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dressed it up, you got a different tune, and a better tune. (But it's not just a matter of making changes. You seem to select your changes.) Right. (I'll often put a tape on and some fellow will go, "That's Winston." He'll on? ly hear 3 or 4 notes. • There'll be a little lift, and he'll know just who the fiddler is.) Yeah, that's right. (So there's a quality you put on those tunes, which I find very consistent. Very true to one per? formance. And I wonder, did you make a de? cision, somewhere back, and you said....) That's" a good way to put it. Yes, a deci? sion. If I learn a tune tonight--out of a book, you know--I never cared about the next fellow playing it, if he could play it better or not--I never worried about that. But when I put the violin in the case, I'd think to myself, "Well, I'll play that tune better, I'll bet, tomorrow night." It was myself that I wanted to beat. Every time, I wanted to beat myself. Not you. I didn't care how you played. You play the way you want. But that's not the way I want. So, I'll be better with that tune tomorrow night, So I might add a couple of more grace notes, or a little bit of bow work, or some little thing that would add to it. It doesn't take much to put a change in it, for the better or for the worse. You play a tune with no grace notes and, to me, you haven't got a hell of a lot. There's not the feeling, not the grace notes in it. (This may sound like an unusual question. But when you go for those grace notes, do you think it's your heart or your head that says, "That's what's needed"?) Soul. Heart and soul. That's what it is. Your mind--you couldn't think that quick with your mind. I could talk to you, and play a tune with a thousand grace'notes in it-- and probably wouldn't miss one. So it's not my mind. I can put my mind on your story, and I'd still play that tune. At (8)

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