

*Copy  
with 2 carbons*

*South West Africa  
55  
Recordings*

COLLOQUES DE WEGIMONT

71. CERCLE INTERNATIONAL D'ETUDES ETHNO-MUSICOLOGIQUES

SECRETARIAT: 75, RUE DES TROIS TILLEULS

BOITSFORT - BRUXELLES

PEABODY MUSEUM  
RECEIVED

APR 18 1955

*Belgium*

BRUXELLES, LE 14 April 1955

TÉLÉPHONE : 48.06.00

ANS: \_\_\_\_\_

Dr. Brew  
Director Peabody Museum  
Harvard University  
Harvard Mass.

Dear Mr. Brew,

Mr. Marshall spent several hours in Brussels before leaving for the Kalahari. We had a very agreeable meeting, and we spoke of the tapes with musical documents brought from the Bushmen. - I proposed to Mr. and Mrs. Marshall, in case no other musicologists should be interested in this work, that I should undertake the musical analysis of all the Bushmen-tapes. I exposed to Mr. Marshall what kind of work I am intended to do. He has probably been interested and satisfied of our conversation, and felt some sympathy for my collaboration: indeed, I received yesterday a letter from South-Africa, telling me he would be glad if I could make the musical study of the music he has collected.

On the other side, my friend Gilbert Rouget, of the Musée de l'Homme, will publish one or more discs with fragments of the Bushmen-tapes.

You received a copy of both letters written by Mr. Marshall to Rouget and to myself.

Now, I am really disposed to undertake the musicological study. It is a very difficult work: I have the intention to make very accurate transcriptions (notations) of this music, I mean of ALL the different songs. I listened the five tapes Mr. Marshall has left here, and this prelimi-

*Trifold  
Baluchi music*

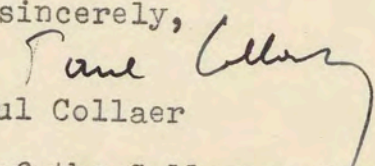


nary audition is sufficient to ascertain that this Bushmen-music is, in fact, a unique phenomenon. In the fragments of ceremonies and songs I have heard, there are several common points with the music of the Pygmies of Belgian Congo, but this likeness is not the essential character of the Bushmen-music. The Bushmen have, certainly, a proper melodic, rhythmic and polyphonic style. Now, to understand this polyphony and its laws (if there are any) it is necessary that the student should be accustomed with it by a special training of ear and mind, before he begins the transcription. And several pieces (ceremonial or initiation-music) are widely developed, the melodic and contrapuntic lines being varied in such a way that, with a very simple initial material, the combination become numerous and intricate. All the details of that network of the polyphony must be transcribed. - I think that the transcription-work will extend on fairly six months. One cannot transcribe more than two hours a day: the concentration needed is too great.

In May, I am going to Sicily to make records in the mountain districts: so I think, I will not be able to initiate the work on the Bushmen before October. If you agree with my proposition, we could leave all the tapes in the Musée de l'Homme. Rouget will compose the disc before fall. The tapes will then be free, and may be sent to Brussels without disturbing Rouget. On this way, I can work calmly this winter. - My conclusions, and the redaction of the analytical study would be ready in March 56, provided I may dispose in due time of the ethnological, sociological and other notes of Mr. Marshall. I want these notes only after having finished the transcriptions, let us say in January or February 56.

I hope that these projects and dispositions will obtain your agreement, and I should be very glad, dear Mr. Brew, if you were kind enough to excuse my horrible broken English.

Yours sincerely,

  
Paul Collaer

Director of the Colloques de Wégimont.  
Dr. Sciences Naturelles, University Brussels.



Colloques de Wegimont

Cercle International d'Etudes Ethno-Musicologiques  
Secretariat: 75, Rue des Trois Tilleuls  
Boitsfort Bruxelles

14 April 1955

Dr. Brew  
Dir. Peabody Museum

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On the other side, my friend Gilbert Rouget of the Musee de l'Homme will publish one or more discs with fragments of the Bushmen tapes.

You received a copy of both letters written by Mr. Marshall to Rouget and to myself.

Now, I am really disposed to undertake the musicological study. It is a very difficult work: I have the intention to make very accurate transcriptions (notations) of this music, I mean of ALL the different songs. I listened the five tapes Mr. Marshall has left here, and this preliminary audition is sufficient to ascertain that this Bushmen-music is, in fact, a unique phenomenon. In the fragments of ceremonies and songs I have heard, there are several common points with the music of the Pygmies of Belgian Congo, but this likeness is not the essential character of the Bushmen music. The Bushmen have certainly a proper melodic, rhythmic and polyphonic style. Now, to understand this polyphony and its laws (if there are any) it is necessary that the student should be accustomed with it by a special training of ear and mind, before he begins the transcription. And several pieces (ceremonial or initiation music) are widely developed, the melodic and contrapuntal lines being varied in such a way that, with a very simple initial material, the combination becomes numerous and intricate. All the details of that network of the polyphony must be transcribed. I think that the transcription work will extend on fairly six months. One cannot transcribe more than two hours a day: the concentration needed is too great.

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Yours sincerely,

(signed)

Paul Collaer

Director of the Colloques de Wegimont.  
Dr. Sciences Naturelles  
University of Brussels.



SWAfrica  
55  
Recordings

May 25, 1955

Professor G. P. Murdock  
Department of Anthropology  
Yale University  
New Haven, Connecticut

Dear Pete:

I have received the enclosed from Laurence Marshall in South Africa. Briefly, the setup is this--he has with him Professor Mainguard of Witwatersrand University who is one of the two people in academic circles known to be working actively on Bushmen languages. Mainguard has inherited all the notes and academic property of Agnes Bleak.

The other known student, a younger man named Westphal at London University who was out with them for part of last season was not able to make the trip this year because he is getting his degree.

You will see from the last paragraph on the enclosure that Marshall feels that Mainguard (who is somewhere in the neighborhood of 60 years old) may not produce material which will be ideally useful to others. Mainguard himself plans to work up the material along his own lines. The query, as I understand it, has to do with the possible use of the tapes by others.

This memorandum refers to special recordings for linguistic purposes. It is my understanding that the recordings will also be made of certain ethnological and genealogical interviews conducted by Mrs. Marshall.

The Expedition is equipped with a sufficiency of what is described as absolutely the best in modern recording devices which can be used in the field and one of the country's leading electronic engineers is with them (on a vacation basis) to run the equipment. Any suggestions you have will be greatly appreciated. Please let me have them as soon as you can so that I can catch the Expedition the next time they come out for supplies.

With best wishes.

Sincerely yours,

JOB:HS  
Enc.

J. O. Brew, Director



June 1, 1955

*S.W. Africa  
1955  
Recordings*

M. Gilbert P. Rouget  
Department of Music  
Musée de l'Homme  
Palais de Chaillot  
Place de Trocadero  
Paris XVI, France

Dear M. Rouget:

It is with great pleasure that I address you to agree with the draft memorandum sent to me by Mr. Laurence K. Marshall relating to the publication of a record of Bushman music under the joint auspices of the Peabody Museum and the Musée de l'Homme. I enclose a copy of the draft with this letter so that we may be sure that we are all talking about the same thing.

I am sending you under separate cover copies of the Bushman music recordings. It is my understanding that after you have made the long-playing record and at such time as he is ready to receive them, you will send the recordings to your friend and colleague Dr. Paul Collaer in Bruxelles who will make an analysis of the music. We look forward very much to the record you will make.

With my kindest personal regards.

Sincerely yours,

J. O. Brew  
Director

P.S. Will you please instruct me as to how and when you wish payment made under items No. 8 and 9 in the draft memorandum.

P.P.S. In a letter I have received from Dr. Paul Collaer, he writes "I listened to the 5 tapes Mr. Marshall has left here....". I am somewhat in doubt what these tapes are. I do not know whether they are duplicates of ones I am now sending to you or whether you should get these tapes from Collaer to go on to the record you will make. I shall write to Mr. Marshall about this. In the meanwhile, perhaps you can consult with Dr. Collaer.

Copy to M. le Prof. Vallois

JOB:HS

P.P.P.S. June 2. Since yesterday afternoon, I have talked with Mr. John Marshall and I find that the 5 tapes which Mr. Laurence Marshall left with Dr. Collaer are part of the materials which you must have in order to make the record and I have requested Dr. Collaer to send them to you if he has not already done so.



June 1, 1955

*S.W. Africa  
1955  
Recordings*

M. Gilbert P. Rouget  
Department of Music  
Musée de l'Homme  
Palais de Chaillot  
Place de Trocadero  
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Peabody Museum  
Cambridge 38, Massachusetts  
June 1, 1955

Mr. Laurence K. Marshall  
c/o Thomas Cook & Sons  
Johannesburg, Union of South Africa

Dear Laurence:

You deserve great congratulations for the effective arrangements you made in both Paris and Brussels for the reproduction and study of the Bushmen music. I have written to both Rouget and Collaer confirming your arrangements. I have asked Rouget to let me know how and when he wants the payments made under Nos. 8 and 9 of the draft memorandum. Since I presume he will need money on these items before you return, I have told him that I will pay them.

There is one item which is still unclear to me and which perhaps John will straighten out when I see him tomorrow. In the letter I received from Collaer he says: "I listened to the five tapes Mr. Marshall has left here...". Are these duplicates or should these be sent to Rouget as part of the material from which he will make the long-playing record? Please let me know about this unless John can tell you that he was able to clear it up before he left here.

Sincerely,

J. O. Brew

JOB:HS

*S. W. Africa  
Recordings '55*



*J.W. Office  
1955  
Recordings*

June 1, 1955

M. H. V. Vallois  
Directeur du Musée de l'Homme  
Palais de Chaillot  
Place de Trocadero  
Paris XVI, France

My dear Professeur Vallois:

I enclose a copy of a letter which it has just been my pleasure and privilege to write to M. Gilbert Rouget of your Museum staff. It deals with still another example of cooperation between the Musée de l'Homme and the Peabody Museum.

I shall write you another letter within the next few days about our project at Les Eyzies in the Dordogne. The news with which Professor Movius has sent me about your gracious desire to cooperate with us in this venture is most heartening and satisfactory.

With my kindest regards to Madame Vallois.

Very cordially yours,

J. O. Brew  
Director

JOB:HS  
Enc.



