digomprenus ha kodet hervezo, ar pezh ne oa nemet brezhoneg e gwirionez !

N'eo ket dieubet Jakez evit c'hoazh. En un toull-bac'h emañ-eñ abaoe miz meurzh 92, abalamour da dud dizesk. M'ho peus c'hoant skoazellañ anezhañ eta, ez eus tu da skrivañ da gannati ar Pakistan evit ma vefe dieubet a-benn ar fin : Kannati ar Pakistan, 2315 Massachussets Avenue, NW, WASHINGTON, D.C. 20008. "Evit ma c'hello kas da benn e huñvre : ober tro ar bed war droad" a lavar skolidi Diwan.

A Breton speaker jailed in Pakistan

To this day, the Breton speakers have to deal with the French State and everybody's indifference towards their cause. Now, Pakistan is adding its share to this dilemma.

Jacques Bleunven is a Breton from the Brest area. Two years ago, he decided to travel around the world on foot.

Therefore, at 35, he resigned from his position as a computer programmer. On September 14, 1991, he left his parents and friends behind. All along, they got news from him. He also sent letters to the children at the Diwan bilingual schools with whom he shared his adventures.

He walked throughout Europe and in December he reached Turkey, after making it across Iran, in Spring he arrived in Pakistan where we lost all contact with him. People who followed his trip got worried of his unusual silence. Consequently, the French State Department was informed. However, its officials in Pakistan did not come up with anything. Volunteers were then dispatched to Pakistan by the Brestois Charly Chaker. According to one of them, Jacques Bleunven is jailed in Quetta, Pakistan as he had been mistaken for a spy by the soldiers of the Filled Intelligence Unit. This blunt accusation is in reference to the log-book found on him at the time of his arrest, written in their opinion in a coded language. In fact, it was nothing else than Breton.

Jacques is not a free man still. His incarceration which dates back to March 1992 is due to ignorance. If you want to help Jacques, please express your views and concern in a letter addressed to the Embassy of Pakistan located at 2315 Massachussets Avenue, NW. WASHINGTON, D.C. 20008, so he can fulfill his dream as the children at the Diwan said "by walking around the globe".

Breton and Television

On January 30, 1993, approximately 300 people took part in a demonstration in the town of Saint Brieuc to protest the lack of Breton language programming on television and radio in Brittany. In a press release issued recently, the group *Stourm ar Brezhoneg* points out that the one Breton language weekly television program, *Chadenn ar Vro*, has been cut back from one hour to 45 minutes and is frequently bumped off the air by special sports programs. Five short daily TV news programs in Breton, *An Taol Lagad*, are only transmitted to the western half of Brittany.

Stourm ar Brezhoneg continues its campaign for a Breton language television channel, and the demonstration in Saint Brieuc shows that Bretons are concerned by the pitifully small amount of Breton in the media.

Le Télégramme 1 novembre 1992

Manifestation pour une TV en breton : France 3 pour cible

De pacifique au départ, la manifestation de « *Stourm ar Brezhoneg* », samedi, à Saint-Brieuc, a quelque peu dégénéré sur la fin.

Stourm ar Brezhoneg, association de défense de la langue et de la culture bretonne, a lancé depuis deux ans et demi l'idée d'une télévision en breton. Un souhait encore plus fort chez les bretonnants depuis septembre de l'année dernière. A cette date, FR3 est devenue France 3. Ce changement de nom et d'organisation a entraîné la suppression des informations en langue bretonne sur l'est de la Bretagne. Le magazine du dimanche a été conservé mais est passé à 40 minutes. « Les 500.000 bretonnants doivent avoir les mêmes droits que les francophones en Bretagne », réclament les responsables de « *Stourm ar Brezhoneg* ».

200 personnes s'étaient retrouvées, samedi, à 15 h sur la place du Champ de Mars, à Saint-Brieuc. Les manifestants ont d'abord défilé dans les rues piétonnes avant de se rendre devant la préfecture. Le ton est alors monté et ils ont accroché leurs banderoles aux grilles de la préfecture et ont lancé des pétards sur les pelouses. Le groupe de Bretons en colère s'est ensuite rendu au local de France 3 rue du Parc. Après avoir largement bombé les murs extérieurs de « *brezhoneg* », les manifestants se sont attaqués à l'enseigne. Le panneau lumineux France 3 a été brisé à coups de hache. Les forces de police présentes sur les lieux ne sont pas intervenues. Après cet excès d'humeur, les manifestants se sont dispersés progressivement.

Ouest France 1 novembre 1992

300 manifestants dans les rues de Saint-Brieuc

Pour une chaîne de télé en breton

Les bretonnants ne parlent ni ne calculent comme les responsables de la télévision française. Dénonçant la réduction du temps d'antenne en langue bretonne, ils ont manifesté samedi à Saint-Brieuc pour réclamer une chaîne de télé en breton.

Trois cents personnes, hommes, femmes et enfants, ont répondu samedi à l'appel de *Stourm ar Brezhoneg* (SAB). Avec force slogans et banderoles, ils ont réclamé la création d'une chaîne de télévision en langue bretonne.

Hervé Kerrain, le président de SAB, fait ses comptes : l'unique émission télévisée en langue bretonne *Chadenn ar Vro* a été amputée d'un quart d'heure. De plus, elle est régulièrement sacrifiée au profit de grands événements médiatico-sportifs, style Rolland-Garros. Les cinq journaux en langue bretonne *An taol lagad* ne sont diffusés que par l'émetteur de Roc'h Trédudon et restent donc inaudibles dans la moitié est de la péninsule.

« C'est pourquoi nous avons organisé notre manifestation à



Dans les rues de Saint-Brieuc, une ville où les bretonnants ne reçoivent ni Radio-Bretagne-Ouest, ni les informations quotidiennes télévisées en breton.

Saint-Brieuc où nous ne recevons pas non plus les émissions en breton de Radio-Bretagne-Ouest», explique Hervé Kerrain.

France 3-Ouest, se voit accusée de ne pas remplir honnêtement sa mission. Mais les reproches visent aussi les hommes politiques français et plus particulière-

ment les parlementaires bretons. SAB s'indigne que les représentants de la France, à l'instar de la Grèce et de la Turquie, n'aient pas signé la Charte européenne des langues régionales et minoritaires, paraphée par les autres pays membres du Conseil de l'Europe.

14 eg Gouel Etrevroadel ar Filmoù hag ar Pellwel er Broioù Keltiek

14th International Festival of Film and Television in Celtic Countries



Yezh ha sevenadur Breizh/
Langue et Culture bretonnes
Kêr An Oriant/Ville de Lorient
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56321 LORIENT/AN ORIENT Cedex
BREIZH/BRETAGNE

AN ORIENT
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BP 2145-56321 LORIENT Cedex
Tél: 97.02.22.00
Fax: 97.02.23.84

AN ORIENT - BREIZH

Adal Oadvezh an Arem betek hon amzer eo bet a viskoazh an eskemmoù etre hor rannvro hag ar broioù kelt un elfenn bouezus-tre en hon darempredoù armerzhel ha sevenadurel gant ar bed.

Diwar hêrezh al liammoù istorel pinvidik-se e tegemer An Oriant bep bloaz emvod sevenadurel meur ar broioù keltiek da genver Emvod Ar Gelled, ur gouel brudet-tre hizviken en tu all d'hon harzob.

Daoust ma 'z eo ar gouel-se un diskouez a-bouez evidomp, ne zlefe ket evelkent lakaat ac'hanomp da zisonjal an obererezhioù kaset war-raok gant ar c'hevredigezhioù sevenadurel breizhek, skoazellet gant an ti-kêr e-stern ur politikerezh hollek evit luskat yezh ha sevenadur Breizh.

Setu perak eo laouen kêr an Oriant o tegemer pevarzekvet Gouel Etrevroadel Filmoù ha Skinwelioù ar Broioù Kelt e miz ebrel 1993.

E-kenver an darvoud meur-se e fell dezhi kevredin gant kenradourion ar gouel en o labour luskat, kenverian hag eskemm war-dro kenderc'had kleweledele ar broioù kelt.

Seul grenvoc'h e vo-hi da gas da benn ur seurt embregerezh ma vo en he c'herz a-benn deroù 1993 binvioù amezvez hag efedus evit degemer ar gouel pennan-se evit difenn ha luskat hor personelezh sevenadurel boutin.

LORIENT-BRITTANY

From the Bronze Age onwards, trading between our region and the Celtic Countries has never ceased to be an essential part of our economic and cultural relations with the world.

