AN INVESTIGATION OF THE CAREER REALITIES
AND OCCUPATIONAL CONCERNS OF SELECTED
PROFESSIONAL PERFORMING MUSICIANS

DISSERTATION

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The purpose was to investigate the career realities and occupational concerns of successful full-time performing instrumentalists. Four research problems were formulated; (1) the establishment of a demographic profile of musicians who perceived themselves successful; (2) the determination of the musicians' career realities; (3) the determination of the musicians' occupational concerns; and (4) a comparison of the relationship of the demographic profile to the career realities and occupational concerns. A pilot study was used to develop a questionnaire and an interview schedule.

The sample for the main study was chosen by the questionnaire and consisted of twenty musicians, five each in the musical categories of jazz, classical, commercial and pop. To resolve research problem one, the questionnaire also collected general demographic data.

Research problems two and three were fulfilled by an interview schedule based upon career realities and occupational concerns cited in previous sociological studies. The realities and concerns were either confirmed or refuted by each interviewee.
The career realities were role conflict, career contingencies, musical labels, life style, hierarchies, audience relationships and environment. The occupational concerns were mobility, status, entrapment, personal contacts, dependency, security, competition, economic issues, working conditions, travel requirements, appearance, management control, auditions, maintenance of skills and training relevancy. The interviews were taped and transcribed by a court reporter and included in the text. An analysis of the interviews in relation to the demographic data fulfilled research problem four.

Results showed that career contingencies, mobility and life style were positive influences for the sampled musicians. Also, a "hierarchy of expertise" appeared as the ultimate occupational hierarchy for the sampled musicians. Furthermore, a "hierarchy of dependency," based upon instrument played, affected the sampled musicians' attitudes toward their careers.

It was concluded that performers who were devoting their full time to performance were more tolerant of imperfect career conditions than had been cited in previous studies.
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CHAPTER I

INTRODUCTION

In an article "Premises for Career Education," Mary D. Teal posed the question: "If career education is not the responsibility of music educators, then whose responsibility is it?" (18, p. 37). In answering her own question, Teal listed what she believed to be two main purposes of music career education. First, "it should be directed toward all music students so they can acquire the necessary career information and skills to make an intelligent determination about their future," and second, "it should be directed at the training of students in the teacher education curriculum so that they are well versed in the concepts and methodology of career education for future use in their teaching" (18, p. 37).

The interest in music careers and music career education has evolved for over forty years. Books such as those by Anderson (1), Taubman (66), Carpenter (20), Curtis (24), Pollock (55), Shemel and Krasilovsky (58), Young (69) and Baskerville (4) were written to fulfill a need for answers about careers in music. Journals such as Downbeat (19), Metronome (45), and the National
Association of Jazz Educator (4) have published articles dealing with the subject as well as the business end of music. The Music Educator's Journal has devoted two full issues to music careers and music career education (17,18).

In a study of "The Role of Counseling in the Career Development of Musicians," Mary Spalding Land (34) concluded that the high drop out rate among college music majors and their concerns about vocational issues might be remedied through a music career education which could inform students of the realities of a music vocation early and provide alternate routes for those who need them (34, p. 143). It is not enough to just tell students about the vocational options within and on the periphery of music; they should have access to in-depth information on the realities of all careers within the broad realm of music. Information must be used which gives students in-depth knowledge of what they may expect upon entering a music career. Therefore, it was the intent of this researcher to investigate the realities of one aspect of the music profession, the career of the professional performing musician.
Background for the Study

Critics and biographers have glamorized and exploited the famous musicians of the world in a quest for knowledge about what makes a musician great. Historians have studied the lives of famous musicians of the past in the hopes of gaining insights into influences on such musicians' careers and creative output. However, the purposes for which much of this investigation was done was vastly different. Moreover, investigators have chosen their subjects for different reasons. Phillip Hughes, although primarily a jazz sociologist, gave his view of these differences when he stated:

Jazz critics and historians do not approach jazz democratically. They possess and readily apply implicit criteria of aesthetic worth—even if these cannot be formulated in objective terms. They are chiefly concerned with jazz men of artistic importance, the leading innovators of a style (31, p. 79).

Hughes' statement may be applied to how critics, historians and biographers of musicians often chose their subjects within any musical style.

More recently sociologists have investigated musicians in light of sociological theory. Neil Leonard suggested how this sociologically oriented literature differed from other literature about musicians when he stated:
On one hand sociologists with their empirical methods of participant observation, interviewing, representative sampling, quantification, concepts of self, status and role; and on the other hand, humanistically oriented critics and historians who use first hand observation, interviewing and rough sampling, but who allow their imaginations considerable play in their speculations (38, p. 42).

Phillip Hughes, speaking of the various methods in collecting data and choosing subjects employed by both groups stated: "Thus, where jazz critics and historians take 'public' data and apply aesthetic judgments to them, sociologists work with confidential data provided by jazzmen selected for study without regard to artistic merit" (31, p. 80). Although sociologists such as Leonard and Hughes were most concerned with jazz musicians, their thinking seems equally relevant to studies outside the field of jazz.

The formidable amount of sociologically oriented and empirically based literature has been further divided into two categories by Charles Nanry (46, pp. 169-170). Nanry termed his categories the "sub-culturist" school and the "assimilationist" school. "Sub-culturist" researchers emphasized those characteristics that set musicians apart from the rest of society. The researchers were most interested in the musician as a social actor and the problems of the performer's occupation. Concerned with the sociological
aspects of the music profession, such studies have concentrated on the attitudes, self-concepts, job satisfaction and sub-cultures of musicians. The "sub-culturist" researchers have been represented by sociologists such as Howard Becker (7, 8, 9, 10, 11, 12, 13), Robert Stebbins (59, 60, 61, 62, 64, 65) and Robert Faulkner (25, 26, 27, 28, 29,).

"Assimilationist" researchers were more concerned with the impact of social change on music. They were only secondarily concerned with the musician. Notable representatives of this "assimilationist" school have been sociologists such as Neil Leonard (37, 38) and Richard Peterson (50, 51, 52, 53, 54).

It is the empirically based, sociologically oriented research studies about musicians, the "sub-culturist" school, with which musicians themselves seem least familiar but which will form the basis for this study. Sub-culture studies may also be categorized by music styles such as symphony, jazz, commercial and dance musicians. The jazz musician has been the focus of most of these studies. Researchers who have studied jazz musicians are Becker (7, 8, 10, 11, 12), Cameron (16), Merriam and Mack (42), Gunter (30), Stebbins (62, 63, 64, 65), Shaw (57), Nanry (47, 48), and Vigderhous (67).
Stebbins (60, 61), Becker (7, 8, 10, 11, 12), MacLeod (40) and Lastrucci (35) did sociological research in the area of dance (commercial) musicians. Faulkner (26, 27, 25, 29) studied Hollywood studio musicians and symphony musicians. Arian (2), Westby (68), Leblond (36), and Lunden (39) also investigated symphony musicians. Chaneles (21) studied the concert pianist. Sanders (56) conducted research on folk performers and both Bennett (14) and Coffman (22) investigated the occupation of the rock musician. This body of "sub-culturist" literature should be of concern to those who have chosen to train musicians because it has documented career realities and occupational concerns of musicians. Little if any of this research has been utilized by music educators for purposes of career training and vocational counseling. An exception may be the work of Max Kaplan whose research (33) led to the writing of Foundations and Frontiers of Music Education (32).

The most documented career reality, to which all such research has referred, was the musicians' discontent and frustrations which resulted from the discrepancy between the perceived role of artist and the experienced reality of occupying a servant role. Kaplan (33), in speaking of this discrepancy, concluded from his research that
musicians could be labeled as either aesthetically or socially oriented. The aesthetically oriented musicians held high artistic values while socially oriented musicians were more inclined to hold values outside of music. Stebbins (60, p. 198) made much of this dichotomy when he wrote of the "instrumental" values of the music profession, the concern for making a living, versus the "intrinsic" values, the concern for being an artist.

Cameron (16, p. 182) used the term "controlled schizophrenia" to describe the dualistic life of jazz artists who had to play commercial music to earn a living. According to Coffman (22, pp. 20-21) the rock musician faced similar problems. He had to satisfy the expectations of his audience while working under the sanctions placed on him by the recording industry. Westby found the symphony musician's self-image was one of a highly skilled artist but his social position was that of a dependent craftsman. Westby stated that

strong commitments to the values of art and of his chosen profession, essential to fine performance, are often undermined by unhappy experiences centering about unmet demands for material and status rewards and the instability of his position (68, p. 223).

Faulkner (25) and Becker (11), in speaking of musicians' "career contingencies" were really speaking of career options. These options became important when there
was conflict between perceived and expected role. For some full-time instrumentalists, "career contingencies" could include "entertainment skills" or "commercialism" which might help increase employment opportunities. For other musicians career contingencies apart from actual performance or even apart from the field of music may be more appealing. Such examples could be the educator-performer or the musician who performs as often as possible but works as a salesman as a main vocation. A musician's "audience popularity" and thus "employment opportunities" are affected by the decision for the "artist role" or the degree to which one is willing to fulfill conflicting audience or employer expectations. The documentation of this discrepancy between perceived versus expected role, the degree of moderation of one over the other, and the effect this career reality has on the performer, may be the most important contribution of sub-culturist research.

To understand further the performing musician's perceptions of career realities and occupational concerns, as documented in sociological research, one must consider the sociological theory upon which much of the existing research was based. An important sociological theory which has been utilized in musician research is reference
theory. The term, coined by Hyman, stands for "sociological concepts which have become some of the main analytic tools of social psychology" (41, p. 108). The concept comes from the much older proposition that people think, feel, and see things from a viewpoint peculiar to the group to which they wish to belong. Shibutani (41, pp. 109-110) pointed out three distinct concepts that defined reference groups: (1) groups which serve as comparison points, (2) groups to which men aspire, and (3) groups whose perspectives are assumed by the actor. Shibutani stated: "All discussions of reference groups involve some identifiable grouping to which an actor is related in some manner and the norms and values shared in that group" (41, p. 109). Consequently, when a musician chooses between artistic standards or commercial success he is also choosing the reference groups with which he will mostly associate. To paraphrase Nanry (46, p. 171), the "frustrated dance bandsmen" of Becker's research were really jazzmen who desired free self expression in their music but were forced to play commercial music for economic needs. They were participating in and performing for a reference group with which they would rather not have to identify. Likewise, the rock musicians investigated by Coffman (22) had to deal with two
conflicting reference groups when trying to please the rock sub-culture and a business-minded recording industry. The symphony musicians researched by Westby (68) also faced conflicting reference groups. They had to deal with other musicians, some of whom had artistic integrity and others who did not. Westby also found that symphony musicians expressed dismay at having to deal with an apathetic public and a management-dominated labor market. Furthermore, the symphony string player, after years of intensive study preparing for solo recital work and chamber music, expressed unhappiness at having to play second or third parts of music that was all too familiar.

Lastrucci (35) and Becker (8, 10), in speaking of the dance musician's "atypical" or "deviant" life-style, were speaking of the life-style which is often associated with specific reference groups. The jazz musician's "isolation" and "alienation" reported by Cameron (16) and Merriam and Mack (42) were the result of musicians belonging to a specific reference group. Studies such as Westby (68) and Faulkner (25), emphasized "occupational hierarchies," and alluded to the reference groups which controlled much of the musician's full-time employment. Nanry (46, p. 182) developed a system of "theoretical reference groups"
through which he evaluated the musicians whom he studied.

Second to career realities are occupational concerns which musicians have expressed in the sub-culturist literature. Occupational concerns are problems which musicians, regardless of their tendency to be artistically or commercially oriented, have perceived about performance careers. Westby (68) and Faulkner (25) addressed such concerns as "mobility," "status," "entrapment," "dependency," "ranking in sections" and "auditions." Gunter (30), Macleod (40), Arian (2), Lastrucci (35), Westby (68), and Faulkner (25) found their samples of musicians to be concerned over the control exerted by "authority figures" such as leaders, owners, conductors, agents and boards of directors.

In a study of studio musicians Faulkner (27) addressed their concerns over "competition for jobs," "decreasing amount of jobs," "control over working conditions" and "economic issues" such as "pay" and "fringe benefits." Lunden (39) and Westby (68) found symphony musicians expressed many of the same concerns as Faulkner's studio musicians. Lastrucci's (35) and Macleod's (40) musicians spoke of concerns over the need for a "youthful appearance." Westby (68) found that symphony orchestras seldom hired musicians who were over
thirty-five years of age.

Lastrucci (35), Becker (8), and Faulkner (27) found musicians to be concerned with the "need for personal contacts" and "cliques" which were often necessary to gain employment. Arian (2) discovered a concern of Philadelphia orchestra members over "training relevancy" and the "music programmed for performance." Chaneles (21) and Sanders (56) found musicians expressed concern over "audience reaction." Faulkner (25) and Lastrucci (35) discovered musicians were concerned with the "maintenance of skills," "travel requirements" and "security."

The conclusions based on such realities and concerns paint a negative picture for any young musician aspiring to a performance career. However, experience shows that all performers are not as frustrated and discontented over career realities and occupational concerns as the conclusions reached by sub-culturist studies would lead one to believe. The preoccupation of sociologists with not distinguishing between or making judgements about the performers who were the object of study has possibly led to a false or at least an incomplete picture of the career realities and occupational concerns of performing musicians. The lack of demographic data about the respondents who were the focus of such studies has
compounded this problem. Herein lies a flaw in sub-culture research. Existing sub-culture research studies have mostly assumed the career realities and occupational concerns of musicians to be the same regardless of existing career contingencies. For music career education, however, full-time performing musicians should be studied separately from those musicians who depend largely on a career contingency for livelihood. It is the musician who has successfully sustained a full-time performing career who should be used as the role model for aspiring young performers. Moreover, the style of music performed may be of less significance in determining career realities and occupational concerns than the ability of the musician to sustain a full-time performance career.

Almost all the studies cited reflect this common problem of sampling validity. Referring to the sampling problem of jazz studies, Phillip Hughes stated:

Lack of attention to aesthetic stratification in the jazz world at large (as opposed to local jazz scenes) is one of the deficiencies of the sociology of jazz . . . . The central problem for all sociologists who write about jazz is the same: representative sampling. The sampling frame is often unspecified or simply assumed (31, p. 79)

Nanry (46, p. 170) agreed with Hughes as he called attention to this sampling problem. In dealing with what
he termed the "jazz myth," Nanry (48; 46, pp. 168, 173-181) came closest to controlling his sample. He divided musicians into two stages, those of "aspiring candidates" and those of "established professionals." The two stages were further divided into two sub-categories: those who had achieved success and those who had not. Nanry, like Becker (22) and Faulkner (25), defined occupational success as status in occupational hierarchies. Nanry termed this independent variable "occupational status." When groups were controlled for race, age and occupational status, Nanry found contradictory data to much of the available sub-culturist literature but he concluded that the sub-culturist's research, completed prior to his own investigation, was not false. Rather, he surmised, such research simply identified problems and experiences of different types of musicians than the musicians who were the object of his own study. Although the focus of Nanry's research was occupational success, it appears that a criticism of his work rests in his failure to clearly delineate what may constitute success for the performing musician.

Defining Success

Unlike many professions, which have as a prerequisite
varying amounts of educational credentials, the attainment of a performing career in music does not necessarily have such requirements. For the musician, his or her level of performance skills and a certain amount of business acumen, or in Becker's (12, pp. 103-113) words, "connections or cliques," contribute to the access of employment. The consistent access to gainful employment can be said to be one indicator of success in any occupational endeavor. In the studies cited, little attention has been given to this success factor.

Becker (13, p. 22) stated that occupational success depended in a large part on successful integration into that group which controlled rewards within a profession. For the musician, conflict resulted because the major problem of a service occupation like music performance tended to be the maintenance of freedom from control by the laymen for whom one worked. The laymen, who often controlled such rewards, ordinarily judged and reacted to the product in terms of standards which were different from those of the professional. This notion has been supported by Crane (23, p. 722).

Becker (13, p. 22) also attempted to portray a musician's success in terms of movement through a hierarchy of jobs. His five-point scale ranged from one,
the lowest being small dances and wedding receptions, through five, which represented staff positions in radio, television and legitimate theater. Assuming the musicians interviewed by Becker were all earning a full-time living in music, it was never stated whether there was an attitudinal difference depending on where the musician was on the five point scale. One might assume, if such a musician perceived himself to be successful, there was less discontent and frustration the higher a musician was on the scale. Becker did not address this issue.

Faulkner (25, pp. 334-341) applied the same construct of hierarchical structure to the study of orchestral musicians. He used a relative scale of orchestra reputation and principal chair seating as opposed to section seating. He viewed success as movement within the system. According to his findings, a musician seemed to be more successful as a principle player in a less prestigious orchestra than as a section player in an orchestra that had a higher reputation. Faulkner (25, p. 335) found three concerns which constituted the reality of the orchestral world. The first was "advancement and mobility, or a concern with improving one's position"; the second, "the extent to which circumstances rule out advancement and rule in the occupancy of undesirable positions," a concern with
"entrapment"; and third, the "consolidation and strengthening of current organizational involvements," a concern with "making commitments." It was not clear if self perceptions of success made a difference in musicians' attitudes toward the concerns which Faulkner documented.

Studies in self-esteem, self-concept and occupational identification such as those by Mortimer and Lorence (43, 44), Bedeian (6) and Bachman and O'Malley (3) have all substantiated the correlation between occupational success and positive attitudes. However, Goode and Fowler (2, p. 87) demonstrated the coexistence of low morale and high productivity. Furthermore, Katz, Macroby and Morse (2, p. 87) found no relationship between job satisfaction, satisfaction with the employer, financial or status satisfaction, and productivity. Thus, a musician could be highly accomplished yet very frustrated for artistic reasons. Conversely, a mediocre musician, if employable, could be very satisfied with his career.

Using reference theory as a point of departure, one may distinguish between two types of people. Those within a particular group can be termed "insiders" and those not in a particular group, whether or not they aspire to become a member of said group, can be termed "outsiders."
Typical "outsider" judgments of success might be measured by peer recognition, fame, financial security, access to gainful employment or amounts of material possessions. Almost any measurable criterion could be used by "outsiders" to measure the success of other individuals. The studies which have shown correlation between occupational success and positive attitudes have used "outsider" judgments of success as their criteria. Consequently, status in a hierarchy of jobs as Becker and Faulkner suggested may not necessarily be the only criterion of occupational success. It could be an "outsider" judgment. Likewise, the integration of a musician into the group which controls rewards, as Becker hypothesized, may not necessarily indicate occupational success for the musician.

A. H. Maslow approached the concept of success as a self-actualization process. According to Maslow, one reaches success by the passage through a hierarchy of needs based upon the idea of prepotency or urgency of satisfaction. He categorized four such needs: safety, love, esteem (the need for a high valuation of one's personal worth by oneself and others, the latter meaning recognition of achievement), and self-actualization (the need to utilize one's full potential and "to become
everything that one is capable of becoming") (2, p. 95). Utilizing these criteria, true success can only be perceived by the "insider."

Symbolic interactionists generally acknowledge that "humans have some degree of choice in their behavior" (41, p. 7). This idea of choice, self determination or self actualization constitutes true success. Only the "insider" knows when this goal has been reached. Success therefore can be measured by one's personal perception of the extent to which one is able to deal with the reference group or groups of one's choice, including the group's demands, norms and values. This concept may be termed an "insider" perception of success. However, a person's perception of his own success may change. Peter Berger has stated:

maturity is the state of mind that has settled down, come to terms with the status quo, given up the wilder dreams of adventure and fulfillment. It is not difficult to see that such a notion of maturity is psychologically functional in giving the individual a rationalization for having lowered his sights (15, p. 55).

The mature musician has come to grips with the problem of "art" versus "commercialism" and has either chosen to stay in the performing business or get out. It may be that the truly successful musician, as measured by self-determination, is no more or less frustrated,
discontented or alienated than the dedicated professional within any occupation. The successful performer has learned to cope (Pearlin and Schooler, 49, p. 2) with what is possible and what is not. Bedeian (6, p. 117) concluded that it was quite possible to settle for less, in reality be an underachiever, and still have high self-esteem. For the performer this may mean settling for less only considering "outsider" criteria of achievement such as material possessions or prestigious employment. Conversely it could mean settling for less in one's musical integrity by lowering one's artistic standards. Full-time musicians who perceive themselves as being successful are likely to have made this choice.

Certainly career realities and occupational concerns exist for the performing musician as they exist in any occupation but questions remain as to the ability of the performer to cope with such problems depending on his or her degree of success in the profession. There are people who make a full-time living by playing musical instruments and who have probably faced such realities and concerns. Many, nevertheless, seem to be happy, hard working and well adjusted. The successful performing musician has chosen to stay in performance full time and may have learned to deal with career realities and occupational concerns. For these reasons this researcher investigated those performing musicians who perceived themselves as being
Purpose of the Study

The purpose of this study was to investigate the career realities and occupational concerns of selected successful professional performing musicians.

Problems

The problems were (1) to establish a demographic profile of musicians who perceive themselves successful; (2) to determine the musicians' career realities; (3) to determine the musicians' occupational concerns; (4) to compare the relationship of demographic profile, career realities and occupational concerns.

Definition of Key Terms

Professional performing musician refers to musicians who are devoting their full time to performing music for a living. This excludes those musicians who are part-time professional performers and may possess expertise of the highest order, yet they derive their main source of income from something other than performing, such as teaching.
Success refers to the concept of self-determination. Persons are successful according to their perception that they are, for the most part, doing what they want to do. This does not necessarily rule out "outsider" perception of success. It is possible to find a musician successful in both ways.

For the purpose of this research, insider referred to membership in an individual reference group, often termed a "clique."

Delimitations

This study was not concerned with what kind of music was performed but sought instead a cross-section of different kinds of full-time performers. Performers who were interviewed included orchestral musicians, jazz musicians, commercial musicians, and pop musicians. For the purpose of this study, musicians were limited to instrumentalists and were defined as follows:

**orchestral musicians**: musicians who primarily perform in a traditional symphony orchestra or chamber music setting and who perform music which is commonly labeled "classical" music;

**jazz musicians**: musicians who are primarily concerned with improvisational performance for artistic reasons;
commercial musicians: musicians who primarily perform music for extra musical purposes such as dancing, theater or the media;
op pop musicians: musicians who primarily perform current music that is marketed for the purpose of appealing to mass society, usually the young, often rock or folk oriented.

For the purpose of this research, the famous musician was not considered the model for career information. Often the extremely famous are as atypical as the part-timer for assessing the true nature of an occupation. This research will be concerned with a cross-section of musicians who have stayed with a performing occupation and perceived themselves to be successful, but who had or had not achieved fame.
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CHAPTER II
RELATED LITERATURE

Sociological research about musicians that fell into the category of "sub-culturist" studies were reviewed according to performance areas such as jazz, commercial (dance), orchestral and popular (folk, rock). It was difficult to strictly adhere to these divisions because, as was pointed out in the background for this research, investigators have often mislabeled or not clearly defined those whom they were investigating. As much as possible, the studies in all categories were reviewed chronologically.

Dance Musician - Jazz Musician Research

The earliest often quoted study of the dance musician and his alienation from society was by Carlo Lastrucci (24). Lastrucci based his research on the premise that one's type of work exerted influence upon one's characteristic mode of living. He hypothesized that the more highly specialized the occupational activity, the more dominant the influence on one's mode of living would be. Lastrucci chose the professional dance musician to
test his hypothesis because of the highly specialized nature of the occupation and because of his own past experience as an active and passive participant. His primary method of collecting data was the interview. He also used a questionnaire through which he received one hundred responses. Dance musicians "considered to be representative of their type" were interviewed in order to obtain data about their occupational relationships. Lastrucci evaluated this data in terms of the quality of the relationships which "operate to influence the entire way of life of the group" (24, p. 169). He concluded that dance musicians were "definitely a very distinct social type who differed even from their closest occupational and social affiliates, legitimate musicians and showmen" (24, p. 169). The way of life, "molded by various dominant factors and forces inherent in the very nature of the work itself, was so rigid that the whole group was actually socially atypical" (24, p. 169).

Lastrucci found many of his sample dance musicians considered themselves creative artists rather than commercial entertainers. Consequently, the dance musician held deep "scorn" for most laymen because he blamed the laymen for making demeaning musical demands. Further results indicated dance musicians were plagued by feelings
of insecurity. The basis for these feelings was the ever increasing labor supply, often the need for a youthful attractive appearance in being hired and the tendency of leaders to change personnel at the slightest whim. Further feelings of insecurity resulted from the dependency of employment on the popularity of a particular band, the musicians realizing that popularity was a very fickle thing. Moreover, they realized that one could not remain employed through superior skills alone because much popular music did not demand such skill. An additional dilemma for the dance musician resulted from the occupational practice of dependency upon personal recommendations as the basis for getting hired. Lastrucci concluded that the very "atypical" and characteristic way of life of the dance musician was inherent in the occupation itself. He stated, "It is so dominant that no member can escape its influence" (24, p. 172). The age, educational background and personal characteristics of the dance musicians interviewed may have had much to do with their self perceptions of occupational satisfaction. Lastrucci did not address this variable other than by stating his respondents were often between the ages of seventeen and thirty. Neither did he provide precise information on how his interviews were conducted or how
his sample was analyzed. He did provide information which stereotyped dance musicians without exceptions. He stated:

the dance musician is invariably a young man between seventeen and thirty, for the rigors imposed by his work, together with intense competition, discourage middle-aged men. He has a lower incidence of marriage than would be expected of his age, sex and race group. When married, his wife is characteristically attractive and undomestic, for his work discourages domesticity. He rarely has more than one or two children, although when he does he tends to have them before he is twenty-five. He tends to live as lavishly as his present income permits and makes no provision for the future.

Traveling constantly, rarely playing longer than thirteen weeks at one engagement, he never develops a sense of community belongingness. His cost of living is necessarily high, for he must live in furnished apartments (rented by the week), eat out often and dress well. Working at night, sleeping in the morning and often rehearsing in the afternoon, he never has time to make new acquaintances, develop absorbing interests in literature, art, contemporary events or hobbies. It is no wonder, then, that he is characteristically plagued by domestic troubles, has a high rate of divorce and separation, gambles freely, associates most often with semipromiscuous women, and finds most of his recreation in the company of other professionals alone. Although he drinks hard liquors inordinately and has a comparatively high rate of venereal disease, he is not—as popular rumor would have it—a marihuana addict (24, p. 169).

It would seem the dance musician who perceived himself as being successful would have to be mostly content with this "atypical" life style. Lastrucci did not address the
issue of occupational success and how it may influence a musician's ability to deal with the career realities and occupational concerns which he did document.

Probably the most influential of the early "sub-culturist" researchers was Howard S. Becker. His first research was based on materials collected through participant observation and interview techniques over an eighteen month period among professional dance musicians in the Chicago area. His findings were first reported in the form of a masters thesis in 1949. Subsequently he looked at the same basic material in light of many sociological theories (3, 4, 5, 6, 8, 9).

In an effort to investigate the service occupations, Becker (7) studied the musicians with whom he was working while a student of sociology at the University of Chicago. His premise was based on the hypothesis that all service occupations were distinguished by the workers coming into more or less direct contact with the ultimate consumer of the worker's product. Consequently the client was able to direct or attempt to direct the worker at his task and apply sanctions of various kinds ranging from informal pressure to the withdrawal of patronage. According to Becker's findings, "the most distressing problem in the career of the average musician is the necessity of
choosing between conventional success and his artistic standards" (7, p. 136). Musicians who perceived themselves as being successful would have to have reached a solution to this problem. Becker did not address this issue.

Becker's early research centered around three points: (1) the conceptions musicians had of themselves and of the non-musicians for whom they worked and the conflict they felt to be inherent in this relationship; (2) the basic consensus underlying the reactions of both commercial and jazz musicians to this conflict; and (3) the feelings of isolation and the segregating of themselves from audiences and community (7, p. 136). Becker looked at his respondents in light of these three points and left analysis of the information to the reader. He utilized many transcribed on-the-job conversations to emphasize the musician's feelings toward these three points. His conclusion was that musicians feel they possess a mysterious gift which sets them apart from all other people (squares). "Possessing this gift, the musician should be free from outsiders who lack it" (7, p. 137).

In Becker's subsequent writings he applied the term "deviant" to the dance musician's culture (3, 5). His interpretation of a deviant culture was one that need not
be outside the law but was "sufficiently bizarre and unconventional for them to be labeled as outsiders by more conventional members of the community" (5, p. 79).

Unlike Lastrucci's "atypical" life style, Becker's "deviant" culture was more descriptive of the "bebop" or jazz musician's life style of the late 1940's and early 1950's. True dance musicians of this same period may not have been as Becker described. This may be assumed because Becker's interviews consistently focused on jazz playing though he had labeled his sample dance musicians. It is possible that had Becker interviewed musicians who considered themselves dance musicians and who perceived themselves as being successful, he would have obtained different results. Becker provided little information in the manner of personal or demographic data about his respondents or the precise manner in which his interviews were conducted.

Sociology is not the only discipline which has empirically investigated jazz musicians. A group of three psychiatrists, Cambor, Lisovitz and Miller (12) conducted a study of thirty of the world's leading creative jazz artists. This highly select group, which reportedly represented about twenty-five percent of the most significant living jazz musicians at the time (1954), were
studied in Pittsburgh. The musicians were interviewed by the doctors on breaks (intermissions) in the night clubs where the musicians came to play. The study was done over a two year period. The focus of the interviews was on the musicians' feelings about their early interpersonal relationships in personal and professional groups. Much of the data provided by this study described the musicians' feelings toward parents and society as the musicians were maturing. Foremost was the attraction of a jazz identity. Because of this jazz identity the musician, after beginning to perform semiprofessionally, "no longer felt like an outsider" (12, p. 7). The three doctors stated:

The musicians were drawn toward an identification with jazz in which they felt they could gain freedom. To the mind of the adolescent, jazz appeared to offer freedom of self-expression and freedom from control. They were drawn by fantasies of the exciting, glamorous and carefree life filled with creativity, self-expressive jazz performances, comradeship, crowd praise, prestige, uninhibited behavior, and lack of oppressive controls. However, when the musicians became actively engaged in playing jazz, the reality problems they found in a jazz career were often different from the pleasures they had expected (12, p. 8).

This study more clearly identified and categorized the musicians being studied than did Becker's or Lasrucci's research. By investigating jazz musicians who were successful in a jazz environment, the psychiatrists
conveyed more accurate insight into the nature of the jazz musician's career. However, specific information about the musician's personal characteristics and the precise manner in which the interviews were conducted was lacking. Most studies of this type relied heavily on reporting what was said by respondents to substantiate the points the researcher made and left analysis and interpretation to the reader. An important facet was the conclusion that "in the musician's professional career, success is essential to the maintenance of self-esteem" (12, p. 10). According to the psychiatrists, success should not only be measured in terms of financial gain but also in terms of the musician's appraisal of himself as a creative artist and appraisal of other components of the jazz world such as jazz critics, other jazz musicians and the jazz public. The musicians in this study were by selection highly successful in their professional careers. Interestingly, the kinds and amounts of discontent and frustrations documented by other research studies were not evident in this study. The comparison may not be valid because the focus of the study was not occupational satisfaction. Nevertheless, it seems the highly select nature of the sample subjects substantiates that an interpretation of what constitutes occupational success and its application
to choosing a sample may be the key to reaching valid conclusions about the performing musician's occupation.

Three often quoted investigations important to the sociology of jazz musicians were "Sociological Notes on the Jam Session" by Bruce William Cameron (13), a series of articles by an anonymous author which appeared in the now defunct journal *Jazz Today* entitled, "Understanding the Jazz Musician: The Artist and His Problems" (49), and a research project done at Northwestern University by Alan P. Merriam and Raymond W. Mack (30).

Cameron's research, conducted in the early 1950's, centered around the recreational activity of jazz musicians called the "jam session." This study was important to the development of "sub-culture" research and to the formulation of the theory of the "jazz community" because its emphasis was on the clique-like nature of the jazz player's world. Because Cameron wrote about jazz performers who were in a jazz environment, the sample was more clearly defined. He studied jazzmen through observation techniques and interviews at "after hours" clubs where jam sessions were held.

Cameron recognized and documented the social interaction of jazz musicians among themselves. Manners of speech and dress, codes of conduct, and systems for
exclusion from and acceptance in the group were identified. Descriptions of the infra-structure of the jazz player's culture, as outlined by Cameron, pointed to the possibility of one achieving status (success) within a narrowly defined occupational reference group but not necessarily achieving any "outsider" criteria of success. The ability of the individual to reach a compromise between artistic status, thus self-satisfaction, within a narrowly defined social structure and the adjustments needed to perform tasks dictated by "outsiders" may be for the musician one secret to success. Cameron did not address these issues. His purpose was simply to observe and define the social interaction of the jazz sub-culture.

The anonymously authored articles appearing in Jazz Today in the middle 1950's have been widely quoted. These articles were less empirically based, but authorities of the time such as Marshall Stearns and Leonard Feather, as well as jazz musicians, were quoted through transcribed interviews. Also stressing the "cliquish" nature of the jazz performer's world, the articles documented many career realities and occupational concerns of jazz musicians. In speaking of "pure" jazzmen the author stated:

Because of the vacillations within his profession, his status is subject to violent
changes. He is often, in the space of a few
days, a leader, a sideman with work or without,
with or without respect for or from others (43,
p. 26).

In addressing the creative problems of the "pure" jazz
performer the author went on to state:

He is constantly beset by the problems of any
creative artist, although his are even more
dynamic problems, for, unlike the artist in
plastic forms, he has to think and execute at a
rapid speed—as fast as he is playing—without
the opportunity to correct or re-make his object . . . with the same necessity to achieve
perfection in execution and communication (43,
p. 26).

The author compared the jazz improvisor's skills to
lightning fast decisions which had to be made at top
speed. The author stated: "This is further complicated
by the fact that he is considered to be an entertainer.
To live he must be an entertainer, but he lives best as a
creative artist, and the two seldom mix without grave
strain even in the most mature individuals . . . " (43, p.
26). The author quoted jazz guitarist Eddie Condon:

The fellow who said jazz musicians live in a
world of their own wasn't too far from correct .
. . . [I]t happened because . . . most people
thought the ones who played it weren't fully
equipped with their buttons; the musicians stuck
together for mutual protection and comfort (43,
p. 26).

In discussing the jazz performer's economic world the
author compared the jazz player to an itinerant worker.
He pointed out that the jazz performer may make a lot of
money but it was seldom commensurate with his talent. Three problems were discussed: (1) the performer must travel, (2) engagements are generally short and (3) the performer may suddenly for one reason or another find himself unable to play. Other economic problems for the jazz performer were the lack of coverage by Social Security laws, usually lack of group insurance plans and a nomadic life style which did not lend itself to saving for old age. The author stated: "He is by and large utterly dependent on his health and popularity and on the whim of club owners" (43, p. 26). The author suggested the jazz performer's options were three: (1) become commercial, (2) withdraw further into the jazz world or (3) maintain what proficiency he can as a jazz player while working some other job in or out of music. The author dismissed the third option stating "most who try, do both badly and are much worse off than when they began" (43, p. 28). The types of career realities and occupational concerns which authors such as Lastrucci, Becker, Cameron and the Jazz Today author documented about jazz musicians were the basis for the study of the jazz player's isolation.

The first "sub-culturist" researchers who used the now disputed title or concept of the "jazz community" were Alan Merriam and Raymond Hack in 1960 (30). Their idea
was to use the term "community" as in a community of interest, implying the people described shared a set of norms which in turn defined roles. Through observation and interviews they identified these special norms as language, musical taste, manner of dress and acceptable audience behavior. According to Merriam and Mack, a specific character of the jazz community was the inclusion of the audience into the reference group. Merriam and Mack stressed the isolation of the jazz reference group from society at large and claimed this isolation as the primary characteristic of the jazz community. The basic premise in their research was to put forth the concept of the "jazz community" as an identifiable social group. All their data was intended to support this premise. They drew heavily on the earlier sub-culturist researchers, especially Cameron and Becker. There is confusion over whether or not the observed musicians had made conscious life decisions as to their personal social role. Without this information one has no way of separating the attitudes of the successful from the unsuccessful musician.

The preceding three studies, although containing pertinent information toward musician's occupational concerns, did not clearly define the musicians who were
being quoted. Information such as age, educational background, duration in the business, expertise and continuity of employment were noticeably lacking. Also lacking was data about the musician's degree of success.