S. W. Africa  
1955  
Recordings

June 2, 1955

Dear Laurence,

Since sending an air mail letter to you yesterday about the 5 tapes which Collaer says you left with him, I have found out from John that these are part of the materials which Rouget should have in order to make the record and I have requested Collaer to send them to Rouget if he has not already done so and have told Rouget to expect them.

Sincerely,

J. O. Brew

JOB:HS

MADE IN U.S.A.  
Fidelity Orion SPM  
Collaer



June 2, 1955

*S.W. Africa  
1955  
Recordings*

Dr. Paul Collaer  
Colloques de Wegimont  
Secretariat: Cercle International d'Etudes Ethno-Musicologiques  
75, rue des Trois Tilleuls  
Boitsfort  
Bruxelles, Belgium

My dear Dr. Collaer:

I am very glad that Mr. Marshall was able to make satisfactory arrangements both with you and M. Gilbert Rouget for the reproduction and study of our recordings of 'Kung Bushmen music.

I am sending the recordings to the Musee de l'Homme now with instructions that they be transferred to you at Bruxelles either after Rouget has finished his work with them or any time after that event when you wish them. Mr. Marshall spoke with me on the telephone when he was in Bruxelles and expressed his hopes that such an arrangement can be made. Your letter, therefore, was a source of great satisfaction to me.

I presume that you will make arrangements either through me or directly with the Marshalls to obtain from them the notes which you will need in January or February 1956.

I am not quite clear what the 5 tapes are that Mr. Marshall has left here and whether or not those also should be sent to the Musée de l'Homme. I trust this point can be straightened out between you and Rouget.

Please write me if you have any further questions about all of this.

z

With my kindest personal regards.

Sincerely yours,

JOB:HS

J. O. Brew, Director

P.S. June 3. I find after talking with Mr. John Marshall that the 5 tapes referred to above are definitely part of the material which should go to M. Rouget so that if you have not already sent them to him at the Musee de l'Homme will you kindly do so.



June 2, 1955

Dr. Paul Collaer  
Colloques de Wegimont  
Secretariat: Cercle International d'Etudes Ethno-Musicologiques  
75, rue des Trois Tilleuls  
Boitsfort  
Bruxelles, Belgium

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With my kindest personal regards.

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**MUSÉE DE L'HOMME**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE  
PALAIS DE CHAILLOT - PARIS-16°  
TÉLÉPHONE : PASSY 74-46  
TÉLÉGRAPHE : MUSETHNO

RÉFÉRENCE A RAPPELER :

PEABODY MUSEUM  
RECEIVED

JUN 13 1955

ANS.

June 8, 1955

Dear Dr. Brew,

Thank you very much for your letter of June 1. I am indeed very glad to know that you agree with the draft concerning the record of Buschman music. We were both very pleased, Mr. L.K. Marshall and myself, with the idea of that co-publication and I do think that you will be pleased with the results.

When the long-playing will be made, the tapes will be sent to Mr. Paul Collaer, as it has been arranged before. Mr. P. Collaer has already given back to us the five tapes that were left to him by Mr. L.K. Marshall.

About the payments for items n°8 and 9 of the draft memorandum, I would like you to make them after your receipt of the first sample of the record and your acceptance of it. Since the tapes will not get here, most probably, before the end of June, I don't think I will be able to send you the first sample of the record before October.

Thanking you again for your kind agreement,

Sincerely yours

Dr. J.O. BREW, Director  
Peabody Museum  
Harvard University  
Cambridge 38, Mass.  
U.S.A.

*G. Rouget*

(G. ROUGET) Assistant  
Department of Music

P.S. I am sending you, here enclosed, our last catalogue of our publication of records, both ordinary and LP.



*S. W. Africa  
Recordings*

*Place de Trocadero*

June 27, 1955

M. G. Rouget  
Department of Music  
Musee de l'Homme  
Palais de Chaillot  
Paris 16, France

Dear M. Rouget:

We are sending by Pan American Air Freight today 53 rolls of tape recordings of Bushmen voice and instrumental music made by our South West Africa Expedition. The tapes are of varying quality. They are copied just as taken. There has been no editing. Many of them contain material which is completely unsatisfactory, but they all contain something which will give you information about Bushmen music.

When you are through with them, I understand you will send them to M. Collaer in Brussels. I enclose a list of the small amount of information we have here on each of these tapes. Other information is spoken into the tapes.

If you have any questions during the course of your study, please send them to me and I will do my best to obtain answers for you.

With best wishes.

Very sincerely yours,

J. O. Brew  
Director

JOB:HS  
Enc.



Peabody Museum  
Cambridge 38, Massachusetts  
June 27, 1955

*S.W. Africa  
Recordings*

Dr. Paul Collaer  
Colloques de Wegimont  
Secretariat: Cercle International  
d'Etudes Ethno-Musicologiques  
75, rue des Troit Tilleuls  
Boitsfort  
Bruxelles, Belgium

Dear Dr. Collaer:

I have today sent 53 tapes to M. Rouget in Paris. These, with the 5 he already has, he will send to you after he is through with them.

With my best wishes to you for a pleasant and profitable Summer.

Very sincerely yours,

J. O. Brew  
Director



Peabody Museum  
Cambridge 38, Massachusetts  
June 1, 1955

*S.W. Africa  
1955  
Recordings*

Mr. Laurence K. Marshall  
c/o Thomas Cook & Sons  
Johannesburg, Union of South Africa

Dear Laurence:

You deserve great congratulations for the effective arrangements you made in both Paris and Brussels for the reproduction and study of the Bushmen music. I have written to both Rouget and Collaer confirming your arrangements. I have asked Rouget to let me know how and when he wants the payments made under Nos. 8 and 9 of the draft memorandum. Since I presume he will need money on these items before you return, I have told him that I will pay them.

There is one item which is still unclear to me and which perhaps John will straighten out when I see him tomorrow. In the letter I received from Collaer he says: "I listened to the five tapes Mr. Marshall has left here...". Are these duplicates or should these be sent to Rouget as part of the material from which he will make the long-playing record? Please let me know about this unless John can tell you that he was able to clear it up before he left here.

Sincerely,

J. O. Brew

JOB:HS



RECEIVED  
JUN 20 1955

ANS.

June 16 / 55

S. W. Africa  
55  
Recordings

Dear Mr. Brent,

Returning from Sicily, I found yesterday  
your letter of June 2<sup>nd</sup>.

The five tapes left here by Mr. Marshall  
were brought to Rouget by myself,  
in the beginning of May.

I am now waiting for the whole set,  
as soon as Rouget has finished his work.

Very sincerely yours,

Paul Collier



June 28, 1955

*S. W. Africa  
Recordings*

Dr. Paul Collaer  
Director of the Colloques de Wegimont  
University of Brussels  
75, rue des Trois Telleuls  
Brussels, Belgium

Dear Dr. Collaer:

I enclose a list of the small amount of information we have on each one of the 53 tapes which we sent to Rouget in Paris yesterday. They are recordings of instrumental and voice music and the tapes vary considerably in quality. They are direct copies from the originals, exactly as recorded. There has been no editing. Many of them contain material which is unsatisfactory, but they all contain something which should give you information about Bushmen music.

If you have any questions during the course of your study, please send them to me and I will do my best to obtain answers for you. In all probability during the large part of the time when you are working with the tapes, the Marshalls will be back here in Cambridge.

With my very best wishes.

Sincerely yours,

J. O. Brew  
Director

JOB:HS

Enc.



Boitsfort, July 2 1955

PEABODY MUSEUM  
RECEIVED

JUL - 7 1955

ANS. \_\_\_\_\_

*S.W. Africa  
1955  
Recordings*

Mr. J. O. Brew, Director  
Peabody Museum  
Cambridge 38  
Massachusetts.

Dear Mr. Brew,

Many thanks for your letters of June 27 and the included notes concerning the tapes.

As promised, I will begin the study as soon as I receive the tapes from Rouget.

I hope you will have pretty holidays. We were in Sicily, where we did interesting work, collecting songs in the southern part of the island.

Very sincerely yours,

*Paul Collaer*

Paul Collaer



# MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16<sup>e</sup>

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

RÉFÉRENCE A RAPPELER:

Paris, le 5 Juillet 1955

*Sw. Africa  
Recordings  
Rouget*

Monsieur le Dr. J.O. Brew  
Directeur  
Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS (U.S.A.)

Cher Docteur Brew,

Je viens de recevoir l'avis d'arrivée des bandes magnétiques des Bushmen. Je vous remercie de les avoir expédiées si rapidement.

J'ai reçu aussi le dossier donnant les renseignements pour chaque "tape". Le "editing" commencera dès la semaine prochaine et je vous tiendrai au courant des travaux.

Je vous prie de recevoir, Cher Docteur Brew, l'expression de mes sentiments les meilleurs.

*G. Rouget*

(G. ROUGET)



Paris, le 18 Janvier 1956

RÉFÉRENCE A RAPPELER :

Cher Docteur Brew,

Je vous fait expédier aujourd'hui même, par avion, deux "échantillons de pressage" des disques de musique bushmen du Kalahari, enregistrée par l'expédition MARSHALL.

Ces disques ont été préparés suivant les termes de l'accord contenu dans votre lettre du 1er Juin 1955.

Personnellement je suis satisfait des résultats et si j'ai votre accord je ferai presser le disque à 100 exemplaires comme convenu au paragraphe 3 de notre accord. J'ajoute cependant que la dernière pièce "choma" de la face B manque d'aigu ("trebles"). Le disque sera refait avant le pressage définitif. Comme vous pourrez vous en rendre compte ce disque n'est pas de 10 inchs mais bien de 12 inchs, cela est dû à la longueur des pièces choisies.

Je vous envoie aussi le projet des étiquettes qui seront apposées sur les disques et je serais heureux de savoir ce que vous en pensez et éventuellement que vous m'indiquiez les modifications qui pourraient vous paraître souhaitables.

Le silence de Monsieur et Madame MARSHALL m'inquiète. Nous leur avons envoyé le 11 Novembre 55 par avion une copie sur "tape" de ce disque et le lendemain nous leur avons envoyé un câble ("wire") pour leur annoncer cette expédition. Depuis je leur ai personnellement écrit le 9 Décembre, Madame Grimaud leur a écrit plus récemment, et nous sommes sans aucune réponse d'eux. Peut-être ont-ils entrepris un voyage ?