These rich historic links are perpetuated by the famous Inter-Celtic Festival, an important cultural gathering of Celtic Countries. Every year, Lorient plays host to this internationally renowned event.

Even though this event is a prime showcase, the various activities of local Breton cultural groups should not be overlooked. The city of Lorient fully supports these actions within the framework of its general policy of promoting Breton culture and language.

It is only natural then that the city of Lorient should be happy to host the 14th Celtic Countries Film and Television Festival in April 1993.

Through this important event, Lorient wishes to associate itself with the festival initiators in their work of promotion, confrontation and exchange about audio-visual production in the Celtic countries.

Lorient will be in an even better position to ensure the success of this enterprise with the opening, in early 1993, of modern and efficient facilities for hosting an event so crucial for the defense and promotion of our common cultural identity.

LORIENT BRETAGNE

De l'âge du bronze à notre époque, les échanges entre la Bretagne et les pays celtiques ont sans cesse constitué une composante essentielle de nos relations économiques et culturelles avec le monde.

Dans la continuité de ces riches liens historiques, Lorient accueille, chaque année, le grand rassemblement culturel des pays celtiques lors du célèbre Festival Interceltique dont la notoriété a largement dépassé nos frontières.

Si cette manifestation constitue une vitrine de première importance, elle ne doit pas cacher l'ensemble des actions dont les associations culturelles bretonnes sont le fer de lance permanent et qui bénéficient du soutien de la Ville dans le cadre d'une politique générale de promotion de la langue et de la culture bretonnes.

C'est donc tout naturellement que la Ville de Lorient accueillera le 14ème Festival du Film et de la Télévision des Pays Celtiques en 1993.

Au travers de cet événement majeur, elle souhaite s'associer aux initiateurs de ce festival dans leur entreprise de promotion, de confrontation et d'échange autour de la production audiovisuelle des pays celtiques.

Elle sera d'autant mieux en mesure de réussir cette entreprise qu'elle disposera, début 1993, d'outils modernes et performants pour l'accueil de cette manifestation essentielle pour la défense de la promotion de notre identité culturelle commune.

New Recordings from Brittany

Reviewed by Lois Kuter

Jacques Beauchamp, Patrick Lancien, Yann-Fanch Perroches, Ronan Robert.

Cocktail Diatonique (Accordéons diatoniques en Bretagne/The Button Accordion in Brittany). Keltia Musique KMCD 36. 1992.

I can claim no terrific love for accordions, but I could change my mind after hearing this collection of traditional Breton tunes arranged in some very original and interesting ways by four of Brittany's best diatonic, or button, accordion players.

Let me start this review with a discussion of the clever packaging for this new CD. Included with the plastic wrapping to the CD is a little plastic straw--get it? ..."Cocktail diatonique". In the case of the particular compact disc I received in the mail, someone, or perhaps Mother Nature herself, decided to take this clever idea a step further. Upon opening the envelope--one of those padded things that "could" be opened for customs/postal inspection--I found a soggy promotional flyer stuck to the CD. While liquid did not pour out of the package, the inside was moist (in contrast to the outside, which was perfectly dry). I have received quite a few books, information packets, cassettes and CDs over the years in just this type of package, but this was the first one that ever arrived in such a state. It had rained very hard around that time--did this package float in some puddle en route to me, or was this someone's idea of a good joke. I'll never know.

I am happy to say the CD was undamaged and the notes could be salvaged. Speaking of notes, the ones which accompany **Cocktail diatonique** are nicely done, from the colorful graphic design by Pol Le Meur to the trilingual notes in Breton, French and English. The Breton and English notes are not quite as detailed as those in French, but anyone with any initiative at all would be able to successfully find the extra information on the composer, source for the tune or melody, arranger, and performers found in the French version. Having one language of the notes include a few extra details is perhaps a good way to handle biligual/trilingual versions of notes where space is limited.

In 51 minutes the four accordion players who make up **Cocktail diatonique**, Jacques Beauchamp, Patrick Lancien, Yann-Fanch Perroches and Ronan Robert, plus Richard Galliano who uses the larger chromatic accordion, present a variety of styles--lovely slow airs as well as lively dances. Whether pulling from the traditional repertoire, or adding new compositions, each arrangement is interesting. Many come from eastern Brittany (particularly the area of Redon) where the accordion has been more commonly used for dances and marches, but one also finds a gavotte and plinn from western Brittany, where a capella singers or pipers are more often dominant in leading dancing. The unique way Bretons have adapted the accordion to their own music traditions is evident in this recording, but, just as you begin to wonder how long the dance would last, these musicians shift gears and the dance takes on a new swing with a touch of jazz. The international appeal of the accordion and its adaptability to a variety of styles and rhythms is evident in the performance of a 1950 composition by Luciano Fancelli, "Acquarelli cubani." Closing the CD is a bit of ragtime in a selection called "Stone Rag."

While the arrangements of solo, duo and trio accordion playing are certainly not boring, the texture is further enriched by the addition now and again of binlou (performed by Jacques Beauchamp who is as skill on this instrument as he is on accordion). "La porteuse de pain", an arrangement of two traditional songs from the Redon area, is a superb accordion and binlou duet. Jacques Beauchamp is also a good singer, as he show on another arrangement of songs from the Redon area, "Je suis né en automne."

Cocktail diatonique is a truly enjoyable recording, capable of convincing even those who might think they don't like the accordion very much that this can be a great vehicle for music. The performances are intriguing and certainly show off the technical and creative virtuosity of each of the four accordion players featured. And they also show off the beauty of Brittany's traditional repertoire, and its successful transformation into new sounds.

Patrick Ewen. **Berceuses pour les vieux enfants**. Lorient LOR 01 PE. 1992.

Whether in reciting or singing a text, Patrick Ewen delivers a message and captures the mood of a life's mome or a century or two of Breton history. The selection of texts on this new CD is a wonderful mix of songs in Breton (mostly) and French, presenting shimmering fairies as well as monstrous old hags who carry off children caught out late in the evening. The leading (and ending) song gives the title to the CD: "Berceuse pour les vieux enfants" (lullabies for old children). This text by Pierre-Jakez Halias is a fitting title piece for the songs of delightful fantasy and lost opportunities found on this CD. It begins: "I had a glass of moon, Which shone yellow and blue, To mark my fortune, Along the beaten paths" and ends: "I lost the heritage, Before I could make use of it. I would have been wiser, To have never grown up."

Don't be tempted to think that this CD is for adults with a Peter Pan fixation. The texts are challenging ones, touching a range of emotions--the sadness of emigration or a young man going off to sea, the enduring interest of Breton warrior (like Morvan Lez Breizh) who went off to fight the king of the Franks, or the beauty of a friend who steps off the train in Morlaix. And Patrick Ewen certainly has a sense of humor--shown in his rendition of "Là bas dans les Monts d'Arrée" which salutes the adventuresome spirit of those who face the challenge of living in the Monts d'Arrée of Brittany.

While the texts themselves are well worth a careful listen, it is the performance that gives them their full power. Brittany is blessed with a large number of singers and musicians who have been making music for decades--getting more creative and skilled with each year that passes. Patrick Ewen is certainly one of these and he has gathered around him a number of equally talented musicians for this CD. Many of these are fellow veterans of a progressive musicians cooperative that flourished in the 1970s in the Morlaix/Monts d'Arrée region of western Brittany, including Gérard Delahaye who does much of the arranging and studio mix for this production. A range of instruments are used to accompany the songs: Patrick Ewen himself plays fiddle, guitar and accordion, and Gérard Delahaye provides guitar, bass and fiddle. The line-up of others includes: Claude le Brun (keyboard), Josik Allot (oboe), Eric Liorzou and Loic le Borgne, both of the group Bleizi Ruz (electric guitar and accordion, respectively), Kristen Nogues (harp), David Ruzaouen (percussion), Louis Desmares (fiddle), Patrig Molard (uilleann pipes), and Joël Goyat, Mikaël Cozien, Gilles Goyat and Ronan l'Hourie (bagpipes). Most of these musicians add to choral backup from a dozen friends and a children's choir.

New Recordings

Although many of these musicians are good friends who have worked together for years, this is not just an unreflected addition of old buddies who happen to be hanging around the studio. In all cases, the accompaniment enhances the texts, and brings out its full meaning. One could just read the texts and find them interesting--hearing them performed is a different experience, and that is to the credit of Patrick Ewen.

The jacket notes (always a factor in my evaluation of a recording) provide each text in both Breton and French, or just French in two cases where they are performed in French.

