

**BATON ROUGE FOLKLIFE SURVEY  
AUDIO RECORDING LOG**

Interviewer(s): Jocelyn & Jon Donlon

Date & Time: Oct. 24, 2014, 1:00 pm

Recording Title (informant or event): Brian Falcon, Zeagler's Music Repair, Baton Rouge

Location of Interviews: Zeagler's Music, 5864 Evans Street, Baton Rouge, Louisiana

Recording Equipment: Marantz PMD 660

Format: WAV.

Length of Interview: 49 min 25 sec

Note: The primary interviewee was Brian Falcon, but he was working with his assistant, Doug Geiman, who occasionally adds information to the interview. We have included a permission form for both interviewees.

	Subject	Interviewee
Part I		Brian Falcon
0:02 – 0:1:20	Discuss contact information, personal background, ask about schooling	
0:34 – 0:4:12	Training (mostly in Redwing, Minnesota), some locally. Move to Louisiana, beginning to train – as a kind of apprentice – another music repair specialist.	
0:4:13 – 7:26	Continued discussion of training (of Doug) and settling into South Louisiana and especially Baton Rouge. Some general comparison between music, music education, and education. [Three important music instrument repair schools exist, these 2 are associated with Red Wing]. Brian notes that he is an employee, but after long employment, has a great deal of autonomy in the "shop."	
7:51 – 11:39	Transition begins between discussing gaining training and actually performing work on instruments, "cut a bridge," the interviewer asks, "what does that mean." Following responses deal with varied kinds of instruments, kinds of repairs, and types of instrument this shop is likely to deal with.	

	Subject	Interviewee
11:41—14:11	Most of this interview embraced becoming a technician, or working on instruments. Here Brian explains for a while the business end. This shop has a contract with a local school, and the larger music business (which includes the repair facility) “rents” and thus must maintain 800 of its own. Brian notes that “kids are something.” He also points out that during football season, when bands are especially active, “they bang them and tear them up on the field and in the stands...”	
14:14—14:22	Brian returns to doing quite precise repair work on an oboe—he moves on to a clarinet; most of the balance of the interview related to this instrument and the clarinet in some way or to the needs of precise work when repairing musical instruments.	
PART 2		Brian Falcon and Doug Geiman
0:00—8:46	Continued discussion and explanation about repair of the clarinet, especially talking about the sound holes and replacing the cork pads.	Brian Falcon
08:49	DG interjects that cork finishing can be done with a power lathe.	Doug Geiman
08:52—14:30	Both discussion and display continue as work goes on; cork is glued to the barrel of the instrument, and to the keypads. The new cork is carefully adjusted. Brian discusses how much work he can get done—a lot depends on how much social interaction takes place. The instruments are made of different materials. “I don’t see [bugs] tear up the tenon corks or the wood bodies. That’s grandilla” pointing to the section of instrument tube, “a black hardwood. They’d be hard pressed to eat into that. You can see they machine it like metal...”	Brian Falcon
PART 3		Brian Falcon and Doug Geiman
0:00—8:18	Speculation about age of the instruments, how they get worn or must come in for repair. The repairs can’t really be hurried up—Brian says he has a chart, letting people know they can pick 2-out-of-3: fast, cheap, or good. You can have any 2, but never expect all 3! If the shop gets any complaints, it might be that repairs take too long. DG points to an example of a set of small screws, all ripped out, the threats gouged.	Brian Falcon & Doug Geiman

	Subject	Interviewee
0:08—11:32	The process of gluing, then “sweating off,” and trimming excess adhesive is very involved. Brian uses a heat source (an acetylene torch) to soften the “keys” and to release the glue – he explains and shows this procedure. He also uses an electronic device which “heats” via conductivity (a “pad cup heater”). Brian carefully explains the tools he uses and Jocelyn notes that each occupation has particular instruments ...	BF
11:34—14:47	(Side discussion) – both Brian and Doug, while the general conversation is about the tools of the trade, step away from their work benches to show Jocelyn a unique item: their rare earth magnet (a blockish with extraordinary “pull” or attraction to metal) and set of balls of varied sizes. They put a particular ball into the cone of a wind instrument and, with the rare earth magnet, “pull” it through a dent. In the past, the instrument would have had to be un-soldered into pieces, pounded into shape –the way an automobile fender is reshaped at a body shop—and then reconstructed. With the magnet, many dents are reshaped in-situ.	BF & DG
14:47—14:56	Return to work benches, finish installing (gluing) and talking about pads and sound hole alignment, finishing methods, and details of fine-tuning	BF
PART 4		
00:43	BF and DG discuss “screw boards,” which help make the alignment of screws in instruments both more accurate and quicker. Brian continues to actually work on a cork pad, warming it, letting glue ooze out of the edges, cleaning and trimming the pad. –the interview begins to conclude, Jocelyn thanks the respondents, pointing out that there is more that could be discussed.	Brian Falcon & Doug Gaiman