Je vous prie de recevoir, Cher Docteur Brew, l'expression de mes sentiments les meilleurs.

*G. Rouget*

Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS (  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



TRANSLATION

Paris, 18 January, 1956.

Dear Dr. Brew:

I have had sent to you today by air two "examples of pressings" of the records of the Kalahari Bushmen music recorded by the Marshall Expedition.

These records have been prepared according to the terms of the agreement contained in your letter of June 1, 1955.

Personally, I am satisfied with the results and, if I have your approval, I shall have the record pressed with 100 copies, as agreed to in paragraph 3 of our agreement. I add, however, that the last selection "choma" of the B side lacks trebles. The record will be remade before the final pressing. As you will be able to understand (or see) this record is not 10 inches but 12 inches, which is because of the length of the selections chosen.

I am also sending you the format of the labels which will be attached to the records and I would be happy to know what you think of it and that presently you should indicate to me the changes which might seem to you desirable.

Mr. and Mrs. Marshall's silence worries me. We sent them by air on November 11, 1955 a copy on "tape" of this record and the next day we sent them a wire telling them we had sent the copy. Since then I wrote to them personally on December 9, Madame Grimaud has written to them more recently, and we have had no reply from them. Have they, perhaps, undertaken another trip?

I beg you, dear Dr. Brew, to receive my kindest wishes,

(Signed) G. Rouget, Asst., Department  
of Ethno-musicology,  
Musée de l'Homme, Paris, France.

M. Dr. J.O. Brew,  
Director of the Peabody Museum  
of Archaeology and Ethnology,  
Harvard University,  
Cambridge, 38, Mass., U.S.A.

2/2/56  
hw



# MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16°

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

24th January 1956

RÉFÉRENCE A RAPPELER:

Dr. J.O. BREW, Director  
Peabody Museum  
Cambridge, U.S.A.

Dear Doctor Brew,

This is a P.S. to the here enclosed letter, to make clear that the label with the pencil written text is a project for a label which will be printed more or less in the style of the reverse (BALI), color end disposition apart, and then pressed with the disc.

The main point is to know if you agree with way our two institutions are mentioned (Peabody Museum and Musée de l'Homme will appear with all the convenient details in the booklet, and their respective parts concerning this co-publication will be clearly stated) and if the text : "recorded in the Kalahari by the Marshall expedition, 1954" is correct.

If both the two sides of the record and the text of the label get your agreement, I will order one hundred copies to be pressed, provided, as I have told you in my other letter, that the side II, containing "Choma", will be conveniently remade.

The text of the booklet which will go along with the disc will then have to be written by Mrs. Marshall, Mrs. Grimaud and I.

If all this - disc and label - is all right for you, would you be kind enough to send a check of \$300 to the order of Mrs. Grimaud, as stated in our agreement, paragraph 9? I apologize for asking you this so quickly, but Mrs. Grimaud has spent a lot of time listening to the original tapes and making the choice. I am very pleased with the way she has done it and I would like her to get her fee as soon as possible.

I am very impatient to hear of you and of Mr. and Mrs. Marshall about all that

Sincerely yours

G. Rouget.



Peabody Museum  
Harvard University  
Cambridge 38, Mass.

January 31, 1956

*SWA  
Recordings*

M. G. Rouget  
Musée de l'Homme  
Palais de Chaillot  
Place du Trocadero  
Paris XVI, France

Dear M. Rouget:

Two discs arrived today. I shall take them over to Mr. Marshall this afternoon and we will play them then. At that time I shall also go over with him the scheme for the center table of the discs which arrived a day or two ago.

Mr. Marshall, I believe, wrote to you a few days ago. He also informs me that he wrote to you in December. Something must have happened to that letter. At any rate the Marshalls are here and send their very best wishes to you in appreciation of the work you are doing.

I expect to be in Paris at the end of March, or the beginning of April for a meeting of a Committee at the UNESCO house. The date is still uncertain. I shall be able to see you, I hope, during the course of my visit.

With my very kind regards.

Very sincerely yours,

J. O. Brew, Director

JOB:lwr



February 3, 1956

M. Gilbert Rouget, Assistant  
Departement d'Ethnomusicologie  
Musee de l'Homme  
Palais de Chaillot  
Paris XVI, France

Dear M. Rouget:

Mr. Marshall and I played the pressings and find them very good. You and Mme. Grimaud are to be congratulated on getting such fine records out of the tapes. In such recordings one is always afraid that the background noises will spoil the music. In the case of your recordings there is just enough background noise to make it realistic but not enough to do any harm.

I return the model of the label. This seems satisfactory to us except that the date for the recording of the Bushman music which you used should be 1953 rather than 1954. There is one question we have to ask. This has to do with copyright. On the Bali side of your model you have the term "(Licence Contrepoint)". If this is your equivalent of a copyright we believe it should be on the Bushman, Pygmy record. We have also added "MASS., U.S.A." to the designation "Cambridge". This was done because although in the museum world there is only one Paris, there is an anthropology museum at Cambridge England, and people are very stupid on this sort of thing.

There is one point Mr. Marshall and I would like to raise. We realize that tradition goes against the inclusion of ordinary speech on musical recordings. On the other hand we do not think that this is a good tradition when dealing with scientific, ethnographic films. We feel that it would be much more clear for the listener if at the beginning of each song there could be a statement either in French or in English which will make it clear that the piece is either Bushman or Pygmy as the case may be. We also feel it would be nice if the name of the song could be spoken at the same time. We both recognize the force of tradition and will not be adamant about this. It is put forward merely as a suggestion that we think would improve the disc, taking into consideration the purpose and audience for which they are intended.



I note your paragraph about the booklet that will go with the disc..We would be glad to hear your plan as to how this is to be handled.

One thing we would like to have now if possible is a statement of which songs have been used in the records. Could you then have Mme. Grimaud send us the number reference of the tapes from which the songs on the disc were taken. While the recording was going on Mrs. Marshall tried also to put at the beginning of each song a statement in English of the name of the song. Could you supply us with this information as well for the songs on the disc. We could of course identify the songs by playing through all of the originals of the discs which we have here, but that seems an unnecessary task if you can supply us with the information.

We are instructing the Bursar of Harvard University today to forward a cheque for \$300.00 to Mrs. Grimaud at 189 Rue Ordener, Paris.

I still have not heard from UNESCO House exactly when my meeting in Paris is to be held, but I will let you know when I do hear.

Sincerely yours,

J. O. Brew, Director

JOB:lwr  
Enclosure



# MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16<sup>e</sup>

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

Paris, le 7 Février 1956

PEABODY MUSEUM  
RECEIVED

FEB 13 1956

ANS. \_\_\_\_\_

RÉFÉRENCE A RAPPELER:

Cher Docteur Brew,

Je reçois à l'instant votre lettre du 3 Février et je vous en remercie.

- Je prends note que la date d'enregistrement de la musique Bushman est 1953.
- Le terme "Licence Contrepoint" n'est pas notre copyright. J'ai oublié d'inscrire sur le projet d'étiquette : "copyright par Peabody Museum et Musée de l'Homme. Auditions publiques, duplication, radiodiffusion interdites". Cette mention figurera dans les deux langues.
- Entendu pour ajouter "MASS., U.S.A." ~~et désignation à~~ "Cambridge", cela me paraît tout à fait utile.
- Pour ce qui est d'inclure une annonce parlée au début de chacun des chants il faudrait refaire entièrement les disques, c'est à dire faire de nouvelles gravures (cutting of two new masters) et faire fabriquer de nouveaux matériels de pressage (stamping plates). Ce qui coûterait beaucoup d'argent et beaucoup de temps. Je crois donc qu'il faut malheureusement y renoncer.
- Le titre de chaque chant sera, comme vous le suggérez, indiqué sur l'étiquette.
- Vous trouverez ci-joint la liste des chants utilisés pour chacune des faces de disque, avec les numéros du catalogue Marshall.
- Au sujet du "booklet" la solution qui me semble la meilleure serait de faire un "booklet" comparable à celui de mes disques de musique maure dont je vous envoie ci-joint un exemplaire. Ce "booklet" comprendrait 4 pages :
  - a) un texte court de présentation générale par moi.
  - b) un texte d'une page 3/4 environ de Mrs Marshall donnant des renseignements sur ces Bushmen en général et sur chaque chant en particulier.
  - c) un texte de Mme Grimaud de 1 page 3/4 environ donnant quelques généralités sur ces musiques et une analyse musicale des différentes pièces. Il serait bon que le "booklet" comporte au moins une photographie se rapportant



à la musique des Bushmen. Ce "booklet" coûterait environ 22.000 Frs. S'il fallait le publier en français et en anglais il faudrait multiplier le prix par deux, c'est-à-dire 44.000 Frs et ajouter environ 10.000 Frs pour les frais de traduction.

L'enveloppe du disque ne comporterait que le titre.

Je serais très heureux de savoir si les copies sur "tape" que nous avons envoyées à Monsieur et Madame Marshall en Novembre leur sont bien parvenues.

En attendant votre réponse, je vous prie de recevoir, Cher Docteur Brew, l'expression de mes sentiments les meilleurs.

G. Rouget.

Monsieur le Dr. J.O. BREW  
Directeur du PEABODY MUSEUM  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



Peabody Museum  
Harvard University  
11 Divinity Avenue  
Cambridge 38, Mass.

February 14, 1956

M. Gilbert Rouget  
Departement d'Ethnomusicologie  
Musee de l'Homme  
Palais de Chaillot  
Paris XVI, France

Dear M. Rouget:

Thank you very much for your kind letter of 7 February which so clearly answered the various points in my last letter to you. I am very grateful for this clear reply.

At the moment there is only one question which arises from the correspondence: If the booklet is to be in only one language which will it be? It occurs to me that we should almost certainly want to have it in both French and English. As a matter of fact I should think that the translation business would more or less equal out because as it stands now part of it will be written originally in English and part originally in French.

I have now received official notification of my meeting in Paris. I wrote to you yesterday giving the dates. My meetings end on the 7th of April and it is my intention to stay as long beyond that date as is necessary to conclude the various business matters I have in Paris. It may be possible for me to see you on the 2nd of April, in any case some time during the early part of that month we shall be able to go over these matters.