While this CD is most likely to be appreciated by those who have some Breton and/or French skills, the musical quality alone makes it a lovely addition to anyone's collection.

Triskell. Rowen Tree. Keltia Musique KMCD 35. 1992.

As is the case for Triskell, harp takes center stage in this latest recording, and Pol and Hervé Quefféléant use both metal and nylon cords and electric and acoustic harps. Patrick Audouin (who does much of the arranging and studio mixing, also provides keyboard, guitar and percussion. Jacky Thomas is on bass, and Daniel Bircel provides pipes and keyboard.

Also characteristic of recordings by Triskell, this one includes quite a few tunes and melodies borrowed from or inspired by Scotland and Ireland. "Rowen Tree" from the Scottish tradition, gives the title to the CD, and one finds a lovely harp arrangement of "Anachie Gordon" as well as a composition by Hervé Quefféléant called "Will ye go lassie go". Ireland is represented by "Ó ró sé do bheata 'Bhaile," a song composed by Padraic Pearse. While Triskell can be given credit for their bravery in choosing Irish Gaelic for this song (the language of the original), it has been given the flavor of a drinking song in its style of performance. The Quefféléant brothers are brilliant and innovative on the harp, but the singing is not so brilliant. Some may find the heavy French accent in their English charming, but I preferred the instrumental arrangements, such as the very lovely and lively arrangement featuring harp of another composition by Hervé Quefféléant called "For Roisin Sheghdha".

While Triskell's love for the musical traditions of Ireland and Scotland has been clear on all their recordings, the Breton tradition is by no means neglected. Harp is featured in an arrangement by composer Pierre-Yves Moign of "Gavotenn ar Serjant-Major" and two lovely cantiques from Brittany religious song tradition are included: "Baradoz dudius" (arranged by another Breton composer of note, René Abjean), and "Gwerz an anaon" (arranged by Daniel Bircel of Triskell and including a nice addition of piping).

The five other cuts which make up the CD are all original compositions--inspired by the Celtic traditions. The closing piece, called "Hägar," composed by Patrick Audouin, is perhaps my favorite--a lovely melody (like all of the melodies of the CD) enhanced by the addition of pipes to the keyboards and harp.

While the CD "notes" do include photos of some of the musicians and a phrase to describe each selection, the information is minimal. Even though Triskell is well known in Brittany, for those outside Brittany newly discovering their music, a little biographical information would be more welcome than a photo.

Padrig Sicard & Co.

A Way for Brittany (Traditional Breton Music). Escalibur/Diffusion Breizh.
CD 819. 1992.

This collection of nine songs and tunes (approximately 40 minutes) is a very pleasant selection from past and present work by Padrig Sicard. He is joined by five excellent musicians in arrangements of traditional melodies and dance tunes as well as two compositions (by Padrig Sicard and Alan Stivell). The selection of tunes is perfect for what appears to be the desired market for the CD: tourists, and English-speaking ones at that.

The minimal notes feature a spectacular photo of a stone house perched on a tiny island of rock off the Breton coast (no hint is given as to the whereabouts of this lovely site). These are the types of notes which drive me wild--especially since the CD seems directed to those most in need of some introduction to Breton music. There is no information whatsoever beyond song title, and the names and instruments played by the performers. Tourists deserve (and normally are delighted to have) more than this. And, the music and its interpreters deserve more as well. It has been great to see more and more recordings include English--recognizing that there is a market outside of Brittany--but in most cases the notes are bilingual (French, with some English summaries), or, at their best, they are trilingual: Breton/French/English. This CD is limited to English.

The sparseness of the notes to this recording implies that its potential listeners have no interest in knowing anything about what they are listening to, or, alternatively, they are so hip to Breton music, they need no information. Both are false expectations. Why not reveal to those who buy this CD that gavottes, laridenn, dans plinn, and en dro are traditional dances of Brittany. Songs texts do not necessarily need to be provided, but why not give listeners an idea of what is going on in a song? If they had fluency already in French and Breton, then why bother to put the notes in English in the first place? One could add this minimum amount of information without adding any pages to the notes. Unless the cost to print the notes is calculated by the word, I see no excuse to offer so little to those who will listen to this CD.

Finances are, indeed, a consideration in providing extensive CD notes, and Breton distributors and producers like Diffusion Breizh are no doubt counting every penny and searching for ways to enlarge their market. The knowledge necessary to produce fabulous jacket notes is certainly not lacking at Diffusion Breizh, so I can only assume that time and money are the factors behind the production of such a cheap production for English-speakers.

Fortunately, the music on the CD makes up for any lack of quality in its presentation in the notes. The musicians know what they are doing. Padrig Sicard provides the bulk of sounds, playing fiddle, bombarde, bouzouki, keyboards, tin whistle, synthesizer, and song on two cuts (in French for "C'est la vie" and in Breton for "Deus ganin me"). Two of his brothers, Ronan and Youenn Sicard provide keyboards/organ and bombarde respectively. Yves Kergoat provides percussion and Paul Durand provides bass guitar for the last cut, the dance "en dro" which is one of the most spirited performances. Probably the best known of all the musicians on the CD is Dan ar Braz who contributes guitar to three of the cuts.

New Recordings - continued

Three dances on the CD ("Gavottes," "Laridenn," "En dro"), two tunes composed by Alan Stivell for the Bagad Bleimor ("Bugel ar Yeun Elez/Sonerien Bleimor"), and Padrig Sicard's own composition ("Pelec'h emañ me") are from his 1987 lp **Savet diouz ar mintin** (Escalibur/Diffusion Breizh BUR 819). The other four selections date from 1992: "Dans plinn", a ballad from the French-language song tradition of eastern Brittany ("C'est la vie"), a well known Breton language song called "Deus ganin me", and a religious hymn, or cantique, related to the Easter Passion called "Jezuz Kroedur".

Despite the fact that the performers deserve better than the jacket notes to this recording, Padrig Sicard & Co. do a fine job in their arrangements of traditional Breton melodies and dances.

Wallacestone and District Pipe Band

A Way for Scotland—Stirling Bridge. Arflok/Diffusion Breizh. CD 387. 1992.

By now you might have guessed that Diffusion Breizh is producing a series of recordings to "represent" a bit of music from each of the Celtic nations. Scotland is represented here by one of its top pipe bands, the Wallacestone and District Pipe Band. This is a band Bretons know well from its frequent trips to Brittany for festival appearances. This is also the band that participated in Shaun Davey's composition "The Lorient Festival Suite" (from which the recording called "The Pilgrim" was made), first performed at the Lorient Inter-Celtic Festival in 1983.

One takes no risks with a recording by this fine group of pipers and drummers. The notes to this CD include at least a few sentences to introduce the band and their progress since being founded in 1887. There is no information about when and where this CD recording was made--in Brittany?, in 1992? Unless one already has a number of recordings by Wallacestone it does not matter that this "could" be a rerelease of an earlier record.

In the 38 minutes of this CD they rip through a classic fare of slow airs, marches (especially), strathspeys, reels, jigs, and hornpipes. As the notes say, this is a premier band of Scotland. But, for me, no matter how great they are, Scottish bands lack the creative element that Bretons have encouraged in the development of the bagads. It is not just the addition of bombards that adds a spark of excitement to the Breton version of a pipe band, but their approach to music as something other than a technical exercise. I dearly love Scottish piping but no matter how good the band, it has become a bit bland next to the work being done by the Breton bagads.

The performance of the Wallacestone and District Pipe Band on this CD is impeccable.

By the way ...

A Way for Ireland, subtitled "Irish Traditional Pub Music" has also been put out by Diffusion Breizh and includes a respectable line up of performers: Peter Browne, Triona Ní Dhomnaill, Charlie Lennon, Matt Molloy, Paddy O'Brien, Mick O'Connor, Tommy Peoples, and Liam Weldon.

New Recordings - continued

A Note on Diffusion Breizh ...

Diffusion Breizh not only produces CDs and cassettes (most new recordings are available in both formats), but is one of the oldest (the oldest?) distributor specializing in Breton books and recordings. Their work has been critical in supporting Breton music and they carry a range of Breton and Celtic music (on many different labels). Diffusion Breizh has just published a new catalogue (with a price list) which covers a broad range of new recordings--particularly good for the Breton groups who arrange traditional dances and songs which are likely to have the most instant appeal to those just beginning to learn about Breton music.

Although I am not sure how well this attractively produced color catalog will reproduce (if folds out like a road map), I will be happy to make copies for anyone interested, or you can contact the following address and ask for your own copy:

Record Catalog	Telephone: 98.93.83.14
Coop Breizh/Diffusion Breizh	Fax: 98.93.89.13
Kerangwenn	
29540 SPEZET	
FRANCE	

Ret 'vije deoc'h bezañ gwelet - 13 kontadenn fentus Breo-Dreger. Komz No. 5.
Dastum 1992 (88 francs).