An important researcher of musicians, whose work has been almost completely ignored by other "sub-culturist" researchers, was Max Kaplan (23, 22). Kaplan's research was functionally different from the "sub-culturists" of his time in that it was more career oriented. He did however address some of the same issues such as the problem of artistic standards versus commercial success. Although Kaplan's research (23) was first presented in the form of a doctoral dissertation in 1951, its application to music education was introduced in his book *Foundations and Frontiers of Music Education* (22) in 1966.

Particularly in his book Kaplan may have been the first and possibly the only researcher until recently who attempted to seek out empirical information on the realities of the musician's career and apply this information to the advice and counseling of music students (22, pp. 78-119). Kaplan utilized case studies to profile the musicians whom he investigated. He originally obtained and analyzed about seventy-five case studies (22, p. 95). Seven such case studies were reported in
Foundations and Frontiers of Music Education. The data from these case studies was interpreted in relation to four themes: (1) social class, (2) success criteria, (3) values of the occupation, and (4) advice to students (22, p. 101). Kaplan's system for measuring "attitudes toward factors of success and failure" provided useful data. He asked musicians the two following questions.

1. In attaining your goal as a musician thus far, what do you feel have been your main advantages?

2. What do you feel are the main handicaps that have prevented you from attaining your goal thus far?

Kaplan's breakdown of the seventy-five musicians polled were as follows (22, p. 102).

TABLE I
FACTORS IN MUSICIANS' SUCCESS

<table>
<thead>
<tr>
<th>Factors in Success Thus Far</th>
<th>Percent of Total Factors Listed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ability</td>
<td>27%</td>
</tr>
<tr>
<td>Opportunities</td>
<td>12%</td>
</tr>
<tr>
<td>Encouragement</td>
<td>28%</td>
</tr>
<tr>
<td>Desire, persistence, will, interest</td>
<td>10%</td>
</tr>
<tr>
<td>Favorable home or community environment</td>
<td>10%</td>
</tr>
<tr>
<td>Good teachers</td>
<td>13%</td>
</tr>
</tbody>
</table>
Kaplan's conclusions on the "Central Values of the Occupation" were ambiguous. He did point out however that "it may be possible to extract a specific group from within the middle class—such as artists—and say their chief value is self-expression" (22, p. 107). If Kaplan's statement is true then such "artists" may not appear successful judged by "outsider" criteria of success. They would have to be judged successful only as they perceive themselves to have fulfilled their desire for self-expression.

Under Kaplan's theme "Advice to Students" he asked of his musician sample the following: What is the general advice you would give to (a) the young person who is trying to decide whether to take up a musical career, and (b) the young person who has already decided to go into music as a life work (22, p. 107)? Kaplan divided the responses to this question into (1) struggle (sacrifice); (2) attachment to the values of art; (3) realistic attitudes; (4) dynamic growth; and (5) the worth of a musical life. Finally, Kaplan categorized his sample into two main profiles, "esthetically" and "socially" oriented musicians. Esthetically oriented musicians were those who conceived their art "primarily as being free from social factors or influences that tend to control its
materials, forms, or content" (22, p. 110). In contrast, "socially oriented" musicians were those who conceived their art and their role "in respect to persons, ideas, or values, not related to art but to their own function as an agent of ideas, institutions, people, business enterprises, or other social patterns" (22, p. 111).

Esthetically oriented musicians may, by many "outsider" criteria, appear unsuccessful and yet may, because of their freedom to create, perceive themselves as being successful. Conversely, esthetically oriented musicians may, because of economic pressures, "sell out" and thus portray a negative attitude toward music as a career. Moreover, socially oriented musicians might have high values of craft and art but their dilemma may be more materialistic. Their frustration may come from not achieving enough "outsider" criteria of success. Consequently, "outsider" success criteria may be influential on one's perception of "insider" success.

Because many of Kaplan's sample were musicians whose main source of income was outside the realm of performance, his research further emphasizes the need to evaluate musician's responses about career realities and occupational concerns in light of their personal perception of their success and whether they are devoting or have
devoted their full time to performing for a sustained period. He grouped full-time music teachers, administrators, composers, arrangers and performers together. The term musician applied to all such people working in music. However, each group really represented a different vocational career under the broad heading "musician." For music career education such vocations need to be studied separately. It is the full-time professional performer who has achieved perceived success whose role model must be used for the vocational guidance of young prospective performers. The manner in which musicians combine various musical vocations with performing and what constitutes success for them needs to be the subject of further study.

Robert Stebbins (42) utilized the so-called theory of the "jazz community" as it evolved from researchers such as Cameron and Merriam and Mack. He was the first "sub-culturist" researcher to attempt to compare what Kaplan had termed "esthetically" and "socially" oriented musicians. In an effort to investigate the existence of a "jazz community" in the city of Minneapolis in the early 1960's Stebbins set up the following experimental design.
TABLE II
AN EXPERIMENTAL DESIGN FOR THE STUDY
OF JAZZ MUSICAL CULTURE

<table>
<thead>
<tr>
<th>Experimental Groups</th>
<th>Place of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Experimental&quot; sample of jazz musicians</td>
<td>Live &quot;for&quot; music which is intrinsic to value system</td>
</tr>
<tr>
<td>&quot;Control&quot; sample of commercial musicians</td>
<td>Live &quot;off&quot; of music which is instrumental to value system</td>
</tr>
</tbody>
</table>

Stebbins was concerned with individuals who prior to his research had made life decisions casting them into either the experimental groups or the control group. His two fold task was to determine this decision and to examine its consequences. The decision was assumed through the labeling of the sample musicians by a panel of judges. Ten musicians known by Stebbins to be jazzmen were selected as judges and asked to check those individuals on a list who fit the definition of an active jazz musician. The independent variable of this "ex-post facto" design was the musician's decision for or against the intrinsic values of jazz. To choose his sample of commercial musicians Stebbins used a current list of all employed musicians which was provided by the musicians union. A random sample was drawn from the men who played in clubs known to feature commercial music. A total of sixty-seven
musicians were ultimately selected as respondents. Through a method of questionnaire interviewing, Stebbins gathered data which he hoped would confirm or deny the following hypothesis:

Group of hypotheses concerned with the jazz musician's status in society at large (42, p. 70):

Ia: Jazz musicians hold a lower status rank in the general community than do commercial musicians;

Ib: Jazz musicians hold a lower class rank in the general community than do commercial musicians;

Ic: Jazz musicians have less power in the general community than do commercial musicians.

Stebbin's second group of hypotheses was concerned with the jazz musician's status in the musical community: (42, p. 75):

IIa: Jazz musicians occupy a higher class position in their sub-community than do commercial musicians;

IIb: Jazz musicians occupy a higher status position in their sub-community than do commercial musicians;

IIc: Jazz musicians occupy a higher power position in their sub-community than do commercial musicians.

For each group of hypotheses Stebbins developed a set of questionnaire headings with underlying questions designed to measure status, class and power. Under the general
community heading these questions fell into categories of housing characteristics, employment and income, automobiles, material possessions, marriage, moral issues, religion, allegiance to organizations, political behavior and friends, and access to lawyers. Under the sub-community heading the questions fell into categories of types of music purchased, duration of musical employment, playing jazz for its own sake, the importance of creativity, amount of practice on one's musical instrument and audience requests. Stebbins reported the results of his data in eighty statistical tables. The two characteristics between jazz and commercial musicians that proved to be statistically significant at the .05 level were attitudes between the groups on moral issues and housing characteristics (42, pp. 114-115). Stebbins found the willingness on the part of jazz musicians to play their music for its own sake had no counterpart in commercial music. This intrinsic value of playing jazz was one reason why "jam sessions" as documented by Cameron (13) were held. As in other "sub-culture" literature where the purpose of the sociologist seemed to be proving or disproving a sociological theory, Stebbin's data provided information about the consequences of being a certain kind of musician. For the purpose of music career
education more needs to be documented on how one becomes such a musician and how the successful full-time musician deals with career realities and occupational concerns. Stebbins attempted to categorize musicians according to a musical label. It may not be so easy or important to label a musician as being one type or another because Nanry (33), Macleod (29) and Westby's (46) research indicated a willingness, ability and need for many musicians to play music in different performance styles.

Charles Nanry (114) conducted some of the earliest studies which took into account musician's occupational success. Nanry's research, which was first reported as a doctoral dissertation in 1970, was primarily aimed at checking the validity of the "jazz community" theory. Nanry found most jazz musicians refuted the jazz musician title. "They prefer to be labeled musicians who play jazz" (32, p. 170). Nanry stated his purpose most clearly when speaking of his research on New York City jazz musicians:

The focus of that research was occupational success. What I found was that aspiring jazz musicians were more likely to "make it" if they conformed to conventional middle class work norms rather than to the unconventional and disorganized life style often conventionally attributed to artists. But much jazz literature and folklore have emphasized unconventionality and disorganization in the lives of jazz players. Young musicians who failed to perceive
the lack of balance in jazz lore and literature courted failure since they had little insight into the real workaday world of most jazz players. They were caught up in what I call the "jazz myth" (33, pp. 243-244).

Nanry used Alvin Gouldner's (32, p. 178) "local/cosmopolitan continuum" and Max Weber's (33, p. 250) "theory of bureaucracy" to develop a cross classification system with which he categorized the musicians whom he interviewed.

Weber's definition of bureaucracy included the "strain of rationality" which pressures institutions toward bureaucratic organization (33, p. 250). This "routinization" is reflected in the way a music is organized in a society at any given moment. The antithesis to Weber's bureaucratic organization was the "charismatic" challenge which is "innovation." Nanry stated:

It may be that certain individual musicians or groups of musicians can build a power base outside of jazz itself by parlaying "audience rewards" to the point where jazz itself is forced into accommodation. This clearly is what happened in the case of swing. Jazz, which has freely used folk, popular, or classical music elements as source material may be particularly vulnerable to this kind of development (33, p. 250).

Nanry continued by explaining how "bop" was partially a reaction against the bureaucracy of "swing." Thus bop was the "charismatic" challenge to the "bureaucratic" swing.
Gouldner, on the other hand, was concerned with which social identities were called upon in the occupational reference group process (33, p. 251). He defined the poles of his continuum as "cosmopolitans" and "locals." Cosmopolitans were those low on loyalty to the employing organization and high on commitment to specialized role skills. They were likely to use an outer reference group. Locals were those high on loyalty to the employing organization but low on commitment to specialized role skills. Locals were more likely to use an inner reference group orientation (33, p. 252). According to Nanry, Gouldner's "inner reference groups" meant face-to-face membership groups, while "outer reference groups" were broader and less personal (33, p. 252). By combining Weber's "bureaucratic/charismatic" dimension with Gouldner's "local/cosmopolitan" continuum, Nanry's cross classification system became the model for how he defined occupational success (see Table III). Nanry felt sub-culturist researchers such as Becker, Stebbins and Merriam and Mack were mostly writing about the frustrations of local-bureaucratic musicians who attempted to "break away" by playing in a cosmopolitan style. Many were local-charismatics who improvised in contexts not amenable to free jazz, such as dances. By playing in an
"inappropriate" style for the particular reference group

TABLE III
A TYPOLOGY OF JAZZ MUSICIANS

<table>
<thead>
<tr>
<th>Within Jazz</th>
<th>Between Jazz and Other Musicians</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bureaucratic</strong></td>
<td>Local</td>
</tr>
<tr>
<td>Dance Band Musicians</td>
<td>Cosmopolitan</td>
</tr>
<tr>
<td>and Other &quot;Club Date&quot; Musicians</td>
<td>The &quot;Studio&quot; Jazzmen-Craftsmen</td>
</tr>
<tr>
<td><strong>Charismatic</strong></td>
<td>&quot;Real Jazz&quot; Players</td>
</tr>
<tr>
<td>in Nonjazz Bands</td>
<td>The Jazz &quot;Innovator&quot;</td>
</tr>
</tbody>
</table>

which was employing them, conflict was generated. Nanry found "rewarding audience groups" were critical in moving musicians from cell to cell in his classification system. He concluded that most of the "pros" whom he studied were "primarily bureaucratic-cosmopolitans who occasionally played charismatic music in special settings like jam sessions" (32, p. 181). Jazz innovators who were cosmopolitan-charismatic were often forced to play bureaucratic music in order to make a living.

Nanry considered his "typologies" as stages through which musicians moved. He concluded that successful candidates moved from a local-bureaucratic position to the cosmopolitan-bureaucratic stage pausing at the local-charismatic stage only long enough to acquire
improvisational technique. Nanry stated:

Most pros are bureaucratic-cosmopolitans with a few influential inside "stars" becoming charismatic-cosmopolitans, that is, having purely artistic values and reference others. Their innovations tend to be absorbed slowly, however, like those of other creative artists (32, p. 182).

Nanry's attempt to categorize musicians according to the amount or type of jazz influence in their work seems to have little meaning other than pointing to the desirability for the working musician to have some jazz skills. His research further points to the need for investigation of the performer's career based on full-time employment and perceptions of success. His concept of "occupational success" or "making it" was only geared to "outsider" criteria. Nanry's attempt to label many working musicians as jazz musicians failed and he did not provide enough detailed demography about his respondents.

During the winter of 1971-72 Gideon Vigderhous (44) did a master's thesis about the Montreal Jazz Community. He basically used Robert Stebbins' design but emphasized Nanry's idea of occupational success.

Vigderhous also discovered a reluctance on the part of jazz musicians to assign themselves a jazz identity:

When he offered his twenty-five reputationally defined jazzmen the choice of five musical labels ("jazz," "commercial," "classical," "rock," or "other"), only eight or about one
third, identified themselves exclusively as jazz musicians. . . . Ten offered mixed or multiple responses . . . Seven . . . claimed only a commercial identity (38, p. 86).

Vigderhous, like Nanry, found it was the "older not younger musicians who typically deny the presence of hostility toward the audience" (38, p. 91). Vigderhous, contrary to Stebbins's study, found his sample of jazzmen were better off economically than his sample of commercial musicians. This may be due to the evolution of jazz and its new found respectability which gained momentum in the 1970's. This phenomenon has been documented by assimilationist researchers such as Monroe Berger (11), Neil Leonard (27, 26), Edward Harvey (20), Richard Peterson (35, 36, 37, 38, 39) and Charles Nanry (31).

John Osborn Gunter (19) investigated what compelled a musician to remain in a jazz performance career. His six subjects were chosen for their strong performing ability and because they had at least 20 years in the business. He studied his subjects through detailed interviews and emphasized their experiences as they became musicians. Gunter felt the shortcoming of studies such as Howard Becker's, was the failure of such studies to consider a musician's creativity as a positive force in their lives. To study the jazzman from a positive point of view, Gunter proposed to use a "more personalized and less conflictive
approach to the personality of the jazz musician and his interaction with his social environment" (19, p. 7). He felt the literature about jazz musicians predominantly focused on the hostility of a "misanthropic, misunderstood artist at war with society" (19, p. 6). Gunter consequently focused on the creative element in the jazzman's life. He felt creative capacity was used as a tool for more than performing but also as a tool which "more often than not reduces conflict" (19, p. 8). This image of "positive creativity," which was borrowed primarily from The Act of Creation by Arthur Koestler, leaned heavily on Freud's psycho-sexual stages and attendant states of consciousness. Koestler saw "creativity as a force which allowed the individual to achieve a 'cosmic consciousness' that was a developmental extension of the 'symbiotic consciousness' of childhood which civilization managed to squelch in most of contemporary mankind" (19, p. 8). Although keeping this natural creative gift as one matured was rare, an individual who did retain creativity could use it as relief from discontent. This idea of "the state of labor as play," borrowed from Theodor W. Adorno (70) in his Introduction to the Sociology of Music, was one impetus for Gunter's research. Gunter also utilized Studs
Terkel's book *Working* and Terkel's "work becomes play" philosophy (19, p. 9). Gunter stated, "Although most workers who [sic] Terkel interviewed were negative or neutral toward their occupations, occasionally a worker liked his or her job and one was left wanting a closer look at these personalities, their histories and their attitudes" (19, p. 9).

To study his subjects, Gunter used Max Weber's (45) concept of "Verstehen" (19, p. 10) and its emphasis on the subjective aspect of man rather than simply measuring and noting the objective or behavioral aspect. His subjects were chosen because music was not an avocation with them but a way of life. Altogether the six subjects represented the player as singer, the player as writer (which was used for two individuals), the player as sideman, the player as teacher and the player as leader (19, p. 12). Unlike most investigations Gunter identified his six subjects by name. His primary concern was to "examine six individual jazz musicians sympathetically to show them as human beings with unique personalities who were also extremely creative people, people who interacted with their social environment in a certain way because of their creativity" (19, p. 19). Gunter hoped to answer the following questions.
1. What have their lives been like as professional musicians?
2. What kinds of musical influence do they remember and acknowledge?
3. Have their musical careers caused conflict with society? Positive interaction?
4. How do they view and socially interact with the audience—as listeners or as customers?
5. How do they interact with other musicians? With the musicians union?
6. Do they regret or cherish their musical experiences?
7. Has their creativity been a help or a hindrance in adapting to society?
8. Do they perceive the playing of music as work (19, p. 19)?

From his interviews Gunter concluded that, although his six subjects were unique individuals, there were some common characteristics in terms of the "development of their creative personalities, the role of creativity as a defense against some of the discontents of civilization, and pragmatic attitudes and behaviors in the work environment" (19, p. 197). These common characteristics were as follows.

(1) All demonstrated natural musical ability early—most playing professionally in their teens.

(2) An early and constant commitment to a musical career.

(3) All started as players and ultimately expanded the playing role to include other musical activity such as singing, writing, arranging or teaching.

(4) All saw club owners and managers as the most
negative factor in the music business.

(5) The least influential factors in their work environment were race, sex and the musicians union.

(6) None had any regrets about their careers (19, pp. 197–207).

Gunter's research may be a good example of the type of information needed for music career education. By examining six musician examples who had stayed with a musical career for an extended period and who claimed no regrets, one may assume that these people considered themselves successful. Gunter did not address this issue. He did provide personal and demographic information which leads one to believe that his respondents perceived themselves successful. However, Gunter's sample was really only comprised of three musicians who were full-time performers. The "player as writer" and "the player as teacher" represented career contingencies outside performance. They need to be investigated as separate vocations. Other problems of Gunter's sample centered around the label "good player." How "good" a musician is does not necessarily mean he has been able or has wanted to stay in full-time performance. Moreover, having emphasized creativity as a positive force in the musician's life, it seems Gunter should have not limited his study to jazz musicians.
George Washington Shaw (41) attempted to find similarities in the background of those musicians he interviewed who were adept at improvisation. He stated:

The need for the proposed study derives from the position and importance of improvisation in historical context. The relationship of improvisation to the temporal and expressive nature of the musical art, the importance of improvisation in the development of comprehensive musicianship and, lack of available information, and research concerned with the experiential factors and percepts relative to the systematic development of improvisational skills (41, p. 1).

He conducted focused interviews of twenty-nine jazz musicians who were nationally known jazz performers or jazz educators. Like Gunter, Shaw named the musicians who comprised his sample. He structured his interviews to cover five main areas: (1) improvisational concepts; (2) initial improvisational attempts; (3) early experiences; (4) recommendations; and (5) current improvisational situations (41, p. 10). Each interview was taped and transcribed. After categorizing the data according to his five main subject headings Shaw identified and compared commonalities in experience of the twenty-nine musicians. Shaw's conclusions were as follows.

(1) Musicians who improvise well came from all parts of the United States. They all had migrated to New York City for at least a short period of their lives.

(2) Most began studies in the public schools and
went on to take private lessons. Many did not finish college but the few that did complete degrees combined a career of performing and teaching.

(3) All of the sample grew up in an environment where improvisation and jazz music were common, they imitated others and they advocated playing along with phonograph recordings of one's favorite musicians.

(4) They all had intense desire to play music.

(5) In order to earn a living they all worked as studio musicians, made recordings or taught or a combination of these things (41, pp. 859-866).

Shaw's research focused on how a group of proficient jazz improvisors began their musical study, and how they learned to improvise. All of Shaw's twenty-nine musicians shared in improvisational ability, however it would have been useful to know how the musicians perceived themselves and how they had dealt with career realities and occupational concerns. By focusing his interviews too narrowly it seems that Shaw ignored valuable information from what was mostly an excellent sample of jazz performers. If Shaw had considered his sample "musicians who play jazz," instead of concentrating on improvisation, he may have obtained
data about their career perceptions. His study was not intended to investigate the musical career, but rather was comprised of musicians talking about jazz, improvisational methods and practice techniques, not about their careers. Because some of Shaw's sample were not full-time performers, their thoughts about the career realities and occupational concerns of full-time performers would not have been valid. Shaw did not provide much demographic information about his sample musicians. Naming the subjects studied is not a substitute for the demographic information which is needed to assess such subject's responses.

Bruce Alan Macleod (29) investigated the "club date" business of metropolitan New York city. The focus of his study was on the musicians who earned at least part of their livelihood from performing at miscellaneous engagements. Such engagements, termed "club dates," incorporated many musical styles such as standard repertoire (music of the 30's, 40's and 50's), ethnic music, latin music, standard rock, top 40, commercial jazz and "legit." Through interviews with 42 leaders, sidemen, contractors and agents Macleod documented the overall structure of the world known as the "club date" business: who belonged to that world, what its components were and how the members defined and evaluated their participation
Macleod's research represented a change in "sub-culturist" research. Instead of looking at a musician in terms of what kind of music a musician preferred to play, Macleod looked at an important segment of the performing business itself and distinguished what it took to be part of that business. He pointed to certain skills which musicians needed in order to be successful, in terms of being consistently employable in the New York club date business. These skills included the ability to perform a large repertoire without the use of written music, a knowledge of acceptable performance practices, the ability to improvise a harmony part and non-musical requirements such as appearance and acceptable behavior.

Macleod's research emphasized the extreme importance of the leader's ability to "sell" the musical product to the various audiences to whom the club date band catered. For the leader, musicianship was often secondary to personality. Macleod's sample of musicians contained many with a high degree of training and expertise, including those who enjoyed playing jazz and symphonic music. He found that "the kind of music they are playing is not always particularly disturbing to the club date sideman. Indeed, some of them actually enjoy certain styles of
music played on club dates" (29, p. 213). Many club date musicians were proud of the expertise and specialized talents which enabled them to be in demand as club date musicians. They seemed to have no disillusionment about what the club date business demanded of them. Their biggest concern was that the job was done well in the manner of skilled craftsmen. Many of the same musicians received their artistic pleasure from playing in Broadway pit orchestras or other more creative outlets. According to Macleod, any discontent in the manner of Howard Becker's research was leveled at leaders, who were often not skilled musicians, or at other less competent musicians. Macleod stated:

For most of the sidemen with whom I spoke, the musical standards of the audience were not a critical issue as perplexing and disturbing as they might be. The sideman, after all, has very little direct contact with the audience. It is usually quite easy for the sideman to "tune out" the audience, as many do. The critical issue for most sidemen is the bandleader's position of control over the music. A few sidemen even expressed the notion that the audience is, in a way, an innocent victim of the poor taste of many bad leaders (29, p. 219).

Macleod found younger sidemen actually valued the importance of audience reaction to their music. For them pleasing an audience was equal to artistic satisfaction.

By looking at a portion of the music performing business and those musicians who seemed to be successful
in it, Macleod was actually looking at those musicians who probably, if asked, would consider themselves successful. Unfortunately, one does not know how successful some of Macleod's sample were in respect to their own perception of "insider" or "outsider" success criteria and full or part-time status. Macleod used selected quotes from interviews to emphasize the points which he made. Individual musician's perceptions of their own success and their ability to sustain full-time careers in performance may have made a difference in how the musicians responded to attitudinal questions. Macleod did not address this issue.

Orchestral—Concert Musician Research

David Westby (46) investigated the career aspirations and career experiences of a selected group of symphony musicians. He interviewed all except sixteen members of an entire orchestra. The orchestra was one of those immediately below the top three (46, p. 223). The top three, according to 90 per cent of seventy orchestra members polled by Westby, were Boston, New York and Philadelphia. According to Westby:

Symphony musicians are an occupational group exhibiting considerable anxiety over their jobs on a number of dimensions, most prominently performance and security! This is especially true in their relations with the conductor, who
has relatively unrestricted formal power and dominates the work situation to the extent that he is typically perceived as an imposing threat to artistic integrity and occupational security (46, p. 223).

Westby described the symphony musician's world as a "mobile" world in which the musician must be prepared to relocate when opportunities for advancement, in what Westby described as a hierarchy of orchestras, presented themselves. Westby's research showed that despite "many denials, position in the section was an important source of job satisfaction and status deprivation" (46, p. 225). Westby also discovered, in terms of scope of employment opportunities, the strings and winds found themselves in significantly different situations (46, p. 226). The string players experienced more "job confinement" than did wind players who had more opportunity in the field of popular music.

According to Westby's findings, the top orchestras generally did not hire musicians past the age of thirty-five. He stated, "If a man has not attained a high status position by the time he is thirty-five or at the latest forty, it is almost certain that he will never obtain it" (46, p. 226). Owing to this age problem, the ambitious symphony musicians had to move fast:

Mobile musicians will probably know the approximate ages, professional history and ability of most of the incumbents of what, from
their perspective, are desirable jobs, and perhaps even in some cases whether there is an inclination to quit, and the character of relations with the conductor. Thus, each musician is, in a sense, his own employment agency, compiling an inventory of probable and possible jobs (46, p. 226).

Westby concluded that the early investment of time, effort and money spent on study, practice, expensive equipment and possibly conservatory training made for strong occupational commitment in the symphony musician. Moreover, the isolation from other occupational experience as one matured was a possible occupational hazard. It might not be until later in life that a musician might discover that his dreams of fame and financial success were not forthcoming. Westby stated:

This intense occupational identification so characteristic of the young symphony musician, taken together with the reward features of a system—which—in orchestras roughly below the top ten practically fail to provide even a subsistence level of existence—tend to inculcate in him the strongest aspirations (46, p. 227).

This intense drive to improve one's status characterizing young symphony musicians was contrasted by the feelings of a fifty-four year old violinist:

Question: What are some of the things you like best about being a musician?

Answer: I don't like any part of it. As a matter of fact, all the time I've had several experiences in the business world but they failed and I had to come back. But as a professional musician I've never liked it. . . .
The first chance to get out I will. I still am looking . . . [B]y the time you reach an age where you should be independent, it's just the opposite. As you grow older you get less desirable, less valuable. It's not like other things (46, p. 228).

Conflict arose when young musicians brought to the job their sense of idealization of the musician's role and musical integrity and contacted older disillusioned musicians. Westby felt the erosion of a man's occupational identity meant a "resignation from the struggle for organizational and occupational values" (46, p. 229). He stated:

While the younger set is "on the move," older musicians become psychologically estranged from formerly held mobility aspirations. Decisions such as buying a home or even getting married, become symbolic of withdrawal from the activities peripheral to the work life that is so significant to the younger musicians (46, p. 229).

Consequently there was a widening gap of communication and values between the two groups.

Westby's data, although outdated, is substantiated and expounded upon in research which Faulkner (16) conducted in the 1970's. The use of this data could be of help in preparing aspiring young musicians in a way which may help them avoid the occupational hazards Westby documented. By interviewing musicians who consider themselves successful, particularly older musicians, one may determine how successful musicians have avoided the
occupational problems documented in Westby's research. Westby used interview quotes to substantiate the career realities and occupational concerns which he documented. There seems to be no objection to this method of reporting data except the need for more information about the respondents than has been presented in most cited studies.

Two pieces of literature by Robert Faulkner seem to have evolved from Westby's earlier investigation. The first, "Orchestra Interaction: Some Features of Communication and Authority in an Artistic Organization" (18) dealt with the symphony orchestra musician's perceptions of the problems of making music in relation to interactions with conductors. The second, "Career Concerns and Mobility Motivations of Orchestra Musicians," (16) focused on symphony musicians' personal feelings and ideas about mobility in the orchestra world as it appeared to be in 1973.

The first study (18) emphasized the conductor's role. It has value to music career education but is most applicable to the conductor's career. Faulkner discussed the complex interaction of orchestral musicians and the conductor as they communicated or failed to communicate. There was similarity between the problems of symphony musicians and their relationships to their conductors as authority figures, as documented by Faulkner, and the
distrust of leaders, club owners and managers which jazz and dance musicians expressed in Gunter (19) and Macleod's (29) research.

The second study (16) was based on interviews of "fifty musicians in a major orchestra in the eastern part of the country" (16, p. 335). Faulkner stated the "symphony orchestra world is one of the most complex, competitive, and stratified organizational sets in existence" (16, p. 336). He discussed how musicians' movement through this hierarchy impacted their perceptions and attitudes about themselves. These perceptions and attitudes were affected because of the well defined status within an orchestra such as ranking in principal, assistant principal and section desks and the well defined status and ranking of the orchestra itself. Collectively these two ranks were a constant reminder to the musician whether he was "making it" or not. The symphony musician could feel "relatively successful or a relative failure depending on his looking down to where he came from or up to where he wanted to go in the orchestra world" (16, p. 341). Making moves for the symphony musician were contingent on four factors:

(1) The person had to acquire knowledge about open positions and decide which were desirable and which were not;
(2) The performer developed a working understanding of his actual and potential mobility (realistic attitudes);

(3) The performer needed a desirable reputation which included present status compared to age; and

(4) The patience to wait for openings and the ability to endure the uncertainty of playing the audition and "putting one's self on the line" (16, p. 341).

According to Faulkner, potential hazards for the symphony musician included "entrapment." Entrapment resulted when the over specialization demanded of usually lower level jobs, for instance playing second or being a section player, narrowed the chances for improved mobility. Symphony players worried that playing second too long would make them unfit for a first chair job. Feelings of "entrapment" could also result if a player's skill began to deteriorate or from a fear of downward mobility because of the intense competition resulting from the presence of aggressive young players.

The majority of musicians interviewed by Faulkner (about sixty percent) said they would not move if given the opportunity. Faulkner stated:

At an earlier career stage they feared entrapment. Like their colleagues, they desired advancement. But some of their concerns with advancement and upward mobility had faded. Not infrequently as they remain in this orchestra,
changes begin to take place in the musician as well as in the objective chances of moving any further up the ladder (16, p. 334).

Reasons for acceptance of their situation were given as: (1) there was no other position equal in status or desirability (for first chair players to return to a section would be a demotion); (2) they could not face the prospect of starting again in an unfamiliar organization; (3) performers developed a local reputation and did not want to give it up; and (4) certain benefits and opportunities might be lost in moving. Faulkner concluded a player became committed whenever he realized that it would cost him more to change his organizational position than it would for him to remain where he was. Some of these "valuables" which became prerequisites of the job included contribution to pension funds, adjustment to one's way of doing things, rewarding friendships with colleagues and a measure of local eminence (16, p. 346). According to Faulkner, the "majority of musicians making this turning point confessed relief that their major career decisions, fears and speculations were behind them" (16, p. 347). Faulkner used quotations from interviews to substantiate the issues he addressed. As in other studies, there was a lack of information about each respondent.

Edward Arian (2) studied the symphony musician's
occupation from the point of view of how the
bureaucratization of an organization, such as an
orchestra, affected the ability of such an organization to
deal with art, relate to the public and provide for the
needs of its workers. Arian, having been a member of the
Philadelphia orchestra for 20 years, felt his relationship
with the other performers and the orchestral management
made him "privy to experiences and conversations with
orchestra members, board members, staff, legal council,
and union officials, of greater depth and frankness than
would have been available to any outside investigators"
(2, p. ix). He used personal interviews and the minutes
of meetings to collect his data.

Although Arian's research included much historical
data on the development and evolution of the Philadelphia
orchestra, his research pointed to several conclusions
about the symphony musician's occupation. He found the
typical young symphony musician's training largely
unrelated to his on-the-job needs. In speaking of the
typical conservatory or university graduate Arian stated:
"Many skills are acquired in such areas as conducting,
orchestration, pedagogy and music history which could
never be utilized in the Philadelphia Orchestra job as it
is currently constituted" (2, p. 90). Arian quoted Henry
Schmidt, former personnel manager of the Philadelphia
Orchestra, stating: "Kids who've come out of Curtis and Julliard today are all disappointed soloists" (2, p. 140).

Arian cited reasons for the symphony musician's alienation and thus the flight from professional performing jobs to university teaching jobs:

Nobody really sees him. Nobody really hears him. He is the fellow in the frayed white tie and tails, the one buried seven rows back peering sourly through a cluster of elbows. He is the symphony musician—bored, frustrated, and anonymous. So he didn't become the second Heifetz as everybody in Glenn Falls said he would. There was nothing else to do but join a big-city symphony, file lock-step onto the stage—no talking please—and, at the nod of the imperious maestro, saw away mechanically at the Brahms "First" for the 101st time . . . In his ear if not in the ear of his audience, he is a full-fledged virtuoso who, says Los Angeles Symphony conductor Zubin Mehta, "joins a symphony only as a last resort and then is frustrated. On the campus, however, he can assume the stature of a soloist playing largely what he wants—the way he wants to play it" (2, p. 82).

Arian's research cited the symphony musician's subjugation to enormous stress factors. Arian quoted Dr. Hugo Schmale of the Max Planck Institute who had tested 1,397 musicians during performance conditions: "In no other profession are men subjected to as much collective time pressure and to as many stress factors as in an orchestra" (2, p. 91). Arian cited the unwillingness of the symphony orchestra to
deviate from what had been successful for them in the past as a reason for performers' boredom and stagnation. This fact in many ways was a primary cause for players turning to labor negotiations to vent their frustrations. Arian quoted George Rochchild, American composer and former chairman of the University of Pennsylvania music department: "... Because conductors, orchestra boards, managers, impresarios, etc., are the curators of the successful musical establishment and believe only in what has been successful, the repertoire is virtually sealed off from the present" (2, p. 111). Two important conclusions based on Arian's research can be stated as follows.

(1) An older musician who has "settled down" has not necessarily allowed his skill level to deteriorate. Job frustrations, attitudes toward management and the work place, do not necessarily affect productivity. Therefore, one can not just look at the "good player" as Gunter (19) did and expect positive attitudes. A musician must like what he is doing; success is a state of mind.

(2) A musician's educational background may have a lot to do with feelings of success in later life. Education, by opening doors to university teaching and other creative outlets, which the musician might otherwise not have, may allow the musician to be more independent
and content with otherwise great frustrations. Education, because of the added career contingencies it offers, may be a primary cause of performers not accepting the frustrations documented by the sub-culturists; thus the exodus from full-time performing careers.

In reality, it may be impossible to separate the successful performer from the musician who performs when possible, teaches, writes, lectures, entertains and has interests and avocations outside the field of music. However, unless it is attempted to isolate the full-time performing musician from other vocations and avocations, one cannot accurately guide the young who may think they can make a career of full-time performing. The degree to which musicians combine various musical avocations and vocations into one career might be the subject of other research.

Leon Lunden (28) studied major symphony orchestra labor relations in 1967. Working in the field of economics he discussed the origins of unrest among symphony musicians, the maladjustments in supply of musicians and the complicated economic structure under which the symphony musician worked. Lunden believed that for the classically trained musician, "major symphony orchestras represented the principal source of job opportunities" (28, p. 167). Lunden stated:
Although there is an array of other engagements that a musician can take, for example in metropolitan, urban, and chamber orchestras, quartets and quintets and in opera and ballet orchestras, none has the basic economic quality sought by the instrumentalist: Namely, regularity of employment. In fact, the season for these other job sources can be so abbreviated outside the largest metropolitan areas that in reality they are transformed into temporary engagements (28, p. 167).

Noting that at the time of his research, 1967, there were twenty-seven major orchestras in the United States and Canada (twenty-four in the U.S.A.; major orchestras were considered those with an annual budget in excess of five hundred thousand dollars), Lunden stated that together those twenty-seven orchestras comprised the national labor market for symphony players. He stated: "Aggregate employment in twenty-four orchestras based in the United States rose a moderate three percent in the 1960's from 2104 in the 1959-60 season to 2168 in 1965-66" (28, p. 167). Additional employment information offered by Lunden was that 65.4 percent of available major orchestra jobs between 1959 and 1966 were for strings, 15.5 percent for woodwinds; brass accounted for 14.6 percent and percussion 4.5 percent. An additional problem was the problem of "hidden unemployment," the fact that symphony musicians were often not employed to full capacity even though they were called employed.