We have a number of very fine photographs of Bushman musicians which could be considered for the booklet.

Sincerely yours,

J. O. Brew, Director

JOB:lwr



TRANSLATION

Musee de l'Homme  
Palais de Chaillot  
Paris XVI, France

S.W. Africa  
Recordings  
Rouget

February 7, 1956

Dear Dr. Brew:

I have just received your letter of February 3, and I thank you.

- I take note that the date of the recording of the Bushman music is 1953.

- The term "Licence Contrepoint" is not your copyright. I forgot to inscribe on the label: "Copyright by the Peabody Museum and the Musee de l'Homme. Public auditions, duplication, radiodiffusion forbidden." This notation will be in the two languages.

- It is understood that we must add "MASS., U.S.A." to "Cambridge" this seems to me useful.

- To include a spoken announcement at the beginning of each of the songs it would be necessary to remake the discs entirely, that is to say make cuttings of new masters and make new stamping plates. This would cost a lot of money and would take much time. I believe therefore that it will unfortunately be necessary to forgo this. I believe

- The title of each song will be, as you suggest, indicated on the label.

- You will find attached the list of the songs used for each of the sides of the disc, with the numbers of the Marshall catalogue.

- To the subject of the booklet, the solution that to me seems the best would be to make a booklet comparable to that of my "Musique Maure" a sample of which is attached. This booklet is composed of four pages:

a) a short text by me of the general presentation,

b) a text of a page and three quarters by Mrs. Marshall giving information on the Bushmen in general and on each song in particular.

c) a text of Mme. Grimaud of around a page and three quarters giving some generalizations on the music and musical analysis of the different pieces. It will be good if the booklet could carry at least one photograph related to the music of the Bushmen. This booklet will cost around 22,000 francs. If it is published in France and English it will be necessary to multiply the cost by two, that is to say 44,000 francs and add around 10,000 francs for the cost of translation.



- The envelope of the disc will not bear the title.

I would be very happy to know whether the copies on tape that we sent to Mr. and Mrs. Marshall in November have reached them safely.

In awaiting your reply, I ask you to receive, Dear Dr. Brew, my kindest wishes.

/s/ G. Rouget

Assistant, Departement  
d'Ethnomusicologie

Monsieur le Dr. J. O. BREW  
Directeur du PEABODY MUSEUM  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

LWR  
February 13, 1956



S I D E A.

- Band 1 - Bushmen - Solo de femme - Original tape n° 30 (n° 3).  
Band 2 - Pygmée - Solo de femme -  
Band 3 - Bushmen - Chant de 3 vieilles femmes - Original tape n° B  
(n° 1)  
Band 4 - " " " " " " " " (N° 2)  
Band 5 - Pygmée - Choeur de femmes.  
Band 6 - Bushmen - "Giraffe" - Original tape n° 11-9

S I D E B.

- Band 1 - Bushmen - Danse de Gautsha - Original tape n° 20  
Band 2 - Pygmée - Choeur mixte et tambour pour une danse.  
Bande 3 - Pygmée - Concert de cris pour une danse de jeunes gens.  
Band 4 - Bushmen - "Choma" - Original tape n° E 2

Les enregistrements Pygmée ont été faits parmi les Babinga Bangombe de la région de Ouessou, (confluent de la Sangha et du Yoko) dans le territoire du Moyen-Congo Français, par l'expédition Ogooué-Congo (1946) par MM. A. DIDIER, Professeur au Conservatoire National des Arts et Métiers de Paris, et G. ROUGET.



Peabody Museum  
Harvard University  
11 Divinity Avenue  
Cambridge 38, Mass.

Swift  
Recording  
Rouget

February 13, 1956

M. Gilbert Roug t  
Departement d'Ethnomusicologie  
Musee de l'Homme  
p alais de Ch aillot  
Paris XVI, France

Dear M. Rouget:

I have just received news that  
my meeting in Paris has been scheduled for the  
week of April 3-7. I am looking forward to seeing  
you sometime during or after that time.

Sincerely yours,

J. O. BREW, Director

JOB:lwr



TRANSLATION

Paris, 22 February, 1956.

*Swa  
Revised  
Rouget*

Dear Dr. Brew:

I am delighted to learn that you will be in Paris at the beginning of April and I shall save for you my entire day of the 2d, as you request, that will allow us to decide definitely all the details concerning the "booklet." I agree entirely with you and I also believe that the "booklet" ought to be printed in the two languages, French and English. Do you think you could bring with you, at the same time as the photographs, Mrs. Marshall's text? As for me, I expect that Mrs. Grimaud's text will be ready at that time.

I have just received a second shipment of individual pieces for my Ampex magnaphone. The bill of the MAMBRO RADIO SUPPLY COMPANY, Inc. amounts to \$170.95. Do you wish that I reimburse you for this sum when you come to France? That would be very practical for me, but if it is not convenient for you, tell me frankly and I will find a way to reimburse you for this sum in the U.S.A.

I beg you to accept, dear Dr. Brew, my kindest regards

(Signed) G. Rouget

P.S. Kelly has just reminded me that the 2 of April is Easter Monday, that the Museum will be closed, that I shall be on vacation. Can we see each other another day?

2/27/56  
hw



**MUSÉE DE L'HOMME**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16<sup>e</sup>

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

Paris, le 22 Février 1956

RÉFÉRENCE A RAPPELER:

PEABODY MUSEUM  
RECEIVED

FEB 27 1956

ANS. \_\_\_\_\_

Cher Docteur Brew,

Je suis ravi d'apprendre que vous serez à Paris au début d'Avril et je réserverai pour vous ma journée du 2 comme vous me le demandez, cela nous permettra de décider définitivement tous les détails concernant le "booklet". Je suis tout à fait de votre avis et je crois aussi que le "booklet" devra être rédigé dans les deux langues, français et anglais. Pensez-vous pouvoir apporter avec vous, en même temps que les photographies, le texte de Mme Marshall? Quant à moi je suppose que le texte de Mme Grimaud sera prêt pour cette époque là.

Je viens de recevoir un second envoi de pièces détachées pour mon magnétophone AMPEX. La facture De MAMBRO RADIO SUPPLY COMPANY, Inc. se monte à \$ 170,95. Voulez-vous que je vous rembourse cette somme lorsque vous viendrez en France? Cela serait très pratique pour moi, mais si cela ne vous convient pas, dites le moi sans vous gêner et je trouverai un moyen pour vous rembourser cette somme aux U.S.A.

Je vous prie de recevoir, Cher Docteur Brew, l'expression de mes sentiments les meilleurs.

*G. Rouget.*

P.S.- Kelly vient de me faire remarquer que le 2 Avril est le lundi de Pâques, que le Musée sera fermé, que je serai en vacances. Pourrions-nous nous voir un autre jour?

Monsieur le Dr. J.O. Brew  
Directeur du PEABODY MUSEUM  
of Archaeology and Ethnology  
HARVARD UNIVERSITY  
11 Divinity Avenue  
CAMBRIDGE 38, Mass. (U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



Peabody Museum  
Harvard University  
11 Divinity Avenue  
Cambridge 38  
Massachusetts

February 27, 1956

M. Gilbert Rouget  
Department d'Ethnomusicologie  
Musée de l'Homme  
Palais de Chaillot  
Paris XVI, France

Dear M. Rouget:

Thank you for your letter of February 22.

It will be quite appropriate for you to reimburse  
me for your Ampex when I come to France.

I am sorry that we can not meet on April 2.  
I shall be staying over a few days after my UNESCO  
meeting so that we can meet probably on the ninth or  
tenth.

I can bring photographs when I come and  
shall ask Mrs. Marshall for the text. Do not, however,  
expect the latter as soon as that.

With my very best wishes.

Sincerely yours,

J. O. Brew, Director

JOB:Lwr



SWA  
Recordings  
Rouget

February 27, 1956

Mrs. Laurence Marshall  
4 Bryant Street  
Cambridge  
Massachusetts

Dear Lorna:

I have had a letter from Rouget suggesting that I take with me when I leave for Paris on April 1, photographs which can be used in the booklet to go with the disc and also your text. He says that he expects "that Mme. Grimaud's text will be ready at that time."

I have written to him that I would bring the photographs and that I would speak to you about the text but that he was not to expect it as soon as that. If, however, you should have it by then I would, of course, be happy to take it.

Sincerely,

J. O. Brew, Director

JOB:lwr



Laurence K. Marshall  
4 Bryant Street  
Cambridge 38, Massachusetts

Easter Sunday

Dear Jo: I left the secretary who was  
typing the music material - one  
Myra Boitin - Jasinska, who speaks  
English, German, French, Italian, Polish  
and Czech, and has her own typewriter, types  
beautifully, comes to your room at the  
appointed hour, is a sec. shorthand typist  
interpreter, shopping adviser, and commercial  
correspondent, who charged us \$3<sup>50</sup>,  
(May she prosper or at least survive), -  
before she finished. There is a correction  
to make on p. 3 and Side B.,  
to wit: boy's should be boys?

We have been blessed by the Pope.  
It was a moving experience to be in  
the crowd outside St Peter's among  
people of so many types and tongues.  
Our trip goes well.

Lorna



Laurence K. Marshall  
4 Bryant Street  
Cambridge 38, Massachusetts

Dear Jo,

Things go well with us.  
We hope they do with you  
also.

I am sending the music  
material. Please tell Mr. Rouget  
to cut it any way he wishes.

Creetings from us all

Louise

Rome

March 30, 1956



TRANSLATION

April 12, 1956

S.W. af.  
Recordings  
Rouget

Dear Dr. Brew:

I am enclosing the estimates for three different projects concerning the disc of Bushman Music.

The first project (3508) is that about which we met.

The second project allows for a more important recording (250 copies instead of 100) and a separate booklet.

The third project, that which will be the best in my estimation, allows for 250 copies and a jacket for the disc which will permit the printing of both sides of two pages, that is to say, in all four pages. This way the text in the two languages could be printed beside the photographs and the musical notations on the jacket. I believe that this will be a very good solution. It is evidently much more expensive than the others, a jacket of this sort costs around 1 S 20. Again I believe that this last solution is the best. If you find it too expensive we could perhaps do with 150 copies.

I will await your decision on this subject.

I hope that you had a good return passage. Again many thanks for the very pleasant dinner on Wednesday evening.