I have not seen this but can recommend it based on earlier cassettes in this series featuring storytelling and the still very active oral tradition of Brittany. This cassette, accompanied by a booklet including texts and background information, includes thirteen humorous stories from the Tregor area told by François Briand, Louis Briand, Louis Le Gall, Jean Le Pezron, Yves Le Troadec, Jean Lintanf, Yann Poens, and Maria Prat. It is co-produced by Dastum and Dastum Bro-Dreger.

Kontadennoù Groñvel. Komz No. 6. Dastum (to appear Winter 1993).

Another cassette in this series--this time featuring stories from the Fisel country, collected, transcribed and introduced in the accompanying booklet by Jean Le Clerc de la Herverie.

A Note on Dastum ...

Besides this excellent series of cassettes/booklets on Breton storytelling, Dastum produces and distributes a large number of recordings of traditional music -- the a capella and instrument traditions which are at the base of all the new arrangements and compositional work by Bretons today. A catalog was published in **Musique bretonne** (No. 119, September-October 1992) and I would be happy to copy this for anyone interested. Better yet, if you're interested in traditional styles of Breton music, subscribe to **Musique Bretonne**.

for information: Dastum, 16 rue de Penhoët, 35065 Rennes Cedex, France

Kreizenn Sevenadurel Lannuon. **Bro Dreger IV: Kanaouennou an Aod.** Chants des côtes trégorroises. BD 004, 1992. (available from Didier Becam, 87 bis Impasse de Rohellou, 22700 Perros-Guirec).

There is no better testimony to the health of the Breton oral tradition than the many excellent cassettes that have been produced in recent years. Those produced by Dastum and its local branches have been reviewed frequently in **Bro Nevez**, but there are others as well which focus on particular geographic areas and which include several generations of accomplished performers.

The Cultural Center of Lannion (Kreizenn Sevenadurel Lannuon) has produced a series of four excellent cassettes---each with a booklet of song texts and notes--on the music of Bro Dreger, the Tregor region of north central Brittany. The latest 1992 cassette, Bro Dreger IV: Kanaouennou an Aod, incorporates ten song performances of texts collected in recent years from the area's still healthy oral tradition and from 19th century collections. The texts are wonderful, long ballads about the northern coast of Brittany with classic tales of shipwrecks and drownings and sailors carrying off maidens from the shore.

Most of the performances are a capella--younger and older solo voices which need no accompaniment to deliver the full power of the song texts. Women are well represented on the cassette and it is a pleasure to hear their fine voices:

Annie Ebrel, Marie-Noëlle Le Tallec, Annaïg Le Gorju and Solen Piriou (whose performance is in no way diminished by accompaniment of David Hopkins, Stéphane Morvan and Yvon Riou with flute, percussion and guitar). The men who solo, or in one case join in on a responding chorus, are also masters of the traditional style: Fañch Périou, Guirec Connan, Claude Lintanf, Philippe Ribaut (who plays bouzouki and is joined by René Chaplain on mandolin), Yann Poens, Jean-Do Robin, and Guy Laudren.

Normally, one would not expect Americans to be able to really enjoy a cassette of long traditional ballads--all in the Breton language--but even those who don't know a word of Breton are likely to find the beautiful melodies of these songs (newly composed or from the tradition of the song) very pleasurable. The 64-page booklet is very well done and gives each text in Breton with a French translation and note on its source--when and where it was collected or learned by the performer, or the 19th century published collection in which a version is found. I especially appreciated the photos of each performer which give a face to the marvellous voices. My congratulations to Laurence and Didier Becam who are credited as the producers of the booklet. It is up to the high standard of the performances captured on the cassette.

NOT SEEN; BUT DEFINITELY WORTH A NOTE ...

Loeiz Ropars. **Kan ha diskan gand Loeiz Ropars ha kanerien-danserien Poullaouen.** Al Leur Nevez. KMCD 28, 1992 (Distribution: Keltia Musique).

This compact disc includes recordings made between 1957 and 1992 of masters of kan ha diskan--a particular style of unaccompanied song for dance found in central western Brittany. These Breton language songs are led by an individual (kaner) who sings a phrase which is repeated by a second person (diskaner) or several people. Each singer picks up on the tail end of the other's phrase and it is this slight overlap which distinguishes kan ha diskan from other response

singing for dance found in both eastern and western Brittany. Without hearing it, I can fully recommend this new CD recording for its inclusion of some of the best traditional singers of *kan ha diskan*. Loeiz Ropars has been a pioneer in stimulating the performance of traditional song in the region around Poullaouen and this recording documents the rich tradition to be found there.

Voix de Bretagne. Le Quartz/France 3. CD, 1992. (Distribution: Keltia Musique).

This compact disc includes a dozen singers who interpret the traditional Breton-language repertoire of western Brittany. While this is a studio recording, it gathers performers who appeared together at concerts in Brest and then Paris. In some cases (most) the styles are strictly traditional by performers who learned songs handed down through the family: Jean Le Meut and Les Trouzerion, Annie Ebrel, Denez Prigent; or through more recent "apprenticeship" with older masters: Erik Marchand and Arnaud Maisonneuve. Or, the performers may be less traditional in the style of interpretation: Kristen Nogues (who uses Celtic harp to accompany herself) and Manu Lann Huel whose style has been more electric. In some cases the songs are accompanied by Patrick Molard on Scottish Highland bagpipes, or John Wright on fiddle. In all cases, the performers represent some of the best voices to be found in Brittany.

Denez Prigent ha Daouarn. **Chant traditionnel contemporain.** Farouel F-106, 1993.

Denez Prigent is an outstanding singer who has grown up with traditional a capella ballads and songs for dance. And, like other young traditional singers who have mastered older styles (Erik Marchand and Yann Fanch Kemener) he has also experimented successfully with other performance styles. The second side of this cassette is devoted to traditional dances and newly composed ballads with accompaniment by the group Daouarn.

Kan 3: Le Kan ar bobl Duod 1992. Radio Kreizh Breizh, 1993. (Sant Nigouden, 22160 Kalag). cassette, 60 minutes.

This cassette includes a selection of songs and tunes performed at the *Kan ar bobl* eliminatory contest held in 1992 in the town of Duault (one of a number of regionally based contests/festivals) to choose participants for the final contest held each year in Lorient. This cassette presents a nice diversity of young talents and seasoned veterans of traditional song and piping, accordion, and clarinet (*treujen gaol*). There are quite a few names cited in the note on this cassette found in the magazine **Musique bretonne** which indicate it is certain to please those who love traditional styles of performance. And there are a number of new names which make me eager to hear other less-recorded voices and instrumentalists.

* * *

Information for the above recordings (which I have not seen or heard) was gleaned from the following Breton magazines: **Musique Bretonne** 121 (Jan-Feb. 1993), **Ar Soner** 322 (Oct-Dec. 1992), and **Ar Men** 48 (Jan. 1993) & 49 (Feb. 1993).

The Editor invites record reviews or notes on Breton music from all readers. Don't you get tired of hearing from just me?

ATTENTION ALL PIPERS AND LOVERS OF BAGPIPES!!!

N.A.A.L.B.P. PIPER'S DAY

(North American Association of Lowland and Border Pipers)

April 3, 1993

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Please contact: George Balderose, Director, The Balmoral Schools of Highland Piping, 1414 Pennsylvania Avenue, Pittsburgh, PA 15233, or
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"On the Steps of Colonel Armand" A Breton in the Revolutionary War

1993 marks the 200th anniversary of the death of Armand Tuffin de la Rouërie (1751-1793), known as Colonel Armand in the U.S. where he played a prominent role in our Revolutionary War. One of the first to arrive from Europe in 1777 (before the better-known Lafayette), and one of the last to leave (1784), Colonel Armand took part in a number of key battles, including Short Hills, Brandywine, Germantown, Whitmarsh, Camden and Yorktown. (See **Bro Nevez** 41, February 1992).

To commemorate this famous Breton, a committee was formed in Brittany in 1992 to organize a series of events and to erect a statue in Colonel Armand's home town of Fougères. This spring the committee is organizing a trip to the U.S. called "On the Steps of Colonel Armand." Accompanied by Christian Bazin, an expert on Colonel Armand (author of **Le Marquis de la Rouërie--de la guerre américaine à la conjuration bretonne**, Editions Perrin, 1990), the group will base its trip in Washington D.C. As you will see from the projected itinerary which follows, the group has a very ambitious tour which will give them a chance to truly retrace some of the sites of Colonel Armand's action in the Revolutionary War. But the group will also be walking in the steps of a few other Bretons who were part of our history. And, there will be a few moments to visit museums and get out of the city to see a little countryside.