The demand for symphony musicians is set by boards of
directors together with conductors and in relation to the amount of money they think they can raise. Lunden quoted Carlos Mosley, manager of the New York Philharmonic, who described the kind of musician a musical director sought when positions were available. Mosley stated: "They must possess the stamina to compete successfully and have nervous control under fire. He must also have acquired considerable experience in ensemble playing and must be able to read the most complex scores at sight" (28, p. 177). According to Lunden, most musicians gained their expertise through music schools or conservatories. He cited the results of a survey done by the American Federation of Musicians (1962) that claimed 54.4 percent of 1064 symphony players who replied had at least one degree from a college or conservatory and 19.3 percent had two or more degrees beyond high school. Others had attended a college or conservatory but dropped out short of completing a degree (28, p. 179).

Based on Lunden's findings, all things were not in favor of orchestral management. Highly skilled and desirable symphony musicians were sought by many orchestras. String players especially were often "stolen" by the largest and most prestigious orchestras from the orchestras just below them in status. However, in a 1960 survey of symphony orchestra musicians only 70 percent
earned their full-time living in music and 47 percent of those worked in music related activities. The remaining 30 percent supplemented their earnings from musical activities with non-musical jobs (28, p. 369).

In a study of the "Professionalization and Bureaucratization of the Performance of Serious Music in the United States," Richard Leblond (25) used the idea of a "typology" in discussing the sociological world of musicians. The idea of such a "typology" was the result of breaking down the different types of musicians into what Leblond termed "career patterns of serious musicians" (25, p. 19). Those career patterns were: (1) instrumentalists, (2) vocalists, (3) scholar-performers, (4) music educator performers and (5) conductors. He further broke each category into full or part-time and semi-professional musicians. He warned that it was possible to have part-timers of great musical competence, that his classes may have sub-classes within them and that his classes were not mutually exclusive.

Leblond's central proposition was that the "trends toward professionalization and bureaucratization of so much of the rest of American life are being reflected by similar changes in the field of music performance" (25, p. 13). The "professionalization" of musicians aspect of Leblond's research was the presentation of his typology of
"serious" music performers based on an "analysis of the principal skills involved" (25, p. 14).

Leblond's study did not document anything that was not discussed by Westby (46) or Faulkner (16). It does provide an example of a sampling division according to full or part-time status and the idea of a "typology" of the problems and perceptions of performers within such classifications. Leblond did not address the issue of occupational success.

An investigation of the "Concert Pianist: A Study of the Social Roles and Function of the Artist in American Society" by Sol Chaneles (14) in 1960, emphasized the kind of work performed by the pianist and the social matrix in which his or her specialized behavior could be observed (14, p. 2). Of particular importance were Chaneles' data on the motivation and values of the pianist's musical sub-culture, the social organization of the musical sub-culture and the development of the pianist's occupational identity.

Chaneles divided the pianist's occupational development into three stages. The first, the adaptive stage, was the early socialization of the pianist where he or she acquired the talents and skills relevant to piano performance. The second was the adjustive stage in which the pianist acquired skills relevant to audience
expectations of pleasure. The third stage was the expressive or evaluative stage in which the pianist acquired skills relevant to the audience's consumption and appreciation of artistic objects (14, pp. 92-93). Chaneles stressed three motivational aspects which were present at each stage: (1) the willingness to learn skills, (2) the willingness to exchange performance for rewards and (3) the emphasis on personality as a major focus for gratification.

Chaneles collected his data by interviewing thirty pianists, eighteen of whom were recognized artists, being under concert management. The rest represented different career stages, four beginners, six who had already given a Town Hall debut and two formerly successful pianists who had retired from the stage and were teaching.

Conclusions reached by Chaneles included the importance of a positive role model at an early age, usually a parent. Eighteen of Chaneles's sample indicated that they were technically proficient at the piano before they were eight years old. Typical of the sampled pianist's responses is a quotation offered by one performer: "From about the time I was five, my mother and others gave me piano lessons. I took naturally to the piano and never thought of doing anything else" (14, p. 94).
Characteristic of the second stage was the experience, of all pianists interviewed, of a social contact with a charismatic person of the musical sub-culture, either another pianist or teacher. According to Chaneles, the third stage of the pianist's occupational development was on-going and most critical. In this stage the primary activity of the pianist was passing on musical rewards in exchange for rewards which he or she valued. This involved obtaining performance opportunities, continuing to develop tools and techniques relevant to the standards of the musical sub-culture and the audience and maximizing audience gratification (14, p. 114).

In discussing the pianist's ideology Chaneles divided statements made by pianists and "other members of the musical sub-culture" into three categories: Functional Specificities, Criteria of Differentiation and Personality Orientation. Functional Specificities were "ideas related to the artist's work requirements and work skills;" Criteria of Differentiation were the "evaluations of the musical occupation which define the appropriate attitudes the artist should express towards esthetic goals and the relationship these goals should have with future events;" and Personality Orientation was the "beliefs which account for or justify the artist's relationship to his work and which further define the social position artists should
occupy in society" (14, p. 171).

Commercial-"Pop" Musician Research

Robert Faulkner (17) investigated the occupational perceptions of Hollywood Studio Musicians. His sample of 73 musicians represented "a group of performers who were among the busiest musicians in this type of work" (17, p. 202). According to Faulkner the studio musician, like the orchestra musician, had to be concerned with upward mobility in a hierarchy of available jobs. At the top of this hierarchy was a group of musicians which comprised an "inner circle" of free lance musicians who were "first call" for the motion picture, television film and recording studios. Below the inner circle free lancers were musicians who filled out the job demand. Supplementing these lower level free lancers and at the bottom of the hierarchy were musicians doing casual work (club dates: Macleod 29) in local orchestras, big bands, rehearsal groups, night club "gigs" and dances (17, p. 202). According to Faulkner, personal contacts and recommendations, along with following the right etiquette, were important in gaining access to the top of the hierarchy. Once the musician had finally received a chance, the consistency of his performance skills was crucial to continued success. Faulkner quoted an
established studio player who said:

You get called for a date, the music is in front of you and you have to knock it off like that. . . right on the spot, read it immediately and if you get into trouble, you've had it, and that's why we're there. You have to be ready and equipped, and have practiced, and be warmed up and you can't say, "well, today I don't feel so good, I had a fight with my wife or I'm nervous or I had another call and I'm tired." The contractor doesn't want to hear it . . . if you can't do it there are 50 other guys waiting to have a shot at it (17, p. 214).

The trauma of continuous pressure, "not knowing what they're going to throw at us," was compounded by the belief of many that "you're only as good as your last call" (17, pp. 216-217). Faulkner quoted one musician who endorsed this belief as a principle under which contractors operated: "It's a few mistakes and you're likely to be in trouble. You might find yourself not being called by that contractor, or requested by that composer if you goof up his date, word gets around . . . ." (17, p. 217). Faulkner cited other studio musicians' concerns as centering around the control musicians had over the conditions of their work, the misuse and underuse of their musical skills, the competition for scarce jobs and monetary rewards and the "pecking" order in being inside or outside influential circles. Faulkner used interview quotes to substantiate the occupational concerns which he documented. He assumed upward mobility in
musical hierarchies was the primary judgment of occupational success.

In a 1971 study, James Coffman (15) attempted to explain the conflicting role expectations of the contemporary "Rock" star. Coffman stated:

The modern Rock musician has been characterized as both a social deviant leading the nation's youth to a corrupt future, a capitalist exploiter; a spokesman for an emerging counterculture, and a tool of the corporate state; simply a mass entertainer, and an artist of the new technological age. . . . The role of the rock star is complex and demanding since once the status of stardom has been achieved, diverse and conflicting role expectations converge upon the performer (15, p. 20).

According to Coffman, this role conflict was manifested in the relationship of the rock performer to his audience and to the entertainment industry. The more the rock star identified with his audience through hair length, styles of dress and consumption preferences, the more difficult it became to deal with the entertainment industry, which controlled the rock artist's instruments, equipment, financing, recording, manufacturing, promotion and distribution of recordings. According to Coffman the relationship between the rock counter culture and the recording industry was characterized by conflict because the two groups "promote competing definitions of social reality as well as ideological and generational conflict" (15, p. 22).
Both Faulkner's and Coffman's research suggests the existence of musical hierarchies, much like those of the symphony musician. The manner in which musicians have dealt with upward mobility in these hierarchies may be one criterion for perceptions of success. However, if the musicians interviewed in much of the cited research were successful, having successfully integrated into musical hierarchies, then because of the amount of negativity expressed, it would seem that integration into musical hierarchies may not be a very important part of self-perception of success. This may be true because musical hierarchies are often controlled by "laymen" as stated by Becker (8). Faulkner and Coffman, like Macleod, looked at a portion of the music performing business and what it took to be part of that business. They did not address the issue of occupational success or provide much demographic information about their sample.

In a study of folk performers and their audiences, Clinton Sanders (40) studied the audience control techniques which performers developed to decrease the unpredictable elements in a performance. According to Faulkner (32, p. 155), these unpredictable elements could heighten the anxiety of the individual on stage and significantly detract from the worthiness of a performance. Sanders used participant observation and
informal interviewing to obtain his data. He concluded that a few performers displayed both a musician and entertainer image. However, performers generally considered themselves and emphasized one or the other. According to Sanders, those who emphasized the totality of the stage presentation rather than the music itself were entertainers. The "musician" was on stage to transmit an aesthetic communication. He or she valued musical skill over the ability to ad lib "humorous patter" (40, p. 268). Sanders found that even though musicians went on stage to present music, they still held the audience in high value. Sanders concluded that the performer's relationship to the audience was shaped by many "personal factors such as social skills, technical expertise, stage experience and orientation to the music itself as well as by physical, personnel and clientele aspects of the setting" (40, p. 273). Musicians interviewed by Sanders stressed the importance of "stage presence" and the performer's experience in front of crowds. Many felt the entertainer or musician needed to spend as much time on stage as they did practicing, writing or arranging their material. Sanders also found performers evaluated themselves in two basic ways. Primary was the strength of the relationship to the audience judged by audience attentiveness, quiet of the crowd and the length and passion of the applause.
Second was the performer's own perception of the worthiness of their performance.

The successful musician would have to be one who both enjoyed and was adept at dealing with audiences. If an individual is going to stay with a full-time performing career, he or she must be able to deal with the pressures of being on display. Sanders did not address the issue of occupational success nor did he provide demographic information about the musicians whom he interviewed.

Hilton Bennett (10) studied the rock musician at a local level using participant observation techniques. In a 1972 doctoral dissertation called "Other People's Music," Bennett discussed the sociological phenomenon of the rock band. In emphasizing the relationships of musician with musician he cited three peculiarities of the small time rock band: (1) A local group played to a local market, (2) was self producing and (3) played live performances exclusively (10, p. 14). He distinguished the rock musician's world as different from both legitimate music and jazz in that it was not connected with institutional training. He stated:

Becoming a rock and roll musician is not a process which takes place in an academy of rock theory, history, and pedagogy, nor is it even a process of apprenticeship. Rock and roll musicians are created, and rock and roll groups are spontaneously instituted and inherently transitory social phenomena. Where the
classical musician is created through a formally
instituted educational process, and the jazz
musician can rely on the classical process or an
apprenticeship process of an informally
instituted "school" of jazz, the potential rock
musician meets no externally formulated body of
musical knowledge, and must rely upon resources
which are internal to the group for the
processes of recruitment and training (10, pp.
15-16).

Bennett went on to state: "The career of becoming a rock
and roll musician is simply being a rock and roll
musician" (10, p. 16). It begins with the acquisition of
an instrument and a group of like-minded contemporaries
(10, p. 26).

In the absence of a traditional institution of
rock and roll musical education, the aspiring
rock and roll star has only the musically naive
viewpoint of his contemporaries, the products
acquired from the music store, the logistical
necessities of a place to practice and a way to
make the band's environment transportable, the
surprising existence of a market for his
services, and "the music" as definers of his own
musicianship (10, p. 212).

The "music" according to Bennett was the most popular of
the current best sellers. The rock musician's true
expertise came into play in the ability to duplicate
sounds heard on albums. According to Bennett, the
imitation of recorded music was the essential interactive
element in becoming a rock musician. The resulting "copy
group" became the system by which the rock musician
learned to play. The copy group's market was mostly in
local bars which demanded the group keep up with the
"music" by adding new songs to their repertoire as such songs were heard on the radio. The ultimate specialty of the local rock musician became precision reproduction. Going from one group to the next, as the rock musician improved in his ability to copy more difficult sounds, these "copy groups" became like a "minor league" for a few talented musicians who become good enough to do their own music, a very few of these becoming real rock stars. When this stage was reached role conflict often resulted. The rock musician wanted to create new music, write it down and express himself but often, although he had everything he needed, he was lacking real musical knowledge and the expertise to put it all together. Bennett quoted one rock musician who had reached this stage saying:

Man, I tell you I'm sick and tired of being a fucking juke box . . . . That's all this god damned group is anyway . . . one big juke box, and you know it. If you want to keep playing this commercial bullshit then you're gonna have to do it without me . . . . Who wants to play other people's music, man, I want to play my music (10, p. 212).

The copy group is one of the few areas which is often not respected in other musical hierarchies but where there is a possibility of sustained full-time employment. It seems however that there is an increasing trend for musicians with more expertise to enter the "copy group" market. Moreover, the copy group which tours on a more regional or national basis, instead of just local, and performs in
better clubs may be the top of a "copy group" hierarchy. It will be interesting to discover how these musicians perceive their own occupational success. Bennett did not address this issue.

Summary and Conclusions of Related Literature

The failure of much of the cited literature to provide demographic information about respondents may be because sociologist researchers have been more interested in testing sociological theories, using musicians who could easily be isolated, than in studying the musical career itself. Useful information which pertains to career planning and vocational guidance, although contained within such studies, was secondary. Without knowing precise information about individual musicians one cannot make accurate assessment of documented career realities and occupational concerns.

The review of the sub-culturist research has shown the following limitations: (1) little demographic information about respondents, (2) lack of an interpretation of occupational success and (3) little data about the interviewed musician's ability to sustain a full time performance career.

For music career education demographic information needs to be based on self-perceptions of success and
sustained full-time employment. Secondarily such self-perceived successful, full-time performers should be evaluated according to the following demographic criteria:

- age, gender, race
- education and training background
- duration of performance career
- "social" or "esthetic" orientation
- consistency of employment
- perceived job satisfaction
- business expertise
- entertainment skills

Sub-culturist studies have documented career realities, resulting from the discrepancy between artistic versus commercial orientation. Such career realities may be outlined as follows:

1. the dichotomy between artistic values versus commercial success
   (1a) role conflict—perceived versus expected

2. dealing with reference groups
   (2a) career contingencies
   (2b) musical labels (identity)
   (2c) isolation, alienation, atypical or deviant lifestyle
   (2d) occupational hierarchies
   (2e) audience popularity
3. environment

(3a) employment opportunities

Sub-culturist studies have documented occupational concerns of musicians. Occupational concerns must be dealt with regardless of a musician's artistic or commercial orientation. Such concerns may be outlined as follows:

1. mobility
   (1a) status
      (1a1) ranking in sections
      (1a2) respect
   (1b) entrapment
      (1b1) personal contacts, cliques
   (1c) dependency
   (1d) security-insecurity
   (1e) competition

2. economic issues
   (2a) pay, fringe benefits

3. control over working conditions
   (3a) audience demands and expectations
   (3b) musical integrity
   (3c) travel requirements
   (3d) appearance

4. management control
   (4a) leaders, conductors, agents, owners
(4b) auditions

5. maintenance of skills

(5a) training relevancy
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CHAPTER THREE

METHODOLOGY

To satisfy the stated purpose and problems of the study, this project investigated the career realities and occupational concerns of selected successful performing musicians. As part of this selection process, the musicians who comprised the sample were full-time instrumentalists who considered themselves occupationally successful.

The review of related sociological research has pointed to four criticisms. First, the populations studied have not been clearly defined. The term "musician" may mean many things. For music career education each musical career under the broad heading "musician" should be studied separately. Previous investigations have not strongly considered musical career contingencies which allow for different emphasis within a musical career. Second, musicians have for the most part been labeled as jazz, classical, commercial or pop performers by the researcher, not as they perceived their own role. Third, the research was nearly always conducted by "outsiders," that is, the researcher was not part of the group from which information was being collected.
Fourth, data were reported in a manner which allowed for little assessment of each respondent.

The differences between this research project and previous research are that this research incorporates:

1. a carefully controlled and positively biased population consisting of selected successful full-time performing instrumentalists;
2. a population of performers which cuts across musical style boundaries but rather categorizes the musicians by full-time status and self-perceived labels;
3. the "insider" role of this researcher;
4. the reporting of data through interview transcriptions.

The measurement tools were the questionnaire and the structured interview. The questionnaire validated the sample selection, collected demographic data and confirmed the topics which were investigated by the structured interview.

The career realities and occupational concerns which have been documented in cited sociological research served as the basis for the structured interview. A pilot study was used to formulate this system. Data were reported using interview transcriptions to convey each respondent's attitudes toward their career realities and concerns.
Pilot Study

The purpose for conducting the pilot study was to develop and standardize a procedure for collecting the data which were reported in the main study. During the fall of 1982 and spring of 1983 six pilot interviews were conducted among musicians known to be full-time performers. They were chosen because of their availability, the strong belief that they would perceive themselves as being occupationally successful, and the knowledge that they were full-time performers.

There were wide differences in the musicians' personal life styles and incomes. Three considered themselves jazz musicians, one considered himself a classical musician and two considered themselves commercial musicians. All six musicians were white males between the ages of 45 and 62. All had long performing careers and all said they perceived personal occupational success. No "pop" musicians were extensively interviewed for the pilot study. However, casual conversations with "pop" musicians substantiated the validity of the "pop" musician category. This category was included in the main study.

All of the musicians interviewed for the pilot study owned one or more homes and were married. Four of the six had children. Although they did travel when necessary it was not always perceived as an unpleasant experience.
Five of the six had made major moves of their home and family during their career to enhance their marketability. Environment seemed to play an important part in the musician's ability to sustain musical employment. Environment also played an important role in fringe benefits. Musicians who belonged to union locals that had pension funds and other fringe benefits seemed to express more positive perceptions of their music careers than other musicians.

In discussing the purpose of this research with the six musicians, they immediately expressed interest. Consequently, the actual request for an interview was almost unnecessary. Three interviews were taped and three were not taped. The untaped interviews were less formal and took place over a six week period on a professional engagement for which this researcher was both leader and contractor. The participant observer role of this researcher may have contributed to the ease with which the interviews were conducted.

The discussions centered around the musician's feelings toward music performance as a means of livelihood and the problems encountered. The pilot interviews showed that the musicians tended to be very interested in talking about their performance concerns. Preliminary results showed that longevity as a professional performer may have implications for self perceptions of success. There was a
strong feeling of pride expressed by musicians who have been able to sustain themselves as professional performers. All of the interviewed musicians considered themselves successful because they felt they were doing what they wished and were "surviving." The preliminary data suggested that the successful full-time musician does not experience the discontent and frustration documented in much of the sub-culturist literature. Although all spoke of their audience's lack of knowledge in a condescending attitude they also said they were sensitive to audience demands in their programming. This seemed true of the "esthetically" as well as the "socially" oriented musicians. The classical musician and the three jazz musicians expressed strong musical integrity; however, they admitted they would much rather compromise some musical standards than not perform. The commercial musicians expressed pride in their abilities and skill but admitted they would play whatever anyone wanted, one calling himself a "musical whore." The preliminary data also suggested that there may be "esthetically" and "socially" oriented musicians within each of the categories of music types. The life style of the musicians, contrary to cited literature, seemed a positive factor in perceptions of occupational success and occupational satisfaction. One musician stated: "I can
go anywhere in the country and get a job playing. There is a comradeship among guys who play."

The main problems with the pilot interviews were the lack of a consistent interview schedule and a way to confirm the sample selection. Consequently, interview topics based on documented career realities and occupational concerns were formulated. A questionnaire was designed to assess the musicians' full or part-time status and their self-perceptions of occupational success.

The Questionnaire

The main function of the questionnaire (see Appendix) was to validate the musician's self-perception of success and full-time status. It was decided however that much of the demographic information needed about each respondent could be more efficiently gathered through the use of the same questionnaire. Questions regarding perceived occupational problems were intended to uncover occupational concerns which might not fall under the topics derived from the related research.

After administering the questionnaire to ten musicians, several questions that seemed to duplicate information were deleted. Many questions were altered for clarity. The questions which comprised, the reconstructed survey were grouped as follows.
Questions one through thirteen collected basic demographic information about potential respondents. Data such as age, gender and race have been taken for granted in most previous studies. Since previous research has made much of the "atypical" or "deviant" life styles of musicians, questions four through eight provided information to refute or confirm previous data.

Questions fourteen through seventeen were intended to confirm the full-time status of each respondent. Questions eighteen through twenty categorized musicians according to how they labeled themselves. Questions twenty-one through thirty-one were intended to discover the musician's tendency toward "social" or "aesthetic" orientation. This is important in evaluating a musician's perceived job satisfaction. Questions thirty-two through thirty-eight confirmed the self-perceived success and occupational satisfaction of each respondent. Question thirty-nine was intended to discover any career realities or occupational concerns which were not covered by the sub-culturist literature. [None was found.] Question forty determined the willingness of the musician to be more extensively interviewed.

The final selection of the sample were those musicians who (1) indicated through questions sixteen and seventeen on the questionnaire that at least 75
percent of their yearly income and 75 percent of their daily work activities were centered around music performance (questions fourteen and fifteen further substantiated their full-time status); and (2) indicated positive attitudes about their personal occupational success. This was determined by a response of at least "somewhat" to question thirty-four and a "yes" response to question thirty-two.

Homogeneity of Sample

The insider role of this researcher was an important aspect of the population selection process. It was the unique area of the country where the study was done which enabled this selection process. As has been noted, a questionnaire was distributed to musicians known to be or strongly suspected to be full-time performers.

The area of South Florida, being a highly transient tourist and retirement area, has allowed the opportunity for this researcher to have personal contacts with many musicians within the various music types. Some of these relationships go back ten years or more. These same musicians had friends who literally represented musicians from every major city in the country, many passing through South Florida. One could think of it as a web of personal contacts emitting from South Florida. A similar web of contacts might emit
from many cities. This web of personal contacts is a "clique" in which this researcher holds membership.

Sociologists have long held that in order to gain accurate information from any specialized reference group one must somehow gain real access to that group. An extreme example might be the sociologist who actually gets put in jail so he can talk candidly to real criminals. Kealy (1) learned to be a sound technician so he could gain access to the rock musicians who would come to the recording studio where he managed to gain employment. It was this insider role which provided the insight to know which musicians were indeed full-time performers. Questionnaires were given out to this musician population as it expanded.

It was the individual musician's self perception of occupational success and musical labels which could not be known ahead of time. Consequently, to find five people, in each musical category, who would fit the description of successful because they said they were, could have taken weeks or months. Questionnaires were distributed through the musical clique until such a population was found. One could think of it as a chain letter approach. The result was that there were personal connections, a "friend of a friend," with every musician in the final population. It was a total "insider" population.
Main Study

It was from this selected homogeneous population of full-time successful instrumentalists that information was drawn to fulfill research problem number one: to establish a demographic profile of musicians who perceive themselves successful. Research problem number two, to determine the musicians' career realities, was answered by extracting the career reality from the cited related literature and either confirming or refuting them through the structured interviews. Research problem number three, to determine the musician's occupational concerns, was answered by extracting the occupational concerns from the cited related literature and either confirming or refuting them through the structured interviews. Research problem number four, to compare the relationship of demographic profile, career realities and occupational concerns, was answered through structured interview transcriptions and the resulting analysis.

The main study was conducted between April and October 1984. A total of thirty-one questionnaires was distributed. There seemed to be no problem with the questionnaires as regards the understanding of the questions. Several musicians commented on how easy it was to fill out. Nine questionnaires were distributed to individuals who were suspected to be in the jazz musician category in order to arrive at a final sample of five.
One individual completed the questionnaire but changed his mind at the last minute and refused to be interviewed after this researcher had driven one hundred miles to do the interview. Another musician who had completed the questionnaire was on tour and could not be reached to set up an interview. One musician did not send the questionnaire back and one musician labeled himself as a commercial player and was used in that category.

In the classical category it took six questionnaires to arrive at a sample of five. In this case one candidate could not be used because according to his responses on the questionnaire he was not a full-time performer. In the commercial category it took five questionnaires to collect the five sample respondents. In the pop category it took eleven questionnaires to reach a sample of five. Six pop musicians did not return the questionnaire.

After the completed questionnaire was received from a musician, an interview time was arranged. Ten interviews were conducted at the musician's home or other convenient locations. Two classical performers, a husband and wife, were interviewed together and two jazz performers who shared the same apartment were interviewed together. This seemed to present no problem. Three interviews were done at this researcher's home and seven were done at this researcher's office. The office worked out well because there were no interruptions. The
interviews varied in length; however they all nearly filled a ninety minute cassette tape. Several interviews required a second tape. The complete set of twenty interviews was contained on twenty-four ninety minute tapes. All interviewed musicians seemed to be relaxed and completely honest in their opinions.

Interview Topics

By arranging cited career realities and occupational concerns into topics for discussion, a more conversational interview schedule was maintained. Rather than attempting to memorize specifically worded questions, which often do not fit into a conversation, the researcher used topics that allowed for an easier transition from one subject to another. Moreover, digressions which at times covered another topic could be easily categorized. The system seemed to work well.

The career realities interview topics were as follows.

1. artistic values versus commercial success
   (1a) role conflict—perceived versus expected
   How has the musician dealt with any perceived conflict between artistic values and commercial success? Does it exist? Has the dichotomy been consciously dealt with? Has it created problems?

2. Dealing with reference groups
(2a) career contingencies
Has the performer consciously increased his or her vocational options in or out of music performance? Were conscious choices made?

(2b) musical labels--identity
How does the performer feel about labels such as "jazz musician" or "classical musician"? Are such labels important? Are they valid?

(2c) isolation, alienation, atypical or deviant life style
Does the musician feel his or her life style reflects such labels? Has the musician experienced feelings of isolation or alienation in their career?

(2d) hierarchies
Does a system of hierarchies exist for the performing musician? How do such hierarchies affect the musician? How do they work?

(2e) audience popularity
What has the musician done to promote his audience popularity?

3. environment

(3a) employment opportunities
Has environment played an important part in the musician's career, and has it been a consideration? Has the musician made sacrifices to relocate to areas which enhance job
potentially?

Questions based on occupational concerns were:

1. Mobility

Has the musician been concerned with upward mobility? By what values can upward mobility be judged? Is it important? How do such values affect the musician?

1a) Status

1a1) ranking in sections

1a2) respect

Has the musician been concerned with status? What constitutes status for the musician? How has the musician gained respect? From whom does the musician wish respect?

1b) Entrapment

Has the musician experienced feelings of entrapment? How has he dealt with such feelings? What can be done about such feelings or situations?

1b1) Personal contacts, cliques

How important have personal contacts and cliques been to the musician's career? How does one make such contacts? How does one become a member of such cliques?

1c) Dependency

Has the musician experienced feelings of dependency? Can a musician avoid dependency on others?

1d) Security-insecurity

Has the musician's career promoted security or insecurity?
What is security for the performer?

(1e) competition

How competitive is the musician's occupation? How has the musician dealt with competition? Is it a valid concern?

2. economic issues

(2a) pay, fringe benefits

Is the full-time performer adequately compensated? What type of fringe benefits exist for the performer?

3. control over working conditions

(3a) audience demands and expectations

How have audience demands and expectations influenced the performer? Is it important? How are they dealt with?

(3b) travel requirements

Has the performance career demanded extensive travel for the musician? What are the problems inherent in such travel?

(3d) appearance

Has the musician felt pressure to conform to some preconceived notion of appearance? Does age enter into this?

4. management control

(4a) leaders, conductors, agents, owners

What has been the musician's relationship to management figures? Have problems been encountered?

(4b) auditions
Has the musician had to audition? What are the musician's feelings toward auditions? How have they been prepared?

5. maintenance of skills
What does the musician do to maintain skills? Is it a problem? Is there a fear of deteriorating skills?

(5a) training relevancy
Has the musician's past training been relevant to their present performance demands? What was good? How would it have been better?

There were no problems with taping the interviews. In two cases, however, the background noise of an overhead fan coupled with the soft voice of the respondent made it difficult to understand some conversation on the tape playback. In another instance the interview was done in the lobby of a health spa and the sound of exercise machines in the background made some words indistinguishable. Those portions of the conversations which were lost amounted to a word here or there and did not seem to change any meaning in the discussion.

Interpretation of Data
It was the opinion of consulted sociologists that complete interview responses have more meaning than any paraphrasing, selected quotes or grouping of data could. The interview transcripts themselves were the best
indication of a musician's feelings toward cited career realities and occupational concerns. Consequently, it was decided that unbiased accurate transcripts of the interview tapes be made. A professional stenographer with a background of court reporting and depositions was enlisted to make the transcripts. Only complete digressions from the topics at hand were omitted. The transcriptions were double-checked against the tapes for accuracy. If a word was indistinguishable on the tape a blank spot was left in the transcription. An attempt was made to punctuate the conversations to show the inflections and emphasis of words. Proper names were changed or left out to provide for anonymity of the respondents. A Summary of respondents' demographics is included in the Appendix.
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JAZZ MUSICIAN INTERVIEWS

Jazz Musician One

Interviewer: One of the things sociologists have written about, although not very clearly in my estimation, is the artistic values of musicians—and what it takes to actually do the job. Sometimes there may be conflict, they talk about this creating a role conflict. What do you think?

Musician: Indeed it does. There's a role conflict in either doing what one thinks one has to do to make a living, sometimes what one must do to make a living, and the never-ending fact that one wishes to do what he wishes to do, which is, in my case, play jazz.

Interviewer: However, you've hung in there for a long time. How do you deal with this?

Musician: You play what you have to play when you have to play it, and when the opportunity comes along for a job where you feel you have more self-expression you grab it—sometimes for less money. And, if it's too much less money you kick yourself in the ass because you didn't do it, but you go on and do what you have
to do. It depends on the position you're in, how much money you have to have to meet your present obligations.

Interviewer: So that, basically, that's how you've dealt with it--

Musician: I would say that yes, I've resigned myself and dealt with it consciously--

Interviewer: Would you say that with a lot of musicians that becomes such a problem that it drives them out of the business?

Musician: I know many musicians whom I think very highly of in an artistic sense, but have very mixed feelings about their ability to deal with life. A lot of them will let their wives work, thank God for those who can, and bring home the majority of the money much of the time. And I guess I just haven't done that because of the way I am, or because of my upbringing or whatever, I have always tried to supply the whole sum of the money it takes to run the household. It isn't working out as of this date, anymore, we've suddenly found that out quite recently.

Interviewer: Well, O.K., that's helpful. In other words it's something you realize and then cope--?

Musician: Yeah, but you'd better believe that when Billy called me for this--I've always wanted to work with
him because he's one of the very few people who will pay an honest salary that is pretty reasonable. Still underpaid as far as I'm concerned but reasonable to sustain life, and still have a chance to play—more often than not—what you would like to play. At least tax my musicianship.

Interviewer: Artistic values vs commercial success—has that created any problems for you? As far as your career as a musician.

Musician: Always. Most always. At this time of my life, I'm 48 years old, I try to take the things that will be able to carry me through financially. And jazz almost always is the lowest priority on the list. Almost never comes across as being the one that will do it. As I said, in this particular case, it happens to the one that has done it and will do it until January of 1985. After that—heaven knows. It's all up for grabs.

Interviewer: Another thing that sociologists have written about is what they call career contingencies—that fact that some musicians develop a side situation to help sustain themselves so they can play what they want to play, or whatever. For instance, maybe a piano player learns to sing because of the amount of work, or maybe a horn player works in a music store,
or a musician goes way out and pumps gas. Have you ever had to fall back on anything else? Have you developed any contingencies?

Musician: No. Some of my very good friends are singing bass players and they make at least four times as much as I do. It is a great help to be an entertainer, to be able to do those weddings where you can book them yourself and make yourself three or four hundred dollars on one job, on one Saturday afternoon. If I could do that I am sure I would do it.

Interviewer: So you think the contracting of jobs is a contingency?

Musician: Tremendous asset. If you have the business sense and the understanding of what the public wants. To do a wedding is an entirely different thing—to go in there and be able to say, and at the right time, 'the bride is now going to cut the cake', 'the bride is going to throw the garter', 'the food will be served'—to be able to stand in front of the microphone and say these things, which I'm sure you've done. Very understandably, for someone who has never talked over a microphone publicly, that alone can be a very difficult thing to do. Billy, the guy I'm working with, (laughs) cannot say one
word over the microphone. One night the singer was late, the singer was the one who did all the talking, and Billy asked to announce 'this is the Billy Trio, etc.' just a few words, and my heart started palpitating, I could not get up to that microphone and announce that room. I couldn't do it. I just froze. Absolutely froze. And I know I've got a very decent speaking voice, and I could have done it and done it very well, but the fact that I had to do it in the next ten seconds didn't let me click my head and I froze, man, I got mike fright. And I'm sure a lot of people would be that way—who have not spoken over a microphone before.

Interviewer: Then you yourself, you haven't made any conscious choices to develop any side line? You've relied on playing, it's been good to you.

Musician: Well, it's partly because playing is what I love to do and the other parts of it—the business parts—I've almost been bitter about business,, and the people that run the business.

Interviewer: We're going to get to that-- Other things written about musicians always try to label guys—jazz musician, classical, commercial, pop—and pigeon-hole them into that one thing and then write about that kind of musician. What do you think about
these musical labels? Is it possible to do?

Musician: It's very possible to do, but total nonsense. Basically, we all know that we do these 'pigeon-hole' jobs because there are things we can do quite well. Very often it would seem to me that yes, various musicians do things extremely well and in limited areas. Some musicians can cover three of those 'pigeon-holes' all at once, some musicians are good readers, good sight players, are able to do studio work and certainly commercial work. And very often, concert work. Where they are called upon to go out and play a score or a piece of music for either a Jack Jones or a Frank Sinatra, whomever, those guys can go out and do a beautiful job of sight-reading and are also capable of doing a very credible job in a jazz situation, and certainly a very credible, perfect job in a commercial situation.

Interviewer: So what you're saying is that is isn't so easy to label someone?

Musician: Oh, absolutely not, unless there are such people and I know many of them that could be very easily pigeon-holed because they can do only one thing well. There are blues players that can play in blues bands, and I have a good friend that is a drummer in a blues band and I asked him the other
day, 'you call yourselves a blues band—and what do you play, I mean really? What do you play?' And he said, 'well, I'll tell ya, 85% of it is blues and the 15% that isn't blues is blues-oriented. Yes, I guess you could consider this a band that can do nothing else but play blues, well.' And that is the band that's been playing in the oldest bar in Miami—and that's all they play is blues. Now, you want to talk about 'pigeon-hole', yes you can pigeon-hole. There is such a thing as doing that but this is the only band that I know that I could say could be pigeon-holed as such. And that is a legitimate blues band. They play blues and nothing but blues, and that's that.

Interviewer: So, basically, as far as labels to—you don't consider them very important.

Musician: No. Except as I said, that's one exception I can think of.

Interviewer: But a good musician, maybe can do many of those categories, more than one.

Musician: I can't imagine a good musician who couldn't do a bunch of those categories. Otherwise, how could you call him a good musician?

Interviewer: Sociologists have used four terms describing a musician's life style: atypical, isolated,
alienated and—they've even used the term—deviant. Do you feel that your life as a musician has reflected any of those terms?

Musician: Deviant, I don't understand what they're talking about.

Interviewer: By deviant they mean in the sense of deviating from some sense of the accepted norm in the general society.

Musician: No, I've not been deviant. I don't feel it's necessary to be deviant although I know many deviants--using the term in that way--yes, I do know many people. But certainly I'm not one of them. At least I would never put that nomer on myself.

Interviewer: What about as far as alienated or isolated?

Musician: No. I've never felt that. In my particular case, I've tried to keep a broad enough lifestyle that I feel I'm accepted among all people, certainly as much as would be a plumber, a carpenter or anybody else. Yes, I have proclivities and leanings in certain directions but not to the extent that it would ever exclude me from being a member of a general society in which we live--middle class though it may be. Deviant I may be to some of my wealthy friends, I don't have many of them. But I've got a few, to them I may be a deviant but, no, I don't even
think there. I don't think so. And I've never felt isolated, but I don't know if I represent—are you talking about musicians in general?

Interviewer: I'm talking about you experiencing it.

Musician: I've experienced it from a few people occasionally, like in the apartment building where I live I think that we have a very famous lawyer living upstairs, the guy that got Murph the Surph off, I talk to him a lot—enough to know that he is interested in me as a person and certainly doesn't think of me as deviant or any other adjective you were using. There is a lady downstairs, two or three people upstairs, that probably think that I am one of those things—either a deviant or a perverted person. They don't talk to me too much, they almost—'he's a jazz musician, be careful of him'. But I've noticed over the years that I've lived in that apartment that these things are breaking down a little bit because I live like a normal person. I am a normal person—I'm no different from anybody else.