Please receive, dear Dr. Brew, the expression of my very best sentiments.

/s/ G. Rouget

LWR  
April 16, 1956



**MUSÉE DE L'HOMME**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16°

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSEETHNO

Paris, le 12 Avril 1956

RÉFÉRENCE A RAPPELER:

PEABODY MUSEUM  
RECEIVED

APR 16 1956

ANS. \_\_\_\_\_

Cher Docteur Brew,

Je vous envoie ci-joint l'estimation pour 3 différents projets concernant le disque de musique Bushman.

Le 1er projet (350 S) est celui dont nous avons convenu.

Le second projet comporte un tirage plus important (250 copies) au lieu de 100) et un booklet séparé.

Le 3ème projet, celui qui serait le meilleur à mon sens comporterait 250 copies et un "jacket" pour le disque permettant d'imprimer 2 recto-verso, c'est-à-dire en tout 4 pages. De cette façon le texte dans les deux langues pourrait être imprimé à côté des photos et des notations musicales sur ce jacket. Je crois que ce serait une très bonne solution. Elle est évidemment beaucoup plus chère que les autres, un jacket de ce genre coûterait à peu près 1 S 20. Encore une fois je crois que cette dernière solution serait la meilleure. Si vous la trouvez trop chère on pourrait peut être se contenter de 150 copies.

J'attends votre réponse pour prendre une décision à ce sujet.

J'espère que vous avez fait un bon voyage de retour. Merci encore mille fois pour le si agréable dîner de mercredi soir.

Je vous prie de recevoir, Cher Docteur Brew, l'expression de mes sentiments les meilleurs.



Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



# MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16<sup>e</sup>

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

## BUSHMAN MUSIC RECORD

RÉFÉRENCE A RAPPELER:

1° draft,

for : - 100 copies \$ 350  
plain jacket, no booklet \$ 15

TOTAL : \$ 365  
=====

2° draft,

for : - 250 copies \$ 530  
- plain jacket with text,  
1 photography and musical  
notation, on separate booklet  
(typewritten), similar to the  
booklet for "Musique Maure" \$ 110

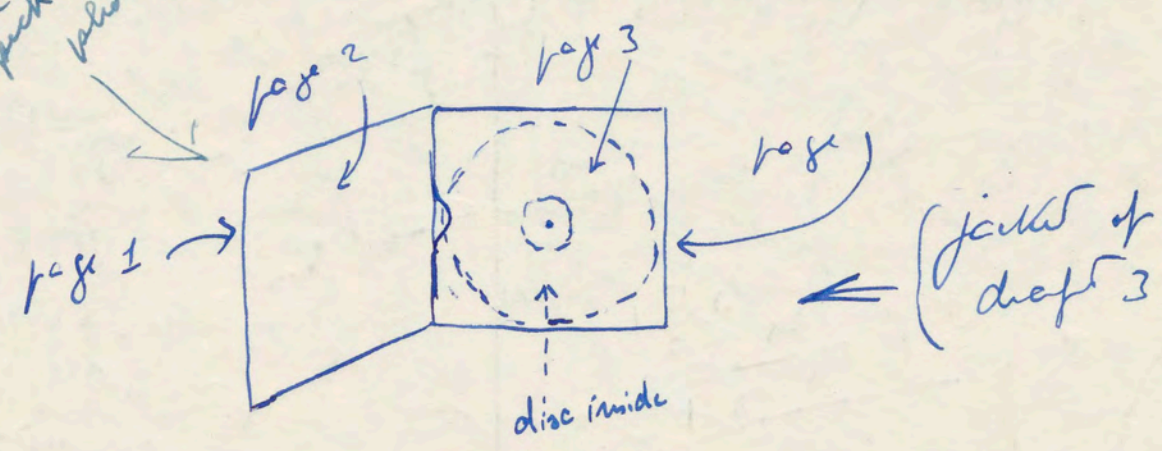
TOTAL : \$ 655  
=====

3° draft,

for : - 250 copies \$ 530  
- jacket with text, 2 photographies  
and musical notations, printed  
on four pages, 2 colors, similar  
to the jacket of "Bali". \$ 300

TOTAL : \$ 830  
=====

*if we take this  
I shall pick out another  
photographs*





PEABODY MUSEUM  
OF  
ARCHAEOLOGY AND ETHNOLOGY  
Harvard University  
Cambridge 38, Massachusetts

April 23, 1956

Monsieur G. Rouget, Assistant  
Departement d'Ethnomusicologie  
Musee de l'Homme  
Palais de Chaillot  
Paris XVI, France

Dear Monsieur Rouget:

It was a great pleasure to talk with you  
in Paris and I wish again to repeat my congratulations  
to you and to Madame Grimaud for the excellent selection  
you made from the Bushman tapes.

I have received your letter of April 12 including  
the three different estimates. I have transmitted these to  
the Marshalls in Sicily and will let you know when I  
hear from them.

There is one further bit of information I  
need. It is possible that we shall wish more copies  
of the disc than these estimates provide for. Could  
you, then, tell me the cost of additional hundreds  
of the discs under numbers two and three in your estimates.

With my very best wishes.

Sincerely yours,

J. O. Brew, Director

JOB:lwr

SWA  
Recording  
Rouget.



SWH  
RECORDED-  
INGS

April 23, 1956

Mrs. Laurence K. Marshall  
c/o Professor Marco La Piana  
Via Roma #83  
Palermo, Italy

Dear Lorna:

I had a very satisfactory time with Rouget in Paris. Since my return he has sent me the following estimates of cost for the impressing of the Bushman Record. 1.) 100 copies of the record of which he would get 50 and we would get 50, with a plain jacket and no booklet: \$365.00. 2.) 250 copies of the record (of which they would keep 50); plain jacket; separate booklet with text, one photograph, and musical notations, similar to the one sent to us as an illustration before you left: \$655.00. 3.) 250 copies (of which they would keep 50), jacket with text; two photographs and musical notations printed on four pages in two colors similar to the enclosed illustration except that that has only two pages. The set-up is shown in the sketch below. This would cost \$830.00.

Plan number three is certainly the most attractive. I do not think we want to consider plan number one at all, because it has no explanatory material, and the difference between plan number two and plan number three is only \$175.00. I think plan three is worth the difference. With the four pages for printing both your text and the musical analysis can be done in both English and French. When you have chance please send me your opinion and O.K. to go ahead.

I certainly wish that I could take the plane for Sicily for a few days while I was in Paris but it was utterly out of the question. I still feel gypped that our meeting was in Paris rather than in Palermo as originally planned.

Nana had a cold which caused a certain amount of consternation but seems to have tossed it off very well. I gather there was a slight after effect consisting in decrease of vitality presumably because of drugs. The doctor examined her in relation with this the day before yesterday and pronounced her in good shape.

With love and best wishes to all.

Sincerely,

J. O. Brew, Director

JOB:lwr



PEABODY MUSEUM  
RECEIVED

MAY 11 1956

ANS \_\_\_\_\_

Laurence K. Marshall  
4 Bryant Street  
Cambridge 38, Massachusetts

S.W.A.B.  
Recordings  
Project

Olbia, Sardinia  
May 6, 1956

Dear Jo,

Things are coming to a close. Paper at an end; pens broken or lost. We are in a place which never heard of Kleenex.

Your letter caught us as we were getting into the car to leave Cagliari. It told us about Nana's cold. Thank you much for telling us. No one else does. It was a comfort to have you say she is better. I think of nothing but getting home now.

Laurence says to proceed with plan No 3, with 250 copies, at # 830<sup>or</sup> - I am happy about the thing getting put out. I think it is very interesting.

No time to write Love to you  
all  
Lana



**MUSÉE DE L'HOMME**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16°

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

Paris, le 15 Mai 1956

PEABODY MUSEUM

RECEIVED

MAY 21 1956

ANS. \_\_\_\_\_

RÉFÉRENCE A RAPPELER:

Cher Monsieur Brew,

Merci pour votre lettre du 23 Avril.

Nous avons reçu, Madame Grimaud et moi une très aimable lettre de Madame Marshall qui nous a fait grand plaisir.

Voici combien coûteraient des "additional hundreds" de disques :

- 2°- draft : for 100 copies ..... \$ 180,-
- 3°- draft : for 100 copies ..... \$ 300,-

J'attends votre réponse pour faire faire le tirage. Pouvez-vous me répondre avant le 10 Juin ? Je pars aux Açores du 15 Juin au 15 Juillet.

Je vous prie de recevoir, Cher Monsieur Brew, l'expression de mes sentiments les meilleurs.

P.S.- Je pense qu'il serait peut-être possible d'obtenir une remise (discount) d'à peu près 10% sur l'ensemble de ces prix puisqu'il s'agit d'exportation, mais je ne peux encore vous l'affirmer.

Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



PEABODY MUSEUM  
OF  
ARCHAEOLOGY AND ETHNOLOGY  
Harvard University  
Cambridge 38, Massachusetts

Swift  
Recordings  
Rouget

June 5, 1956

Monsieur Gilbert Rouget  
Assistant Département d'Ethnomusicologie  
Musée de l'Homme  
Palais de Chaillot  
Paris XVI, France

Dear Monsieur Rouget:

I am writing to give you our final decision with regard to the edition of our Bushman Pygme record. After consultation with Mr. and Mrs. Marshall we have decided to adopt number three draft as originally outlined by you as follows: 250 copies (of which you would keep 50), the jacket to be equipped with text; two photographs and musical notations printed on four pages in two colors; at a cost of \$830.00.

If you should need additional text or photographic material from us please let me know and I will send it over immediately.

I hope you enjoy your vacation in the Azores.

Please give my regards to your staff.

Very sincerely yours,

J. O. Brew, Director



June 19, 1956

Mr. Laurence K. Marshall  
4 Bryant Street  
Cambridge, Massachusetts

Dear Laurence:

I have a letter from Rouget in Paris saying that he has ordered the 250 copies of the Bushman disc.

In a post script he says, (I am translating) "M. M. Collaer, not having the time to work with the Bushman tapes, I am sending them by boat next week."

Sincerely,

J. O. Brew, Director

JOB:lwb



**MUSÉE DE L'HOMME**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16°

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

Paris, le 14 Juin 1956

*J.W. Africa  
Recordings  
Rouget.*

RÉFÉRENCE A RAPPELER:

PEABODY MUSEUM  
RECEIVED

JUN 18 1956

ANS. \_\_\_\_\_

Cher Monsieur Brew,

J'ai bien reçu votre lettre du 5 Juin et je vous en remercie.