Thursday, April 22:

Departure from Paris, 1:15 p.m. (8-hour trip; 6 hour time difference); arrival at Dulles International Airport, Washington, D.C., 4:05 p.m.

Friday, April 23:

6:30 a.m. Breakfast

7:30: Visit to Arlington National Cemetery; stop at the tomb of John Archer Jejeune (a general of Breton origin) and John F. Kennedy. Visit to Arlington house/museum of General Lee whose father knew Colonel Armand and was part of George Washington's army.

11:30: Visit to Pentagon (including lunch there).

1:30 p.m.: Visit to Lincoln Memorial. Denis Régis de Kéréderm de Trobirand was one of Lincoln's generals and fought in the battles of Fredericksburg and Gettysburg. Stop at Washington Monument.

4:00: Return to hotel.

4:30: Lecture by Christian Bazin on "La Rouërie in the American War for Independence"

5:30: Dinner.

Saturday, April 24:

7:30 a.m.: Breakfast.

8:30: Depart to visit Capital Building. Several Bretons and descendants of Bretons had seats in the House or Senate--Julien Poydras, from Nantes, was one of the first representatives from Louisiana.

10:00 Visit to the Library of Congress, largest library in the world, 18 million books and 80 million other documents

noon Boat trip down the Potomac (including lunch) to visit Mount Vernon.

Colonel Armand - continued

April 24, continued

- 1:30 p.m.: Visit of Mount Vernon, George Washington's place on the west bank of the Potomac River where Colonel Armand was received several times.
- 3:00: Return by boat to Washington D.C.
- 4:30: Reception at the building of the Daughters of the American Revolution; museum visit, speeches and cocktails.
- 6:30: Dinner in Alexandria at Yannick's Restaurant, owned by Yannick Cam, one of the best Breton chefs in North America.

Sunday, April 25:

- 7:30 a.m.: Breakfast
- 8:30: Free morning; bus will take those interested to central Washington to visit museums.
- noon: Option to attend Mass at Saint Augustine Church, the oldest Black Catholic parish in Washington, including performance by the St. Augustine Choir (12:30-2:30).
- afternoon: visits to other museums of Washington.
- 5:30: Bus departs for return to hotel.
- 6:30: Dinner open--numerous restaurants are found in the area of the hotel.

Monday, April 26:

- 6:30 a.m.: Breakfast
- 7:30: Bus leaves for historic Williamsburg (170 kilometers south of Washington). Brief stop en route at the site of the battle of Fredericksburg, then at Jamestown, along the James River, first permanent English colony in America, founded in 1607 (has three reconstructed ships of the 17th cen.).
- 11:00: Arrival at visitor's center in Williamsburg; viewing of 26 minute film shot mainly in Williamsburg which explains the causes of the American War for Independence.
- 11:30: Lunch and then visit to the town.
- 2:30 p.m.: Departure for Yorktown.
- 3:00: Arrival at Yorktown visitor's center for a 16 minute film summarizing the beginnings of the War and different phases of the Battle of Yorktown in which Colonel Armand fought. Walk through battle field along the estuary of the York River.
- 4:00: Departure for Washington.
- 7:30: Dinner at the Georgetown Club in Georgetown, an old section of Washington, frequented by intellectuals and artists (where Picot de Limoëlan of St. Malo, met La Rouërie before becoming one of the conspirators in Cadoudal's plot against Bonaparte back in France. He escaped and took refuge in the U.S. where he became a priest and directed the Collège de la Visitation (which still exists).

Colonel Armand - continued

Tuesday, April 27:

- 6:30 a.m.: Breakfast
- 7:30: Bus leaves for Philadelphia.
- 10:00: Stop at Brandywine Battlefield where Colonel Armand fought.
- 11:30: Arrival in the historic center of Philadelphia; visit to Independence Hall where the Declaration of Independence was signed in 1776 and to Congress Hall where the first parliament of the U.S. met.
- 12:30 p.m.: Lunch and continuation of visit to historic sites: Second Bank of the United States (and its portrait gallery), Living History Center (film, "American Years"), etc.
- 2:30: Return towards Washington with stop at Valley Forge Historical Park where Colonel Armand camped December 1777 to June 1778 with George Washington's continental army; commemorative chapel and small museum.
- 5:30: Arrival at hotel in Washington.
- 6:00: Dinner at hotel followed by a meeting of participants for a conference on Colonel Armand and Washington.

Wednesday, April 28:

- 6:30 am: Breakfast
- 7:30: Bus departs for Shenandoah National Park in the Appalachians and drive on Skyline Drive, a panoramic route through mountains over 1,000 meters with superb countryside and forests; stops at several lookout points and lunch at a mountain restaurant.
- 2:00 pm: Arrival in Charlottesville and stop at Monticello, Thomas Jefferson's home where Colonel Armand was received several times.
- 4:00: Departure for Washington.
- 6:00: Dinner at the hotel.

Thursday, April 29:

- 6:30 am: Breakfast.
- 7:30: Bus to center of Washington--free morning to shop and, if desired at 10 am to visit the White House, residence of the President of the U.S.
- 2:30 pm: Reception at Anderson House, building of the Order of Cincinnati; visit to museum on the Revolutionary War; speeches and cocktails.
- 4:30: Return to hotel for departure to airport.
- 7:20: Flight to Paris.

Friday, April 30:

- Arrival at 8 a.m. in Paris; bus at 10 to Montparnasse Station.

PLANS FOR AN EXHIBIT AND CENTER ON THE THEME OF BRETONS IN THE AMERICAS

The following information presents a project to put together a museum exhibit on Bretons who have emigrate to the Americas. While some details may have changed since this October 1992 "press release" which I have translated, it should give readers a good idea of this ambitious project. **Lois Kuter**

Projet d'Exposition sur le theme Des Bretons en Amerique At the Domaine de Tronjoly, Gourin, Brittany – Summer 1993

More than 1,500,000 Bretons have emigrated during the past centuries, of which more than 1,200,000 emigrated just since 1800. It is estimated that there are at least 5-6 million people throughout the world outside of the five Breton departments who have one or more Breton ancestors, many of whom still have Breton names (for example, Jean-Marie Le Clezio, a descendant of a Breton family who moved to Mascareignes and then to the Seychelles in the 18th century, or even more distantly descendants of Bretons who went to England after the Norman conquest of 1066 who have the names Jernegan, Jernigan, Jewell, Hervey, Harvey, Wimarck, Jeckill, etc., which one can find in Australia, Canada and the United States as well as Great Britain).

In a world characterized by increasing mobility one can find naturally at the same time a parallel interest in genealogy and "roots" (shown so well in the spectacular success of Alex Haley's book, **Roots**, in the U.S. in 1976). But while there are several very active genealogy groups in Brittany (like the Cercle Généalogique de l'Ouest which has branches in numerous towns), there is no one large center for resources, information, or documentation which can take advantage of all the possibilities offered by computer technology today.

Nor is there any museum in Brittany which focuses on the theme of emigration, while there are several like this in other regions of Europe which have all been increasingly successful in drawing visitors, often from great distances, and especially from North America: Ulster-American Folk Park near Omagh in Northern Ireland, the Museum of emigration to Mexico in Barcelonnette, the House of Emigration in Vaxjo, Sweden, etc. While we have innumerable "museums" devoted to rural life at the beginning of the century, with more created each year, which all present more or less the same thing, it is astonishing that no one has yet had the idea of creating a museum to present Brittany's outreach and Bretons throughout the world--an attractive and incredibly rich theme (a project not very well defined on this theme was launched by students in St. Malo three years ago, but it has not been continued). The principle reason for this is no doubt the fact that this remains a poorly explored area with relatively few publications available for research.

Gourin and its region (eventually the whole of Poher or Central West Brittany with Carhaix and Rostrenen) has here and intelligent and original role to play in transforming what has been a handicap (misery and lack of work which forced people to leave) into a positive feature for the future on the level of tourism and culture most immediately, but also in changing the "image" of the region in economic development. This region has, in fact, been marked more than any other in Brittany for a century by emigration to North America, and today there are more inhabitants from the canton of Gourin living in North America than there are in the town of Gourin. There are hardly any families in Gourin and even in all of the Poher region which don't have parents far away or neighbors or friends who at some time in the past lived or are right now in North America. This represents an exceptional opportunity to create a vector for development in this region--up to now a little exploited

opportunity even though the idea has been regularly proposed during the past 30 years, and most recently by the Bretagne Trans-America Association. The time has come. The exceptional site of Tronjoly, including both manor and park, represents an extraordinary possibility.