Interviewer: How important have personal contacts and cliques been in your musical career? How does one make such contacts? Is it important that you be a member of a clique?

Musician: In my opinion, when I first came to Miami I
went to work because of Jose Castellano, who was the drummer I had worked with in the Bahamas and was already over here working with Ira Sullivan, I went to work with Ira Sullivan and Jose Castellano, and so I immediately ended up in jazz situation. And I'm sure that at that time of my life, which was twenty years ago and I was twenty-nine years old, I leaped into the jazz genre and probably grabbed hold of everything you can grab hold of that was a part of that at that time. But, it was an introduction of back into this country after a few years with a new marriage on my hands and very little money. And jazz at that time was quite in vogue, there were quite a number of jazz clubs, and my being able to work with Ira Sullivan who was the giant of jazz in the Lauderdale-Miami area, of course, was a great thing for me. The union just waived all its rules and let me right in and I got right to work, joined the union of course at the time but got right to work and loved it. And at that time I guess I was still young enough to be completely enamoured of the jazz image.

Interviewer: Do you think it was youth?

Musician: Oh, of course. Because I'm so different now in the way I think from what I thought at that time in my life.
Interviewer:  Were you a deviant then?  Or, let's say, were you atypical?

Musician:  O.K.  Take me back into that time and I think you could throw a few labels like that on me.  I would accept them at that time.

Interviewer:  Is that, do you think, a necessary process?

Musician:  Yes.  Exactly.  I would say, first of all, to devote your whole life so whole-heartedly, and I'm talkin' about not only the job that you play which twenty years ago was six hours a night, and usually it started at nine or ten.  So, you're talkin' about 3 or 4 in the morning—and the job, when you're at that age and that enthusiastic about what you're doing--the job certainly does not end when you get through at 3 or 4 in the morning.  That is the 'hanging out' time, which is probably just as important or more important than the job.  The 'hanging out' time before the job and after the job.  The 'hanging out' time after the job was just accepted as being normal.  Everybody went out for breakfast, for drinks, and you didn't get home to bed and you were not expected to get home to bed until seven o'clock in the morning.  And that was precious time.  The time that you played was a great learning time but the time when you got through work at 3 or 4
in the morning was the real learning time, if you worked for the guy that I worked for, Ira Sullivan. That's when he told you what you did wrong, told you what you did right and told you what to do the next night. Then, you went home and went to bed, 7 or 8 o'clock in the morning, just having had your cholesterol, eggs or whatever, and when you got up the next day at 3 or 4 in the afternoon you began to think about your lecture the night before. And went in prepared to alleviate the mistakes you had made the night before and try to expound on the things that it was suggested you expound on by the master, who at that time was Ira Sullivan. That was the school of Ira Sullivan Hard Knocks back in '64, '65. Ira Sullivan was probably my main teacher, Ira Sullivan and Vince Lawrence. Ira Sullivan was the 'wave the flag, learn how to make the people scream and shout and jump' school. Vince Lawrence was the subtle school--'how to understand the perfections of the real music business that the public will never realize but any other musical person that listens will be very envious and cognizant of'. And those two people taught me right straight through all the formative years of my life about how to play music, and between the two of 'em they just happened to
about cover all of it.

Interviewer: Would you call that a clique?

Musician: There was a time when Ira Sullivan and Vince Lawrence were a clique--

Interviewer: What I'm saying is that because you were playing with and associating with these guys, were you in a clique that you wouldn't have been in?

Musician: No. With Ira, yes, always. Ira is a clique, he presents a clique, always will.

Interviewer: Does a system of hierarchies exist for the performing musician? How does it work?

Musician: Totally. Of course. Let's talk about orchestral musicians--let me make one swift comment about orchestral players. If there is a hierarchy and these, let's assume, petty jealousies, etc. get into music--I have found it much more among classical players than jazz players. Jazz players--yes--good jazz players--no. Among very good players who do what they do extremely well, the want for knowledge and wisdom becomes tantamount to what they want to know. So, they will deal with each other on a much higher plateau. Jazz musicians, people I know that want to play jazz, they come and ask me questions--it's never monetary, it's never position, it's never anything but 'can I learn to play this
particular three-note phrase, two-note phrase better? Do you have a better fingering?' They are talking about musical things, and they're not worried about their pleasing the public or their pleasing their leader, they're worried about learning how to play better. You get to a certain level where your knowledge wishes to be expanded more than anything else because one always realizes that the better he can play the further he will be able to climb whatever ladder of success you wish to call it. Because the basic principle among the better musicians is to play better. Now, if you climb down the ladder a little bit and you get into the musicians that are in the business of playing music to please people and making the most amount of money they can make, then all the things you were talking about—the more petty jealousies—will creep in. Who can do something better than somebody else? So, what I'm trying to say is that the higher level you reach artistically, the less this begins to happen. Because when you reach a certain level of being very good then the people that are great and the people that are very good will become amalgamous and will exchange ideas and suddenly the pettiness is eliminated, the pettiness that goes on when you're
just trying to get up there. Because suddenly you've reached a level where it doesn't matter any more. From now on, all that matters is that you play, he plays, we all play anything we can do to help somebody else, you do, and you become more or less of a teacher, you become a leader, you become an accepted peer. You've finally reached the top rung of the ladder and you're in an existence where there's great, very good, better than that—but it all just kind of melts together and people accept each other as people and it's not petty any more. It's realistic and it's honest and it's like good musicians sharing their knowledge with other good musicians.

Interviewer: That's interesting. Audience popularity—what have you done to promote audience popularity, or don't you have to worry about that? Do you try to do things to gain an audience?

Musician: Probably once in my life I worked with a group that was very much concerned with audience popularity—that's when I played a high hat with my left foot. Foot tambourine with my right foot, wore a funny hat, and sang parts with an accordion player and guitar player, me being the bass player. And in that group, yes, I was very concerned about how the
audience felt because it was an entertainment group and that's what our job was. But I was in my very early twenties then, since then I have never been concerned with an audience, never been concerned with projection of the group that I was consciously aware of. When I worked with somebody like Frank Sinatra, yes, I was consciously aware of everything, everything, every nuance of music, because I knew that the sound that was coming out of my bass was one thing, the notes that I was supposed to play had to be right, he was a taskmaster at perfection I had to do that. But that was one thing. For instance, on the job I'm doing now, Bill is, on Friday and Saturday nights, a showplayer and we play shows—shows of jazz music. Which is a little unusual. Who ever heard of somebody putting on a show of jazz music? But that's what we do, and he will play his Fats Waller medley, one or two of which is solo piano. He does a boogie woogie thing that builds up and then the drums and the bass lay out and he does three choruses, maybe four, of heavy boogie woogie, and then at the appointed moment the bass and the drums come back like clockwork; and inevitably within one measure the audience bursts to rounds of applause and stands up because it is so
effective—that's show business. Yes, I am very aware of 'show business' in that respect. But 95% of everything I'm thinking of what I'm doing on that job is music. Very fortunately. Why do you think Steve is still there? A world class renowned drummer that has suddenly realized, at 35 years of age, that there aren't too many places--And he's left New York--when he was well established--because he didn't want that hectic pace of--well, it's just hectic, hectic. And his system was fragile enough that it couldn't accept the heavy weight, the pace that's goin' on today. He's back in Miami, workin' with me. Glad to have him. And I can tell you a few other stories too, about another drummer, which I'll talk to you about later. When you want to talk about a group drummer that has that magic empathy--where they always want to do things for the group--Lenny is just amazing, but he couldn't begin to play Steve's solos. Doesn't have the chops--nobody has the chops to do that. Talkin' about Horowitz' chops on the piano, Steve has Horowitz' chops on the drums. But as you love Steve for that you love Lenny because you didn't have to fight, didn't have to--it was just a gorgeous empathetic feeling, everything went right because he listened to all of us and he would bend--Steve does
not bend. When Steve lays the time down, that's how everybody else is going to play it, because Steve knows that that's the right time. And there couldn't possibly be anything wrong with it. Nobody can play with it—right and happily and comfortably, so here comes in the tremendous difference between maybe a fantastically great player whose empathy leaves the group cold and a much less player whose empathy brings the group alive. Not to be forgotten then, and most important. I just had to bring that out 'cause that's something I've gone through recently and feel so strongly. On with it—

Interviewer: How important is environment to a musician's career?

Musician: Profoundly. That's why I'm in Miami because I can work in that environment. There's enough work. It boils down to the same things. If you want to play serious music you have to be in a large town. I think that is a prerequisite. It's got to be New York, Chicago, L. A. and then Frisco, Baltimore, and other places, and Miami. But a creative musician has to be in a large town. It's just a must. Unless, one, like me, decides to come back to a town like this and live. Like you said, in late '85 those hotels should be opening. At that time I would,
maybe, try it. But I'm—you've got to remember the age factor of the people you're askin' these questions of. I'm 48 now, I'll be 49 then, and we think differently, don't we, as we get older. We think differently about our life styles. We think differently about what we wish and sometimes you start giving up things that you would not normally give up. Like I'm very reluctant to give up playing with the group I'm playing with now. As long as that job lasts and as long as I'm on it, it would be pretty hard to tear me away from it. But once it's over, and once I start getting into the bullshit end of the music, I might be very quick to turn away and come right back here. If I have to go through the bullshit end of the business I'll do it wherever. No, I take that back, I won't do it wherever—I'll go into a place where I'm very happy living and do my bullshit there because it doesn't hurt so much. To do bullshit in a place where you're able to go out and hear good music would hurt me. Like, if I was in the club date business and there were 3 or 4 jazz clubs, good jazz clubs, in the area were I could go out and hear that good music, and it wasn't me that was performing that good music, then I would be hurt. You better believe it.
Interviewer: The term mobility can be taken two ways: mobility in society, ladder-climbing and all of that; and the other would be, the musical career as a mobile one because there are possibilities around almost anywhere. What do you think? What are your thoughts on the idea of the social ladder-climbing?

Musician: Mobility. In my younger years, I geared myself to exactly that mobility. As you know, I was in the Bahamas, had a difficult experience over there which sent me back to Miami because Miami was the closest place to come to, lived in an apartment for a year, decided to buy a home and did, lived in that home for three years—the mobility you're talking about may be because I was a musician. I got tired of it and we bought the boat, sold the house, moved everything on to the boat, went down to the Keys, got to Naples this way, because of the boat—that's what you're talkin' about, mobility, I was mobile. That's how I got here to begin with, sold the boat, bought the piece of property, built the house, got a little fed up with what I was doing within about three years, having to drive to Marco Beach to work, 37 miles each way, 75 miles a night. I got tired of that, moved back to Miami, rented my house here—I guess you would call that complete mobility. Moving every two,
three, four years. Basically, because of the business, yes. Not because I just got tired of living in the house, not because I got tired of living on a boat, it was all engrossed in music, I had to have the mobility, I have never lived anywhere more than three years in the past twenty years of my life—at least since I've been married. So, I guess you could say—I've been quite mobile, willing to be mobile.

Interviewer: How about the other kind of mobility? Social mobility? Have you ever been concerned with that?

Musician: No. That goes where you go, doesn't it?

Interviewer: Would you say, with some people, that that maybe appears what they do—they do things that will allow them to climb a social ladder?

Musician: Well, I would imagine that climbing a social ladder would mean remaining in one place for some time—otherwise you'd only get up two rungs and you'd be moved someplace else. You'd always be tryin' to climb. I think that—no, it's never been a concern.

Interviewer: What about status? Have you ever been concerned about your status as a musician? Respect?

Musician: Oh, there have been times when I've wanted the respect, and there have been times when I don't give
a shit about it.

Interviewer: From whom do you wish respect?

Musician: Well, for the most part I would way from my fellow musicians. But, I've tried different kinds of respect. I guess I wanted respect at that time, but I found out I could do that quite well, then I started wanting respect as a jazz musician, I finally found I could get that, do that quite well, and I've never gotten respect as a classical player because (laughs) I'm not one. How the hell can I get it? But, I would like to have that. If I want that I've gotta work for that and really get into that aspect.

Interviewer: Then, it's from playing, it's from other musicians that you wish that respect? In other words, musicians that first of all you respect?

Musician: Yes. That's what I mean--I would like the respect of musicians that I respect. As far as people in this world, the average person you bump into--I have never wanted respect from because for most of them I have no respect to begin with so why would I want it back? I want the respect of those I respect--period. That's all.

Interviewer: The term 'entrapment' has been used when people get into something they feel possibly their
mobility is gone. Have you ever experienced a feeling of entrapment?

Musician: No.

Interviewer: O. K. then you wouldn't know about dealing with such feelings--

Musician: Yes. I have been entrapped on a few occasions. On one occasion I got my first ulcer diagnosed by a doctor, went through the barium X-rays, at that time I was entrapped and the doctor merely said to me, 'either you're having a difficult time at home or you're having a difficult time on your job. Am I not correct?' I said, 'yes, I'm very unhappy with my job' and he just suggested that to cure my ulcer I might want to get out of my job, and I gave notice that night, that very night that I saw that doctor. It happened to be the night that I had been asked to do 'Sinatra' which I wasn't going to do because I was afraid to do it. But after the doctor had told me that, I called back the contractor that had hired me for 'Sinatra' and said 'I'll do it' and put myself into a position where I thought I'd probably explode my ulcer, but within three days it went and has never been back again. And this is a true story.

Interviewer: So, the answer would be to how you have dealt with it--you walked away--
Musician: I got out of it, immediately. No, I would not accept a trap—ever. Marco Beach was a little bit of a trap, but I got out of that, I just quit.

Interviewer: Dependency. Does the musician experience feelings of dependency, or can a musician avoid dependency on others?

Musician: It depends on your talent, your ability to do different things. The dependency that one would have depends on his ability to be flexible. If you are flexible enough you don't have to depend on anything. If you are flexible enough, you only depend on the business as a whole. Right? If you can read shows, if you can do five, six, eight different types of music, you know you don't have to be dependent on anything. And there is always something waiting around for somebody that can do many things very well. If you only do one thing very well, of course the dependency becomes much greater, as we all know. The smaller the sphere that you live in musically, the more dependent you are on that particular type of music that you can do. If you're well-rounded enough, you just don't become too dependent, you become very independent. And as far as I'm concerned in the music business independence is where it's at, to not have to rely on any one specific type of music
or one specific type of leader or employer to hire you. To be able to do it all and do it all very well—I mean, not all, when I say 'all' I mean within reasonable amounts, to cover as much of a musical sphere as one can possibly cover. It's necessary, absolutely necessary in the business to do that. Otherwise, we fall into some of the other things you're talking about—the very dependent, entrapment. Then you start getting very serious about all those other words you've been using.

Interviewer: Has the musical career promoted security or insecurity?

Musician: Neither.

Interviewer: What is security?

Musician: To a performer? Well, security, I can cite many instances of people I know that are very secure in the business—I don't necessarily include myself as being secure in the business, it just so happens that up until this period of my life—and it hasn't been the business, no, I take that back—I've managed to sustain myself, but then I think back and I remember about my mother, the will hadn't been settled and last year I got $4700 and the year before that I sold a piece of property which I bought with her money—Very difficult to say. I'm at a point in
my life right now where I don't know if I can sustain myself. We're going through some traumatic experiences. And my being 48 years old. Without the help of a reasonably affluent family in my background, and a grandfather leaving me some money, my mother leaving me some money, and this and that, I probably could not have sustained myself on a reasonable lower middle-class basis with music. I probably couldn't have done it. So, ask me another question, because you see I'm admitting that there have been some bequests left me that have allowed me to live to 48 years—not a lot, not an awful lot but enough to weather me through some rough times.

Musician: Well, how do you feel about the security angle? What is security—for the musician?

Interviewer: I don't think there is such a thing as security for a working, commercial musician unless he is so adroit that he can do a lot of studio work. What I'm talking about is money jobs. Just getting through life as a working musician—it's very difficult to survive. You have to set your standards very low. I own two cars and I shouldn't, and maybe I won't much longer. I live in Miami, insurance for two cars in Miami is $1600 a year. Now you start talkin' about some big money. Of course, living in
Miami you make enough money to offset that terrible expense—I'm really torn between coming right back here. After having talked to you over the phone about 'late '85' when two hotels might be getting themselves off the ground. I'm thinking maybe '85, '86 coming back here, I'm gettin' tired of the heavy rat race of Miami. Young players have little or no chance to make a living, to make a living they have to play a very good rock and roll, they have to be very adept at that if they're going to make a living. Young players in jazz—I know them, they come to me, I play with them—they're hopeless, they're starving. Young players that have a great love for standard music, Cole Porter and Jerome Kern, Irving Berlin, and there are lots of them that love this music—and this music is never goin' to die, we know that, at least not in our lifetime—they are starving, having a terrible time of it. I know I've helped a lot of them, I'm friends of a lot of them—

Interviewer: Why is that? Because of their age they're not in the clique that plays that music?

Musician: It's strange. They don't have any chance to play it--

Interviewer: They don't get hired because there are older guys--?
Musician: Oh, of course. I'll tell you a story about one of these young people. There is a young guitar player, named Neil, who plays for very little money but sometimes he gets Sunday afternoons, Sunday is my day off, and he just idolizes me—for whatever reasons—and I cherish my Sundays, but for this guy I go and play with him, and many times it's just guitar and bass. He has a Real Book and he has various sheets on all these tunes I know backwards and forward—'Not about Midnight', 'I Remember Clifford', tunes I know, and the cat has never had a chance to play with anybody that knows these tunes. I lay all the right changes and—it's an orgasm for this guy. He gets off like you wouldn't believe 'cause he's never had a chance to play with somebody that knows the right changes to all these tunes. Page after page he turns over and I say 'yeah, I know that? You want to play it?' and he says, 'you know that?' And I know the whole book—1050 tunes that nobody knows, and I know 'em all and he keeps turning the pages and he can't believe. He hears the right bass notes and then the chords begin to make sense to him—because he hears the right fundamental. Then he can start playing the things that he didn't know if they were quite right before, and they all start comin' out.
So, he virtually (laughs) washes my feet at the end of the evening. So, I don't want to play Sunday afternoons, but what are you going to do in a case like that? You can't step down from being God (laughter), you've got to be there at all times. That's a funny situation. If you can pass it on—you know that you are right. It's not an intellectual process you're going through, to say that 'I need to teach this guy'. Suddenly something within you says, 'this man needs you and you can't walk out on him, you can't leave him'. You have to pass it on. It's your obligation and you don't walk out on an obligation like that, man, because whoever gave it to you--You do what you have to do. Sometimes you would have to grab the guy aside and say 'you're sapping my life. I can't work every day like this, I'm married, I've got a home.' The guy winds up saying, 'all right, I understand, I know what you mean. Look, could you do it as much as you can? And then you say, 'all right, I'll do the very best I can. Maybe we can get together one day a week and jam a little bit, but give me my day off.' And that's the way this little Neil is, he's so delightful. And I've got a lot of friends like this, unfortunately (laughter). When you can do something well,
naturally there's people hangin' around your door. They want to know how you do it. What I do seems to me so easy. It's the most natural thing I could possible do. I could go out and rake the lawn, but to me that would be harder, or just as hard, as playing my bass. A lot of people can rake the lawn, but not that many people can play the bass. So, why do all these people come round and want to know why it's so easy to play the bass? You begin to understand that somehow you've gotten to a certain point that you can do something that's very easy for you and very hard for them—so that it becomes as easy as it is for you to do? You just teach them the things you learned as quickly as you possibly can, and get 'em to do it. It's a teaching process, it's really quite thoroughly delightful because what you're doing is not that hard. (Laughter).

Interviewer: How competitive is the musician's occupation? How have you had to deal with it?

Musician: Competitive. Well—horribly, terribly. Despicably competitive. When you're in that area where it becomes competitive, but I'm not in that area so I guess I've gotten to the point where I don't compete anymore. I proved my point. I do what I do and I do it better than almost anybody else.
Most things, not all things. There are better readers than I. I'm a good show reader. I have show sense. And this is a whole area of music that hasn't been talked about too much, but show sense is a combination of good ears, talent, time in the business, certain abilities to read, and certain abilities to hear when things go wrong which they always do on shows. Where you can do your little bit to pull it all together so the faux pas goes virtually unnoticed. It's--show sense is show sense. It's just a sense of show business and the music end of things. You've done it enough that it's not on the printed page, it's where you pull it through where it has to be pulled through. Show sense is just something that comes with doing it enough times because certain things that are written, certain groupings of notes, you begin to see them not as separate notes but you begin to see them as a phrase and you've played it enough times before that when you see that--maybe you don't read it exactly right but you know what it is an you pull it off. You're talkin' about competitive now--O. K. 'show business', that's what musicians are competitive about. Those that can do, that have the show sense, are the winners at all times.
Interviewer: How about competition for a job?

Musician: The competition, I would say, comes in the middle ranks of the musicians. You get to a certain level and the competition basically goes away. Within a town where you're living, be it New York, Chicago, or smaller, you get to a certain level where there is no competition anymore. Then you become one of a rank of players on whichever instrument you might play that will be called for these things. You or he or somebody else will be called because the particular person that's calling you says, 'well, here's the best this, the best that, the best jazz players, the best blues player--' And you reach that point and then the competition is over basically. There are exceptions. The beautiful exception as of late is Ron, who is rapidly falling down the ladder. He has talked himself, he has got so much ego, he has alienated himself from the whole business so we're not going to hear too much about Ron any more. Because he's said all he has to say--long since. And instead of growing he's started wilting on the vine because he actually just buried himself--all of a sudden. Because of a lot of bad, bad habits--like too much ego. First bad habit. At the bass convention out in Chicago a month ago the only person
that bombed out in the whole place was Ron, nobody went to see him, nobody wanted to know him, they just shunned him. He's like drummed out of the corps. He ain't no longer with us anymore. On a serious, positive note, you talk about competition, there's one guy that competed himself right out of the business.

Interviewer: You mean in a cutthroat way?

Musician: Yeah. He's raised his voice, 'why am I not getting this work? Why am I not doing that? Why did they hire him?' Damn good reason. He's getting to be a very hard guy to get along with. And when you talk about competition—

Interviewer: You would way that the music business is, then, competitive and it is a concern then to the young players to be able to compete?

Musician: You gotta go through that competitive process—

Interviewer: There's a level, then, where it tapers off?

Musician: Yes, sure. You get to the top shelf and there's still competition, but it's not cutthroat anymore. Then you in an honest way with your fellow men, which should be done, as far as I'm concerned, all the time. I always have, but you go through that process, you gotta work yourself up.

Interviewer: Economically, is the full-time performer
adequately compensated? And what type of fringe benefits exist for the player?

Musician: Very simply answered. Performers are not compensated, in any way, in this country. Except for the top echelon in the recording, TV, movie industry, of which we're talking about 1 or 2 percent, the rest are not compensated. The symphony orchestras, so-so, yeah, pretty decent. I've got friends in symphonies, one of my good friends is assistant principal in the San Francisco Symphony and he doesn't want to be principal. He told me, he said, 'no, I don't want it.' The clawing, and grabbing that goes on in the classical, the symphonies is just really unbelievable. More than I had ever thought. Two people, he and one other person that I know, are symphony players. Man, it's tooth and nail, going through the ranks. And he's making as assistant principal $25,000 to $45,000 a year. To me, it's good money. He's a jazz player. He does jazz work, gigs, and a few other things. But he loves what he's doing and he told me the fringe benefits he's got. There are many. And I would say that for the legitimate classical player, if you can stand the pressure, symphony work must be delightful. Lot of fringe benefits. He's a very happy guy. Like
workin' for IBM, sure. They get certain things for records, they get certain things for this and that--

Interviewer: You've never had any kind of benefits through the union--?

Musician: No. No. I've been self-employed all my life, and the only person I believe in is me. I've gotten nothing from anybody, ever. I wish I could say health insurance, some kind of fringe benefit, anything.

Interviewer: What about recordings? Do you get any residuals?

Musician: Oh, when I lived in New York--yes, I got residuals until a few years ago as a matter of fact, various commercials and what not, but no more--

Interviewer: But those things do exist?

Musician: Oh, if you want to live in New York, or L.A. or Chicago there are things you can get into, but you must live in a town like that. Those things do not exist elsewhere, for very few people.

Interviewer: Do you feel that you do not have or have not had control over your working conditions?

Musician: There again, I can only say that when you reach this particular point where you're considered the best--yes, you do have some control. But, get yourself down a little bit where 90 percent of the
people exist, I would say it's probably pretty hard. It's the same thing—it will answer a lot of these questions—when you get yourself on the top shelf of course you have the advantages of picking and choosing the best work, and then a lot of these questions you're asking do not apply to when you get yourself on the top shelf.

Interviewer: How have audience demands and expectations influenced your musical career?

Musician: Not at all. We talked about this once before--

Interviewer: Are there certain audience expectations on your present job?

Musician: My present job, yes; not on most. 95 percent of the jobs I've ever been on there have been no expectations. Because of my instrument, the nature of my instrument, as a bass player when I'm on a jazz job I take a chorus or two choruses on almost every tune we play. And it better be good.

Interviewer: But that's not an audience expectation that bothers you?

Musician: Yes. It bothers me a lot. It makes the job I'm on now, it makes me very tired at the end of the night because I have to spend every possible bit of energy I have in me. It's expected and I have to do it. But that would not normally be the case—on most
jobs.

Interviewer: Is there a conflict between the musician's integrity and the audience demands and expectations? If you feel those expectations I guess there would be a conflict. Maybe that question doesn't apply--Can you maintain musical integrity?

Musician: Almost all the time I have done that, yes. There has been a time or two--

Interviewer: Has that been difficult?

Musician: No.

Interviewer: Is that in your personal makeup? Is it difficult for maybe other musicians? Do you feel that maybe you've been fortunate in a way that it hasn't been difficult for you?

Musician: Yes. I have been fortunate because what I've done I've done well enough to leave me in the position to have the best jobs. There have been times I've complained about sacrificing my integrity, but they've been few and far between.

Interviewer: Has your career demanded extensive travel?

Musician: No. I've done it a few times but not extensively.

Interviewer: Has the musician felt pressure to conform to some preconceived notion of appearance? Is age a factor?
Musician: No. I will admit there was a time when I dyed my beard. Not my hair. My beard--black. I only did that for a little while, somebody told me I looked like a rabbi so I stopped doing it (laughter). Not that I have anything against rabbis--

Interviewer: What have your relationships been with management figures? Any problems?

Musician: I would say that I have a very bad feeling about the management business in music, as a whole. I've had nothing but bad dealings with any kind of booking agents or managers. Because I found them to be very grasping people, to begin with, very unartistic and very unable to understand what music is really all about. They are very financially grasping people. The old proverb about managers being very pissed off because you're taking 90 percent of their salary is true. There are some people in management who are exceptions, such as Willard Alexander Agency and some of the people who have managed people like Horowitz, Rubinstein, have been beautiful, wonderful people. Doing a great service to humanity and to their clients and to themselves. They are few and far between. Most people in the managerial end of the music business are very grasping, unknowledgeable and difficult to
deal with—and I don't want to ever have anything to do with them again, if I can help it.

Interviewer: How about auditions? Have you had to audition? How do you feel about auditions?

Musician: I think they're reasonable under certain circumstances, but it would be like, to me, asking Rembrandt to audition for a portrait. If an agent has any ability to sell anything first class they ought to be able to do it without having to drag you down there for an audition. Of if you have something to sell, they hear it somewhere else, it generally does not come out of the blue. Although it very often does. A stupid hotel manager who has no knowledge about the business will call a stupid agent who has very little more knowledge of the business, and the agent will send two or three groups down on the job, show up in your tuxedos, your P.A. system and all this stuff, this happens all the time. But if any person in the business is knowledgeable, if I were running a hotel I'd go out and listen to people. You just get out and around, you know what you want, and you hire the person yourself. What do you need to go through an agent for? Why go through an agent, pay a middle-man, all that nonsense? If a person is that dull, that dumb, that he can't find his own
entertainment for a place—I think he's stupid. But what can I say? If someone has to have three or four bands come into his place, he thinks in hearing those three or four bands he's getting an honest idea of what there is to be offered. That's stupid.

Interviewer: On an individual basis, have you ever auditioned individually?

Musician: Never. I've gotten jobs because people have heard me. People will say, 'here's a guy who will fit this group.' Same way, if I were a hotel manager, I would go out and say, 'what do I want in my lounge?' But, that's another big mistake that managers always make—it's what they want for a lounge instead of thinking of what the average public likes? "Where am I located? Am I near an airport, where people come and go all the time and where I never have a repeat business? Am I in an area where I can develop a clientele to come back to hear what I've got because what I've got is good and I can develop a clientele?" Lot of questions to be answered here. This audition business is, I would say, just basically flaky and wrong. And, as far as a person auditioning I can't see that either. Anybody that's trying to build a good orchestra, classically, or a good band, jazz-wise, they don't
audition. They know who they want ahead of time because they've heard them plenty of times. And they know what they can do. Auditions are totally unnecessary, among knowledgeable people, they are just unnecessary.

Interviewer: Maintenance of skills. What does the musician do to maintain skills? Is there a fear of deteriorating skills?

Musician: Never heard of it. On any level, I've never heard of deteriorating skills. Skills that go nowhere, yes, I've heard of that, and I've heard of guys that play the same way when they're 20 as they do when they are 30. Most normally, when you're talking about musicians, they just generally play better and better all the time, because Number One, they either practice—or they're on a job that requires the kind of musicianship that just makes you better because you're striving at all times to be better. And you're not satisfied with being the same as you were six months before. You want to improve your skills, and I have found that most musicians on stimulating musical jobs—even if they don't practice or work hard at it—just improve out of a growing process. Growing older process. I don't think there's any turning back and I have heard that on may
commercial jobs, many people stay the same or even deteriorate because they have no desire to be any better. But for the most part, on jobs that have demands people get better.

Interviewer: Training relevancy? Do you feel your past training has been relevant to your present performance demands?

Musician: Yes. In my particular case, I don't see any way how it could have been better. All the things I've been taught have all been relevant, have all been used, and along the way you just come up with a few things of your own that make you play better. Either you hear somebody else do something, and you say 'I want to do it too' and even if you don't go home and rehearse that particular thing that you heard because you don't know how it goes or you haven't seen it written on paper, you only had it in your ears—you still strive for it night after night, and one night you get it. Lots of things one hears, all of a sudden they get there, you find it. It just comes around.

Interviewer: Can you think of any areas of a musician's occupation that we haven't covered?

Musician: Not really. Actually, you've got it pretty well covered. The only thing maybe you haven't
covered is the intrinsic—is it worth being a musician? But maybe you've covered that too somewhere along the line.

Interviewer: It has been worth it for you, hasn't it?
Musician: Yeah. I've loved it so far, but I don't know how much--

Interviewer: If you had it to do over, would you be a musician?
Musician: Yes. Absolutely.

Interviewer: So, that kind of answers it--for you.
Musician: I guess it does.

Interviewer: I would say that of the people I've been talking to, for the most part, only those that have been able to work over an extended period of time I think are unanimous in that.

Musician: Really? Yeah. Well, it's been my life, man. It's been my fulfillment. What can I say? How can you deny that?

Interviewer: One player told me that he has to play.
Musician: I do. I have to play. And I can't stand not playing.

Interviewer: And he says, 'what can be better than that? When you're doing what you'd do anyhow and you're gettin' paid for it?'. I guess that would be kind of great. You'd be doin' it anyhow and here you're
gettin' paid for it (laughs).

Musician: You wouldn't be doin' it anyhow, and you know damn well you wouldn't. You can't work for free.

You have to make a living.
Jazz Musicians Two and Three

Interviewer: The first topic is: a lot has been written about musicians' artistic desires or artistic feelings towards music, and the actual what-it-takes to make a living at it, a commercial success. It's been said that there's somewhat of a dichotomy between that that can cause some problems. Have either of you experienced that?

Musician No. 1: Well, I'm not a businessman. So, the only way I can survive in the business is to have something to sell. So all my energy goes into heavy wood-shedding.

Interviewer: And yet you've been able to sustain yourself over a period of time.

Musician No. 1: I figure if I've got a good product somebody's goin' to notice it and call me. That's the way I've always handled it. So when I'm frustrated I go into wood-shedding.

Interviewer: Has it caused frustration? In other words, you're saying that wood-shedding is one way that you've worked this frustration out but you get around it by playing the horn.

Musician No. 1: Yes, that's how I deal with it.
Musician No. 2: I've had sort of a totally different thing. I guess Lew's been at it longer than I have, as far as the number of years. I've been playin' about 14 years or so in clubs, but I think what I'm a little different at is that I was brought up by two professional musicians who I saw go to work every night in clubs, both good musicians, my mother and father. And my mother's still working, but I think part of that might have had to do with my attitude about working in clubs and choosing that as I fell into it rather than doing something else. When you talk about that dichotomy between the business aspect and the art part of it, I think that's always going to be, to some degree anyway. You're going to deal with people—a lay person who comes into a lounge to have a drink, even if they like jazz for instance, they are not going to be quite on the same level as far as being able to listen to everything that's going on. But, I've had arguments with some people over,—I don't know, I just feel anyway that whatever level your playing's at, if you're going to choose a medium, like clubs, to work in you still have to make your art communicative. In other words, I don't think you have to have a really bad attitude about playing in a club situation because if you wanna be
heard—or whether it's in concert halls, that's probably a little more ideal in terms of choosing your audience. But, if you're working in clubs, I enjoy the rapport with the bands. And sometimes you have to what-I-call a compromise, just tie in some of things you're doing in relationship with the kind of audience that you have. But I still think you can get a chance to play if you work the rounds.

Musician No. 1: See, Billy's thing is that he has to sell directly to the public. He's the leader. I have to sell to all the musicians. My approach is going to be different.

Interviewer: Yeah. That's a point. Do you think then that the instrument that one plays has a little bit to do with the amount of frustration?

Musician No. 1: Well, if you're playing a supportive instrument you're in a different business.

Interviewer: Yeah, but you're maybe shielded a little bit from having to--?

Musician No. 1: Oh yeah. Sure.

Interviewer: So, it's the piano player in a trio or if it's a quartet--the horn player may have to face this problem more?

Musician No. 2: I haven't thought about bass players.

I'm sort of almost glad I didn't take the bass up
because they have to be chameleons in a way, whoever they're working with, and their reputation depends too on not only how good they are but how well they fit with everybody they work with; whereas, a piano player like myself, particularly a leader, I can do my own thing. And I expect the bass player to do it with me, so it is a little bit different that way.

Interviewer: Do you think it's fair to say that this problem has caused some good musicians to get out of the business?

Musician No. 1: Sure. We all know people who have not been able to work around it.

Interviewer: Who have not been able to get into the instrument, realize it exists but not let it bother you to the point where you're going to give up playing. But it does happen to some guys.

Musician No. 2: Well, a lot of guys out playing clubs they choose an alternative, whether it's teaching or maybe trying to get into studio work or whatever else they can. Some people can't cope as well with—well, every night of the week you're going to hear comments from customers, I hear mostly positive comments, but some of them are pretty far out. They're always trying to compare you to somebody else. Or you realize that they're not listening to what you're
doing the same way you are, or your own musicians or your own peers.

Musician No. 1: Clubs, saloons, are the bottom rung of the ladder in this business and that's where most of us stay all of our lives. Of all the facets of the business, that's the lowest.

Interviewer: We'll get into that a little bit more when we get into a topic that comes into that. I'll move along here anyhow. By the way, this problem, in other areas sociologists have called this 'role conflict' which results from how one perceives oneself versus how others perceive us. And it seems that maybe in the arts, and music primarily, it is an important aspect that young players going in--aren't told this. Now, you come from a musical family--?

Musician No. 2: Well, I was geared more, I watched my mother and father work clubs and even as a kid they talked about it, that that's how they made their living and they enjoyed it. It wasn't a negative thing. When I hear negative comments about working in clubs, it usually comes from people who don't have the same background. At 7 or 8 years old, I was doing all of the Sunday afternoon jam sessions and I thought 'this is great'. So you develop an attitude as a kid about that and it's not a star syndrome or
anything, but some of us individuals have a need emotionally to musically get that thing out in front of people.

Interviewer: In other words, you have to like that part of the business.

Musician No. 2: It certainly helps.

Musician No. 1: And it's awfully glamorous when you get here too. When I was a kid every time a car went by and I wanted to drive it, I thought 'boy, a truck driver must be the happiest man in the world. Gets to drive all the time.'