Je donne l'ordre à la fin de la semaine de faire presser 250 copies du disque Bushmann.

Quant aux "jacket", je m'en occuperai à mon retour des Açores, le 15 Juillet, car je pars pour un mois dans deux jours.

Je vous prie de recevoir, Cher Monsieur Brew, l'expression de mes sentiments les meilleurs.

*G. Rouget.*

P.S.- Monsieur Collaer n'ayant plus le temps de s'occuper des "tapes" Bushmann, je vous les renvoie par bateau la semaine prochaine, en indiquant qu'il s'agit de "tapes" que vous nous avez envoyés il y a de cela un an.

Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



**MUSÉE DE L'HOMME**

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16°

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

Paris, le 25 Juillet 1956

*S.W. Africa  
Recordings  
M. Rouget*

PEABODY MUSEUM  
RECEIVED

JUL 30 1956

RÉFÉRENCE A RAPPELER:

ANS. \_\_\_\_\_

Monsieur le Dr. J.O. BREW  
Directeur du PEABODY MUSEUM  
OF ARCHAEOLOGY AND ETHNOLOGY  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

Monsieur le Directeur,

Conformément à l'accord que vous avez passé avec Monsieur Rouget nous vous avons réexpédié par avion 53 bandes enregistrées de musique Bushmann. L'expédition a été faite le 23 Juin 1956 par AIR EXPRESS INTERNATIONAL CORP. Airbill number IO53503.

Je vous serais reconnaissante de nous faire savoir si cet envoi vous est bien parvenu.

Veillez agréer, Monsieur le Directeur, l'expression de mes sentiments distingués.

*Simone Dreyfus-Roché*

Simone DREYFUS-ROCHE  
Attachée au Département d'Ethnomusicologie  
du Musée de l'Homme



MEMORANDUM

S.W.A  
Recordings  
Ethnic Folkways

To: Prof. JO Brew  
From: RGG  
Subject: Folkways Recordings

I have spoken to Mr. Marshall about the contract with Folkways and he seems entirely agreeable to the sentiment atleast. He has suggested that the Museum attorney look at it with an eye ~~xxx~~ to our insurance for using any music or other sound we might wish for the films being produced. He would also like a clearer definition of tape "album", which I agree is a rather vague reference which could cover quite a body of material.

I will write to Mr. Asche and say that I can see no real hurdle and that as soon as channels have been traversed here that we can look forward to getting started.

I am returning the contract with this memo for forwarding to the attorney.



FOLKWAYS RECORDS & SERV. CORP.  
Ethnic Folkways Library  
117 West 46th Street  
New York 36

*S.W. Africa  
Recording  
Ethnic Folkways*

*Judson 6-9122*

October 12, 1956

*Reserve right to  
use in connection  
with movies and to  
use this material in scholarly  
pursuits.*

Mr. Robert Gardner  
Director Film Study Center  
Peabody Museum  
Cambridge 38, Mass.

Dear Mr. Gardner:

This is to confirm our agreement on the exclusive production of phonograph records and/or tapes by Folkways Records from material selected from your recordings of

It is understood that, in so far as your rights and interests are concerned you have no objection to our manufacturing, advertising, selling, licensing, or otherwise, using, controlling or disposing of in any fields of use throughout the world, any transcriptions made from your recordings, including phonograph records, tapes, matrices and any kind of reproduction; nor to our having such transcriptions played or transcribed by others in various fields including radio, motion pictures, concerts, television or other places of amusement and entertainment. We agree that such income as shall be derived from sources other than by the sale of phonograph records shall be divided equally between us.

In consideration of the above, we agree to pay you \$100.00 advance against royalty of 25% per record and/or tape album sold. We agree to make royalty payments within thirty days after the expiration of each calendar semi-annual year from and after the date of issuance of records and/or tapes.

Our agreement provides that you make available to us, in addition to the recordings, pamphlet notes to accompany the album, and photographs if possible. There is in addition \$25. available for this. We will cause to appear on recordings and brochure in connection with the above your name as source for the material.

*Harvard Film Center*

Your signature below will signify your acceptance of the above terms and conditions. Please sign and return one copy to us. Thank you.

Yours very truly,

FOLKWAYS RECORDS & SERVICE CORP.

by:

ACCEPTED AND AGREED TO:

*should be able to use any  
in own productions.*



November 6, 1956

SWA  
Recordings  
Ethnic Folkways

Mr. Laurence K. Marshall  
4 Bryant Street  
Cambridge, Massachusetts

Dear Laurence:

I enclose a first draft of a contract which has been submitted to Bob Gardner by the Folkways Records and Service Corp., Ethnic Folkways Library in New York.

These people are, I believe, the outstanding producers of this kind of material operation at present. The only others that I know of who are doing a good job across the board is the set-up in the Musée de l'Homme which would be much less profitable in terms of return on sales. I have a whole series of the Ethnic Folkways records in my office if you would care to see them.

Will you please give me your reaction to this, talk it over with Bob or John, etc. The head of the Ethnic Folkways is a very enthusiastic exponent of the reproduction of real primitive music and apparently is prepared to go ahead immediately with this material. I feel fairly certain that we could get the cooperation of McAllester in an advisory capacity if we need him.

Sincerely,

J. O. Brew, Director

JOB:lwr  
Enclosure



PEABODY MUSEUM  
OF  
ARCHAEOLOGY AND ETHNOLOGY  
Harvard University  
Cambridge 38, Massachusetts

SWA  
Readings

15 February 1957

Mr. Harper Kelley  
52, Avenue de la Motte Picquet  
Paris 16, France

Dear Pat:

My UNESCO committee meetings this year are April 29 - May 3 and I expect to arrive in Paris on April 28. Following my committee meeting there is the First International Congress of Architects for Historic Monuments from May 5-10 which I am also supposed to attend.

I presume there will be a number of things to go over during this period with regard to Les Eyzies. There is one thing, however, on a different subject which I would like to have you look into for me, now, if I can impose that much on your good nature. On the 14th of June last I received a letter from M. G. Rouget saying that at the end of the week he would give the order for the pressing of our joint Bushman disc. He went on to say that when he returned from the Azores on the 15th of July he would occupy himself with the jacket. Since then we have heard nothing. Would you kindly and gently see what is going on and drop me a line. The members of the South West Africa expedition are getting a little anxious about this.

I am looking forward to seeing you,  
Jaqueline and Kelley Tou.

As ever,

J. O. Brew, Director



PEABODY MUSEUM  
OF  
ARCHAEOLOGY AND ETHNOLOGY  
Harvard University  
Cambridge 38, Massachusetts

*SWA  
Recordings  
Rouget*

27 February 1957

Mr. Harper Kelley  
Musée de l'Homme  
Palais de Chaillot  
Paris XVI, France

Dear Pat:

Thank you very much for your  
letter of February 20 and the good information  
about our disc.

It will be grand to see you all  
again. Please give my love to Jacqueline and  
tell her that I am looking forward to a Saturday  
or Sunday afternoon in the Blois de Bologne or  
perhaps a Sunday luncheon at your wonderful  
hotel in the Brie country if she feels up to it.

With best wishes.

As ever,

J. O. Brew, Director

JOB:lwr



C  
O  
P  
Y

*S.W. Africa  
Recordings  
Rouget.*

MUSÉE DE L'HOMME  
Palais de Chaillot  
Paris 16, France

February 20, 1957

Dear JO:

Many thanks for your letter, we are all delighted that we shall be seeing you soon.

I saw Rouget yesterday and he is disturbed with the delay, all of which concerns the documentation of the record. The pressings were made ages ago and are all here, but we did not wish to send them without the jackets. They are being printed, after a long delay. (I have just wanged from the printers reprints of a paper published last June. Reason, printers, young, mobilized in Algeria.)

The engraving of the transcriptions was both difficult and complicated and the booklet, instead of 5 typed pages, came to 40 typed pages. Rouget thinks you will be pleased and he considers it the best edited ethnological disc in the world! If all goes well the lot should be ready for shipment in fifteen days.

You will find Philip quite changed, I think. Jacqueline continues to improve but she still has a long way to go before she gets all her strength back.

My best to everyone and in haste.

Yours ever,

/s/ Pat



FEB 26 1956

ANS. \_\_\_\_\_

February 20 - 1957

Dear Jo -

Many thanks for your letter. We are all delighted that we shall be seeing you soon.

I saw Raquet yesterday and he is distressed with the delay, all of which concerns the documentation of the receipt. The pressings were made ages ago and are all here, but ~~he~~ <sup>we</sup> did not wish to send them without the jackets. They are being printed, after a long delay. (I have just crawled from the printer's reports of a paper published last June. Reason, printers, young, mobilized in Algeria!)

The engraving of the transcriptions was both difficult and complicated and the result, instead of 5 typed pages, came to 40 typed pages! Raquet thinks you will be pleased and he considers it the best studied ethnological desc. in the world! If all goes well the lot should be ready for shipment in fifteen days.

You will find Philip quite changed I think. Jacqueline continues to improve but she still has a long way to go before she gets all her strength back.

My best to everyone & in haste

Yours ever,  
Pat,



# MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16<sup>e</sup>

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : M U S E T H N O

Paris, le 10 Avril 1957

RÉFÉRENCE A RAPPELER:

PEABODY MUSEUM  
RECEIVED

APR 15 1956

~~ANS~~

Cher Docteur Brew,

Je vous ai envoyé par avion le 6 Avril 2 exemplaires complets du disque Bochiman (le disque, la pochette et la notice). J'espère que vous les avez bien reçus.

Comme vous voyez tout est terminé maintenant, avec un énorme retard dont je suis très honteux et pour lequel je vous prie de m'excuser. Je n'avais pas prévu que Madame Grimaud fasse un travail aussi important, c'est la raison de ce retard. J'espère cependant que l'extrême intérêt des analyses musicales qu'elle a faites justifiera à vos yeux que l'édition ait tant tardé.

Kelley m'annonce votre arrivée pour la fin du mois. Je vous parlerai à ce moment là des questions de finances.