At this site it would be possible to create a "Maison (or Center) presenting Brittany's Outgrowth and Bretons Throughout the World" which would be more than a "museum of Breton emigration", even through the richness and important number of objects and documents on this theme in and of themselves justifies the creation of such a museum. One could, in fact, also create a theme park like that at Omagh on the emigration of northern Irish to North America which would attract and hold the interest of a wide range of visitors, as well as serve as a "resource center" with a library, document archive, an computerized data bank allowing people to learn about the origin and meaning of Breton family names, dates and birthplaces of Breton emigrants in various countries, etc. One could also have a data bank on branches and subsidiary companies of Breton enterprises through the world, on foreign companies directed by Bretons, on Bretons in management positions throughout the world, etc. This center need not be focused just on the past, but could also be turned towards the future, working with economic organizations of the five Breton departments, MIRCEB, the Organisation des Bretons Emigrés, the Institut de Locarn, and obviously also with French representatives world-wide (embassies, consulates, economic expansion jobs, French cultural institutes, Alliance Française branches). This future center must also support research and publishing about Breton worldwide expansion an Bretons throughout the world by working closely with Breton universities, the Cultural Institute of Brittany, archival and library services, academic associations and other intellectual and cultural centers in Brittany.

In order to launch such an ambitious program which will need the mobilization of several million francs in investment in the years to come, it is first necessary to prove that the subject will "fly", that is, it will be likely to interest a large public, a proof which must be based on experience of a limited time and budget. This will be done through the exhibit proposed for the Tronjoly Castle in 1993. this can be opened Friday, June 18, 1993, to close September 12, 1993. Thus, it will attract school groups at the end of the 1992-93 academic year and at the beginning of the 1993-94 school year. It will be open to tourists both out of season and especially during the strong summer months of July and August when tourists can be attracted from the over-crowded coasts to discover interior Brittany. In order to attract a large number of visitors to this site where there has never been an exhibit of such regional scope or duration of time, it is necessary to find an attractive subject and a "catchy" title, and to publicize it widely several months ahead (posters, flyers, brochures, articles in the press).

Breton emigration, and more generally the outreach of Brittany and Bretons throughout the world, is an immense subject. To avoid spreading our efforts too thinly, it will be necessary to limit the focus to one part of the world--for Gourin, this must be America. The exhibit could thus look at Bretons in the Americas, including South America, Central America and the Antilles, as well as North America during the past five centuries and especially since the 19th century, with ample attention to the current epoch and all the Breton associations to be found between Alaska and Tierra del Fuego, as well as Breton businesses and companies actually found on the American continents.

The exhibit must pay for itself, but the entry fee should be a reasonable cost to allow families to visit (for example, 20 francs for adults and 10 francs for children). A free brochure or catalog to the exhibit should also be produced to present it more widely. This would be paid for by advertising. A poster presenting a map of America showing Breton routes could also be produced. An ambitious but realizable objective for the exhibit will be

to attract 10,000 visitors. If the number falls far below this, one must conclude that the subject may not be as interesting as one thought. If it is above this, then that would provide strong encouragement to pursue the development of an even more ambitious exhibit for the summer of 1994, for example, on a more specific theme such as "Bretons in the Gold Rush" or focused on a different part of the world such as "Bretons in India" or "The Great Breton Explorers"...

The exhibit must be located on the ground floor of the Tronjoly Manor (200 square meters) and, if possible, also on the adjoining extension (150 square meters). This means that work on the building must be complete in the next months since the extension has a bare concrete floor, no electricity and a roof in need of repairs. In the manor house some minor work needs to be done. To get the exhibit up, the site must be completely ready no later than May 31, 1993, or 8 to 15 days before this if at all possible. Some larger visual elements of the exhibit can be on the exterior on the grounds to attract visitors inside--for example, a reconstructed log house used by the first Breton colonists in Gourin City (Alberta) or Saint-Brieux (Saskatchewan), and Indian totem pole, boats used by Newfoundland fisherman, or a large wagon used by pioneers...

One can plan to have a part of the summer 1993 Gourin exhibit available to later circulate on a smaller scale to other Breton towns, for display in cultural centers, mayors' offices, libraries, banks or commercial centers--thus helping make the exhibit known throughout Brittany. The project must be conceived and presented as one which goes beyond local interests of just the Montagnes Noires--a project related to the whole region and all of the Breton community: the 3,850,000 inhabitants of the five departments of Brittany as well as Bretons and their descendants dispersed throughout the world.

It seems important to have a true catalogue, amply illustrated with a rich bibliography, published for this exhibit. This will help promote the idea of making Gourin a permanent center on the theme of Brittany's world outgrowth and Bretons throughout the world, and it will conserve a tangible documentation of all the materials presented during the exhibit. Ideally, the price for such a catalogue should remain below 100 francs. Additionally, it is worth thinking about setting up a "boutique" during the exhibit where documents and souvenirs could be sold: books on Bretons throughout the world, posters, post cards, trinkets and maple syrup, etc.

The proposed work schedule follows:

November 1992:

- o Creation of a planning group for the future center whose first task will be to prepare the summer 1993 exhibit.
- o Construction of a scientific committee to define the basic lines of the exhibit and to establish a provisional operating budget.
- o Choice of an exhibit manager.
- o Initiation of grant proposals and requests for support from regional and national enterprises.

December 1992:

- o Constitution of a supporting committee, to include French and American leaders: government officials, business leaders, diplomats, writers, sports personalities, etc.
- o Collection of documents, objects, photos for the exhibit.
- o Establishment of a communications plan for the next nine months of work.
- o Choice of a graphic artist to do a poster for the exhibit.

January-May 1993:

- o Regular meetings of the organizing committee.
- o Printing of a catalog, mailing of press releases, printing and distribution of brochures and posters.

June 1-15, 1993: Mounting of the exhibit.

June 18, 1993:

- o Opening event for the exhibit, to include major figures (President of Brittany's Regional Council, Ambassador of the U.S. ...)

June 19, 1993: Public Opening

Summer 1993:

- o Organization of events related to the exhibit to draw the attention of the press and public.

September 12, 1993: Exhibit closes.

October 1993:

- o Meeting of a general assembly of the association to review the exhibit and its operation, and to decide on a theme for a summer 1994 exhibit (a year which is marked by the 50th anniversary of the Landing in Normandy and the liberation of France which should draw hundreds of thousands, if not millions, of North Americans to France). Planning to begin the future center in Gourin (1994-1998).

* * * * *

As you can see from the above, work is well underway for the summer 1993 exhibit, but that does not mean that your assistance is not needed. The organizers would love to hear from anyone who might have "artifacts" or documents related to Breton emigration to North America. These could be lent or donated, and a form is attached for you to use.

I should be hearing more about this project and will pass along information in future issues of **Bro Nevez**, or directly to any interested individuals on a more timely basis, if desired. Or, you could contact the exhibit organizers directly:

Daniel LE GOFF
Responsable Amérique du Nord
Association pour la création du centre du rayonnement de
la Bretagne et des Bretons dans le Monde
24, Rue de la Liberation
56110 Gourin
BRITTANY, FRANCE

Telephone: (33) 97 23 66 84
Fax: (33) 97 23 64 66

**CENTRE DU RAYONNEMENT DE
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COLLECTE DE DOCUMENTS ET D'OBJETS POUR L'EXPOSITION 1993 AU
CHATEAU DE TRONJOLY

LISTE DES OBJETS ou DOCUMENTS

DONNES METTRE UN 1

PRETES METTRE UN 2

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CELTIC CONNECTIONS

Yvan Guéhennec first contacted the U.S. ICDBL several years ago to tell us of his work with the Brittany-Wales Association (see **Bro Nevez** no. 31, August 1989). A native speaker of Breton, as well as a speaker of French, English and German, he helps Bretons learn Welsh by giving weekly lessons in Vannes, sponsored by the cultural organization, Kelc'h Sevenadurel Gwened. And that is the subject of the article which follows which was forwarded to us by Mr. Guéhennec along with his wishes of Blwyddyn Newydd dda, Bloavezh mat, or ... Happy New Year.