Interviewer: Another thing that's been touched on by the sociologists is the idea of career contingencies. What they meant was side-line kind of employment that in the case of musicians they might use to sustain themselves through periods where the playing isn't there. Have either of you had to develop anything like that?

Musician No. 1: Oh, sure. I teach. And I repair instruments. And I enjoy them both very much. They're related to music.

Interviewer: Is that something that you consciously went into as knowing that you needed something on the side? In other words, in order to be a professional bass player--?
Musician No. 1: Oh, yes. I went into it for the money. Yes. Also I love doing it, especially repairing instruments.

Interviewer: With some guys it's further out. I've met some cats who'll take a job pumping gas or anything, and they say 'well, if I'm going to do something else I'll get as far away from music as I can'. In your case, it's closely related.

Musician No. 2: I've never had to. I think that's the attitude, you see, that's the only thing I'm getting at. I'm not saying it's right or wrong, I'm just saying that since I've played professionally, outside of taking vacations, I've never been out of work a week in fourteen years.

Interviewer: You know, it seems, just from the twenty, twenty-five guys I've talked to that keyboard players have a definite advantage.

Musician No. 2: Definitely. You can always do a single if you have to.

Interviewer: A lot of piano players say they prefer not to, but they know they can. And that becomes almost a career contingency.

Musician No. 2: I think part of it too, at least in my own experience is that well, like in Miami in ten years I've had five jobs, you usually go two years at
a time, or more, in a club. But I have an instinct for smelling when the job's up, and I start hitting the phones. I've always got something else to go to, but I'm just geared to it. I have a degree to teach history and I did it for a year before I ever started playing and I hated it so much. The other alternatives—I don't even think about them. My whole energy as far as making a living is strictly geared to playing in clubs and I think that also helps me as an individual with the fact that I've never been out of work because if you really want to work, if you have to you'll sell yourself to—

Interviewer: Well, one might be a little more tolerant of the people too.

Musician No. 2: Well, if you don't have to, or you don't want to, but what I'm saying is that I want to. Maybe other musicians don't want to as much—to make their total living out of playing the clubs. It's just that since the time I can remember consciously rationalizing anything, I watched my parents make their total living in clubs and I'm just really geared that way. So, using my energy makes me go into it like 'that's it' and if you don't have that there's no sideline so that's what you're going to do and any energy allows me to keep working. It's just
so totally devoted to working in clubs that I'm never out of work.

Interviewer: Yeah. All previous studies have divided musicians up and placed them in categories—such as jazz players, classical players; how do you feel about such labels? Are they valid in today's market? Do you think of yourself as one kind of player?

Musician No. 1: I do, yes. I'm a jazz player. But I love to play classical music and very seldom get a chance. But when I do I have a ball with it. I'm not a club date musician. I just won't do it.

Interviewer: What is the line between commercial and—?

What is commercial to you?

Musician No. 1: I don't know. I think the only kinds of music are good music and bad music.

Musician No. 2: The only definition I come up with for commercial music, for myself, is that I think it's an over-used word. I've been accused at times, although I consider myself a jazz player, of being somewhat commercial by some critics and/or a couple of other musicians. The term commercial to me means when you do something strictly for the money. That's my definition of commercial and in that way I don't consider myself commercial because if I were doing music strictly for the money, period, I wouldn't have
chosen jazz.

Musician No. 1: Anybody that's in the business to make money is a nut. The reason to be in the music business is the music.

Musician No. 2: To play some music, yeah.

Interviewer: That's very good. Four terms have been used to describe the musician's life style in previous literature, by sociologists: isolated, alienated, atypical and deviant. Do you feel that you have ever been any of those things, Lew? And they're talking about to society in general.

Musician No. 1: One at a time. Isolated. Yeah, I can't say whether it's their choice or mine but I've certainly--

Interviewer: It's not something that you feel has created any problems for you?

Musician No. 1: No. Alienated. Oh, certainly. A lot of people think it's very immoral for somebody to make a living doing something he loves to do. A lot of people feel that way. Try to get insurance, try to get credit--

Interviewer: I was talkin' to one fellow from New Orleans who is a very good musician and he was saying, 'add one more term and that's discriminatory'. He says, 'all my life I felt discriminated against because I
was a musician.' But, these are the terms they've used. Then, atypical.

Musician No. 1: Well, we keep different hours. We think differently. We do things differently. We talk differently.

Interviewer: What about the term 'deviant'? Now they mean that as a matter of deviance, not necessarily criminal.

Musician No. 1: I wouldn't say in my case. No.

Interviewer: You basically live a pretty normal life. And the way you want to. How about you?

Musician No. 2: Well, the isolation and alienation, it's hard to discriminate between those terms because sometimes you feel alienated, and the alienation makes some of the isolation. We all have our own ways of organizing our lives, or disorganizing, in terms of society when I try to get a loan or credit and you write the word 'musician' they look at you like 'don't let the door hit your rear end on the way out'. You don't even want to talk about it. I think a lot of musicians, I won't say all of them, live a different life style. A lot of them are different. Keeping night hours and also being susceptible to a party atmosphere. You meet some of your friends in clubs, and some of them could be in other fields, like
professionals, but you have to be a little more disciplined if you want to survive about not hanging out after work and drinking and carrying on and doing other things. I have been more susceptible to that kind of lifestyle and unless you can organize—

Musician No. 1: That's getting back to the working in clubs—

Interviewer: The accessibility. You're in a very accessible atmosphere to drinking or whatever.

Musician No. 2: What's the other word? Atypical. Yes, that too. Even in a town like Miami, Dade County has a year-round population of a couple of million people, we all seek each other out, we're a pretty close community, we all know each other and part of the reason for that is not just an intellectual camaraderie or anything, it's the lifestyle you lead and we accept each other. I think artistic people do. I don't want to use the word 'eccentricity' but it's more accepted by the inner circle than by the general public. When they come up to you and ask you things like, 'well, how can you get up at one o'clock in the afternoon?'

Interviewer: One musician said it's like if you'd studied all your life and you'd become a brain surgeon and all of a sudden there were very few brains to operate
on, that would make you different (laughter). Do you agree with that kind of thinking?

Musician No. 1: That's very good, Yes.

Interviewer: Any feelings then of isolation or alienation--?

Musician No. 2: Some of it is positive. You find that some of it you choose. You choose to hang out with people who are not only bright but on your intellectual level and/or emotional level, sensitivity-wise. I tend to seek out friends who are as sensitive as I am.

Interviewer: Would you think then that the lifestyle of a professional musician basically is a positive force rather than negative? In other words, if someone likes that lifestyle it's really a positive thing as far as staying in the business. Not negative. Would you agree with that?

Musician No. 2: I think it's positive. You choose it. If you're negative about it, you better get out of it.

Musician No. 1: It's something you find out as you go along. Nobody makes his choice at 11 or 12 years old. It doesn't really hit you until you're about 30. That's when you find that you've already made the choice and then you find out if it's positive.
Interviewer: A lot of the young players, that rock scene and all, the lifestyle may be the total thing that draws them into the business.

Musician No. 1: A lot of those don't make a living though, so they wouldn't fit--

Interviewer: Right. And especially over a long haul.

Sociologists have used the term 'hierarchies' to describe the kind of stepping stones of the business. Do hierarchies exist in the club date business? How would you describe it?

Musician No. 1: There's a certain amount of politics involved. The level of your playing.

Musician No. 2: It's both group and individual. I've used the term 'pecking order' before. I'll sit around a bar with another piano player, say somebody we would consider a third pianist and everybody has their individual idea of who they want to work with, and what the reasons are, but when you talk about hierarchy it's the level of your own musicianship.

In other words, the higher it gets you're more likely to be involved with the same people who are on your level or even higher. So as you go along sometimes it will change--

Musician No. 1: You will subconsciously pigeon-hole people on the first meeting or hearing and by talking
to somebody you can generally get a pretty good idea of where they're at musically.

Interviewer: Is there an order to the clubs, more prestigious clubs, is that another kind of hierarchy?

Musician No. 1: In New York that sure is true. Not so much here.

Musician No. 2: I don't think so much down here because there aren't enough long-term-running clubs of any kind around here, and sometimes when a jazz club happens here it's created—either by a musician or by an owner who decides he wants to have jazz. So, for a while, this club becomes the place to play in. It's not like in New York where there are several dozen clubs that went for years and years.

Musician No. 1: There are certain clubs here, like the Harbor Lounge that's had the same kind of music for the last ten years now. They used to have very excellent music—but it's no longer considered the place to play.

Interviewer: So from the musician's point of view it's more or less hierarchy among musicians based on ability. That would be the hierarchy so far as the inside circle of musicians—

Musician No. 2: Yeah, I think so. Sometimes you'll run into other musicians who do other kinds of work,
other than jazz, and you may see them, or they come in to see you—

Interviewer: What about the public? Is there a hierarchy there? Would that be the club thing, or a hotel, or different kinds of rooms?

Musician No. 1: Again, not down here. But in New York. If you worked in a hotel in New York you would not be highly thought of.

Interviewer: What makes you in demand here?

Musician No. 2: Well, I had an unusual experience here. I came down and the first club I worked in I met one of those club owners you meet once every twenty years, who was a wonderful, patient person, and I started as a single. At that time we had a 24-hour jazz station and I kept saying to him, 'you've got a 24-hour jazz station and there is not a 7-night-a-week jazz club'. And he went with it and we stayed with it and we ended up there 2 and a half years being very successful and once I had that one club and a lot of publicity that I got around town for being there there was never a problem for me again to work in this town, because I could always guarantee a club owner a certain amount of people who follow myself and the group around. So I was fortunate, maybe more than some people, to have had
that situation. They'd come looking for me most of the time, I never had to pound pavements. Twice I've done it in ten years here and the second phone call I made I end up getting the job. Everybody has their own individual experience, and I just hit here at a certain time.

Interviewer: All right. Then, audience appeal, audience following has kind of put you at the top of a hierarchy, do you think?

Musician No. 2: Well, no, I would only say that in terms of working. As far as audience jazz fans, we're certainly—

Interviewer: Well, they come out to hear you.

Musician No. 2: Yeah.

Interviewer: And so the club owners want to get ya.

Musician No. 2: Well, they read the bar tabs at the end of the evening, and they don't know whether you're the best piano player or the worst in town. All they know is that their place is doing business.

Interviewer: So, that's a non-musical value—

Musician No. 1: It's also the place where musicians go to hear music.

Musician No. 2: And in my own particular case, I'm an off-beat musician and I wasn't a musical school student and I've improved along the way. I wouldn't
consider myself yet at the highest level of playing. I've still got a lot to learn, but it keeps getting better rather than worse. It's nice when some of the musicians who six or seven years ago weren't coming in to see you, and now they are. Meaning that you're accepted more at a better level of playing. There's that hierarchy among musicians I think.

Musician No. 1: Peer recognition is the most important thing to me. I get the most satisfaction.

Musician No. 2: Me too. A compliment from Lew or Donn or some musician who I really respect—I'd rather have one of those a year than the every night kind from a member of the audience, 'you're the best thing since Liberace', they come up with all these weird comments.

Musician No. 1: I'd much rather hear someone say 'I enjoyed that' than 'that was very good', because I could say, 'well, what do you really know?'

Musician No. 2: But you don't always know with your audience—whereas with your peers, you know that they have had a certain amount of training and when you get a compliment from them it means a lot.

Interviewer: Some of this next topic we've kind of touched on a little bit. Audience popularity—what has the musician done to promote audience popularity?
Musician No. 1: My job is to be the best bass player that I can be and to sell that part to the guy that's got to go out and face the people. Of course, I like recognition from people, that's important that it happens once in a while. Ten per cent of the time.

Interviewer: Do you think that as a bass player that's unique? That with a drummer or a horn player it would be different?

Musician No. 1: Drummers sell more to the public than bass players do.

Interviewer: A horn player could be a sideman, but still is up front and maybe the audience considers him the front man. Do you think it's maybe an advantage, being a bass player, as far as the musical role goes.

Musician No. 1: Oh yes. It certainly is, being able to go in a single direction.

Interviewer: You've already said a few things about how to gain audience popularity.

Musician No. 1: But he should tell you that other musicians resent that sometimes.

Musician No. 2: Yeah. Yeah. I can't blame some of them sometimes for feeling that way, except that I don't like to get into those kinds of things with other musicians. It's less and less now because I think my playing's getting better.
Interviewer: It becomes like a professional jealousy thing?

Musician No. 2: Sometimes. The only thing I ever did about popularity, the only reason I sought an audience, was strictly to keep working. I never really cared about the name out on the marquee, like an ad in the paper, or even a write-up—I can't really relate to it. The only thing I can relate to is the reason I went out specifically and got coverage was to get more people in to see me, and to see our group and see what we were doing. Business. And it really is not for me. It's what I call an ego trip in a negative sense. I did it so I could work, and so I could play more of what I wanted to play. I don't have to play 'Hello Dolly' anymore. If somebody asks for an audience-oriented thing, like 'Satin Doll' or something, I'd still rather play Duke Ellington. I always wanted to try to play from my ability, what I like to play, just time it around an audience, but I sought the recognition strictly to stay working.

Interviewer: Of an evening, do you do things, either one of you, to make the music more appealing? Or are you oblivious to that when you play now? In other words, do you think in terms of how something's going to
sound?

Musician No. 1: More palatable. Rather than 'more appealing'.

Interviewer: That does put some reins then on your creativity? You try to do it well but that is a concern.

Musician No. 2: Yes, that's a definite consideration. We have certain sets, what we call bread-and-butter sets because that's when the room's packed—Saturday nights—and when you talk about 'appeal', that's when we turn the energy on. In a crowded, noisy room.

Musician No. 1: I was thinking the other way--I was thinking about toning something down. That's why I said 'more palatable' because you have to do that sometimes. We're working in kind of different situations, I'm working in a restaurant and we have to keep things where they can live with them for the first couple of hours, and yet make it very pleasant. And then later in the night, we can--He's doing the same thing, only doing it a different way.

Musician No. 2: I have an audience that comes in to see me, like on Friday or Saturday when the place is jammed, and there's certain material I'm more prone to picking out and that I enjoy doing. In fact, most of it. It's just that I get a chance during the week
to be a little more subtle and to pick out some material that I don't do very often.

Interviewer: Would you call that the common sense approach?

Musician No. 2: Yes, I think so. I search sometimes myself, and say 'well, maybe you're guilty too much of trying to do that.' I'm always trying to find a level. In other words, I know there's sure fire material I have that's going to get the audience. I don't mean it as a complete sell-out, because I enjoy doing the tunes, but sometimes it may not be as much fun for the bass player.

Musician No. 1: A bass player's solo, a thing that you know is going to impress people, a little run that you know is going to impress people. One of my attention-getting devices. At other times, somebody might be listening and I can play some real music.

Musician No. 2: And there are times, like on an outdoor concert, park concerts and stuff, I just get out there and crank it up. A lot of high energy. If you get out there among 2,000 people and they're sitting on the lawn and the acoustics may not be perfect--I'm not going to play my most sensitive version of Debbie's Waltz. It just doesn't fit. I think maybe the ideal situation eventually, the one drawback for
clubs for is—

Musician No. 1: Playing the room is what it is.

Musician No. 1: Yeah. You have to do some of that, even if it's your music— I just don't like that attitude when I hear from some kid in his first semester at school and he's got this true jazz, purist attitude. And their conception of it is John Coltrane's Giant Steps or something like that. And that might not be my conception. And I'd rather make it a little more communicative.

Interviewer: Environment. How important has environment been to your career? Have you had to make sacrifices to relocate to areas where it increased your job potential.

Musician No. 1: You mean travel. But I've always had a basic home base. I was married very young and had kids. I've had to travel in order to make ends meet.

Interviewer: So, in other words, you've had to go where the playing was.

Musician No. 1: And I've loved it.

Interviewer: You've had to seek it out then, you're saying, you have had to at times.

Musician No. 1: In New York. I was based in New York for twenty years. All the monetary opportunities—you don't have to seek them, they seek you. Plenty of
chances. It's hard to stay in New York and stick with the lower money. If you want to get into the studio work or the movie work, that's hard. But I never believed in the 'artist's garret' concept. I always wanted to have my wife and kids live in a nice place and I had to provide decently for them.

Interviewer: So, in other words, the musical environment was there and you were willing to sacrifice that a bit to make a few more bucks, is that what you're saying?

Musician No. 1: The music environment is brutal. It's a very, very fierce, but friendly, competition. That's put a lot of musicians in the hospital.

Interviewer: Does that exist here?

Musician No. 1: There's a different kind of competition down here. It's not a friendly competition.

Backstabbing. Nasty.

Interviewer: As far as advice to a younger player then, what would you say about environment?

Musician No. 1: Go to New York and learn how to play for the first twenty years, and then move to Florida and be big frog in a small pond (laughter).

Interviewer: (to Musician No. 2) How do you feel about environment?

Musician No. 2: Well, the only thing is I wish I had a
little more opportunity to travel. My professional career started in New England and I was lucky, I had contacts, I had a well-known mother who helped start those contacts. When I started playing professionally, and I was nowhere near the level I'm at right now, if you had ten fingers around the area where I worked you could work. Because there was a shortage of piano players. There wasn't any real competition. There were people out there playing that you wished they drove a truck or something. They were awful people out there making a living. So the best move I ever made was getting away from that area, partly because not as many good musicians, not only to work with but to grow with and listen to. It's tough being around a relative and being compared with them and not getting enough of your own individual identity. I was very fortunate when I moved 1800 miles away to Miami. After a short time everything started to fall into place. I was singularly fortunate the way it happened and it's been good for me, it's helped my playing and I've made a good living. The only thing is that I'm at an age now where my idea of going on the road is to either be a warm-up group for a big name jazz act, or getting a state department tour- I don't want to go
to the Holiday Inn in Steubenville, Ohio, for two weeks (laughter).

Interviewer: Do you think there may be transitional stages to environment, where a young player needs to be around a musical environment first, and then at some point the employment opportunity environment becomes more important and where the musical environment is maybe not as good. Is that kind of what you did?

Musician No. 1: Yeah. Bass players are also a different breed. Going back to New York, all the piano players in New York hang out together. All the guitar players hang out together. Down here they're all at each other's throats. Bass players down here are a community in themselves because there are so few of us. But that's changing, there are some monsters coming out of that university. The instrument is a late bloomer, it's just coming around to where there are some kids with phenomenal technique. I took up the bass when I was 21 years old because I couldn't make it as a guitar player. I was getting calls all the time to come play bass lines on the guitar. Then somebody offered me a job at the Waldorf, but 'you gotta have a real bass' so I bought one and practiced for two weeks. That's how I started with it. Then I
got serious.

Interviewer: Do you think those kinds of freak opportunities for employment exist today?

Musician No. 1: Not so much. Now you see kids that wanted to be a bass player since they were nine, by the time they're fourteen—they are.

Interviewer: But they may not get a job, or will they?

Musician No. 1: Oh, there's a lot of opportunities for bass players. That's why I wanted to go into the business--what would be the instrument I could work most on? Piano, or bass? But with piano there's the competition. Just look in the union directory and you'll see 85 pages of piano players and a half a page of bass players.

Musician No. 2: The only thing with kids that I don't see--I was told that too, but it's that old story 'boy, you should have been here twenty years ago, when it was really happening'. But when I look back on my mother's career, she went to New York in 1932 when New York was a great place to be. Then she came down to Miami in the '50s when it was a great place to be, and I kept coming along later, obviously--and I heard 'gee, you should have been here before' but I don't think it's quite that cut and dried. I look at some of the kids that come in and sit in on my job
and they play very well, but I think 'what chance have they got to get this kind of situation if they're going to play?' Working lounges, and playing jazz classics or jazz standards—I don't see where they're going to get as much--

Musician No. 1: Very excellent band at John's wedding the other day and maybe one or two will be in the business five or ten years from now—and they're all excellent.

Musician No. 2: Swing is another thing. Swing is to us--I'm on the fringe, I'm part of the baby boom, I love swing. And the kids today can't play swing, they don't have a concept of it, because they haven't had the exposure. We were brought up with it.

Interviewer: The term 'mobility' could be thought of two ways, one: in general, a social ladder climbing kind of thing that the general society might be into, and the other the business of mobility in the musician's career maybe allowing one to move to Los Angeles or literally almost any city. First, the social ladder climbing—in your own career, have you ever been concerned with that?

Musician No. 1: Upwards, yes. Not downwards. Reach your level.

Musician No. 2: Like that old joke talking about a
musician's less memorable experiences working in clubs. He said that he used to work the kind of club in Chicago where you would take five steps—physically—downstairs, and five steps socially.

Interviewer: Do you think it's possible for a musician, or do you think the desire is there?

Musician No. 1: For younger musicians, yeah. After 40, you want to get comfortable. I lost my star eyes around 30.

Musician No. 2: Realistically, I was talking to a customer the other night in the club and I said, 'gee, I wonder if ten years from now our kind of playing is going to be almost extinct? Or maybe we're just going to get into that round of nostalgia, like in New York we used to see some of the 85-year-olds, like Alberta Hunter. She was this nostalgic throw-back to an era. And I said, 'Are we going to be thrown back to be looked at as some other era?'

Musician No. 1: By the time I was 28 I had done everything that I had said I was going to do. I couldn't think of anything else to do except make a living, make more money. I had worked in Birdland, I had worked with some big stars—
Interviewer: What about this other idea of mobility? Do you think being a musician makes you mobile? You can go almost anywhere?

Musician No. 2: Sure. It's an attitude too. I know some people from Miami who went to New York—talented—but maybe some of them couldn't quite cut the mustard or the competition, but some of them did. They really wanted to go, and they found a way, they're working. But I think it worked out that they could sell. And I just don't think you can sit home and say that somebody owes you a living because of all the time you've put into your instrument. It's not as simple as that.

Musician No. 1: If you mean travelling by mobility, it just gets to a point where you don't want to do it anymore. You don't want to be in that same hotel room for eight or twelve weeks. One nighters, of course, that'll burn you out in three years.

Musician No. 2: I did one road trip in my whole life, I did a six-week thing out West and ended up in a Best Western motel for two weeks in El Paso, Texas, and that wasn't my idea of elegant living (laughter). The only clientele was red-neck Texans and Mexicans and they were all fighting with each other, and they were all looking at us, like 'why are we here?' 'Why is
that group there? Who are they? Get rid of them.'  

(Laughter)

Musician No. 1: If someone wants to pay me a great deal of money to go someplace for a week I'd be delighted for the accomodation, but it's the exception it's not the rule.

Interviewer: In the area of status, there again more easily seen in the orchestral role, what constitutes status with you? We've already said that peer recognition does. From whom do you wish respect?

Musician No. 1: I think self esteem is the thing. If you think of yourself as a professional and an artist, that's the most important thing.

Musician No. 2: That's true.

Interviewer: But it would be hard to do that over a long period if you were more or less ostracized, you weren't getting any work and nobody wanted to listen to you. There has to be a certain amount of success feedback.

Musician No. 2: I think the peer thing, psychologically at least, in jazz anyway. It's not how much money you're making. It's the level of musicianship you're in.

Musician No. 1: When you make bad money you only get insulted once a week, and that's on pay day
(laughter). If you make bad music, it's every night and every night—And that's a lot tougher to live with.

Interviewer: Sociologists have talked about a term called 'entrapment', which can happen in any kind of occupation. When one gets in a situation where they feel they're in a dead-end kind of job, there's no advancement or maybe little recognition. Have you as professional players ever experienced such feelings of entrapment?

Musician No. 1: We like to call it 'finding our niche'.

Musician No. 2: I wish I could be that positive.

Musician No. 1: Sure, you get that all the time. You're always on plateaus, you're finding plateaus that go along for a while.

Interviewer: How do you deal with this?

Musician No. 1: I practice (laughter). Practicing takes care of my obligations to myself to improve my product, and it's also my time to fantasize and dream my way out of my problems while I'm working on something. Very therapeutic.

Musician No. 2: I'm having a tougher time dealing with that. In fact, my singer and I were talking about that the other night. We have a very lovely job right now, with very little hassle and the money's
pretty decent and we can probably stay here as long as we want; but, like I said to her, "boy, 8 or 9 years ago, the first club I was in the motivation was so super charged with energy— I wanted to make it and now I've already done that part of Miami and now it's become a problem with, 'yeah, I've got a nice job but where do you go from here?'" Sometimes it gets to me about being motivated, getting that energy and that motivation back, like working on something that's going to give you that real gold definition—

Interviewer: How have you dealt with that?

Musician No. 2: I'm still trying. I'm still having problems with that. I have no problem working, that's not the problem now.

Musician No. 1: I have this fellow, Simon Sauls, that I work with occasionally. We do some bass concerts, and what we'll do is put a one-hour program together. Very special material. Original stuff and classical stuff. That gets me out of the doldrums a little bit.

Interviewer: Do you think there's any way to avoid this?

Musician No. 2: I think it's a highly individual problem. It applies to the individual.

Musician No. 1: Also, it's the age. Ten years, after six or eight weeks in a place, I would be nuts, I would
want to move on. And now we've been in the same place for nine months, and we're trying to get another contract for six more months. And I'm saying, 'yeah, but what about after that?'

Interviewer: I'll move right along here. How important have personal contacts and cliques been to your careers? How does one make such contacts?

Musician No. 2: All I could say is it was more important up North that I had some original contacts to start out with, and I think that down here in Miami there's a certain jazz clique. When you have a certain number of phone numbers, then you start with the people that you want to work with the most--

Interviewer: Is that mostly a strata of cliques or is it musical types?

Musician No. 2: If you're talking in the jazz groups, it's who you want to play with, and not just technically, emotionally. And I think you find out too, that the older you get there's a prerequisite that somebody's got talent that you want to play with, and you respect--

Musician No. 1: And as far as importance, you can't survive without it.

Musician No. 2: Right. That has to happen. Also, what has to happen too--the older I get--is attitude.
There are some people I might shy away from a little more than others, who may be equally talented, but if somebody's got a better attitude about coming in and playing with you. That starts to become important too.

Interviewer: Dependency. Have you experienced feelings of dependency in your career? Can you avoid dependency on others?

Musician No. 1: Yes, I've experienced it and no, I can't avoid it.

Interviewer: Now, that may depend on instrument, don't you think? In other words, a piano player may be less dependent that a bass player or a horn player.

Musician No. 1: Yeah. There are very few people that I really want to play with, and I'm dependent on those people liking my playing--otherwise, I'm in very serious trouble.

Interviewer: Is that a problem? It just keeps one a little sharp, would you say? Is it a factor in making one practice?

Musician No. 2: I think piano players too go through that. You're dependent on people around town that you want to work with and you feel play well, and that's going to make it happen with you. You are dependent on seeking those people out and hoping they
want to work with you too. But it is easier for
someone like me when I've already got the gig--I've
got the jobs in this town in the last ten years, I've
got the good jobs so I haven't had too much
difficulty in finding people to come and work for me.

Interviewer: Security or insecurity. Has the musician's
career promoted security or insecurity. What is
security?

Musician No. 1: Financial security. We're just like all
other middle class people. We're artistic people so
we're not the most secure people up front. I don't
know if the business causes that or we bring it to
the business.

Interviewer: It seems like what you said on
dependency—if you're good enough maybe you have to
be dependent on these people.

Musician No. 1: You make your own security.

Musician No. 2: Yeah, I think with us—we know we can go
out and make a buck, so we don't really have to worry
about being out on the street. There's still some
emotional insecurity areas. You don't leave that
sensitivity on the bandstand. When you walk off,
it's still with you.

Interviewer: Competition. How competitive is the
musician's occupation? How have you dealt with
competition?

Musician No. 1: Competition makes it grow. Music would be nowhere without it.

Interviewer: So it's nothing that you resent?

Musician No. 1: Oh, no. That's what make us play.

Musician No. 2: No. In fact anybody will tell you in this town, the minute I spot a good player that comes in the door, they don't even have to ask, they come right up and play. I don't feel competitive at all. Again, I'm lucky.

Musician No. 1: Billy works more. People not as successful as him would not like the competition.

Interviewer: Maybe you're secure and someone else isn't.

Musician No. 2: I don't feel competitive because if they're on a higher level than I am—

Interviewer: In general though, do you think that the music business today is very competitive?

Musician No. 1: Yeah, and I think it's healthy. Because it makes the music better.

Musician No. 2: As long as one doesn't have to deal with agents (laughter).

Interviewer: We get in to that later. Economic issues. Fringe benefits. Pay. Is the full-time performer adequately compensated? What type of fringe benefits exist for the performer?
Musicians No. 1 and 2: No. Not any (laughter).

Interviewer: Let's take the money thing—do you feel adequately compensated?

Musician No. 1: If you only count the actual amount of hours we spend on the bandstand—yes. But not if you put in the preparation.

Interviewer: How about health insurance?

Musician No. 1: We're on our own.

Interviewer: Retirement fund.

Musician No. 1: We're out in the cold.

Interviewer: Have you had any opportunity to get residuals?

Musician No. 1: Now we're talkin' about the club level again. Yes, sure, for recordings you get nice royalties. I've made five albums in ten years.

Interviewer: Miami, this is a big local. There's no retirement fund here?

Musician No. 1: There's a pension fund that pays us $50 a month, after you've put in 5 percent of scale for x number of years. Five per cent of scale is $40 a month. If you keep putting that in until you're 65, then you'll get $50 a month back—for the next three years if you're lucky to live—as a musician.

Interviewer: So, in other words, not good in the area of fringe benefits. Control over working conditions.
Have audience demands and expectations influenced the performer? Is it a consideration and how have you dealt with it?

Musician No. 2: Yeah, it is a consideration. There's no question. How many times have you seen somebody open up a jazz club, or a musician even, and they go in there with the highest ideals on their level of performance, and two weeks later you hear on the grapevine that all of a sudden it's gone. If you're going to work in a club situation and somebody's sitting there having a drink and you're dependent on that in one respect—and if they don't come in you don't have a job.

Musician No. 1: Oh, you deal with all kinds of people too. You deal with people that give you carte blanche, food and drinks, and people who will charge you full price, people who will give you bad checks and people who will, if they've gotta take it out of their own money they will make sure that-- It's who you work with. We know who those people are too.

Musician No. 2: Yes. We have our own black lists

(laughter).

Interviewer: Musical integrity. Is there a conflict between your musical integrity and audience demands and expectations? How does one maintain musical
integrity?

Musician No. 1: Choose who you work with and where you work. Musical integrity's very important to me. It's all-important.

Musician No. 2: I manage to create a lot of my own situations, so I haven't had as much of a problem with that. There's always going to be those times when you feel pressure to maybe choose a tune or something else, rather than exactly what you feel like doing right at the moment--because of the situation you're playing in. But I think I've heard enough of the bleeding heart musicians who say, 'oh, I can't go out and do my own thing'. I think that's too one-sided. Negative.

Musician No. 1: Also, somebody lays a 20 down and asks you to play 'My Way'. I don't mind playing 'My Way' where it used to drive me up the wall. Joe wouldn't do it, he'd say, 'oh, that's not necessary, we only play that tune in church.'

Musician No. 2: Write your request on the back of a $100 bill.

Interviewer: Travel requirements. Has the musician's career demanded extensive travel? And what are some of the problems inherent?

Musician No. 1: Early it did. And the problems were—bad
accommodations, not being able to find a place to eat. But it got better.

Musician No. 2: And I really haven't had that problem.

Interviewer: Has the musician felt pressure to conform to some preconceived notion of appearance? Does age enter into this?

Musician No. 1: They sure should, yes.

Musician No. 2: Oh, appearance, yeah. As far as being neat and clean.

Interviewer: Or in some aspects of the business, maybe being neat and clean doesn't cut it.

Musician No. 2: Well, I think you're talkin' more about women that men. On professional singers and things like that, where they're dependent on putting on some kind of show and the audience is really looking at them visually.

Interviewer: I think some of the unique answers I have gotten back, from some of the rock musicians.

Musician No. 2: Well, in our realm, what we do—you can take some of those guys who are cross-overs and they'll come in and they'll be clean but they'll look like they just came out of some old biblical story. They look scruffy to the audience because you're dealing with a different group of people.

Interviewer: So there is more or less an appearance
standard for the different types of music?

Musician No. 1: There should be.

Interviewer: Leaders, conductors, agents, owners—what has the musician's relationship been to management figures? Have problems been encountered?

Musician No. 1: When I was younger groups tended to be co-ops. The gulf has widened and continues to widen between leaders and sidemen— I don't think it's healthy. Agents? We never liked them and they never liked us. And they get brutal these days with commissions. We're talkin' about 30 percent in some cases. If we had a union we would do something about it. Owners—the ones that aren't gangsters are usually pretty decent.

Interviewer: Some guys told me that they prefer working for a mafia club—they always got treated good (laughter).

Musician No. 2: I've been mostly the leader, but the few times I've had to work as a sideman were not generally that much fun. Maybe that's because I like to be my own leader. Agents--I haven't had to deal with too much down here. The couple that I've met, maybe lower than snakes. I don't have a good opinion of agents. The best club owners I've worked for are the ones that just let you alone. They don't know
anything about the music and they trust you to do your job. But you're going to run into club owners who, not only don't they know anything, but they think they know everything.

Musician No. 1: I worked as a leader briefly in '64 and '65 and I could not believe the things that my friends did to me, guys that I had worked for before, I could not believe.

Interviewer: Auditions. Has the musician had to audition? What are your feelings about auditions?

Musician No. 1: I don't do 'em anymore. I've been in this business since I was 11 years old, I would do them then.

Interviewer: So you just tell them that your reputation should be established and now--

Musician No. 2: If you get an audition, you should tell 'em, 'well, you hire us for tonight and whatever but we don't go in there and play two hours or whatever--'

Musician No. 1: I tell somebody where we're working so they can come over and catch me.

Interviewer: Maintenance of skills. How does one maintain skills? Is it a problem? Is there a fear of deteriorating skills?

Musician No. 1: Not yet. Not in my case. I think about,
getting older, maybe losing some physical strength. It hasn't come up yet. Also, you get a little smarter as you get older and if you keep after it it shouldn't be a problem.

Musician No. 2: I don't feel any deterioration. The only thing I have to make myself do, maybe, is to really practice.

Musician No. 1: Yeah. I'm 46 and I have to think I'm still on the way up.

Interviewer: Training relevancy. Has your past training been relevant to present performance demands?

Musician No. 1: Oh, sure. Certainly.

Musician No. 2: Well, I've sort of been a hit-miss, because I took the long way around and I'm still trying to get better but I certainly could have saved myself a lot of time if I had been a more disciplined pracitcer, and also if I had studied music skills at schools.

Musician No. 1: When I decided to be a player it was around my 25th birthday and I had a wife and two kids at the time and I said 'if I'm going to do this for a living I'd better try to be the best at it' so my training then was very intense and very important.

Interviewer: Can you think of any aspect of the musical business that we haven't covered?
Musician No. 2: My only over-all statement—I don't think things are ever that black and white and I don't think musicians should separate themselves, either by being too idealistic and say 'this is the way I play--'. You gotta be flexible. Some musicians have hurt themselves and business by being inflexible, just as some club owners too have done.

Musician No. 1: And the only other thing we haven't touched on is—I wish the kids would watch it with the drugs. Careers ruined and lives ruined before they're 30. Over and over.

Interviewer: Do you suppose that that's unique to music anymore?

Musician No. 1: I do see it more among young musicians—guys in their twenties. They think it's going to make 'em hipper and better players, and that's the way people were thinkin' in the forties. That stuff went out in the sixties, people started to realize, 'that's dumb, it's not going to happen'. And now it's running another cycle again.

Interviewer: Yeah, I've talked to some players who were into that, and they thought that it helped their playing. We all know some very talented guys who have just ruined themselves in the business.
Jazz Musician Four

Interviewer: Sociologists have hit on a thing about being a musician, about the type of music one likes to play, artistic values—and how oftentimes there's a compromise with those values and what actually needs to be done to do a job. Sociologists state that this can create role conflict. How do you feel about that?

Musician: Well, playing' is the most important thing. Once in a while you get on a thing and you stretch out, as you know, but if they want to waltz, I can do it—I can play pretty waltzes. There are certain types of music I will not play. Like rock and roll and that shit, because I'm not interested, that's a different generation. They're not expected to know "Stardust" either. I had to teach this kid "Sophisticated Lady" and he took a solo last night that you wouldn't believe. Now he knows it in and out but he had never heard it. But, playin' is the most important thing—keep playin', that's all.