Les 264 exemplaires restant (disques, pochettes et notices) qui sont destinés au Peabody Museum, seront expédiés par Pitt et Scott à destination du Port of Boston. Cela fera deux caisses assez lourdes, voulez-vous que nous déclarions pour la douane : "Recorded and printed mater, for scientific purpose"? L'expédition se fera dans huit jours car j'attends un erratum à rajouter à la notice.

Je me réjouis beaucoup de vous voir bientôt et vous envoie, cher Docteur Brew, l'expression de mes sentiments les meilleurs.



Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



Peabody Museum  
of  
Archaeology and Ethnology  
Harvard University  
Cambridge 38, Massachusetts

17 April 1957

Monsieur G. Rouget  
Assistant,  
Département d'Ethnomusicologie  
Musée de l'Homme  
Palais de Chaillot  
Paris 16<sup>e</sup>, France

Dear Monsieur Rouget:

Thank you for the two discs which arrived even before your letter. The combination of Bushman and Pygme is most interesting. I look forward with great pleasure to our reunion in Paris early next month.

With best wishes.

Sincerely,

J. O. Brew, Director

JOB:lwr



PEABODY-HARVARD-SMITHSONIAN  
Kalahari Expedition  
11 Divinity Avenue  
Cambridge 38  
Mass. U.S.A.

S.W. Africa  
Recordings

April 23

Dear Jo:

The enclosed was sent me by Rouget of the Musée de l'Homme. It is along the lines of a discussion we had with him. I will pick up the check if you think it a good thing to have done.

Please feel free to pigeon hole it--alter it or make any other arrangement you like, or go ahead with it.

I don't know what has happened about the Musée de l'Homme & Paul Collaer. I think that is the main thing to get along with-- I trust no problems will arise between them. If this should get in the way for any reason, I think the others should have the right of way. I see no reason why both shouldn't be done together but I didn't know either Rouget or Collaer well enough to know what their relations actually were. They sounded fine.

Any way you work this out will be fine by us.

We have our stuff in Windhoeck and start for Gobabis Tuesday. We have been told that some of the Bushmen from out our way (E20° 20'05) have come in to work on farms in Gobabis area & expect to spend a day or so to look see.

Regards,

Laurence



PEABODY MUSEUM  
RECEIVED

MAY 2-1955

ANS. \_\_\_\_\_

PEABODY - HARVARD - SMITHSONIAN

KALAHARI EXPEDITION

11 DIVINITY AVENUE  
CAMBRIDGE 38  
MASS. U.S.A.

April 23

Dear Jo: -

The enclosed was sent me by Rouget of the Musée de l'Homme. It is along the lines of a discussion we had with him. I will pick up the check if you think it a good thing to have done.

Please feel free to pigeon hole or - alter or make any other arrangement you like. or go ahead with it.

I don't know what has happened about the Musée de l'Homme & Paul Collart. I think that is the main thing to get along with - I trust no problems will arise between them. If this should get in the way for any reason. I think the other should leave the issue of way. I see no reason why both shouldn't be done together but I didn't know either Rouget or Collart well enough to know what their relations actually were. They sounded fine

Any way you work this out will be fine by us.

We have our stuff in Windhoek and start for Gobabis Tuesday. We have been told that some of the Bushmen from our way have come in to work on farms in Gobabis area & expect to spend a day or so to look see.

Regards  
Lamm



PEABODY-HARVARD-SMITHSONIAN  
Kalahari Expedition  
11 Divinity Avenue  
Cambridge 38  
Mass. U.S.A.

S.W. Africa  
55  
Recordings

April 23

Dear Jo:

The enclosed was sent me by Rouget of the Musée de l'Homme. It is along the lines of a discussion we had with him. I will pick up the check if you think it a good thing to have done.

Please feel free to pigeon hole it--alter it or make any other arrangement you like, or go ahead with it.

I don't know what has happened about the Musée de l'Homme & Paul Collaer. I think that is the main thing to get along with-- I trust no problems will arise between them. If this should get in the way for any reason, I think the others should have the right of way. I see no reason why both shouldn't be done together but I didn't know either Rouget or Collaer well enough to know what their relations actually were. They sounded fine.

Any way you work this out will be fine by us.

We have our stuff in Windhoeck and start for Gobakis Tuesday. We have been told that some of the Bushmen from out our way (E20° 20' S) have come in to work on farms in Gobabis area & expect to spend a day or so to look see.

Regards,

Laurence



PARIS, LE 12 Juillet 1957

MUSEUM  
RECEIVED

JUL 16 1957

ANS. \_\_\_\_\_

Cher Docteur Brew,

Je suppose que les deux caisses contenant les disques Bushmen, leurs notices et les enveloppes sont bien arrivées. Elles ont, en effet, été expédiées le 26 Avril. Si elles n'étaient pas arrivées, vous seriez aimable de nous le faire savoir pour que nous puissions réclamer auprès de Pitt et Scott.

C'est au sujet des dépenses concernant ces disques que je vous écris. Comme je vous l'ai indiqué dans la note que je vous ai remise à Paris, l'édition a coûté en tout 491.856 Frs, c'est à dire au taux actuel \$ 1.400. Il avait été prévu \$ 830. Il est vrai qu'il y a eu non point 250 exemplaires mais bien 334.

Vous savez que nous n'avons au Département de la musique aucune subvention et que nous sommes obligés de fonctionner par nos propres moyens au point de vue financier. La somme dépensée pour les disques Bushmen est donc pour nous une grosse somme et il nous serait très utile de pouvoir la récupérer dans un proche avenir. Pensez-vous pouvoir régler cette question assez rapidement ? A l'avance je vous remercie de ce que vous voudrez bien faire pour cela.

Une question de principe n'a d'ailleurs pas été réglée : celle de savoir si la différence entre la dépense prévue ( \$ 830) et la dépense finale ( \$ 1400) soit \$ 567 sera à votre charge ou à la nôtre. Je crois que vous désiriez en parler à Mr. Marshall. Si cette différence devait être à notre charge il faudrait que nous soyons autorisés à vendre les exemplaires qui sont en notre possession et il nous faudrait les vendre très cher. Si Mr. Marshall ne veut pas prendre cette différence à sa charge peut-être pourriez-vous lui demander qu'il en prenne au moins une partie, ce qui nous permettrait de vendre les disques que nous avons à un prix raisonnable. Il reste bien entendu que ces disques ne seront cédés qu'aux

---

N.B. Il reste 50 pochettes et 50 notices inutilisées qui pourront servir à un repressage éventuel des disques. Les 50 exemplaires ainsi repressés reviendraient à un prix extrêmement bas.



institutions scientifiques et aux spécialistes et que toute utilisation commerciale en sera interdite.

Dernier point : en 1955 vous avez bien voulu acheter des pièces détachées pour mon magnétophone AMPEX. La facture DeMAMBRO RADIO SUPPLY COMPANY, Inc., adressée à Harvard University Purchasing Dept. CAMBRIDGE en date du 1.31.56 - n° 35.123, se monte à \$ 170.95. Cette somme est évidemment à déduire des frais d'édition des disques.

Je saisis cette occasion pour vous dire que je n'ai reçu aucune nouvelle de Monsieur et Madame Marshall. J'aimerais bien savoir ce qu'ils pensent de notre travail.

Excusez-moi de vous importuner ainsi. Vous connaissez mieux que moi l'importance des problèmes d'argent pour nos travaux. Il faut malheureusement s'en occuper de temps à autre si l'on veut faire quelque chose.

Je vous prie de recevoir, cher Docteur Brew, l'expression de mes sentiments les meilleurs.

G. Rouget.

Monsieur le Dr. J. O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



MUSEE DE L'HOMME  
Palais de Chaillot  
Paris 16e

Paris, le 12 juillet 1957

Dear Doctor Brew,

I suppose that the two boxes containing the Bushmen discs, their notices and the envelopes have arrived. They have, in fact, been sent on the 26th of April. If they have not arrived, you will be kind enough to let us know so that we can put in a claim with Pitt & Scott.

It is on the subject of the cost of these discs that I am writing to you. As I indicated to you in the note which I sent you in Paris, the edition has cost in all 491,856 francs, that is to say at the current rate \$1400. It had been anticipated that it would be \$830. It is true that there were not 250 copies but 334.

You know that we do not have in the Department of Music any subsidy and that we are obliged to function by our own means from the financial point of view. The sum spent for the Bushmen discs is therefore for us a large sum and it would be very useful for us to be able to recover it in the near future. Do you think that you could settle this question quite soon? I thank you in advance for what you can do in the matter.

One question of principle has also not been settled: that of finding out whether the difference between the anticipated cost (\$830) and the final cost (\$1400) or \$567 will be your obligation or ours. I believe that you will want to talk with Mr. Marshall about this. If this difference must be our obligation it will be necessary that we be authorized to sell the copies which are in our possession and we would have to sell them at a very high price. If Mr. Marshall does not wish to assume the responsibility for the difference, perhaps you could ask him if he will assume at least a part of it, which would permit us to sell the discs which we have at a reasonable price. It remains understood that these discs will be allowed only to scientific institutions and to specialists and that all commercial use will be forbidden.

The last point: in 1955 you were good enough to purchase some parts for my AMPEX magnetophone. The bill DeMAMBRO RADIO SUPPLY COMPANY, Inc. addressed to Harvard University Purchasing Dept., CAMBRIDGE dated 1/31/56 - no. 35.123 amounted to \$170.95. This sum is obviously to be deducted from the cost of publishing the discs.

*Pd March 13, 1956 out of S.W.A. Funds*

N.B. There remain 50 folders and 50 notices which could be used for an eventual reprinting of the discs. The 50 copies thus reprinted would come to an extremely low price.

1400		567.00
830	<del>576.</del>	170.95
570		<u>\$396.05</u>



I take this occasion to tell you that I have received no news from Mr. & Mrs. Marshall. I would like to know that they think of our work.

Excuse me for pressing you in this way. You know better than I the importance of financial problems in our work. It is necessary unfortunately to occupy oneself with them from time to time if one wishes to accomplish something.

I beg you, Dr. Brew, to accept my kindest regards.

[Signed] G. Rouget

Mr. Dr. J.O Brew  
Director of the Peabody Museum  
of Archaeology and Ethnology  
HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Department of Ethno-  
municology.

