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me. If he'd changed another note or went a position higher, I'd grit my teeth, and shake his hand. It was better. It was better than the book. Because there's nothing in the book but notes. Just the tune, that's all that's in the book. Get the odd time with a few grace notes or something. But if you don't get that stuff in your? self, you'll never get it out of a book. And that's why a lot of people don't understand. They'll say, "Such a player, you know, he doesn't play that tune the way it's in the book." And I still say there's not two violin players (alike). (Tell me if I'm wrong: I hear you saying, not only that there are not two that play alike, but that there shouldn't be two that play alike.) That's right. (Then what do you say to all those fiddlers out there who want to be Winston "Scotty" Fitzgerald? Note by note, they want to sound just like you. What would you say to them?) Oh, I'd be very happy, that's all. (But they're not being themselves.) No, no, that's right. You've got a good point there. They're not themselves. That's why Angus Chisholm was such a great player. But I never copied Angus. He and I were great buddies. And he never copied me. He didn't have to. He had his own good-- gracious--glorious style. And I had mine. So we just exchanged tunes. No friction or anything like that, you know. Exchanged tunes, and were great buddies--that's how we got along. (A list could be drawn of fiddlers today who--if they can do what you're doing, they'll feel they're at the top. I know Celebrating Our 20th Anniversary that's flattering--) Yeah. (But at the same time, that's not what you did.) No, No, no. I battered myself. I fought myself. I might hear a fellow playing that was better, when I was coming up. I might learn the tune, but I didn't try to make it sound like it was him playing. I didn't want that at all--I wanted MY feeling. I wanted my feeling. It wasn't my memory--that I wanted to memorize his stuff or any? thing like that. I had the feeling here, the way that I play that tune, and if I thought I could make it sound a little better, I'd be quite happy. Very happy. Mechanical player. That's the right name. Just follow the book--mechanical player. And I don't care who they are. I'm not mentioning any names, or I'm not a critic. But I'd say anybody who'd pick up a book and follow the book, and put the book away and then play the tune as it's in the book, will never, never--not in my book--be a tasty player. Not to me. Never. Oh, I took a recording home one night, I had of--I believe it was Heifetz. The world's greatest violin player, I guess. And I had some tapes we made at concerts and places, a lot of applause on it, you know. So I got a tape going. I tried to change my voice a little bit, and announced that we had Winston Fitzgerald here--a lot of bull to it, you know. And he was going to change his style of playing for tonight. He's noted as a Scottish violinist, but tonight he's going to play some classic solos. And I named Mozart and--God knows what I didn't add to it. So of course I had the other tape all ready. . . " Visit an Underground Coal Mine 'mT' T'? Miners' Museum Glace Bay, N. S. One of the Foremost Musexoms in Nova Scotia Bring your family to enjoy the once-in-a-lifetime experience ?? of touring an actual Coal Mine with a retired miner as your guide. After touring Museum and Mine, visit the well-stocked Gift Shop and the Miners' Village Restaurant on the same 15- acre site located just one mile from



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