Interviewer: That seems to be an important way of looking at it. The people who have stayed in the business have had to think that way.
Musician: You can not be a fuckin' purist unless you marry a rich broad, or inherit money. You may have a gig where somebody might wanna polka—who cares?—it only lasts three minutes. You can stand on your head three minutes. Down the road, you're gonna play and it may not be roarin' jazz, but it'll be Rogers and Hart, Cole Porter, somethin' pretty, nice.

Interviewer: So—you've dealt with the perceived conflict—or have you ever perceived a conflict? You've realized that 'well, this isn't really what I like to do'—but how have you dealt with this?

Musician: It doesn't bug me. I have a couple of Scotches and forget it. And get it over with. And, lots of times you run across some good players on a Mickey Mouse gig. You're liable to run across somebody that might be a friend for life. Or that you might respect for life—whatever. I may go in to work, and if it turns out dumb I may talk to myself on the way home, but you play the gig. If you're up to it. Now, there are certain jobs I'm not up to, like they called me for the Diahann Carroll thing and I turned it down. I haven't read anything in twenty years now. My mind doesn't work that fast reading. I do everything in my head— they call it 'playing by ear'. It's not playing by ear—it's playing by mathematics
in a way.

Interviewer: Another area that sociologists have talked about is the way musicians clique, and then they divide it up with certain other things like musicians' career contingencies—a sideline. Like a piano player may learn to sing—that's a contingency to increase work. Maybe he does a little comedy. Or, maybe he pumps gas in a gas station—Have you ever had to develop a contingency?

Musician: Yeah. Only at the end of my rope. I've sold awnings, hell I sold Fuller Brushes but—it's demeaning.

Interviewer: I've had guys give two different views of that. One guy was a French Horn player out in Las Vegas, spent years and years of travel on the road—and contrary to what the sociologists say that in order to stay in the business the contingency should be closely related to the business—the French Horn player said that he purposely looked for things completely out of music.

Musician: As far away as possible. No way in the world I'd work in a fuckin' music store, or a piano store. The people that come in there—God bless 'em—they're squares. For instance, people say, 'why don't you teach?' I don't know how to teach, I don't know how I
was taught. I was five years old, I don't remember whether we started with the scale, or the finger, or the notes, or the time—I don't remember. And my patience level is completely zero, it's not that I don't love people—

Interviewer: What about an advanced player that came to you?

Musician: What I'm goin' to do, I'm goin' fuck his mind up. I'm gonna tell you why—'cause I'm gonna put my sounds in his head and he should have his sounds in his head. So, I'm wastin' his time and mine both. You hand me six piano players and every son of a bitch is gonna play different changes on a given good tune. I mean a good tune, like "Sophisticated Lady" or "In a Sentimental Mood," something like that. The sheet music means shit. Everyone of them is gonna play different changes, and there's no way in the world that I should impose mine on him. On a bass player, I'll do it—I insist upon it—the bass player is gonna play my changes, otherwise I'll get one that will. Because somebody's got to be in charge. And in the rhythm section the piano player is boss—if he ain't he don't belong in there. I run this fuckin' rhythm section, man, and I told 'em out front—'it's my fuckin' rhythm section, I picked you, I hired you,
by God that's the way it goes.' And it seems to be goin' good. Now, this is why I don't like to play with guitar players. I had a quartet in the Village in 1949 and Mondale Lowe's a marvelous guitar player, but we still had to sit down and work out changes. Chuck Wein and I had a trio out in Levittown, with a beautiful bass player, Kenny O'Brien--committed suicide when his old lady turned dyke--but anyway, Chuck Wein was a fine guitar player, in lots of ways I like him better than Mondale. But, we had to sit down and work out the changes. For a piano player and a guitar player, it's frustrating when you're working in something like a trio or a quartet to have to think that you have to make a certain change every time, otherwise you're gonna get fucked up. That's why, whenever a guitar player's on the stand I quit playin' when he's playin' and generally if he's aware he'll quit playin' when I'm playin' because instinctively we're gonna play our own changes. Mondale Lowe and I--I play as good piano as he plays guitar, but changes occur to us in different directions.

Interviewer: Getting back to the career contingency thing, did you make conscious choices, was it a matter of need at the time?
Musician: Yes. I picked up the first fuckin' thing that jumped up. I'll tell you about day gigs, I'm one of the few guys I know that don't have one. Over here, just about everybody has a profession and they play music on the side. Like Howard is a printer. Ray's sellin' condos. Everybody doin' somethin'. But evidently they have to.

Interviewer: But you're in a different category. What I'm finding out is that it's much more normal for a horn player to have a stable day gig. You can work a single if you have to, but horn players can't.

Musician: I love working a single. Piano players don't like singles. I love it, man, you know what?--I can spread that m-f eighteen feet wide, at my discretion. And I know how to do it.

Interviewer: The keyboardist's biggest advantage is that he can work a single--

Musician: Yeah, well, these fellows that have sixty thousand dollars worth of fuckin' equipment, they're not players, they're engineers.

Interviewer: All I'm sayin' is that it seems much more normal for a horn player to have a stable day gig.

Musician: He's got to, man. Can you figure what the fuck a trombone player's gonna do in this world? And in many cases, sad to say, a bass player. Shit. That's
the second guy should be hired. I'd hire a bass player before I'd hire a drummer. I look around me and I see all these fuckers that can play, man, and they're out sellin' insurance and--

Interviewer: Yeah. Well, for me, I decided years ago I'd rather, at least for my daily activities, I'm workin' with music--

Musician: Well, your personality is more geared to daylight than it is night. I mean, you can function during the day. I envy you. You have to have a feeling to teach—you have to have a compassion actually. I don't have it. With people you're dealing with, you have to feel them out so you can know how to touch 'em, and tell 'em something.

Interviewer: You know, oftentimes, we're a product of our background though. You're such a natural musician.

Musician: I studied twelve years but I learned more in the next two than I did in the past twelve.

Interviewer: Well, maybe those people who learned differently—in a more formal way—maybe have a need, one musician told me 'I teach because I feel I owe it to some of these younger musicians because guys showed me things and I feel it's my duty to pass them on.'

Musician: He's completely right. Once in a while
somebody will come up, like for instance, Jay—he has
learned by simply playing with me. I'm teaching but
I can't stand behind them while they're playing—

Interviewer: Sociologists have paid a lot of attention to
isolating just jazz players, just commercial players
and just talked to them.

Musician: That's not right. Ain't no such thing as black
and white.

Interviewer: Well, that's my contention. So, I'm asking
guys to label themselves but on the other hand I find
that so many cats criss-cross, even in classical.
Anyhow, the question is: how do you feel about these
labels?

Musician: Horse shit. Glenn Campbell would be the best
studio guitar player that ever hit Los Angeles.
Before you ever even heard of him he was doin' three
and four dates a day at $300 a copy. Which is a
lot of money to me and you. Now he's making $25,000
a night, singin' shit. You cannot label a fucker.
You walk in and hear me say at a goddam Italian
wedding, or something, and then you walk in the next
night and I'm sittin' in the lobby of a beach hotel
playing and I sound like Oscar. So, you cannot label
a fucker—it's what's in his head. There are limits
beyond which we will not go, but any reasonable—
Interviewer: I asked you to label yourself, realizing that—

Musician: I'm just a piano player. Just a piano player, that's all. I don't play classic, I don't play rock.

Interviewer: But if you had your choice, what would you play?

Musician: If I said to myself that I was a jazz player I would be out of the main stream because contemporary jazz is of no interest to me whatsoever. You might as well stand up there and play by yourself. I was raised on Count Basie's shit and I love to play swing. Swing jazz.

Interviewer: Be-bop.

Musician: Right. That's a terrible word. What be-bop is is an intelligent approach to a further extension of jazz. It got away from New Orleans and Chicago and they turned changes and everything around, but it still had rules. Maybe more than ever. No idiot can play that music. I've got an album in there of Charley Parker that is 40 years old that will blow your head clean off.

Interviewer: Different sociologists, particularly a highly published guy, have used four terms in talking about the musician's life style. What I want to know is if your life style, over the years, has reflected
any of these terms: isolation, alienation, a
typical, and deviant. Do you feel that your life as
a musician reflects any of those terms?

Musician: Do you mean am I different than the guy across
the canal? Sure it's different. It's better than
his. This guy don't read the fuckin' Herald every
day. This guy don't watch the fuckin' public service
television. He don't know the difference between
Lawrence Welk and Count Basie. You bet I'm a fuckin'
deviant. Not sexually, but I drink more whiskey in a
day than he drinks in a year. Sure I'm a deviant.
And I think music in my fuckin' head. That's why I
don't ever touch the piano, I haven't even had it
tuned for three years. For what? Like I got a
calculator in the office to do the checkbook. That's
why I got the piano in the corner--same thing. If I
came across a tune in my head and there's a change
bothering me, I'd walk over to the piano, I lean over
and find it and that's it--that's the end of it.
Sure I'm a fuckin' deviant. (Laughter)

Interviewer: But what's great is that you're taking it in
a positive way, and that's great. And that may be
what the sociologist meant.

Musician: Oh, he'd regard me as strange--probably. But
that's all right. I've lived with that all my life.
All musicians have that if they're serious about music. You hear things in your head that other people don't hear--

Interviewer: So, anyhow, you feel your lifestyle does reflect such labels but in a positive way.

Musician: Com-plete-ly. You bet your ass, pal. I don't feel that I'm strange--I'm not an ec-cent-ric.

Interviewer: Have you experienced feelings of isolation from society?

Musician: No-o-o. I get along beautifully. I love everybody. I love to talk to everybody. I don't ever put 'em on--one thing I do not do is lie. Sure, I'm a deviant. (Laughter)

Interviewer: In many occupations, a system of hierarchies exists. There was one sociologist who wrote about his system of hierarchies in the studio musicians in Los Angeles. Could you give us some insight into that? What system of hierarchies has existed in your part of the profession?

Musician: Well, it all started in New York, of course, everything starts in New York. The cats that were 'in' were 'in'. They started there, or their fathers started there. Like if you were a skilled craftsman in a union--like an engraver or something. It comes down from the apprenticeships. It started hundreds
of years ago and it was the apprentice system, and the sons learned from their fathers and it went down. Now, quite a lot of the musicians in the studios in New York, I would say half, got there through the graduated system. The studio thing, you gotta remember, in our industry is not that old. A hundred years ago there was no such thing. So, a lot of them brought their sons or sons-in-law into it. So, if a guy made a name for himself outside that field, he is so good, he would be brought in. Now as the years progress we have younger R & I guys and they will use people who are marvelous musicians who, say, 30 years ago wouldn't have been allowed in. It's like getting on Les Brown's band—the only way you can do it is somebody die, or quit. The band is on year-round salary, from Bob Hope—and starting salary in 1946 was $50,000. Year 'round, work or not. Then if you recorded or anything like that—all that is extra. You're on retainer. There are certain players who have to maintain embouchure and chops, like oboe players and things like that. And maybe brass players. But I have always said, standin' in the corner and practicing is for kids. Once you grow up you play in your head, you play on the gig. That's my theory. A lot of people will argue about that.
Interviewer: Well, I think there's a certain validity to it.

Musician: It depends on your instrument. And, of course, everything comes from your head. Everyone says, 'oh, you have marvelous hands.' I say, 'fuck the hands. The hands don't play music.' 'Music comes from the head.'

Interviewer: The chops though. If you're not blowin' the horn—

Musician: Like I said, I don't have first-hand knowledge of that. I'm a piano player so chops don't mean shit. If all my teeth fall out it don't mean nothin' to me. I'll tell you something interesting a cat once told me—we were talkin' about complete command of the instrument, which very few people ever achieve. Oscar's got it. Charley had it. Complete command of the instrument means there's nothin' between your mind and the listener's ear. Think about that. It has nothin' to do with keys, chops, fingers, nothin'.

Interviewer: So anyhow, this business of hierarchies, have you experienced that? Is there any advice or any insight into how these things work?

Musician: The only way you can do that is kiss ass. Either that or—
Interviewer: It's that important, even with talent, that's an important part of it?

Musician: Unless you're exceptionally talented. They'll let you in, if you come from the right angles, or if you have a blazin' talent that they cannot overlook you. It's a caste system. But the funny thing is--90% of those people can be outplayed by the people that they push away.

Interviewer: It's like old money, new money.

Musician: It's the same thing.

Interviewer: Does that have anything to do with being in residence in a particular area of the country for a long time? Is the New York musician still the epitome? That would be the top of the hierarchy?

Musician: Yeah. Now, a lot of your best New York musicians went to L.A. 1953--I could have gone to L.A. but I came to Florida because my wife wanted to come to Florida. I was on the staff at all three television stations down here. But then rock came in and the thing down here went sour. But the guys on the coast, they got on Merv's show and Johnny Carson's show. But I'm kind of glad I didn't go, I like this type of thinking more than I do the coast-type thinking. But when I got ahold of Jay I told him, 'you're gonna play New York changes, you're
not playin' L.A. changes.' New York changes are crisp and they move. For instance, Oscar plays New York changes. There are cats on the coast who are fine players, but they play different—Even Atlanta, and Chicago especially, they don't know what you're talkin' about. There's more money to be made on the coast and there are more musicians making money on the coast. The West Coast is lush and beautiful but it's lazy. And out of New York comes the energy.

Back to the hierarchy thing, I know how to do it and I put it away because it requires too much, you give up your life.

Interviewer: It's probably the most obvious in the symphony—you've got your tops and your second-rate, you're sitting third desk, third violin or you're sitting concert-master. It's right there for everyone to see—the hierarchy. It's more obvious. But in the club date player, jazz player, commercial player, it's a little more subtle but it exists.

Musician: Of course it exists. You've got people that won't hire you because you're not a Jew. Like I never got a chance to play Birdland, you know why? Because I was a white boy. But New York was tough, if you weren't a Jewish boy, you couldn't get your goddam club date, and they paid $125 back in 1949 and
that was money! I'm livin' on $20 a week. That's a shame—to categorize people.

Interviewer: Does that still exist?

Musician: I don't know. I imagine—to an extent. Birds of a feather flock together, which is all right, ain't nothing wrong with that.

Interviewer: Have you had to do anything in the area of audience popularity, or have you consciously dealt with the audience in any particular way? How do you feel about audiences?

Musician: I have never dealt with them on the level of like, 'Hello, folks—please love me'—that type of shit. But I'm friendly towards them and I like it when they respond, I like it when they listen. I won't tell jokes, and I will not play sing-alongs, and I don't want any audience participation. I feel audiences and performers should be kept at a discreet distance while they're workin'. Sure, I like it when people listen and audiences are very important. They pay your rent. But I will not pander to them, is that what you mean? The way I get out of a situation if they ask me to play a horse shit tune, I say, 'I don't have an arrangement on it.' Everybody automatically thinks that you have to have an arrangement on everything you play. It never occurs
to 'em that it comes out of your head. It's inconceivable that something you're playing just occurred to you. And leave it that way--ignorance is bliss (laughs). You don't tell 'em 'I don't want to play it, or I don't know it' because you don't know it you're an idiot. And they walk away, they're not mad.

Interviewer: We touched on environment a little bit. How important has environment been to your own career? Have you had to make sacrifices?

Musician: Well, I guess I have. Like I say, I went to Miami because my first old lady was a singer, she wanted to come to Florida, why not? And I've made a good living at it. You have to give to get, really. You want peace and quiet then you have to give up what could be full-time exhilaration and sophistication. There may be twelve pros in this town--I'm talkin' about all occupations--doctors, lawyers. The town is just a sleepy, quiet town and I like it that way. I just wish that we would have music, to be played and to be listened to. But you learn to swallow it a little bit (laughs). There's just two things--playin' music and gettin' married. If you can do without either one, do without it (laughter). Believe me, if you can live without
playin' music, for Chrissake, don't play music. Get out of the way for the guys like me that can't live without it. The same way, if you can live without a broad—live without her because she ain't goin' to cause you nothin' but trouble. If you can't live without her, marry the son-of-a-bitch and you're straight. That's the only way. I've always said, 'anybody that can get my job or my woman is welcome to both.' (Laughter) That's it. So, I say if you can live your life without playin' music, for gods sake save yourself some fuckin' trouble and make room for the guys like me that are willin' to do it. Just get out of the way because all you're doin' is creating traffic. If you can do without it—do without it! If you can't, put it to your heart and stay with it. You're gonna cry and it's gonna hurt. But if you don't have to be a musician—don't! But it's worth it. You walk around with a rock on your shoulder, but then you look at your checkbook and (whistles).

Interviewer: In the area of mobility, two things: societal, keeping up with the Joneses—

Musician: That's not important.

Interviewer: Okay, you just answered the question. And the other is mobility in the sense that you can go
anywhere and do it provided maybe you're willing to compromise a bit.

Musician: Oh, I can go anywhere and make a living. No problem there. It may not be exactly what I want, but that's no problem. There's always a piano someplace in some town. I have no fear, hell, I can go down to the bus station tomorrow and buy a ticket and when they let me off I'll find a job. But you have to know what you're doing--

Interviewer: This thing with mobility in society, you said right away that you'd never been concerned with that. Why is that?

Musician: I like my things the way it is. It doesn't bother me if the guy across the street has got a hot tub in the backyard. Doesn't bother me a bit. We've got our own world. When I come in that front door and close it at night--the world can suck. I've got my own. And I got it like I like it. And I tell you the truth, if I won $100,000 sweepstakes tomorrow, probably the only thing I'd do is put down a new rug on the porch. I'm not into that shit--social-climbing. Now a lot of guys are, nothing wrong with that if they're into that.

Interviewer: Have you met very many musicians like that?

Musician: Sure. But their musical tolerance for shit is
very low. They can put up with almost anything in order to get into the thing. I'm speaking particularly of Peter Duchin and that ilk. And Liberace. Now Liberace's a good piano player but he can't play music. He plays the piano much better than I do, much better than most piano players as far as playing the instrument. But he don't play the music.

Interviewer: Is it fair to say that then—that it has nothing to do with the music business, it's a matter—you have lawyers that way, doctors who are concerned with public health and those who are out for a buck—

Musician: I tell you the truth, I don't think there's any discrepancy as far as percentages are concerned between musicians and other people who are striving for the Holy Grail. There are people in every walk of life, no matter what they do, including the president of the United States, who'll do anything to make a point, I just don't happen to feel that way. It's not that important to me.

Interviewer: It's a matter of integrity.

Musician: That's the name of the game, baby. I've bent some rules. But not big ones.

Interviewer: In the area of status. Ranking in sections
and so forth. For a club date musician—what is status?

Musician: Players and non-players. I'm not talkin' about jazz blowers I'm talkin' about good players. Do you handle a gig? And some people can't.

Interviewer: Whom do you really wish respect from?

Players?

Musician: Good players. Good musicians.

Interviewer: Have you been concerned with that—in your life?

Musician: Yes. It counts to me that players like the way I play. It doesn't count to me if a musician whose ability I do not respect likes me or doesn't. If he does, I thank him, and if he doesn't I don't worry about it. I like for good players to like me because I'm a good player. And I like them. There are a lot better players than me. I don't need a pat on the head from a giant like Oscar Peterson or somebody like that, that's not necessary. Players know one another, and respect one another and very little has to be said.

Interviewer: Is there a tendency to maybe sometimes accept—maybe being overly kind because to not be would mean maybe jeopardizing a few future gigs.

Musician: Well, I don't think of it that way. I don't
worry about the gigs.

Interviewer: Do you think some guys may take the attitude that everybody's great because they want the gig?

Musician: Oh, yes, of course. But they're not musicians to me. They may be instrumentalists but they're not musicians. The first thing a musician is is an artist, man. There isn't any way you can do any art, man, unless you love the world and the people in it. If you can willfully hurt someone, then you're not an artist, man, you're a money changer. And by the same token, if you can go out of your way to make a point with somebody because maybe they can do you some good down the road--you're using them and 9 times out of 10 they know it. And if they don't, they're not going to be any use to you anyway because they're not cognizant enough to do you any good. (Laughs).

That's called playin' the game. This happens everywhere, in every field of life. I guess to some people if an achievement, a mark, a particular plateau is what they're lookin' for, and it's worth it, then God bless 'em. But it's not worth that to me. You have to decide where your priorities are. If achievement, whether it means money or your name in lights, is worth it--you gotta give up your life for it if you want it. You're on call 24 hours a day.
The minute the phone rings, you jump—if you're in that strata. Do you think Michael Jackson's got a fuckin' life? He doesn't even when he's home. His home looks like Buckingham Palace—it's an office. Like I say, when I close that front door, nine times out of ten I take the phone off the hook. We sit here and watch the ducks—it depends on your priorities.

Interviewer: Do you think that changes with age?

Musician: No, it didn't with me. I turned down Tommy Dorsey six times, beginning when I was sixteen years old, because he's a horse's ass. (Laughter) Then again, you have to admire, or respect, someone who's so Goddamned determined to be a star, to put everything down for it. Their personal freedom and liberty and opinions. Nobody owns me and when you start climbing that ladder, everybody owns you. Because they are charting your course for you, you're not doing it, they're doing it. It could be a manager, an agent, they tell you where to be, at what time, and what to say. And what to play. And there's no way I would ever give any person control.

Interviewer: Sociologists have written about feelings of entrapment—in all vocations, not just in music. Have you ever experienced feelings of entrapment?
Musician: Yeah. Every time I do, I walk.

Interviewer: Next question was—how have you dealt with such feelings?

Musician: Right out the damn door. Many times right off the stage. Somebody give you some hell you don't deserve or there are impossible situations that you blunder into. Where you need a job and you take it and it's impossible. When I was young, man, hell I've walked off the stand walked down to the bus station and went to another state. (Laughter) But that doesn't happen often.

Interviewer: Would that be your advice to a young player?

Musician: If he gets into an impossible situation—walk. All they can do is shoot ya. And they're not gonna do that. Nine times out of ten they're glad to get rid of ya. You don't fit. As you grow older it doesn't happen much because you learn to smell those things comin'. Then they start leanin' on ya because you're not conforming. So—rather than subject yourself to that kind of treatment, it's better to walk, to get the hell out. You won't ever find what's right, exactly. Because the only way you can do that is to create it yourself. You gotta give and take, but when it's impossible then you have to walk.

Interviewer: We already touched on this a little bit, but
how important are personal contacts and cliques? How important have they been to your career?

Musician: I never went out of my way to make a contact. I would feel it was phony. You get to talkin' and you find you have more than music together, you like one another, you become friends. No, I would not pick up a phone or get in a car and go down and knock on a guy's door and say, 'Hi'. It's important to a lot of people, the overachievers it will happen to. And they're the ones who are going to make the money--

Interviewer: Would you call those kinds of people the true commercial musician? In the truest sense.

Musician: Sure. That's the meaning of the word 'commercial'. We used to call 'em 'shoe salesmen'. A guy, he plays maybe mediocre, but he's out glad-handin' everybody, he's hustlin' all the time--he's a shoe salesman. He's goin' to get up on the stand and he's not thinkin' about what he's playin', he's readin' the room, lookin' at who's in--There have to be those guys in order for people like me to survive. Joe's one. He's a carny. He's a huckster. He's a showboater. It's the first thing he'll tell ya. 'I'm the worst musician that's on the stand or I fire the guy that's worse.' You have to
have a hook—I call it a 'hook'. Maybe you got aine musical trio but it's not selling, you put a
broad on the stand that can sing, that's the hook.
But back to guys like Joe, this is important because
somebody has to figure out a way for a serious
musician to make a living (laughter). Because he
doesn't know how to do it by himself, or he doesn't
want to or he's lazy. They're very important, as
long as they realize their position. He's such a
likable cat, no pretense. He says, 'I'm a
showboater'. But, meanwhile, I got paid every week,
so it depends, so that's important. And I wouldn't
even say it was reprehensible because it's fun to
watch a carny work. It's like a magician with
sleight of hand. You're watchin' sleight of hand,
only he's doin' it with a horn and it tickles me to
watch because it's an art. Difference between
musician and entertainer. Most players are terrible
introverts. I'm the biggest introvert in the
world—that's why I drink. I'm in an extroverted
business, and I'm the biggest introvert in the world.
It's why a lot of guys get into drugs, I guess,
except it works the other way. For instance, I would
never watch the show for shit, but an awful lot of good
musicians made an awful lot of money because Lawrence
Welk was alive. You talk about a carny, baby. I never would never have played with that band, but a lot of good musicians did. Pete Fountain did. That's where he got enough bread to go to New Orleans to buy his joint. I decided a long time ago to be little feller and play the best I can. I really don't have any aspirations.

Interviewer: I guess that's one of my reasons for wanting to document the thoughts of people that have been in the business for a long time because the vast majority of musicians in this country, or maybe even around the world, see the star, the big name, there is where the real hacker manages to stay in the business. It's the big silent majority that no one ever hears of on a large scale.

Musician: There'll always be good players. And they recognize one another.

Interviewer: This kind of leads right in to the next topic—the thing of dependency. Have you experienced feelings of dependency on other musicians? Maybe piano players can be a little more independent.

Musician: Well, yeah, 'cause they can always work alone. But, I guess as you get older you can become a little dependent. But as a piano player maybe not nearly as much as a horn players, or a string player, because
they are entirely dependent on somebody to hire them. I mean a leader to hire 'em, because a trombone player can't go off to a goddamn bar and say he's gonna do a single. My thinking is that if a musician finds himself in a position where he is dependent, as I have had to do, play the job, do the best you can—and don't bitch. That's the thing I hate, man, and I've done my share of it. If you don't want the fuckin' job, don't take the fuckin' job. If you take the fuckin' job, play the fuckin' job.

Interviewer: Yeah, that's a good attitude.

Musician: Now, off the stand, when you go outside and have a cigarette and have a drink and say, 'that dumb son-of-a-bitch', but you hit the stage, pal, and you do it.

Interviewer: And we both know players that do that, too. Take a job and then you ask to play a request and they bitch, bitch, and then actually screw it up. Refuse to play it or give you a rough time on the stage.

Musician: That's not professional, number one. And it's also totally dishonest.

Interviewer: Because they knew if they're going to play at a country club, what to expect. And you're not going to train the people there.
Musician: You're not goin' to educate shit, pal. You're goin' to do the best you can, and if they like it--thank God. If you're goin' to play at the Royal Poinciana you're not goin' to go in and blow Charley Parker shit all night--

Interviewer: I guess one of the hard things is--is it in one's personal makeup or how does one come to think that?

Musician: It's practical thinking.

Interviewer: How can you tell a kid that? How can that be conveyed? Or is that just in one's personality?

Musician: Do you know why they sell hamburgers and hot dogs? Because if the whole goddamn world wanted hot dogs they wouldn't sell no hamburgers. The world is made up of people, they come from different places and they have gone through experiences that not their mother knows about, not their wife knows about, nobody knows about. I'm not talkin' about sin--I'm just talkin' about, everyone has a sequence of pictures in their mind and everyone of them was taken every day of their life, maybe a hundred a day--that's why the brain's such a magnificent instrument. And you must not put people away simply because they don't meet your standards. Because you may not meet theirs. And that's just a way of life.
As far as the music business is concerned, this guy askin' you to play 'Moon River' may be a fuckin' brain surgeon or heart surgeon who could save your life some day, or somebody's. In other words, the son-of-a-bitch is gifted. He may be, or he may not be a fuckin' idiot. Just because he asked for 'Moon River' doesn't mean that his appreciation of the arts, or his sophistication is less than yours. All young musicians go through this, they think that they know it all. Don't ever take a job that you don't intend to work, to the best of your ability. If you feel lousy, you can't help that. If you're sick, you can't help that. But don't ever take a job that you do not intend to try to play as good as you can play. You're cheatin' yourself.

Interviewer: Has your career as a musician promoted security or insecurity? What is security for a musician?

Musician: Between your ears. A lot of times I've walked the floor in the middle of the night. 'I don't know. I don't know'.

Interviewer: What do you think security is for a performer--for a musician?

Musician: True security is knowing that you play your instrument as well as you can.
Interviewer: Is that ego?
Musician: Sure it's ego.

Interviewer: Do you have to have ego to be a good player?
Musician: Down deep? Yeah. Not up top. Nothing wrong with ego. Confidence? They're interchangeable almost. I'll put it this way: you're goin' down the street and you turn a corner--know how many people are ahead of you but also know how many people are behind you. It's not bad at all to know if you can outplay other people but to me it's more important to know how many people can outplay you. It sets you right back in your place where you belong, then it gives you a chance to and maybe better yourself, or, if you're happy, stay in your place in the parade. I know exactly how good I play, and boy, do I know how bad I play--

Interviewer: Had a concert recitalist me tell that there's no other business like music where you can go on stage and he does his thing to a standing ovation, people have sat there and listened now for an hour and a half, two hours, now they're screaming, whistling, stomping, clapping, goes off the stage, maybe he has to greet a few people in the green room, a newspaper interview, whatever--the next thing he does is go practice. I do it, you do it--practice
being thinking process, mechanical process, it's still practice.

Musician: I have not owned a record I was ever on. Won't have it in the house.

Interviewer: Because you think—well, I should have done this or that. But certainly there have to be times when there's a self-satisfaction. Say, that last job we played—that was a fun job, nobody bothered us—

Musician: But if I had a record of it today and put it on the fuckin' machine I'd walk out the front door.

Every damn minute we live we get a brand new layer of personality, and a layer of experience and every fuckin' minute we live another layer is added. And when it's over, it's over, but you start with zilch and you build up. And the higher you get with the layers the more experienced and the better you become. I've only made three records I was ever proud of—at the time.

Interviewer: How competitive has your career been? Is that a valid concern?

Musician: Not at all. Not to me, to a lot of guys it might be, for instance, trumpet players—if they're gonna hire two or three. But there's only one piano player in a band—if there is one. I was never, ever jealous of any piano player. I respect 'em. If I
can outplay 'em, fine. If they can outplay me, fine. I've run across piano players who've felt that way, who were resentful, jealous. Everybody has their own imprint, especially piano players—man, you got eighty-eight things to work with, eighty-eight different ways to do it. But I have run across guys, there must be some sort of insecurity there in their head—they're afraid that they're not playing as good as—. I've known piano players like that and I've never understood that. In fact, I've told 'em 'what the hell are you jealous of this cat for? Shit. What's to be jealous of? Maybe he's got a better-lookin' broad, more money, so what? Do your thing.' I'm not sayin' be comfortable with mediocrity but I don't think you build your life comparing it to the Joneses. I don't think that's the way to live.

Interviewer: In the area of economic issues—do you feel you're adequately compensated as a performer and what type of fringe benefits have existed for you as a performer?

Musician: No, I haven't made the money that I should have made. Almost but not really. For instance, yesterday I worked for $50. It's four hours, charging. I mean full charging. Rodeo riding. It
was fun.

Interviewer: In today's market, $50 is shit.

Musician: Of course it is. That's what I'm working for tonight. The only fringe benefit is when that fuckin' rhythm section cranks up and I'm runnin' it, the son-of-a-bitch sounds like a heart beat, man. It throbs. It's a thrill. When it's right.

Interviewer: When you were in Miami or New York did you ever have a pension plan, health insurance—?

Residuals, anything like that?

Musician: Oh, if you make a recording, somewhere down the line. No pension plan, no health plan, nothing. You're two weeks away from oblivion. Any pay day you can get your two weeks' notice. But you put that in the back of your mind. You know, somebody said something funny the other day, 'if you could find a career that you would do for nothin' and get people to pay you for it, you got it by the balls'.

Interviewer: Do you think music fits that bill?

Musician: Oh, sure it does. I'd play for nothin' and have many times. So have you. I swear to God, if I had money and didn't have to worry about a pay day, I'd go out and play for nothin'. For chrissake, I could play.

Interviewer: How do you feel about control over working
conditions? Audience demands and expectations. Have they influenced you?

Musician: No. Like I told you, if they asked for shit I'd tell 'em I didn't have an arrangement. Or, if it was sent up on the back of a $50 bill, I'd play it.

Interviewer: Do you feel as though you have control over your own working conditions? How is that done? Is it with tact? Is it with knowing the audience?

Musician: There's an attitude. I don't know, the kids call it vibrations. The audience knows when we're in command. It comes back to knowing what you do. If you know what you're doin', then you're not scared of 'em. It's like the guy with the bull. I tell you what's fun to me and I have fun doin' it. It's really trashy and tacky but I still love to do it.

The average size lounge—the noise level's up to six feet in the air—right? You start playin' something but you play it so softly, and all of a sudden it occurs to people—something's goin' on but they can't hear it. And the first thing you know, sometimes it takes a couple minutes, three minutes flat, the noise level is down to the carpet. They're straining—to hear. 'Sophisticated Lady' or something—in tempo. It's like the guy the battery went out on his hearing aid—'what, what, what?' They're still talking but
they're lookin' around, and all of a sudden they notice the band's playin' but they can't hear shit. And the noise level falls, and then you raise it just a little but you don't go up loud because they'll raise it again. Now, they know you're there and they know it's gonna be all right. They won't be quiet but once you get 'em quiet just for a chorus or a chorus and a half you have called attention to the fact that something is happening up there--there are people up there performing. It's almost a lesson in etiquette (laughter).

Interviewer: Is there conflict between the musician's personal musical integrity and audience demands and expectations?

Musician: Sometimes. You can't be Jesus Christ and go out and make money in the market. There are not many people like Oscar Peterson--there are not many laser beams among us. You can maintain as high an integrity as you can without goin' out and makin' a livin' playin' "You are My Sunshine" for a sing-along. No, there's no such thing as a purist. There may be three or four. Charley Parker was one, Oscar's one. There are certain people who are touched by God, man, like Einstein. There are people who are touched, and they don't have to bend because
it never occurs to them to, it never occurs to them even to think about it. They think everybody's that way. They think they're normal. It disturbs 'em when somebody tells 'em that they're not.

Interviewer: To further your career, have you had to travel a lot?

Musician: Gee, I don't know what you'd consider a lot. When I was a kid I did. I was on the road for several years--

Interviewer: What were some of the problems of travelling?

Musician: I couldn't do it today, they check you in at 7 in the morning, they check you out at 11 at night. Back in Texas, travelling on a bus--they didn't have air-conditioning in those days--105 degrees, with the windows open, all the guys in the band are sittin' in their drawers and the wives and the girl singers were sittin' in their petticoats. Goin' through Texas. But at that time the Flyin' Eagle bus was 25 cents a mile, and air-conditioned it was 42 cents a mile. So--

Interviewer: Have you felt the pressure to conform to some pre-conceived notion of appearance? Does age enter into this? Do you think that would pertain more to the entertainer type of guy?
Musician: Yes. Well, you have to be neat of course, and well-dressed. But as far as makin' a fetish out of it, $150 tuxedo and a $600 tuxedo means nothing. An entertainer type, if he happens to play, maybe it would make a difference in the money he could get. Look at Roy Rogers, wears $500,000 suits but he gets $100,000. But, the average musician--

Interviewer: Do you think musicians try to look like musicians, or is that a fallacy?

Musician: I think the young ones do and did. I know when I was a kid we tried to look like musicians. I guess it's trying to be set apart as something special. Because it's the unknown (laughs). It's like government people puttin' out these pamphlets full of gobbledy-gook, or computer people--they enjoy their own private language. I think it's like our 'little social set' or 'our little club' or 'our little clique' and in those days, musicians were--hell, I was asked for autographs even. Haven't been in forty years, but (laughs)--

Interviewer: That probably hasn't changed in the main, do you think?

Musician: Oh, it has--with the rock group. They have the groupies and everything like that. But, I don't know, I sometimes think musicians are a little
snotty. And you know what, I think they deserve it in a way because theirs is not an easy life generally. They pay their damn dues and I don’t mean to treat people badly but maybe in their minds they think they're a little superior in a way because they have--

Interviewer: What has the musician's relationship been to management figures? Leaders, conductors, agents, owners, how do you feel about those people?

Musician: I generally get along pretty well with them. Unless they're so wrapped up in themselves that they're absolutely unbearable. The real 'I am God' types. I tell you the truth, the nicest boss I ever worked for was a mob. Because the money's in cash and your own time and no problem. Beautiful. The only thing is when they start talkin' business you walk. You don't sit around. I tell you one thing, they love musicians. But as far as bosses and things--I generally get along with them. I do not hold them in the high regard that most of them would like to be held in. I don't think that they're any smarter than I am. I know they haven't been doin' their business as long as I have. If somebody has been at their racket longer than and can do their racket better than you can do yours, I salute. A lot
of them like to be flattered and pandered and all that, but I don't do it. Of course, they got your paycheck, but I treat 'em the same way as another guy on the band. I think there's a little bit of difference between a person who studied maybe for 12 or 15 years and has been a professional maybe 35 years, and a kid just got out of high school for the summer and is lookin' for a bus boy job and got hired and they're goin' to treat 'em the same? No way. Not me.