Translated by M. Currier  
July 16, 1957



PRIX DE L'ÉDITION DU DISQUE BOCHIMAN  
(PEABODY MUSEUM)

Devis n° 3 adopté par Mr. BREW (lettre du 5 Juin 1956):

Pour 250 Copies: 830 dollars, soit : 290.500 Frs  
=====

Ce projet prévoyait seulement un disque tiré à 250 exemplaires et livré dans une pochette (jacket) comportant photographie et notations musicales sur 4 pages et en 2 couleurs.

Prix de revient final de l'édition telle qu'elle a été réalisée :  
-----

1°) <u>Fabrication du disque</u> :		
bandes magnétiques, gravure des cires, échantillons de pressage, frais d'envois divers, étiquettes,....	257.752	
2°) <u>Fabrication de la notice</u> :		
Copies et gravure .....	20.435	
Facture Varitype .....	<u>136.894</u>	
		157.329
3°) <u>Fabrication des pochettes</u> :	.....	76.775
Soit au total :		<u>491.856</u> =====

Différence entre les frais projetés et les frais réels :  
491.856  
- 290.500  
soit : 201.356  
=====

N.B.- Il reste 50 pochettes et 50 notices inutilisées qui pourront servir à un repressage éventuel des disques. Les 50 exemplaires ainsi repressés reviendraient à un prix extrêmement bas.

*Sell to Musée de l'Homme*

*Cost per disc 2000  
sell @ 3000*

*Consult Mr. Marshall,*



Peabody Museum  
Harvard University  
Cambridge 38, Mass.

July 18, 1957

Monsieur G. Rouget  
Departement d'Ethno-musicologie  
Musee de L'Homme  
Palais de Chaillot  
Paris 16, France

Dear Monsieur Rouget:

Thank you for your letter of 12 July. The discs have arrived and have been unpacked today.

Mr. Marshall is away on his vacation. When I returned from Paris, however, he authorized me to send you the money to pay for the deficit as soon as the discs arrived.

Consequently, according to your letter the difference between the anticipated amount and the actual cost was \$567. Since we already paid you \$170.95 in connection with your AMPEX magnetophone, the deficit is \$396.05.

I would now like to have two things from you:

- 1) A complete statement of the money we owe to you in connection with the records.
- 2) Instructions as to whether the money should be sent to the Musicology Dept. of the Musee de L'Homme or in some other way.

Please answer these question by return air mail and I shall send you the check immediately.

With many many thanks for your work in this interesting problem, I remain as ever.

Sincerely,

J. O. Brew, Director

JOB:ef



PARIS, LE 2 Août 1957

MUSEUM  
RECEIVED

AUG 5 1957

ANS. \_\_\_\_\_

Cher Docteur Brew,

Merci pour votre lettre du 18 Juillet.

Je vous envoie ci-joint le détail des dépenses concernant l'édition des disques Bochiman.

OK  
~~FF~~  
S.W.A.  
Etant donné que vous avez déjà payé \$ 170,95 pour le magnétophone Ampex vous nous devez la somme totale de : 1.400 \$ - 170 \$, c'est-à-dire 1.230 \$. Cette somme de 1.230 \$ sera à envoyer à : Sté des Amis du Musée de l'Homme, Département de la musique.

Je suis heureux que Mr. Marshall ait bien voulu accepter de prendre à sa charge l'ensemble des dépenses et je vous prie de bien vouloir lui transmettre toute notre gratitude.

Je vous prie de recevoir, cher Docteur Brew, l'expression de mes sentiments les meilleurs.

G. Rouget.

Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
Harvard University  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno -  
musicologie.



TOTAL COST OF THE BUSHMAN MUSIC PUBLICATION  
(Record and booklet)

-----

Raw tapes for dubbing, selecting, editing .....	12.250
Cutting of the masters .....	16.150
Manufacturing of the stamping plates .....	22.398
Stamping samples .....	3.688
Photo-print for the label .....	2.678
Stamping of the discs .....	159.875
Copy of the musical notations .....	20.435
Printing of the booklet .....	136.894
Printing, photo-printing, manufacturing of the jackets	76.775
Shipment of the original tapes (taxes when they came in, air freight to send them back) shipment of samples of the disc (airway), telegrams, transport of tapes and machines from the Musée de l'Homme to Mrs. Grimaud's house (suburbs) and back, shipment of two discs and booklets (airway).....	40.713

491.856 Francs

i.e. at the official rate of \$ 1 = 350 french francs = \$ 1.400



August 8, 1957

Monsieur G. Rouget  
Department of Ethno-musicology  
Musee de L'Homme  
Palais de Chaillot  
Paris 16, France

Dear Monsieur Rouget:

I enclose our check payable to Les Amis, as you suggested, for \$1230 which completes the remainder of our financial obligation to you for our joint enterprise, the Bushman-Pigmy Disc.

It will interest you to know that the Music Department here at Harvard University has a new Chairman and he is very much interested in primitive music. Unfortunately, most people in academic music departments in this country are either strictly classical or "modern". This man is an exception and we expect to have very useful contacts with him during the next few years.

Very sincerely yours,

J. O. Brew, Director

JOB:ef  
Enclosure



MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT  
PARIS 16e - PASsy 74-46

PARIS, LE 16 Septembre 1957

S.W.A.  
Recordings  
Rouget

FL. MUSEUM

RECEIVED

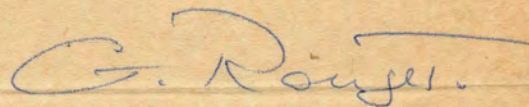
SEP 19 1957

ANC

Cher Docteur Brew,

Je vous ai envoyé par lettre, courrier ordinaire, un petit paquet contenant un addendum à la brochure : "Notes on the MUSIC OF THE BUSHMEN". Cet addendum est destiné à être collé à l'intérieur de la brochure, en face de la page 20. Ainsi l'erreur concernant les trois femmes-médecine est-elle corrigée. J'ai ajouté aussi une référence aux ouvrages de Kirby que j'avais oublié de donner et qui me paraît tout à fait indispensable. Ma conscience est maintenant tout à fait tranquille, ce qui est bien agréable !

Je vous prie de recevoir, cher Docteur Brew, l'expression de mes sentiments les meilleurs.



Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
Département d'Ethno-  
musicologie.



Gentlemen:

Mr. Gilbert Rouget, Musico-ethnological dept. of the Musée de l'Homme, had the kindness of making us a gift of the long-playing record "Music of the Bushmen" which the Musée de l'Homme issued in collaboration with you. I wish to inform you of this with the expression of my sincerest thanks.

~  
I remain, Gentlemen,

Yours very truly,



*S. W. D.  
Recordings  
Rouget*

**FROBENIUS - INSTITUT**  
AN DER JOHANN WOLFGANG GOETHE - UNIVERSITÄT

IHR ZEICHEN:  
UNSER ZEICHEN: Je/M

© FRANKFURT A. M., den 22. Okt. 1957  
LIEBIGSTRASSE 41 · FERNSPRECHER 7225 38 u. 721012

PEABODY MUSEUM  
RECEIVED

NOV 12 1957

An das  
Peabody Museum  
Harvard University  
C a m b r i d g e, Mass.  
U S A

*Translation please*

ANS. \_\_\_\_\_

Sehr geehrte Herren !

Herr Gilbert Rouget von der musikethnologischen Abteilung des Musée de l'Homme in Paris hatte die Liebenswürdigkeit, unserem Institut eine Langspielplatte "Music of the Bushmen", die von Ihnen und dem Musée de l'Homme herausgegeben worden ist, als Geschenk zu überlassen. Ich möchte nicht versäumen, Ihnen dieses mitzuteilen und auch Ihnen meinen besonderen Dank auszusprechen.

Mit dem Ausdruck meiner vorzüglichsten Hochachtung  
Ihr sehr ergebener

*Jensen*  
( Prof. Dr. Ad. E. Jensen )



SWA  
Rouget

PEABODY MUSEUM  
OF  
ARCHAEOLOGY AND ETHNOLOGY  
Harvard University  
Cambridge 38, Massachusetts

December 19, 1957

Monsieur le G. Rouget  
Département d'Ethnomusicologie  
Musée de l'Homme  
Palais de Chaillot  
Paris 16e, France

Dear Monsieur Rouget:

I suddenly realized that I had never answered your query about the name of the new Chairman of the Music Department at Harvard University. This is Professor John Milton Ward and his address is Music Building, Harvard University, Cambridge 38, Massachusetts.

Previously the Music Department at Harvard has restricted itself almost exclusively to classical studies in the music of our common European inheritance. Professor Ward, however, is truly interested in all music, and already one of his graduate students, Mr. Nicholas M. England, 2 Emmons Place, Cambridge 38, Massachusetts, is using our Bushman tapes in connection with his Ph.D. thesis.

Please accept the expression of my kindest personal regards.

Sincerely yours,

J. O. Brew, Director



Translation

Dear Dr. Brew:

Your check of \$1,230.00 duly arrived  
and I thank you.

I am very glad to learn that the Music  
Department of Harvard University has a new  
professor and that he is interested in  
primitive music. May I ask you to tell me  
his name which you failed to do in your  
letter.

With anticipated thanks, I am, Dear  
Dr. Brew,

Yours very truly,

*Translated by Mrs. Kellner 12/18/57 C. Rouget*  
*He must mean Prof. John Milton Ward!*  
*Dr. Ward & Mr. Pirrotta were here last Friday*  
*& want to talk to you sometime about records.*  
*mc - 12/18/57*



MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT  
PARIS 16<sup>e</sup> - PASsy 74-46

PARIS, LE 14 Août 1957

MUSEUM  
RECEIVED

AUG 20 1957

ANS. \_\_\_\_\_

Cher Docteur Brew,

Votre chèque de 1.230 \$ est bien arrivé et je vous en remercie.

Je suis très heureux d'apprendre que le Département de la musique de l'Harvard University a un nouveau Professeur et qu'il s'intéresse à la musique primitive. Puis-je vous demander de m'indiquer son nom, chose que vous avez omis de faire dans votre lettre?

En vous remerciant à l'avance, je vous prie de recevoir, cher Docteur Brew, l'expression de mes sentiments les meilleurs.

*C. Rouget.*

Monsieur le Dr. J.O. BREW  
Directeur du Peabody Museum  
of Archaeology and Ethnology  
HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS  
(U.S.A.)

G. ROUGET, Assistant  
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