Vannes

"Liberté du
Morbihan"
31/01/92

L'an 1 des cours de gallois, « plus facile que le breton »

Nouveauté à Vannes : tous les mardis soir, une dizaine de personnes suivent les cours de gallois d'Yvan Guéhennec, grâce à l'association Kelc'h Sevenadurel Gwened

VANNES (J.P.L.). - Il y a des passions bien ancrées dans une vie. C'est le cas de la langue galloise pour Yvan Guéhennec, professeur d'histoire-géo à Saint-Exupéry. Bretonnant de souche (il a appris le breton naturellement du côté de Plouharnel, avec son père et ses grands-parents), c'est un européen convaincu. Mais pas questions de jeter le bébé (son identité) avec le bain (la construction de l'Europe).

Il parle le français, l'anglais, l'allemand, le breton et le gallois. Langue qu'il enseigne tous les mardis soir à une dizaine de personnes au sein de l'association Kelc'h Sevenadurel Gwened. Une expérience qui débute à Vannes et qui sera enrichie au début de l'année par la participation d'Illiw Iwan, jeune assistante d'anglais à Saint Ex, fille du député-chanteur gallois Daffyd Iwan.

Le militant a pris du recul, après un riche parcours, somme toute classique. Yvan a participé à la « saga » culturelle bretonne qui prend sa source à la fin des années 60.

Le Centre Nantais de Culture Celtique dont il fut un



Yvan Guéhennec, le professeur : incollable sur le Roi Arthur et Merlin

Vice temps président, les concerts de Stivell, la Fac de Rennes-Villejean où il obtient une licence de breton, le collège de Lambpeter dans le centre du pays de Galles jalonnent ces 15 années.

Ecole bilingue obligatoire

A l'issue d'un stage intensif de gallois, il tombe amoureux de cette langue « plus facile à

apprendre que le breton parce que moins archaïque ». C'est connu, nombreux sont les mots communs ou quasi communs aux deux langues. On peut citer glas pour bleu, vert, lann et llan pour dire ermitage et église, toull et twll pour trou.

80 % des mots bretons gallois sont communs mais avec le temps l'intercompré-

hension a perdu du terrain.

Pourquoi le gallois ? « C'est la langue celtique la plus vivace, elle jouit d'un statut officiel à égalité avec l'anglais », note Yvan Guéhennec. Pour le militant breton qu'il était et qu'il est resté, mais différemment : « Le pays de Galles apparaît comme l'exemple à suivre, le paradis des langues celtiques ».

L'école bilingue y est obligatoire et la télé en gallois est une réalité (Dallas a même été traduit dans la langue des ancêtres de Dylan Thomas ! C'est dire !!).

Autre activité chère à l'Arradonnais d'adoption : sa participation au Centre de l'imaginaire arthurien dirigé par Claudine Glot à Brocéliande. C'est là qu'il a rencontré John Borman le cinéaste anglais. Il a tout de suite sympathisé avec l'auteur d'Escalibur, film mythique qui met en scène le Roi Arthur et Merlin. Une histoire des Bretons de Grande-Bretagne qui défendent leur pays contre les anglais, au VI^e siècle.

Fascinant. Tout comme le nom de ce village situé dans l'île galloise d'Anglesey au nord du Pays de Galles. Sur la pancarte à l'entrée du village, le nom est en trois morceaux à cause des... 58 lettres.

Bonne année 93 aux habitants de Llanfairpwllgwyngyllgogerychwimdrobwillantysiliotggoch. gogogoch. Mais il paraît que l'on se contente de Llanfair.

Contact des cours de gallois : KSG, rue de la Tannerie, tel : 97 45 45 17.

A 19th Century Traveller's Account of the Salt Marshes of Brittany

In most cases travel accounts of Brittany have little to offer in the way of detail about how people in Brittany live, but once in a while it is possible to find one which is quite rich. The following account, taken in its near entirety, describes the extraction of salt in the marshes of southeastern Brittany--an area where this remains part of the economy today. A good description of costume from this region is also included in this account from 1878. As is the case for many 19th century articles found in the popular magazines of the day--in this case Chamber's Edinburgh Journal--the author remains unnamed... and his or her comments on Breton life are not always flattering. **Lois Kuter**

"The Salt Marshes of Brittany" (Chamber's Journal no. 733, January 12, 1878, pp. 29-31)

Not the least interesting part of France is the wide range of country watered by the Loire ... Yet the Loire cannot boast of equal beauty with the Seine; its raging waters inundate the country in winter, leaving dry shoals in summer; and near its mouth, the district called the Marais is an uninteresting tract of sand, salt marshes, and ponds. It is of this unpromising scene that we would write, where ten thousand persons find occupation in the making of salt.

The interest attaching to the people arises from their extreme simplicity. Thanks to the salubrity of the country, they are a fine hardy race, the men tall and well-proportioned, the women celebrated for their fresh complexions. Watch them as they work in the salt-fields carrying heavy loads on their heads, barefoot, in short petticoats, and running rather than walking on the edge of the ponds. But all this is changed on grand fête days, when the costume of their forefathers in past centuries is worn. It is called the marriage dress, as it is first donned by the women on that day. Since it must last for a lifetime, it is carefully laid aside for special occasions. There is the embroidered cap and white handkerchief for the shoulders, edged with lace; the belt and bodice stitched with gold thread. A gay violet petticoat is partially covered by a white dress, the sleeves of which are either red or white; and an apron of yellow or red silk adds to the smart attire. The red stockings are embroidered and the violet sandals cover well-shaped feet. As for the bridegroom to this pretty bride, he adorns himself with a brown cloth shirt, a muslin collar, full knickerbockers, and no less than two waistcoats, one white, the other blue, with a large black cloth mantle over all. To complete his toilet there is a three-cornered hat with velvet cords, white embroidered stockings, and white buckskin shoes. Such is the costume of Bourg-de-Batz; but each village has its own distinctive coiffure. The burning summer sun, whose rays are reflected from the salt marshes as if from a lens, forces all to wear broad-brimmed hats for daily work; the high winds and great changes of temperatures necessitating double or triple woolen waistcoats; yet even this time-honoured style of dress has something picturesque about it.

Let us cross to the left bank of the Loire, and ascend the hill into the little town of Pellerin, justly proud of its position and commanding views. From this vantage-ground the eye passes over the indented coast-line where the points of Mesquer, Croisic, and many others advance into the sea. The green pastures and pretty villas of Saint Etienne form the foreground to the barren reaches of the salt district, which extends towards Morbihan, occupying about six thousand acres. The commercial centre of the country is the town of Guérande, perched on a hill, and belonging to a long past age. Its high ramparts, built for defence in troublous times, can only be entered by four gates, which bear the marks of portcullises. Enormous trees entirely conceal it from the traveller, who would fancy he was approaching a green

forest, instead of an old fortified place belonging to feudal times. Vines and cereals grow admirably on the higher ground surrounding it, to the very verge of the salt marshes, which are utterly bare. Looking towards the sea, the marks of its fury are apparent, as if Nature wished to collect all her weapons of defence for the inhabitants. Gigantic rocks of capricious forms, sometimes rising like a bundle of lances; sometimes lying on the shore, as if they were Egyptian sphinxes, or lions turned into stone, and polished by the waves; or even resembling these very waves petrified in a moment on some tempestuous day.

Nothing is more easy to describe than a salt marsh. Imagine a market-garden divided into squares; but instead of the green vegetables, each square filled with water, and the walks not level with, but raised above the spaces about ten inches in height. The parallelograms are termed in the vernacular **oeillets**. These are filled with sea water, which pours in through conduits at high tide, the water having been stored during a period of from fifteen to thirty days, in reservoirs attached to each marsh. The system of canals through which it passes is of a complicated nature; and the production of the salt constitutes, so to speak, a special branch of agriculture, where the visible help of man assists the hidden work of Nature. The ground must be dug and arranged in a particular manner, that the saline particles may crystallise, just as a field where wheat grows and ripens. Thus, it is not surprising that the salt workers adopt the professional terms of the farmers. At certain times they say 'The marsh is in flower;' they speak of the 'harvest' and of 'reaping the salt.'

It is in the **oeillet**, where the water is only about an inch in depth, that the salt forms, thanks to the evaporation of the sun, and to the current which, slowly circulating through the different compartments, assists the evaporation. The salt which then falls to the bottom of the basin is raked out by the **paludier** into round hollows made at the edge at certain distances. This is done every one or two days. The art consists in raking up all the salt without drawing the mud with it. In the salt marsh of Guérande they collect separately a white salt, which forms on the surface under the appearance of foam, and is used for the salting of sardines.