Interviewer: Have you ever had to audition? And what are your feelings about auditions?

Musician: Sure. The worst. And I will have to again.

Interviewer: How have you prepared for that?

Musician: I just have a drink. Sit down and do it. I don't think auditions accomplish shit because they don't show what you can do. All you're doing is playin' to an empty room and a boss. And what you're hired to do is not to play to an empty room and a boss. As far as I'm concerned, when the boss is in the room he's the least important son-of-a-bitch in the room. Because he's the only one that ain't payin' a check. A goddamn race track tout that stops in for a damn Scotch is more important to me than the boss, 'cause this son-of-a-bitch is payin' $2.50 for
his damn drink. Now I will be very civil and polite to those two bosses, like anybody else, but I don't believe in auditions at all. They don't do a damn thing to my way of thinking. Now, I guess if you're working for a Broadway show or a movie or something like that, it's the only way to solve it because you can't go to 100 different places and watch people perform. And there may not be a way around it, but I detest it because things are never real. It's surreal. They'll never end, though. I'll probably have to do 'em again.

Interviewer: As a musician, what have you done to maintain your skills? Is there a fear of deteriorating skills?

Musician: You get slower as you get older. I can't spit out 'Cherokee' as fast as I used to.

Interviewer: Has your past training been relevant to your present demands as a performer?

Musician: Oh, yeah. I learned something yesterday that I can use tomorrow.

Interviewer: Is there any area of the music performer that we have haven't talked about?

Musician: Well, it's just important to listen. That's just the problem all over the human race. Everybody's busy talkin' and nobody's listenin'. You
will never learn shit—I don't care what it is or where it is—as long as you're workin' your mouth. All you're doin' is tellin' everybody what you do know and what you don't know. The trick is just like bein' an accompanist--people tell me I'm one of the best accompanists, there was four of us in New York, I'm one of them--and it's the easiest thing in the world. You know why? All you have to do is listen. When you're playin' for somebody, like when you're playing a chorus and I'm playin' a chorus behind you, it's your time to play, it's not my time to play. So, what am I goin' to do, play solo behind you? A lot of guys do that. Now, when it's my time to play, you shut up and I'll talk. But the key to the whole thing is this--I started this when I was a little-bitty boy, I started listening. I learned more in the next couple of years after I quite studying music than I did in the twelve that I was studying. Because I had learned to listen.
Jazz Musician Five

Interviewer: Well, one of the things that sociologists have written about in regards to the musical career is the problems that musicians run into with regard to their own artistic values or artistic standards. They say that this creates role conflict in the musician. Have you ever perceived this kind of conflict and, if so, how have you dealt with it?

Musician: Gee, I don't know. I guess—when I first started playing—we always used to hang out with a lot of other musicians, that were into jazz, and we thought when we first started playing professionally that that was the type of music to play in a night club, so we'd go out and get a job and start playing jazz in a night club and be fired pretty quick, because that was not what you were supposed to do. So, after losing a few jobs we started getting the drift of things and realizing that it isn't just all music—there are other things to take into consideration.

Interviewer: Has that created any problem for you? Some guys are driven out of the business because of this, wouldn't you say? Or creates great problems for them? You've been able to cope with that. How have
you done it?

Musician: I guess it's because I enjoy it. I enjoy playing a lot of different kinds of music. I just enjoy it.

Interviewer: Is it the way you play the different kinds of music? Or do you feel there's a certain standard? In other words, if you had to really play dumb, would that bother you? Because of the type of job you were in, and you felt it was really junk. Obviously you must think there has to be some quality about what you do.

Musician: Right. I've never had to play a job in a dumb fashion. No matter what the job, I've always been able to play artistically on it. I never felt like I had to play a certain way. I never felt like I had to sound stupid.

Interviewer: What's the key then? Is it the songs themselves—that people identify with? What makes you successful?

Musician: Oh. O.K. On any job, no matter what it is, the things that make the job successful are when you've been playing the music, as soon as you play it it's like a tune. You play the melody of the song the way it was meant to be played; I don't mean anyone's particular arrangement of it, just be sure
you're playing an audience song so that people
recognize what you're playing.

Interviewer: Then the creative aspect for you is playing
that melody in kind of your own way but not changing
it to the point where it might bother the customer.
Do you feel there's an artistic way of doing that
that maybe compensated for not being able to play
more creative music?

Musician: Well, I think it's very creative to play the
melody of the song. Just the melody so that everyone
recognizes it, plus you're going to play it your way
there's no getting away from that. As an individual,
you play it your way. And then, you can of course
play a chorus or a half chorus, improvise, be
creative in that respect. Sort of as a jazz
musician. I incorporate all those things, no matter
what job I'm on. Commercial, pop, top-40, jazz.

Interviewer: So that really you would say that this
hasn't been a big problem for you?

Musician: Not at all.

Interviewer: O.K. Sociologists have written about what
they call career contingencies, or side-line
occupations that musicians often get into to
compensate for lack of enough working hours. For
instance, in my case my career contingency became my
main thing, and that's teaching. Other guys might work in a gas station occasionally, or repair instruments, something closely related to music. I had a French Horn player tell me that the times that he needed to do something he did something as far away from music as he could find, mostly for the refreshment of it. Have you ever had to do that, have you ever developed a contingency?

Musician: No.

Interviewer: Do you think that that's unique to keyboard players? That they don't have to so much because as a contingency they can--

Musician: Right. Well, let me back up. I first studied music in college and had a degree in music ed. and I taught. But, when I saw that there was enough work in this particular area where I lived, and where I wanted to remain, then I resigned teaching and played music full time, and yes, for the keyboard player I do think that is a definite advantage. If I was a bass player or a horn player it would be very difficult.

Interviewer: It seems that with all the guys I've talked to priorities are starting to come out, which has never been written about very much. But the keyboard player definitely would be at the top of the list as
far as job potential; and then the other rhythm section players. But anyhow, you haven't had to worry too much about that. Other things that have been written about musicians have always tried to label them. What's wrong with that as I see it is that the person doing the writing did the labelling. And he talked just to jazz musicians as he perceived them. Or classical. Or pop. Or commercial. How do you feel about these labels? Are they valid today?

Musician: I think it is if that's what that one particular musician concentrates on, or does all the—100 percent.

Interviewer: Do you think it's possible to do one thing, and make a living in music? Playing music?

Musician: I don't know. For instance, a jazz musician maybe played a lot of different kinds of music and ended up being a full-time jazz player because of record labels, exposure, jobs—so then he could be classified a jazz musician.

Interviewer: What I'm saying is it's hard to label somebody maybe by the music they play because to be successful you might have to play country, or at least the best of country songs and do them well; or rock, or commercial—

Musician: Well, that's kind of what my bands usually are.
They're everything bands.

Interviewer: And yet you've had classical training. And so you'd be one person if I were trying to label you, that would be hard. Because you do popular music with a classical training and jazz background. That's what I'm getting at--labels seem to be melting a little.

Musician: Oh, right. Definitely. In that respect.

Interviewer: Four terms have been used in describing the musician's life style. They are: isolation, alienation, atypical and deviant. Do you feel that your life style has ever reflected such labels? Have you ever felt any of these things--either by choice or by necessity. Let's take 'em one at a time. Now, this is other people that have said this. Have you felt isolated, we're talking about from society in general?

Musician: Well, yes, sort of in the respect that I work nights but that would be the only reason. For instance, my neighbors work during the day so I don't have that much of a social life with them. If we get together it's usually my night off, once in a great while. So, it kind of gets in the way of my social life because of the hours.

Interviewer: What about alienate? Do you feel alienated
from society?

Musician: No. Quite the opposite.

Interviewer: What about atypical—not typical?

Musician: Not typical? Concerning what? As compared to other people, you mean?

Interviewer: As compared to—B-flat society, for the lack of a better term.

Musician: No. I'm a family man. I've got three kids, wife, happily married. I would say I was pretty normal.

Interviewer: What about deviant? Deviation from the norm?

Musician: You mean in the life style? I've been fortunate, I've been successful enough to live in a decent home, drive a car, make the payments, that sort of thing.

Interviewer: I did have one guy that said, 'well, I've never felt any of those things, but I'd add a term: discrimination.' As a musician, he always felt discriminated against.

Musician: You mean, trying to make a loan or something like that? I've never had that problem. I've managed to keep enough money in the bank and do the right things financially to show that I can come up with the necessary payments, or the down payment, or
anything like that. But I can see where some musicians would have a problem there. I haven't. For instance, I have a perfect credit rating. That's important to me.

Interviewer: Of course, the particular individual that said this I would say is in the same position as yourself so that was a surprise. I just wondered if you had every experienced that? Another thing that has been written about is what they call musical hierarchies. Mostly easily seen in the orchestral musician because of the ranking of orchestras—the top ten, etc., and then the seating itself—In your part of the business, is there a system of hierarchies? Is it fair to say that you are mostly a nightclub musician, that's where most of your employment comes from? Is there a system of hierarchies there?

Musician: Well, if you have a very popular band, an entertaining band, and you get most of the work around, you would be first choice--

Interviewer: So it's a reputational hierarchy in the local area--

Musician: Right.

Interviewer: Is there a hierarchy in the clubs themselves? More prestigious clubs, or less?
Musician: Well, there's kind of—there are categories of clubs, the top-40 clubs and the adult type of club.

Interviewer: Now in your own mind, are you placing them in a hierarchy?

Musician: For myself, I don't care to play in a top-40 club because you're limited to top-40 music and I like to play a variety of music. I like to play top-40 but I also like to play standards.

Interviewer: I guess the underlying reason for this topic is—and it seems that there isn't for you—and that is a system by which maybe to reach that top is somewhat of a goal for your band. But it seems that there's not but maybe that's more because of this area, those places that employ musicians full time I guess would be the top of the hierarchy.

Musician: Right. A lot of it has to do with the personnel too, and your position in the scheme of things. If you don't have the people around you to work with—then what are you going to do? But then you don't have a band. We're just limited in this area for personnel.

Interviewer: To get the right personnel, I would assume you need to have the employment and having the employment gives you the opportunity to maybe hire who you want.
Musician: You'd think so (laughs) but there are other problems in this area, too. Living 2 or 2 1/2 hours away from a metropolitan area you'd think that you could get good people to come over and work with you. A great many of the jobs over here are seasonal, meaning you're tying somebody up for several months and surprising as it may sound it's difficult to get good musicians to come over and work for you on these seasonal jobs, maybe four to six months—because that's seasonal also, over there, and the better musicians are afraid of losing their contacts over there. They like being in the scheme of things. So, consequently, a lot of time you have to take what you can get. Unfortunately, I have had to do that.

Interviewer: We touched on this a little bit. Audience popularity. What have you as a musician had to do to promote audience popularity? Is it something that you've worried about? Something that you've given thought to?

Musician: Well, I've always had success working with singers. I like to work with singers. Singer entertainers.

Interviewer: I was very surprised--I'll butt in here--Billy, you know, is very popular in Miami. He's never been out of a day of work, so he says, in
42 years—which is quite a record, and his primarily being a jazz player. What surprised me is when he told me that he has never said a word on the microphone. It absolutely frightens him to death. He is such an introverted person that he never says anything. And, of course, he always uses a singer. Would you put yourself in that category—that you don't enjoy the entertainment things, so if you can use a singer that takes care of that part for you.

Musician: But I do enjoy the entertainment aspect of playing in clubs, it's just that I need the right people around me to make that happen. For instance, we're using a singer now, she's a very fine singer, a very fine entertainer—audience involved, and she's an artistic singer at the same time. There's always room for the band to play and be creative. Plus it's fun being on that level with the audience too. It feels good. It looks like you're all having a good time at the same time.

Interviewer: So it's a way of maybe selling the band? And you not having to worry about the audience popularity so much, as long as you accompany her well—

Musician: I become part of the act too. You have this front person starting the whole thing off, and the
entire band becomes part of the act. It's fun.

Interviewer: But you have this focus—someone whose main thing is that—

Musician: Exactly. A front person.

Interviewer: Environment. How important has environment been to your career? Have you had to make sacrifices to relocate to areas which have enhanced the job potential? How do you feel about environment?

Musician: Well, there again being a keyboard player and being a versatile player and enjoying being versatile—I enjoy playing many different kinds of music anyway, so this is good for me in this area. Whereas a player who maybe concentrates on one type of music would probably be lost around here. They might have an easier time of it in a large metropolitan area.

Interviewer: Would it be fair to say then that you've been willing to play what is necessary to work, where someone else would want to do one thing and would have to seek out where that work is. It's kind of two ways of thinking then—someone wants to be narrow then they're going to have to be willing to move to where what they do is accepted, rather than maybe changing a few things—

Musician: Right. There isn't enough work around here to
support a full-time jazz musician who refuses to play anything other than that.

Interviewer: The term 'mobility' as used by sociologists: one way, in the way we just talked about, that is, do you think the music career is a mobile one that allows the musician to pretty much go wherever they want? You already said that you chose to live here, you wanted to stay here. Do you think you could go almost anywhere and do the same thing? Do you think that's the nature of the profession then?

Musician: Sure. I would say so. If you wanted to go to another area, either metropolitan or rural, I would want to be sure that I had plenty of financial aid saved up so that I could get through the slow periods.

Interviewer: The other way is social mobility, keeping up with the Joneses, ladder climbing. Have you ever been concerned with that?

Musician: No. Very few musicians, other than what I would call super commercial musicians where their music is secondary maybe to climbing--

Interviewer: In the same vein--status, or ranking in sections. There again, orchestral musicians, maybe studio musicians-- In your line of work, what do you think constitutes status? Or, from whom do you wish
Musician: I don't know—I don't wish respect from anyone.
If you're to be respected, you will be.
Interviewer: Would you rather be respected by musicians
whom you respect, or by your audience?
Musician: Well, both I suppose,
Interviewer: There seems to be a difference in thinking
on that. Some musicians seem to be totally geared
for the respect of other musicians, whom they
respect. Others are more geared to audience respect,
they don't care what other musicians think. Or
somewhere in between.
Musician: Well, some musicians whose opinion is thought
of as a good one, I don't have any respect for. So, in
that light, I wouldn't be seeking that person's
respect. I have no respect for that person even
though half the musician community might. That may
be something apart from what you're looking for.
Probably not the answer you're looking for. I just
feel that if you're doing something valid and it's
musical, has any musical meaning and real
feeling—it's going to be respected by everybody.
Interviewer: Okay. You've been a leader since you first
got in the business—is it fair to say that? So,
being a leader of the band, and getting the work, I'd
say maybe allows for more independence. Would you say you're independent?

Musician: No, I don't feel very powerful or anything like that, if that's what you mean (laughs).

Interviewer: Actually, we're getting a little off the topic here. The term 'entrapment' has been used in all vocations, where a person could get into a dead-end situation or a situation where there seems to be little room for advancement. Have you, as a professional musician, ever experienced feelings of entrapment? If so, how have you dealt with such feelings? What do you think a player could do about such a situation?

Musician: Hmmm. Not much. (Laughs) My particular situation, living here, it's very difficult to find people to work with. And once you do find a good person, either an entertainer or a musician, most of the time they're doing so well on their own that they don't need to come and work with you, over here on this coast. So, that's a problem, just getting a band together. Even for a keyboard player, it would be difficult for anybody, I don't think a keyboard would have that much of an advantage trying to get a band together. It's just difficult for anybody.

Interviewer: I'm going to skip down one because what
we're talking about a little bit is under the term 'dependency'. Have you experienced feelings of dependency? What we have been talking about is a little of that, it seems. That you are still dependent on other musicians. Has it seemed to be a problem?

Musician: Oh yes. Yes. When you depend on what few clubs there are around here to work--

Interviewer: That's another kind of dependency.

Musician: There aren't that many jobs around here. In say ten years I've worked two jobs. I was at the Marco Beach Hotel for five years, and then out here at South Seas Plantation for six. There aren't that many jobs, and I've had the two jobs that there are around here. I've managed to keep them--and that's about it--I mean, it's shaky.

Interviewer: Then, to you, that kind of dependency is more important than your dependency on the musicians.

Musician: It has gotten to the point now where I've had to have good musicians in order to play South Seas Plantation because I've provided them in the past and now I've set a certain standard and they want that or nothin'. So, that's when things get a little hairy, when your singer says, 'well, I don't think I'll work here any more' and then the bottom could drop out of
Interviewer: So there's quite a dependency on the vocalist?

Musician: Sure. In my particular situation. Maybe that's why my blood pressure has gone up (laughs).

Interviewer: Do you think it's possible to avoid that kind of dependency? How have you dealt with? Just kind of done what you could?

Musician: Right. I don't know though, maybe my health has suffered.

Interviewer: So that's wrong.

Musician: Um-huh. I don't know, I might have had high blood pressure anyway. All of a sudden I have high blood pressure and I take pills for it. But maybe I would have had that anyway. It runs in the family, I guess.

Interviewer: Just backtracking—in personal contacts and cliques, how important have personal contacts and cliques been to your career? How does one make much contacts?

Musician: Oh, immeasurable. You make contacts by chance, chance meetings, or special trips to find people that are in similar situations. You say, 'do you know of a singer, or an instrumentalist?'—

Interviewer: Do you think playing level or expertise,
level of achievement or how good you are—does that put you in different echelons of cliques?

Musician: Sure. Sure.

Interviewer: What advice would you give a young player? To get into such cliques?

Musician: Get as much musical experience as you possibly can. Then seek these people out. The ones who are putting musicians to work.

Interviewer: In other words, hang out in that kind of environment?

Musician: Right.

Interviewer: Security or insecurity. Has your musical career promoted security or insecurity? And what is security?

Musician: I don't know what security is (laughs), other than having made a lot of money somewhere else, in some other profession, or having made a lot of money being a performer. Then I would feel secure--

Interviewer: Then the career itself promotes security, or insecurity?

Musician: I think if you're in a metropolitan area where there's a lot of work and lot of musicians, a lot of people, a lot of contacts, and you're a good musician, you're in demand, then there would be more security--
Interviewer: Because it amounts to—if this doesn't work out, you can go over here--

Musician: Right. Of course in an area like this where, in comparison, there's little in the way of--

Interviewer: But that's probably true in lots of vocations, one could say, in a town of this size, it really isn't a small town. Close to 100,000 people. But it's probably true for many occupations. Competition—how competitive is the musician's occupation? How have you dealt with competition? What does that mean to you?

Musician: How have I dealt with competition? Simply by providing the best music I can. I've been very fortunate in having good groups, very fine musician groups--lately. Or at least entertaining groups, while the musicianship might not have been as high as I would like. Or the versatility of the musicians involved. Or the attitude of the musicians involved. I've managed to provide the places where I play with good music. I guess maybe it's some of the best music around.

Interviewer: So you really then, on the local basis, are at the top of the hierarchy—so you're the competition.

Musician: I guess so. I haven't really thought of it
that way, but now that you mention it--

Interviewer: Also the clubs you play would have to be at the top of that hierarchy. Maybe that's why competition doesn't seem to be such an important thing--to you.

Musician: That's right.

Interviewer: Economic issues. First of all, do you feel adequately compensated?

Musician: At times I do. And other times, no. It's hard to get a bigger price sometimes, from a place, it depends on what they're used to paying, and sometimes club owners don't realize your worth. When you get in the club, and you show them, but sometimes once you show them they play it down--

Interviewer: What type of fringe benefits have existed for you as a performer? What are the fringe benefits of being a musician? Let's take economic ones first. Retirement plans? Health insurance?

Musician: No. No (laughs).

Interviewer: O.K. How do you handle it? A lot of young cats go into music, they never think of this. So you've apparently dealt with it in a way where you think you're going to be all right.

Musician: Well, I just do like most other responsible people do, I go out and buy it.
Interviewer: How about residuals, royalties, have you ever had any of that kind of thing?

Musician: No. I haven't. I haven't been active in recording or anything like that.

Interviewer: What about non-economic fringe benefits? Are there any that you can think of? Do you feel that because of being a full-time musician you enjoy some privilege or fringe benefit in your own mind?

Musician: Not really. I enjoy being a musician, believe it or not. (Laughs) After all this.

Interviewer: Well, you probably wouldn't be doing it if you didn't.


Interviewer: Now the life style—even though we talked about the fact that you don't feel that you're that much different from anyone else other than the hours—is that a fringe benefit? In other words, you normally have your days free and you really, normally, only work four or five hours a night? Some people would look at that and say that that's a fringe benefit. I have one musician say, 'well, the biggest fringe benefit is that I'm gettin' paid pretty well for something that I've often done for
Musician: Uh-huh. Well, the reason I guess I say that I
don't have any fringe benefits is that when other
people look at what I'm doing and say, 'gee, he gets
paid so many dollars for this amount of work, four or
five hours' but people who are saying that are people
who have fairly secure jobs, two days off a week, and
have a future. Probably working for or being part of
a company, with pension plans, stock options-- We
don't have any of that, we're lucky if we work
(laughter), and especially in an area like this.

Interviewer: So then the love of the business
itself--it's got to be strong.

Musician: Right. So why don't I go do something else?
And I always come up with the same answer--I just
wouldn't enjoy it. So I might as well stick with
what I enjoy.

Interviewer: Would you say you go to work with a smile on
your face, usually?

Musician: Sure. Whenever I have the right kind of
band--yes.

Interviewer: Control over working conditions. How have
audience demands and expectations influenced you, or
do you feel that you have control over your working
conditions?
Musician: Control over working conditions. You mean like when someone comes up and asks for a request—?

Interviewer: Well, you've been in one place for most of six years—do you pretty much run the show? Apparently nobody bothers you too much.

Musician: Well, the resort has entrusted me because they've always enjoyed the groups I've come up with, so they pretty much trust me.

Interviewer: So would you say that you pretty much have control over your working conditions?

Musician: Well, not really. They come up with the money—they're the boss. They're in control. They tell me when they want us to play. They tell me what day off we're going to have.

Interviewer: What about the audience demands? The expectations of the audiences you get? Do you feel that that takes away from your control over working conditions, or do you feel that you control that?

Musician: An audience could be anything from a rowdy bunch of conventioneers to a rather pleasant audience, listening and enjoying the music.

Interviewer: As a band, do you feel that you do anything that could come under the auspices of maybe crowd control? The way you play or certain songs they might call out to you—do you feel that you're kind
of controlling the audience?

Musician: Well, not necessarily control but to achieve a rapport. You do try and achieve that—communicate with the audience. I guess that's what makes it most fun. You are communicating with the audience and you're getting that feeling back. When you're playing music and it's good, there are good musicians and a good singer involved—

Interviewer: When you talk about that—say rapport—are you talking about getting the audience in the act, sing-alongs—

Musician: Oh no.

Interviewer: So, it's not that kind of audience participation. You're talking about a more steady thing—a way without you changing so much to get them to accept what you're doing, by feeling it, kind of.

Musician: Right. Exactly.

Interviewer: I'm just searching for a way because there seems to be a distinct difference between what you're talking about and a couple of commercial guys I talked to—one of them calls himself a musical whore, he says 'the music means nothing. I'll do anything as long as they like it. I could care less about the music.' And I don't think you're that way. What I'm getting at is there's gotta be a kind of delicate
balance.

Musician: In order for me to be happy, yes.

Interviewer: Because you're going to bend so far and then you try to get the audience to accept it, that seems to be a little harder to do than what that other fellow's talkin' about--

Musician: I don't know, I've always found even in songs that are considered really the worst, the squarest, I've always found that there's some way to make it interesting musically. You're either going to play in a musical manner or not in a musical manner.

Interviewer: Well, that's interesting. That varies from musician to musician --how far they're willing to bend. Some are willing to bend more than others, and in different ways. The musical values?

Musician: They're always there.

Interviewer: And if they went, do you think you'd still stay in music? Playing?

Musician: My musical values?

Interviewer: In order to make a lot of money you'd have to throw them out the window.

Musician: I don't think I'd have to--ever. I couldn't, let's put it that way.

Interviewer: Well, this gets into the area of musical
integrity—is there a conflict between your musical integrity and the audience demands? And expectations?

Interviewer: No. There again it's because I enjoy playing a diverse amount of music.

Interviewer: Let's say you've got to play a tune, you don't particularly like the tune but you know they want it—would you say then it's the craftsmanship part of it? It's a pride of craftsmanship?

Musician: Yes.

Interviewer: Travel requirements. Have you had to travel extensively to maintain a career? I guess the answer is no.

Musician: Right.

Interviewer: And the second part of that is— the problems of such travel are—? I guess that doesn't pertain to you too much. Have you felt pressure to conform to some preconceived notion of appearance? Do you think that age enters into this?

Musician: [Unintelligible]

Interviewer: Do you think that's because of the type of band or the types of music you play? Because in some areas like pop music or— one could say that one's different styles of dress almost have to conform to that, be part of that.
Musician: I don't know. I never thought of that.
Interviewer: What about your band? Do you ask them to dress a certain way? Wear a uniform?
Musician: No, I don't.
Interviewer: That would be kind of like the symphony musician--tuxedos on the job--Management control. Leaders, conductors, agents, owners, etc. What have your relationships been to management figures? Have you encountered problems? Of course you are a leader. So maybe most of your problems have been in getting good sidemen. Or in keeping them. Then, what about agents?
Musician: No. Always booked myself.
Interviewer: What about owners or club managers? Have you ever encountered problems with those kinds of people?
Musician: Not really. I haven't really had problems. Everybody sticking to their end of the agreement? That sort of thing? I've been really lucky, I guess. I've dealt with the better clubs.
Interviewer: Do you think maybe that that's the reason? I suppose in both instances that you've mentioned they are big corporations that you've dealt with, and that may be the level of their middle management figures--maybe more competent? Could that be?
Musician: Not necessarily, no. I wouldn't say 'competent' but at least the pay checks came in (laughs). In some cases, I'd say yes, they were competent and in some cases no.

Interviewer: Well, it seems that there may be just little things about managers or owners or management figures that do bother you—but you're not saying what they are. I mean, do they bug the band, do they think they know more about the business than you do?

Musician: Some of them don't even come to see the band but yet they think they know what the band is doing. For instance, one manager came to see us, it was a day-time function, and he couldn't believe how good we were. And here we've been playing at the club for several months. Just silly things like that.

Interviewer: Auditions. Have you ever had to audition?

What are your feelings towards auditions?

Musician: Not very often. I'd say maybe once in the last twelve years. But that's because I work all the time.

Interviewer: How would you handle that? If you were looking for another job, would you tell them just to come in and hear you?

Musician: I usually send the prospective owner a tape and find out if they're interested.
Interviewer: Maintenance of skills? What do you do to maintain your skills? Is that a problem? Is there a fear of deteriorating skills?

Musician: Keeping fresh. Gathering material. Listening to the radio and records. If you want to, say, do a top-40 song, listening to the top-40 run down on the radio, and rehearsing the ones that you might want to do.

Interviewer: So it sounds like quite a considerable amount of time.

Musician: Oh, yes.

Interviewer: What about the deteriorating skills? Is that anything that you've ever had to think of? You're a young man yet, but have you given thoughts to that?

Musician: No, I haven't.

Interviewer: Training relevancy. Has your past training been relevant to your present performance demands? What was good and how could it have been better?

Musician: Well, I think my training has been good. Mostly developing skills in the instrument and that's always good no matter what you play. When I went through college we didn't have a jazz program. It was mostly classical music.

Interviewer: Do you think that's an advantage for the
younger guys coming up? That there are more and more places that they can go? Do you think that that jazz background is really valid for the market? Does them more harm than good.

Musician: Not if it's done right. As long as they tell you at school, 'hey, we're going to play some great music here but don't expect to do it anywhere else' (laughs). If the kids just want to specialize in jazz. I love jazz but I play creative no matter what I'm playing. I sort of incorporate jazz in everything.

Interviewer: So it's a matter of temperance. You temper that. Do you ever think about--you'd better hold back a little bit because you're startin' to enjoy this too much? 'I don't want to lose my audience.' Is there a conflict there?

Musician: Sure. Sure. What I do about that--I work with entertainers and they do their thing and I enjoy that but there's always room for creativity. Even a half chorus. Or maybe a whole chorus. And I'll play a solo. That's what makes me happy. That way I can work and still be happy, still be creative, be musical.

Interviewer: It is somewhat of a system. Can you think of any areas of the musical career that we haven't
covered by these topics? What it is to be a musician? Do you think there's anything we may have missed?

Musician: Gee, I can't think—right off hand.
Commercial Musician One

Interviewer: One of the big items in the sociological literature that I've reviewed for this is this idea of the artistic values of musicians versus what it takes to be commercially successful; and sociologists have made a lot out of this as far as the dichotomy between the two, and they've said that a tremendous role conflict can result. By role conflict, they mean well, just what it says, that kind of pain that can happen, to the point of driving some guys out of the business, I think you know what I mean about that. Anyhow, what do you feel about that--have you perceived that conflict? Does it exist? Have you consciously dealt with it? Has it created any problems for you as a musician?

Musician: Yeah. First of all, if you're going to grab any skill as a musician, speakin' in my own terms, most musicians that are makin' it successfully in the area where I live were jazz musicians who have gone through the jazz school. So they were all jazz musicians. Now, they had acquired a skill of
playing, and the best way to describe it—become a
good performer on your instrument—would be
comparable to a doctor at least becoming a surgeon.
And to be a jazz musician you've acquired all this
skill and you go out and play the typical commercial
job, would be the same as asking a surgeon to do
nothing but give aspirins out. And that's the best
way I can really look at it. That's exactly what's
expected of us, but that's what the public wants. If
you play anything but the melody, and I happen to be
a bass player, and I've got freedom because of the
guy I work for, so he lets me play pretty much on my
own, but if I were a horn player you're stuck
strictly with the melody because that's what the
public wants to hear, so you're not gettin' to
express yourself really and you're just goin' on to
playin'—it's got to be very frustrating.
Fortunately now on my part, my frustration comes
sheerly through boredom because we're rattling off so
many numbers, playing so many tunes, we play them
through twice or playing 'em fast, I can discipline
myself to try to play different changes because the
guy allows me to do it. So as a bass player I'm not
limited to playing competely mediocre. But as far as
the public's concerned, they wouldn't be aware of it
anyway. My fellow musicians are aware of it but the only way I can say is, most musicians today because the competition is so keen—I hope I'm not gettin' off the point—but the competition is so keen that what we call, it's a class system. Where it used to be, there was so much work available that nearly every kid just about out of high school could have a job playin' if he wanted to. Now it's only the top players that are basically working, and they're taking the jobs that would have been beneath them before because the so-to-speak society work lives on; there's always weddings, there are always cocktail parties but the peripheral jobs, the recording work is comin' to a standstill so the people who could make a living doin' that kind of work are havin' to survive so that they, through the pecking system, had taken the job from the weaker musicians. The weaker musicians are not working but the stronger musicians are working jobs that are beneath them; but for survival they have to do it. Which, usin' medicine again—we're probably going to have an overage of doctors and the same thing's going to happen here with the surgeons. It could very well happen and maybe they are just going to wind up being pill pushers. It's already happened in the music
business.

Interviewer: Just getting back to the original topic—it does exist and you've perceived it but you have apparently been able to deal with it because you've stayed in it. How have you dealt with it? Have you consciously dealt with it?

Musician: Well, as I was saying, I personally have been able to deal with it (laugh) because you've got to make a living. I'd rather do this, I'm trained to be in education and I would prefer myself to so-to-speak prostitute myself playing this way than teaching. Because, now you go into teaching, where a lot of the guys would figure maybe a different way,—'well, I'd rather teach' but what happens when you're a teacher with the marching band, it's the same thing. If you're educated, the college, the school I went to we never had any marching band training, nothing pertaining to it. We had a classical training, you go out and your first job is not anything to do with classical music, the first job is going out with a marching band which you have had no experience doing. Which, in a sense, is the same kind of thing. How do you deal with it? Well, I'd rather do this than do another job--I'd rather do this than, well not pump gas, that doesn't relate, I'd rather do this than
have an office job, I'd rather do this than be workin' in a band or as the manager of some office, because more than likely with my training I could get in to some kind of training program, or could have years back—but I would rather do this (laugh) even though boredom gets to you on the job—it's so easy to do you have to do double tricks to keep yourself awake, but this is how I've handled it and I've been pretty successful at it. But friends of mine, once they start takin' to the bottle, they start juicin' heavy on the jobs, and that's how they get to it. In fact, you'd probably find that it's far the majority.

Interviewer: Another area, we kind of touched on it a little bit with the teaching thing, the sociologists have talked about—is the idea of the career contingency, which can be closely related to music or further out, so to speak, for instance a career contingency is something like, a sideline kind of job. For instance, a musician getting education and being a teacher or maybe running a music store or giving private lessons, or in some cases guys I've talked to have stayed completely out of the music in their career contingencies because they welcomed the little bit of difference, or they took what they could get just to get 'em through the dry periods and
so forth. Have you ever cultivated any career contingencies?

Musician: Yeah, well of course—number one, first of all, it used to be the thing up to fifteen years ago in my area that you if you couldn't play you'd teach. Of course that doesn't hold true today. There are no jobs in education. My training happens to be in education. Most musicians I work with, although I'm going to backtrack—a lot of the musicians I work with in the Pittsburgh area, the older musicians never went to music school. Because, up until the last decade, there was plenty of work so they never found it necessary to go to music school, they went to jazz-rock, they went to road bands, or whatever, and got their training out there

Interviewer: Almost like an apprentice system—

Musician: Yeah, the same thing. The fact is, I have to say that most of the guys that went to college, including myself, were probably inferior to the pop scene. As a matter of fact, when I was in college, this is gettin' a little bit off, but up until just recently when I was in college you could be thrown out of school and the particular school I went to—I'll mention the name, Carnegie Tech— that was their policy, and I even had a professor that was
fired because he would, after school was over in the evenings, he would get us together and try to teach us to play a little bit commercially. But they were so dead set against it within the school policy, and of course this has changed now with most all schools, and that's where most of us would learn at least as an avocation, our living—playing jazz or pop music. But they didn't encourage it at all, completely discouraged it in school. Now—I guess the way the policy in the school, when I went to school, a contingency was actually playin' jazz or pop. But the vocation really was teaching. But I never had that feeling myself that teaching would have been my avocation.

**Interviewer:** How about entertainment skills? You know, some guys, particularly piano players might learn to sing or do entertainment skills, and that would be a kind of a--

**Musician:** I would have to say here, with my experience and I'm goin' with the Northeast part of the United States, the only piano players that I still come in contact with that have ever acquired any entertainment skills on the piano were inferior as piano players. I never basically heard any piano player that could make it playin' the piano that was
really an entertainer, save for one person who cracks some jokes, but basically only the person who was weak, who was insecure on the piano would go into entertainment. And I have to say that basically with every musician, even at this point as a bass player I have never found it necessary really to be an entertainer. I've never had to sing and play the bass. The only person I know that sings and plays the bass in the Pittsburgh area is a very poor bass player. So he makes up for his lack of playing by being an entertainer or a singer. And I'd have to say that all the way down the line. I'd have to say that I haven't run across any person that's outstanding on their instrument that's found it necessary to sing or dance or anything else to make a living.

Interviewer: So would you say that as far as an avocation, or an ace in the hole so to speak for an avocation, would education fill that bill for you, or--?

Musician: That's what filled the bill for me, for a period of time that was my vocation. I was fortunate that I could make my avocation, which was professional musician, my vocation. I was fortunate in that, and actually a lot of it is bein' at the
right place at the right time. That's really,—and particularly today. It's a different scene today, and I think I can speak pretty well for the way it is over the United States. It's a different scene today, you kind of just have to be lucky. Automatically, we're goin' to assume you play your instrument. There's all kinds of people playin' their instrument. You just have to kind of be there at the right time. Myself, I happened to be there at the right time and fell in with a guy, in this particular place it was a piano player who was on the right track and I got on the right track with him.

Interviewer: Uh-huh. I think some of the other topics, we're going to get you maybe to clarify some of that. We'll go in this order: the next thing that's been made much of in the literature about musicians is the idea of labels. Sociologists have always tried to pigeon-hole, label certain groups of players as jazz musicians or classical players. What do you think about these labels? Are they valid today? Are they important? Is it easy to label musicians? Especially instrumentalists of one kind or another?