It will easily be understood that everything depends on the sky; above all things, the heat of the solar rays is necessary. In cloudy weather there is no crystallisation. Rainy seasons are most disastrous for the **paludiers**. The harvest varies from year to year; but calculating the produce for ten years, it amounts to three or four thousand pounds of salt in each **oeillet**. Work begins in the month of June, and is carried on until October. The number of **oeillets** varies with the size of the marsh; that of Guérande contains about twenty-four thousand; others are much less. The gathered salt is carried daily to some slope near and packed in a conical form, very much resembling the tents of a camp when seen from a distance. At Guérande the women are seen running in this direction, carrying the salt on their heads in large wooden bowls, holding about fifty pounds; whilst at Bourgneuf the men are employed, who make use of willow-baskets borne on the shoulder. If the salt is not sold immediately, the cone is only covered with a little earth. But it more frequently happens that when the harvest is good, speculators buy large quantities to keep until the price rises, and then large masses a thousand pounds in weight are formed, and protected by a thick layer of earth.

Like all kinds of property in France, the salt marshes are much divided. More than three thousand proprietors share that of Guérande; and there is a kind of co-operative partnership between the owner and the worker, the latter generally receiving a quarter of the profits, out of which he pays the porters. The gain is, however, miserably small; and the wonder is how the various families manage to

exist upon it. Even if the wife and daughter help, the whole family only earn about two hundred and fifty-five francs a year--ten pounds of our money (1878); and in consequence of the season when the salt is collected, the **paludier** has no chance of increasing his income by assisting the farmers, and can only employ himself in the trifling labours of winter. So low, indeed, have the profits sunk, that in some marshes the expenses have exceeded them; in short there is no kind of property in France that has for the last century undergone more terrible reverses than this. These changes are partly due to the railways, which have provided a much more efficient and rapid means of transport for the east of France than for the west.

There are three large zones in the country where salt is found. In the eastern district it is derived from springs and mines; but in the present day the salt mines are treated like the springs. Instead of dividing the lumps with the pickaxe, galleries are cut through and flooded with water; when this is sufficiently saturated, it is brought to the surface and evaporated in heated caldrons. The aid of the sun is not required; fine or rainy days do not count, and the making of salt becomes a trade for all the year round. In the south the plan is varied, because there is no tide in the Mediterranean Sea. Here, by the help of a mechanical apparatus, the sea-water is pumped into enormous squares, where it crystallises, and the evaporation is accelerated by a continual circulation. With a warm temperature and a cloudless sky, the water requires to be renewed only at intervals, whilst the salt itself is not collected until the end of summer. Thus the poor workmen of Brittany have a more laborious and less remunerative task, though, the salt is acknowledged to be of a finer quality.

The family life is necessarily of a very hard and parsimonious character. It is impossible to buy animal food; a thin soup supplies the morning and evening repast, with poorly cooked potatoes at mid-day. Those who are near the sea can add the sardine and common shell-fish, which are not worth the trouble of taking into the towns to sell. The cruel proverb, 'Who sleeps, dines,' finds here its literal application; during the winter the people lie in bed all day to save a meal. There is a strong family affection apparent among them, the father exercising a patriarchal authority in the much-loved home. If they go away, it is never for more than twenty leagues, to sell the salt from door to door. Driving before them their indefatigable mules, borne down at starting with too heavy a load, they penetrate through the devious narrow lanes, knowing the path to every hamlet or farmhouse where they hope to meet with a customer.

The population of Bourg-de-Batz is said to be a branch of the Saxon race, and has hitherto been so jealous of preserving an unbroken genealogy that marriages are always made among themselves. A union with a stranger is felt to be a misalliance. There are some local customs still remaining which point to an ancient origin, a visible legacy of paganism perpetuated to the present day. Such is the festival which is celebrated at Croisic in the month of August in honour of Hirmen, a pagan divinity in the form of a stone with a wide base lying near the sea. Here, with grotesque movements, the women execute round the stone a sort of sacred dance, and every young girl who is unfortunate enough to touch it is certain not to be married during the year. There is an old chapel of St. Goustan which shews the tenacity with which the people hold to their traditions. Once a place for pilgrimages, it has not been used for sacred purposes during seventy years, and serves as a magazine for arms. Yet the inhabitants of Batz visit it yearly, and especially pray beneath the sacred walls at Whitsuntide.

Sunday is strictly kept as a day of rest from their toils; then the poorest dress in clean clothes, men, women, and children going in family groups to church. After that, relations and neighbours pay visits. Man is no longer a beast of burden, but shews that he has a heart and a conscience; a happy spirit of good temper and frankness reigns everywhere. Indeed the high moral qualities of the natives, their love of education, and strong attachment to their native soil, make them a vigorous branch of the French nation, and one calculated to gain the traveller's respect.

* * *

LETTERS TO THE EDITOR

There is no better testimony to the international orientation of Bretons which is combined with their profound attachment to "roots" than the following letter from one of our newer members, Dominique Le Bihan who lives in Washington, D.C.

Dear Dr. Kuter,

Thank you very much for your letter dated October 30, 1992, and for the August issue of Bro NEvez.

I did enjoy reading them. I am impatiently waiting for the other issues.

To answer your questions, my maiden name is LE BIHAN and I wish I knew whether I am related to the biniau and bombarde player. *

I arrived in the USA in 1971 from France. My son was born in Washington, D.C. in 1972. He is half-American and he has my last name. **

I was born in 1951 in Madagascar; so were my two brothers, six sisters and parents. We left for France in 1964 because of the political situation following the island's independence.

My father, Albert Georges LE BIHAN was born in 1919 in Madagascar. My grandfather Pierre Hyppolite LE BIHAN was born in 1864 in the Ile de La Réunion. My great-grandfather, Paul Emile LE BIHAN was born in 1825 somewhere in Brittany.

I have no information or papers about my great-grandfather. Therefore, to my sadness, I do not know any of my Breton relatives in Brittany.

Whenever I go to Brittany, hear Breton music or language, I have a pinch in my heart. On my car there are three bumper stickers: BZH, Bretagne à ma vie, Saint Malo. In my apartment I have two Breton flags, a miniature biniau, cassettes and records of Alan Stivell, a few books about Brittany.

Through your newsletters I will be discovering Breton poets and musicians above all. You have my admiration and support in your endeavor. ...

* I could not resist asking if Dominique were related to Youenn Le Bihan, whose name I know through many wonderful recordings of Breton piping and work with the group "Gwerz".

** The use of family names by women in Brittany is a topic I hope we can explore in a future issue of Bro Nevez.

LETTERS TO THE EDITOR

from Jeffrey Shaw, Toronto, Ontario, Canada

Lois ger,

Trugarez deoh evid. ar skwerenn **Bro Nevez** am-eus kavet em voest-lizherou hiziv. Me a gav ha kelaouenn plijus-kenañ, leun a fedou a bouez ha bourrus da lenn ive, gant ur pennad er derou skrivet e brezoneg war ar marhad! Mad ar jeu!

Felloud a ra din ansav ez emaoch oc'h ober un dra a dalvoudegez zivent evid divenn ha rei kalon d'ar yez, hag an dra-ze euz ar Stadou-Unanet!

Me a garfe reseo **Bro Nevez** evid eur bloavezh, hag an daou levr am-eus merket. C'hwil a welo ive eun dollar pe zaou evid ar Skol Diwan ar wech-mañ.

Spi m'eus ma 'zeo va brezoneg mad a-walh evid beza komprenet. Me zo o teski ar yezh va-unan-penn, nemed gant leorioù ha kastennoù; eul labour a zo diêz-meurbed!

Me a gas deoh va gourhenemmou ar wellâ.

While some may find the particular orthography for Breton different from what you may choose and some may find some grammatical problems, I wish to congratulate Jeffrey Shaw for having the courage to write a letter in Breton. He has worked on his own to learn the language--certainly not an easy task. It would have been easier for him to write in English!

* * *

Let's hear from some more of you ... tell me what you think about **Bro Nevez**. Are there any topics you want to hear more about? Less about? Do you have any questions about Brittany? I try to answer most letters I get directly, but if you have a question that requires some real expertise, don't hesitate to send it. **Bro Nevez** is sent to a number of individuals and organizations in Brittany which can handle quite a few challenges.

* * *

To: Bernard LE NAIL

concerning: Your letter to **Breizh e Pariz** and Mr. Barnes' country estate called "Ker-Feal". I know a woman who has worked with the Barnes art collection for a number of years and I think she has the answer to your question about the name of this house. It seems to concern a dog and travels to Brittany ... à suivre.

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