Musician: Yeah. I think, I'll have to—best to speak for myself. I'll just speak on my own. I always thought of myself as a jazz musician and I did have a jazz
background with a classical background. But I think more or less of myself and most of the guys—particularly myself because I’ve probably been one of the most successful in our area—I’m a jack of all trades, master of none. In other words, I work for a contractor, a musical contractor. A musical contractor is just like, in other words a guy that’s in the construction—but in the construction trade that would have at his beck and call electricians, plumbers, carpenters, bricklayers, cement masons. In other words, this musical contractor, he’s a major contractor in this area and he gets called for havin’ music for an opera, ballet, shows, street bands, little entertaining trios, combos; in other words, he provides a complete musical service. How I fit into his bill—I can do any job that he gets contracted for. Now there’s probably other individuals, and it’s not probably, it’s no question about it there’s other individuals that could probably do—there’s other individuals that are specialists that could do a better job in any individual thing than I can. In other words, there are better jazz bass players, better legitimate orchestra players than I would be, better tuba players than I’d be or that—but, he can send me out and do all the jobs. So it’s better for
him to have an individual like this and this is what the office is made of. So, as a result I can make a fair living from playing because I am more or less a jack of all the trades and master of none. Now if I would have kept, but I don't think my personality is such—I'm not the kind of person that's a perfectionist so maybe in all fairness I could never have been an outstanding jazz player because I would never do the amount of work that would be necessary, and particularly at this stage of the game, to be an outstanding jazz bass player. By the same token I could not be an outstanding symphonic bass player because I cannot stand the detail that's required. But, as a result, I can work and make a living. Now, it drags me because a lot of the work I do is beneath my playing skills but—that's the game.

Interviewer: This thing about the tuba. Is the tuba maybe a career contingency?

Musician: No. As a bass player, the requirements to be a professional bass player, commercial bass player, are that you play stand-up bass or string bass, electric bass, and tuba. It's the same requirements that if I were a woodwind player in that office I would be required to maybe not to play the bassoon but I would be required to play flute, clarinet and all the
saxes. That's the same requirement I have as a bass. If I can't do all those things that means that maybe the tuba jobs, the ten or twelve or what that office has a year, that's going to be farmed out to someone else. So, as long as I'm capable of playing that, as I say I'm not symphony caliber on the tuba, but I can do whatever the job requires on that. I was listed at one time as a jazz bass player, so this is prostitution of my thing because I'll go out and play—whatever. To be quite frank, I'm not a great tuba player. Or, that's just the way it is. Classical jobs, I'm not as good with the stick as I used to be. But I get by.

Interviewer: Well, that certainly counts (laughter).

Four terms have been used by sociologists to describe the musical lifestyle, and they are: isolation, alienation, atypical, meaning non-typical and deviant. Do you feel that your lifestyle as a professional musician reflects any such labels? Have you experienced—

Musician: Do you mean as far as society itself? Give me the four again—

Interviewer: Isolated, alienated, atypical or deviant.

Musician: In my own personal case I would say none of those—because I live more of a normal life in a
sense. My neighbors might not think that, but as far as myself I could pass off as being in the straight world (laughter).

Interviewer: And I would say, so far, people I've talked to for the most part concur. Some have admitted maybe in their younger years that maybe deviant would have fitted them.

Musician: I think, if any person was a jazz player, strictly a jazz player you'd have to say that because the nature of jazz itself, you've got to be relaxed, you cannot be worried. When I was a jazz player, and I'd have to say maybe that's my nature too, but if you were going to be a great jazz player you have to be loose and you cannot be worried. When you're playing, the public does not exist. Now that sounds like a strange thing but it's true. My world was what was going on with however I was playing with. The Vietnam war, the Korean war could have been going on in front of me and I wouldn't have been aware of what was happening. So I guess that would be deviant because I did not care what society--cared about me, and even today I'm not worried about what society thinks of me but I've probably gone in more to what society's norms are, but as a jazz player particularly because it's the nature of the beast, if you are
worried about society when you're playing jazz you're not going to play jazz.

Interviewer: Yeah. That's right. O.K. Sociologists, particularly in the area of classical players and also there was a study done on studio players in the Los Angeles area, talked about hierarchies—a system of status, a ladder-climbing thing that exists in the music business. Does such a system of hierarchies exist for the performing musician and if it does how does it work or how does it affect the musician?

Musician: Absolutely. Absolutely. I can speak with a pretty reasonable thing in just going into the classical—I might as well use names—the Pittsburgh Symphony. Pretty close friends of mine are members of the orchestra and it's unbelievable. Most of them—I mean I'm speaking out of my thing—but I'm going to make an off-hand, this is a rapid—most of the guys I know would just as soon quit playing. In fact, one trumpet player I just played golf with several weeks ago said he wished he'd never look at a trumpet again. Just so tired of playing the trumpet. Now this is from a classical musician in a very successful orchestra. I don't find this so much in the commercial end, I don't know, it's funny, even though guys will be dragged on the job—I guess in
the symphony, in the classical vein, they are so structured—like I'm saying what I said earlier I still have freedom as a player. I still have freedom even though I'm playing out-and-out commercial music I'm allowed freedom on my instrument. A classical musician has no freedom as far as even picking the numbers, he can't pick what the symphony is going to do at any time, and has no freedom at all how he's going to interpret that because it's up to the conductor, so as a result a person—and let's hopefully say that every musician in symphony is an artistic person—so all creativity for any person past the first desk player is lost. And yet at some point along the line they were a creative person. So it's completely--

Interviewer: Stifled.

Musician: Stifled. As for myself, I do not see this so much in commercial musicians as a matter of fact, you've been playing commercial and most of the guys I play with all have had road experience, in fact every one of them has been out with the road bands at different times; and even when we're playing what we figure a lot of times is garbage, and probably is garbage, very seldom do they ever want to quit playing. And very seldom do they quit playing until
the grave comes. Maybe some time along the line they should have quit playing but they still wind up playing. But classical musicians, when they say they'd like to quit a lot of them do—absolutely quit. Maybe one of the hardest parts of the music business surprisingly would be—and the most successful classical musicians can do better financially than commercial musicians if they play well—but that's probably got to be the most frustrating job in the music business is being a classical musician, or we shouldn't use the term 'classical', but a legitimate or orchestral player.

Interviewer: Does this thing, as far as a hierarchy goes you know there's kind of a more or less understood sequence of your top orchestras and those on a second echelon and a third echelon and the seating within those orchestras, I guess what interests me—is any such hierarchy, does it exist for the commercial musician in other words maybe a priority of jobs, a priority of contractors—in other words, is there a pecking order?

Musician: O.K. I'm going to interrupt you because I'd have to say definitely--first of all, and please, I'm speaking, generally speaking, I'm not speaking of my area yet--it has to exist. Particularly today,
there's a lot fine young musicians coming up who probably won't get the experience. You've got to look at the contractor's point of view. O.K. Now I'm going to use myself as an example again. The particular contractor I work for knows what he's going to get when he uses me—or he knows what he's going to get when he uses another individual. But with a young player, he's not sure what he's going to get. He can be a master of his horn, but not knowing how to do the job. Now--where does the hierarchy come in to the place? As a result, I'm a known quantity and there are not a lot of jobs available. In other words, let's say for example there used to be what you called ninth call players, eighth call players--the first call player would get the first call, the second call player would get the second call and go on down the line. Now today there's gettin' less and less work so there might be only enough work for the first call player and a bare minimum for the second and third. So, the young player coming in who's not a known quantity might not be able to break in to the system. Because it's dog eat dog out there and you're making a living from it--I can't really be concerned whether the young kid coming up is goin to work or not. So somewhere along
the line, it's probably gonna come not too far off, that the whole thing is gonna change because the young player is not goin' to get the experience. And it takes a lot of OJT--On Job Training--to be able to play in commercial work. Because unfortunately, as good as a lot of the new pop tunes are they don't seem to last. I don't know why the reason is but that's a fact. And it's coming down to the old thing--it's the chestnuts that are lasting, and we're in to a thing now, most jobs they don't have music so it's gotta be a thing that experience and only experience is gonna do it, so the hierarchy thing is--

Interviewer: You're talkin' about repertoire. Standards.

Musician: Repertoire. Standards. And it's the same with the symphonic works, although the difference there is I think the younger players are gettin' better experience for the legitimate or the orchestral training because they can get that in college, they can get that with the youth symphonies, and so forth. But the commercial player, the jazz player, particularly the commercial player there's nowhere to get that experience. I don't know what's going to happen, but the hierarchy--or whatever you're going to say, the pecking order--it's going to make it out
that the few people that have been around and their names are known are going to get called because they're a known quantity.

Interviewer: So you would characterize the hierarchy for the commercial player as this kind of first, second, third call basis. Not necessarily the prestige of particular jobs or clubs or whatever, but the fact that the amount of work is the top of the hierarchy. If you're getting the most work you're at the top.

Musician: That's exactly what it is.

Interviewer: And then the second call players down to the cats who are gettin' very little work.

Musician: And you're going to be a first call player as long as you keep up your skills. In other words, the contractor or the employer--let's the use the word contractor, it's better--the contractor, as long as you are doing your job you're going to get the calls. At any time that your playing comes down and you've let the contractor down then that lets room for the next person to come into the pecking order. But, that's very doubtful because by the time you've reached that--unless you've had some kind of physical impairment--more than likely, it's just the nature that's what makes it so hard for a younger person to come in because experience is experience. And a
young player comin' in hasn't had the experience.

This is what we've gone over before. You'd have to fall pretty flat on your face--

Interviewer: Um-huh. They might give you the benefit of the doubt--you had a bad night but you'll be all right the next time.

Musician: I am guilty of the same thing. I'm guilty myself, particularly drummers and piano players, but particularly in drummers. I am not willing to give the drummer the second chance, as long as another guy is available. In other words, I don't want any--

Interviewer: You're saying if you fell flat on your face you probably wouldn't get a second chance. Somebody else--

Musician: Yeah. That's right. But I'm sayin' right here if a drummer comes, out, a young kid comes out on the drums, I might tell him once to do something but if it's not right there's too many other people that are out there. The second chance doesn't come along.

Interviewer: Well, being that you're not the leader on these jobs how do you do that?

Musician: Well, because of the--now we're goin' back and I tell you I want to say the prestige, but my real thing is being the number one call in that office and it carries enough weight--mine wouldn't have weight
over the number one drummer but let's say the number one drummer in the office is incapacitated or on vacation or whatever, and so he's willing to try someone else, then the contractor's goin' to say, 'well, how did so-and-so do?' and I can put the good word in or put the bad word in. But, if it's a bad drummer it makes me sound bad. And I'll tell you what--I have ways of makin' a bad drummer sound good. I tell him to put the sticks in the case, do not use the sticks, pull out the brushes and don't play anything but the high hat. And so he can't do too much damage. But this is how, if it's a horn player, you tell him to go to the bar and get a drink. And that's happened. But that's the kiss of death. That is absolutely the kiss of death. And it's an unfortunate thing but it's because of our economic times, the way things are changin'--there's not really an opportunity for a second time around. This is a major city in the country I'm speakin' of. It's unfortunate--I didn't have to go through that kind of pressure but the young guys comin' up have to go through that kind of pressure. I didn't have that kind of pressure myself because the guys bent for me, there's no question about it. I was a ham and egger comin' up and the guys helped me out, but by the same
token I'm gettin to the stage of the game I don't want any unknown quantity.

Interviewer: What about the area of audience popularity? Have you had to do anything to promote audience popularity? How do you feel about that?

Musician: Not with my kind of--I never felt that. Now, that could happen. I'm not sayin' that couldn't happen down the line but up to this point it's not been a requirement. Even as a jazz player I didn't feel that. Because that would be coming in to the entertainment factor. At this point I would say that definitely would happen with some things but in my line, even the commercial end--of course if you're not popular, if your music is not sayin' it with the public obvious to say you're going to end up with the public--that office is losing work. So--audience popularity is going to come in to it but you're just playin' naturally how you play and I guess if the point comes that the people don't accept how you're playing something's going to have to change. You're either going to have to change or you're going to be out of work. But you're playing just the way you play. That's how you're hired.

Interviewer: O.K. Well, that is interesting. And do you think that maybe as a bass player you have more
freedom to think that way than someone who would be considered maybe a front man, whether they are or not--like a horn player with a trio or the piano player with a trio? Maybe they have to more concerned about it--the guy who's calling the tunes?

Musician: Well, going back, since I am working for a musical contractor and I'm sayin' he provides all kind of services, now, in other words the person that's hired--we're not working the night club, number one, we're not working the cocktail lounge--

Interviewer: So, you're not a draw. You don't have to be a draw.

Musician: The people--it's the contractor's place here. How, like I'm sayin'--I'm capable of playin' this kind of job, that kind of job but the contractor is responsible for puttin' the kind of group together that will go for that--whether it's a wedding or we're playin' for a convention, or a cocktail party, that's the contractor's repsonsibility to find out what kind of party that is going to be so he knows--in other words, I go out a lot of times with a banjo and clarinet player plus string bass. Now, obviously we wouldn't be playin' for teen-agers at a rock dance. That's the contractor--what kind of thing are we playin' for? We're probably playing a
stag night at a men's convention, or for a cocktail party, just men. At a convention that kind of band goes over well. Say we're playin' a wedding where most of the people are goin' to be young kids. Most weddings I have to say that we're playing mainly it's more of an adult crowd, but say we're playing where you find out, 'well, what kind of crowd's going to be there?' The majority of people gonna be there are gonna be the bride and groom's friends. Well then you don't put a fifty-year old band out there, you put out a band that's gonna play more pop-40 tunes. That's the contractor's responsibility. In other words, there's no way I as a bass player or the banjo player is going to please the people if the contractor hired the wrong band for the party. So—crowd pleasing—that's really the contractor's responsibility of sendin' the right band out for the right party.

Interviewer: Are most contractors good at that?

Musician: Well, let's put it this way. If they're not, they're goin' to have to go into another line of work (laughter).

Interviewer: I see what you're saying. How important is environment in promoting employment opportunities? Has it been a consideration? Has the musician made
sacrifices to relocate to areas which enhance job potential?

Musician: Well, O. K. let’s say a guy, a young aspiring violinist is the same caliber player as Jascha Heifetz, and he lives in Des Moines, Iowa (laughter) he's not going to have a heck of a lot of opportunities to play. That's the same with any of the musical jobs. If you're going to make a living playing an instrument more than likely you're going to have to go to one of the bigger urban areas. Now, it's gettin' harder and harder in this life in the United States because of the way things are changing to pick out cities that you can make a living in. The cities of twenty years ago that were doin' it are not doin' it today. Basically, it's just a change in structure. In other words, no matter how great a musician you are, say if I'm a great bass player and I'm living in a town of 5,000 people it's very doubtful whether I'll be able to work Saturday nights. So you have to go where there's an opportunity for work. That goes with all of us. I'm an example of this myself—I left a town I liked because there wasn’t year around employment.

Interviewer: So you have made some sacrifices then?

Musician: Absolutely.
Interviewer: To go where the work is. The term 'mobility' can be taken two ways--one, the social status, keeping up with the Joneses kind of thing within society in general. Another could be the idea of being mobile in the sense that you can go different places and work as a musician. Let's take that one first--do you feel that as a musician your life has been mobile?

Musician: I'd have to say on my own part, because of being married, I got married at an early age, with a family, greatly affected my life of playing. Because there were certain restrictions made with my family when I had opportunities to really better myself as a musician it would have meant the breaking up of my home. I feel--I can't say this today but I'm going to go back to the early sixties when there were still a fair amount of opportunities all over the United States, particularly with studio work. The best work for a commercial musician or a jazz musician--and incidentally I'm makin' an awful general statement but usually all of our studio musicians came basically from a jazz background, like the Stan Kenton band, Les Brown band. But through the early sixties there was still a lot of studio work that was available in New York, Chicago and L.A., particularly
New York and L.A. So, if you really wanted to make it successfully and you had an opportunity to break into it you had to go basically to either one of those cities. I had opportunities but it meant leaving the area where I lived, and there's only so much when you can go into the peripheral towns so to speak how well you can do. It used to be the sky was the limit financially, and incidentally I found the studio work was more demanding although a lot of jazz musicians get dragged because it is so demanding, you're makin' so much and you're just runnin' from one session to another. But it requires you to be up, playin' your instrument to the max, in other words 110 percent at all times, otherwise— In a studio situation your first mistake is your last mistake because there's too many other guys that are waitin' down the line. Now, to answer your question: I feel that my musical opportunities in this life were weakened because I was not mobile.

Interviewer: O.K. That doesn't mean the profession didn't allow for mobility, it's just that you didn't take those—

Musician: Well, but this is with all musicians, if you're not fully mobile, and this is one of the tough things with the music profession, you had to be fully mobile
to move up on the pecking order. So, that meant a great sacrifice for your family. This is probably, and this is another study all together, what percentage of musicians end up with multiple broken marriages—because of the mobility.

Interviewer: In other words, the opportunity for mobility is there but you gotta be willing to give other things up. Then what about this other aspect of mobility in society, keeping up with the Joneses kind of thing, the two cars in the garage—

Musician: I don't think a musician gets into that so much, families can get into that. This goes back—if you really were in a jazz background it didn't matter. Most good commercial musicians, it's relative to your age. The jazz musician in the twenties might have been playin' with Paul Whiteman. The jazz musician of the thirties, the old Woody Herman or Ben Goodman. Well, the jazz musician of the eighties—that's playin' commercial. So, it's all relative to your own age. Now, what I'm sayin' is the jazz musician no matter what age, as near as I've seen it and I've not done a study but just my own personal experience, probably was not really worried about keepin' up with the Joneses because that precluded him probably bein' a good jazz
musician. Because the jazz musician, purely in the nature of the beast like I said—when you're up playing jazz the world could be falling apart around you and you're into your horn. That doesn't allow your worrying about whether your next-door neighbor, who happens to work for Bank of America, is drivin' a Rolls Royce and you're drivin' a motor bike. Now, it might affect your family. When you start gettin' the pressure that way, but I would say basically—

Interviewer: Well, let's move right along here. We've kind of touched on this a little bit, this idea of status for a musician. There again, most easily seen maybe in the orchestral player—but the idea of ranking in sections and this whole idea of respect for instance—in the symphony maybe it's most obvious, third desk, third violin or first, concert master, second flute—does this exist? I guess you've kind of answered the question. In the commercial world it's whether you're first call or second call. Would that be a measure of status?

Musician: I don't know whether it's that—I don't know whether it would be a status symbol or not, that's kind of a hard thing to say. You've got respect among your peers. I don't think—huh, that's a tough one—I would have to say a lot of guys are probably
wonderin' why aren't they workin' when you're workin'. So, in other words, definitely they wouldn't be respectin' you.

Interviewer: You use the term 'respect' and the next topic is: From whom do you wish respect? What constitutes respect, or how do you gain respect? For a musician.

Musician: Well, with the people that I work with—to give you an example, of course the contractor I work with sends quite a few bands out. This is kind of a good feeling for myself when the piano player and all that are happy to find out that he's sending me out working with them that particular night. Because I get sent out wherever he feels I'm needed on the job. In other words, most of the guys are brought down if I'm not on their job. So, that's like a respect thing. And that's on my part. That's just the way it is.

Interviewer: That's respect from musicians whom you respect. Would you say that?

Musician: Not necessarily. Let's put it this way, that's from musicians that I work with—peers.

Interviewer: You don't necessarily have to respect them.

Musician: No. And I won't say that I do. I will have to say that no matter what the job is, and sometimes you
can't keep yourself up on this, for myself I find it impossible but I try always to play my best at all times. Now this is going to sound goofy but as a bass player I'm allowed the freedom—you get a lot of arrangements and when I have to play with a good band particularly normally people that write the arrangements do not know how to write for bass, and I will not play the notes that are written there because, if there's anyone out there in the audience that's hearin' that I don't want them to think I'm playin' those dumb notes. So I really play my own changes, not the changes I shouldn't say that because that could clash with the overall, but I change the bass lines within the changes to make the more melodic bass line rather than what's written, and I'm not talkin' stock arrangements I'm talkin' what the arrangers that work for this particular contractor-- I will not out of respect for my own playing, and maybe there's not one person in the whole crowd who will maybe know the difference, there might be one person so as a result at all times I'm tryin' to play to the best of my ability. Of course, that doesn't always happen but I try to make the effort. That's out of my own respect for myself, my own playin' ability. Now, if you're sayin' 'respect'
the funny thing in my line of work—I know it will never happen—but you'd like a little more respect from the public as a musician. They look on us in such a bad light and I might rant and rave a little bit here and then I'm goin' to get off the subject, but it's a sore point with me. Example: I worked a job (this is all right to put this in?) two weeks before this interview. I worked with a very fine piano player and worked for a crowd of people that are very well off, well-to-do, because I'm working with this piano player and as a matter of fact I might not have played as well with this piano player because I have to play more restrictive with him—but because I was playin' with him we got hugs and kisses and platitudes and respect from the public that we played for. Five days later I played for the same people but with a commercial band and I might have played better musically but I was treated less than a servant. By the same people that were all over us. And I'll tell ya—it's hard to take. You're askin' for respect, this is hard to cope with. I really, to this day, have not learned to cope with it. With all the jobs, I really have not learned to cope with it.

Interviewer: Give me some other examples—what is it, 'enter the back door' thing?
Musician: Like that. I'm going to go on further because I think this should be-- One individual that was at the concert, it was not a concert, like an informal concert, was treating me like a long-lost cousin or whatever, a lot of platitudes and everything, this same individual five days later was looking right through the piano player and myself and threw a drink on me when he was trying to rid the glass of the residue of his drink. And it didn't even phase him that I couldn't believe it. Now I don't know whether this enters into the paper but it's just like you were saying--with respect, it's wild. Musically, I was playing as a bass player probably better on the same night that the individual threw the drink on me as I was five days before, but five days before I was respected and obviously five days later I was not respected.

Interviewer: Was the earlier job more of a concert situation?

Musician: No. They were both cocktail parties. But it was because the other piano player is well known and the other piano player, who plays well, is not well known. It's hard to take. And respect--what is respect?

Interviewer: Yeah. Sociologists have talked in many
occupations, including music, about a term they use—'entrapment'—where one feels maybe they're in a dead-end job, or things are just not going right and so forth. Have you experienced such feelings of entrapment and how have you dealt with such feelings? What can one do about it?

Musician: Yeah, I think this is a definite thing with my mental attitude today. When I came out of the service, I'm goin' back and this will all tie in—I was the classical bass player. I was a symphonic trained bass player who was very very weak on the commercial end of the business. There was so much work that I grew with and outgrew all the bands I played with. As a result, I kept moving up the pecking order. I moved up the line. In other words, there was always another carrot to go to. Unfortunately today, and it's not that great a carrot, but I've reached the final carrot. And it is very frustrating. I feel there's nowhere to go. And I think this is happening with a number of the musicians because of the economic situation in our business. Probably the rock musicians and the top-40 bands, they don't have this feeling because there's always somewhere to go. In fact, I know that they don't feel this way. But as far as my end of the
business I would have to say most musicians probably if they're honest about it have got to feel the same way. If they've reached the pinnacle in their particular area.

Interviewer: Do you think maybe age enters in on that? Or is it a musical thing?

Musician: No, I think it's musically. I think it's a musical thing. It's a very frustrating thing. In fact, this is probably the reason I wouldn't encourage any kid to go into music. In the classical--the symphonic--whether you get there or not there's probably always a bigger and better orchestra to go to. Of course, what happens if you reach the supremal orchestra you probably have that kind of feeling too. So what do they do? The string player probably feels well they've got to go off and play with a trio, or a quartet or be a soloist. In the commercial end, I have reached--there's no doubt about it--I have reached the pinnacle. There's nowhere to go. I have gone as far as I can possibly go in my end of the game. It is very frustrating, and as a result I don't have the desires to practice any more. I try to play as best I can but frankly my interests have gone in other directions. I keep up on the music as far as I'm doin' my job, but I guess
as long as there're no demands on me I've really
grown lazy with the instrument because it's very
frustrating anyway. It's very frustrating to go
on--like I'm goin' back to the earlier part, like a
surgeon that is limited to givin' out aspirin.

Interviewer: How important have personal contacts and
cliques been to your career or--

Musician: I think that's with everyone--it's bein' in the
right place at the right time. Now, I'm an
opportunist and knew which way to go--you have to use
some brains with the thing. This is business. There
are a lot guys that can play as well, but you have to
come on with an egotistical attitude, that you're the
best. If you don't say it--I mean you can't be a ham
and egger--but you have to be an opportunist in the
thing if you're goin' to make it. You can't be
afraid to take someone's job. If you're goin' to
hold back that way, forget it brother. I mean this
might go contrary to what people think but this is a
fact--this is a fact of life.

Interviewer: How does one make such contacts? Become a
member of a clique?

Musician: I don't know today. I don't know. When I grew
up with the thing you used to go out in sessions--the
old jam sessions. And that was a competitive thing,
you'd have all these players out there and normally you were at the top of the heap, you had to hold your own up there and newcomers could come in there in session and people would be out there—that's how you got your jobs, that's how you really got it. Today, it's a different thing, I can't really give the answer for today. I'm just giving you the answer for myself, that's how all of the guys that I know came up. It was basically the old jam session, and playin' in the clubs, gettin' that jazz background. The jazz players got the jobs. You started out playin' the toilets, what I call the 'sewer circuit' and you went up to jazz clubs, after hours clubs and you got respected as a jazz player and what was jazz when I grew up. Jazz was the tunes that are the commercial tunes today. The 'Satin Dolls', 'Take a Train'—those are the commercial tunes today.

Interviewer: Dependency. Has the musician experienced feelings of dependency, or can a musician avoid dependency on others?

Musician: This is very much of a drag as a bass player. Of course the area where I live the attitudes are different. The first person on the job could be the banjo player, could be the piano player, could be the
accordion player, could be the violin player. I'm
the second person on the job, so I'm dependent on
number one. Now—yeah, there's dependency. It just
depends what instrument you play. If I were goin' to
do the whole game over again, if I really wanted to
be a player, I'd have to say the only instrument I
would really recommend a kid goin' ahead with, if he
were competent, is to be a keyboard player. Because
they're dependent on no one. Every one musician,
basically, other than a keyboard player is
dependent on another musician. Every other
instrument is dependent, and that dependency is a
drag. Now if you live in an area where maybe there
are no good keyboard players, then what do you do? Or
there are no good guitar players—you have to have one
instrument that is non-dependent. That's the best
way to put it—O.K. A guitar player could be
essentially a non-dependent player, a real competent
guitar player. A piano player is obviously
non-dependent. Everything else, really, is
dependent.

Interviewer: And some instruments much more so—like what
does a trombone player feel like?

Musician: A trombone player is in trouble. A trombone
player, unfortunately, is in real trouble.
Interviewer: Could any kind of order be established—from your own experience, could you almost reach a rating—like piano player, bass player—

Musician: Well, now of course—the contractor I work for, and we've mentioned him throughout this whole thing, happens to be a trombone player. So obviously, if we have a trio the third man on that trio is the trombone.

Interviewer: The third man?

Musician: That's right.

Interviewer: What—there's no drums yet?

Musician: That's right. The drums are down the line. If that trombone player doesn't have a job, say it's a Tuesday night job and it calls for a trio, the drummer is out—

Interviewer: So it's piano, bass and trombone—

Musician: Right. So, he's put himself in an enviable position where he's the contractor. So the drummer, essentially, in his office could be the fourth call.

Interviewer: I see. It's pretty hard to reach any kind of order. It depends on whose job it is (laughter). And if you want to work as a horn player, you'd better be a contractor (laughter).

Musician: And most of the times, if you go into it, who are the contractors? Either the guy who was the
weakest player on the band, or a horn player who wasn't too bad but if he really wanted to work, and maybe a businessman--more businessman than player. And I shouldn't say this all the time, that's makin' an awful general statement but it probably does come in effect, who are the symphony conductors a lot of the times? A guy that would have been a section violinist--or a section violist. And I have a good person in mind. So, of course, how can you put them down? They realized that they were not that caliber of player.

Interviewer: Who do you have in mind?

Musician: Steinberg.

Interviewer: Oh, really? He was what--a violinist?

Musician: I think he was a violist--either a section second violinist or a violist. I'm not sure now--I'm hazy on it. I was thinkin' of him in particular.

Interviewer: Has the musician's career promoted security or insecurity? And what would you say is security?

Musician: Boy, that's a tough one. Because you can say it a couple of ways. A musical career is heavy with insecurity--but if you're a good player you can have security in a sense that you can go in and more than likely take over, no I shouldn't say 'take over', but you can get your share of work if you have the
experience—although you might not be able to live on it—so you have security in your own skill per se. You have security if you know within yourself 'yeah, I do make it as a piano player, I am a good piano player. I am a good drummer. I am a good bass player. I am a good saxophone player.' That's security there. You know that. You're not insecure knowing you can hold your own. Now the business itself is a very insecure business. I used to consider it, when I used to work the club circuits, if I had a job for two weeks it was a steady job. So, that is insecurity. There is no security in the music business. In some respects you could say you're as good as your last job. I do a national TV show. As far as the conductor of that show, I could make a mistake and my job would be secure for the next job, but the man that's in charge of the whole show—my first mistake is my last mistake. So, that's insecurity. Now it could be very easy up there but that anvil is hanging over your head—and with any good job in the music business (what I'm termin' a good job in the commercial end of the music business is recording work or studio work) you're only as good as your last job, from what I can see. There is no security on that job. Your only security
is that you keep the playing ability up to par. Once you have done that, you're got the job, you've got security to a point—now I'm usin' myself as an example again—as long as I do what's expected of me, or what's required for the show that I do--

Interviewer: But it's not that different though from lots of vocations. The top executive, the--

Musician: No. They get away with murder.

Interviewer: You think?

Musician: Yeah. They get away with murder. I know this is a fact. They get away with murder. The higher up you are the more murder you get away with. Lower management might take a--but, I'd even doubt that. Teaching, I could get away with anything in teaching, it's amazing what you can get away with with teaching. The job is completely secure. And once you've got the job your competency is not even questioned. So you can't find, basically, a more secure job than that. And the same with your work. As long as you don't steal and you do any kind of a job with a corporation, as long as you're fairly honest with 'em, they'll tolerate a lot of mistakes. But in the music business—if you are working a studio situation and the musician makes a mistake, and it requires to take over (which they won't
anyways, the mistakes goin' to go on) you're done. It's as simple as that. You're done. You're costing 'em money, you're goin' to make 'em look bad. You are done and I won't bother there to do it--but just consider an example, and this is an example I used to give to my kids, my students, when they think they want to make a career in music and be in a studio, I said 'you listen to the Tonight Show and you tell me the first time you ever hear that band make a mistake, and remember they did not rehearse. They rehearsed the entrances at best.' The first time you hear a guy make a mistake, I can guarantee you the second time he's driving a cab. And you do not hear any mistakes. It's an occupation that requires perfection, it doesn't require it from the performer, the singer, whatever, but from the sideman musician--God help 'em if they make a mistake.

You're secure in that job as long as you are perfect.

Interviewer: So then what is security for the performer?

Musician: Keeping up their musical level. Depending on the job. I am not going to say--I'd be a jackass to say here like when I'm out on a commercial job that I'm perfect. I make a ton of mistakes. You know why I make a ton of mistakes? I play a lot of bad notes on the job. Because I'm always experimenting with
different changes, a different way. It gives freshness, as dumb as that may sound, but if I played—and I've played 'Satin Doll', how many times, who knows? Every commercial musician, if we played it the same way all the time, there's no freshness in it. So I'm constantly changing. When there's change there's goin' to be mistakes. But that's what makes it human and that's probably what make it fun. When I'm on the job I do not play the same way every night.

Interviewer: What about in the studio?

Musician: In the studio—my studio situation's a different thing because it's not on paper, the notes are not down on paper, so it's my experience of playing for the performer that we're working for plus the musical conductor—knowing his style and basically where he goes and what he's thinking—that keeps me above water. By the same token, other people are at a disadvantage because they haven't gone through that thing so that probably right there gives me security. A person would come in if I were sick, and they would automatically sound like a ham-and-egger because they're at a disadvantage. They've never worked and there's nothing down on paper that shows them how to do the thing. If the
notes were there, there's fifty million guys that could do the job. But it's not there, and that's where we're talkin' about experience, where experience comes in. And that's security.

Interviewer: We kind of hit on this earlier in the conversation. Competition. How competitive is the musician's occupation? How have you dealt with competition? Is it a concern?

Musician: Well, yeah it's a concern. The business is gettin' more and more competitive because there's less and less work. It's a concern for me now financially speaking. Why? Of course, we're union musicians and the union puts down a minimum. Minimum means minimum. But unfortunately in the business, minimum is also maximum. So the competition is created, in other words—I'm goin' back to the same contractor—I can say definitely to him, 'I'm better than—why shouldn't I be makin' more money in this job?' Well, competition makes it so he can say to me, 'Hey, you've done a nice job for me but I'll just get another guy to do the thing and I'm goin' to pay him scale'. So—competition is forced economically—As for myself, I wish there were no other bass players in the whole city where I live because I could charge anything I want. Because there's goin'
to be one job that they're definitely goin' to need a bass. If I'm the only one and there's no competition I could charge whatever I want. So, that's what's competition. I'm not talkin' competition except on a financial footing.


Musician: No to both. We're not adequately compensated--here we are--I'm putting ourselves in the category, the musician for better or worse, the guys that are surviving in my day, in my area, at least in the same category as a doctor with the amount of training that's gone into it. And we're going out for wages that a person that's a fireman wouldn't go out at. So, obviously we're not being compensated. And this I think stays standard all over the United States. You hear of guys making $120, $125, thousand a year from playin'. I'm talkin' as a commercial musician. But how good a player is he? In another field, he might be makin' a million dollars a year. To give an example: as a baseball player you can make a million dollars a year as the hitter for any of the major league baseball teams. In music, for very much less, when you're
goin' out on the job you're expected never to make a mistake, but the baseball player is not even expected to get hits most of the time. So, I'd say any musicians that I'm aware of--whatever they're makin' they're not makin' the right money. Taking the rock musicians out of it. I'm not going to go into that. That's a can of worms. That's a different thing. But you're talkin' a classical musician or a symphonic musician or commercial or pop musician, none of them are makin' the right money.

Interviewer: What about fringies?

Musician: There are no fringe benefits basically for any musician.

Interviewer: You belong to a big local though. Don't you have a paymaster system?

Musician: We have a pension plan which, for me, won't be too bad but it's not much of a pension when you consider--comparing an educator making the same amount of money, well it's like comparing apples and oranges.

Interviewer: You are in a city where you are a minority for sure, but your city--

Musician: We have a Morris Pension Plan.

Interviewer: How's that work?

Musician: The employer pays.
Interviewer: All right. So let's say you play at a country club. Who's the employer?

Musician: O.K. I work for a contractor. The contractor is my employer. But he is charging--let's go back I want to make it more plain. Let's say my fee is $75--that's the scale on the job. The contractor must charge, this is a country club, 24 percent above that--which covers social security, unemployment compensation and the union pension. And the union pension is 5 percent of scale so for a $75 job they are putting in in the pension fund, roughly $4.

Interviewer: So, you're gettin' the $75, $4 is going in to the pension plan--

Musician: Not of the $75--this above the $75.

Interviewer: So you're actually making $79 then.

Musician: No. The employer cost for unit cost per musician would actually be about $95.

Interviewer: Then where does the rest go?

Musician: Well, like I said--social security--

Interviewer: In your case, your contractor's takin' care of that for you?

Musician: I have to pay my part of the social security but the employer's social security. So, I'm not paying self-employment social security. So, in other words, the particular contractor I work for is just
like working for any corporation. At the end of the year I'm not gettin' a 1099 form stating that I made such and such and I'm responsible for everything. Everything is taken out, my taxes are taken out--And that's an unusual thing. Now, on the TV work your employer must pay into the union for me 9 percent of scale, not the 5 percent into the pension, and they have to pay health and welfare which is about $25 a week.

Interviewer: Health and welfare. What is that?

Musician: Well, since they don't have a hospitalization plan they have to pay, and that's set up by the national union. They pay health and welfare, $4.50 a day, or roughly whatever it is--

Interviewer: That covers you on the job?

Musician: No, this is money that goes into my pocket. Non-taxable item. That goes into my pocket, so I pay for my own hospitalization, whatever.

Interviewer: So, none of your jobs give you any kind of health insurance?

Musician: No. Very very few locals have that, so you're responsible for that. But what I'm saying essentially--there are very poor fringe benefits for professional musicians. Even one of the major orchestras that's in our city has a very, very poor
pension plan. They don't even go along with the musicians' pension plan.

Interviewer: What about the area of royalties and residuals?

Musician: Well, of course it's just a (laughs)—This is a good point. I happen to work—the TV person that I work for is above board—legit. So, no matter what happens we get our residuals, and that's only I think a personal thing. I work for public television so every show that I do, every three years, I have to be re-paid for it.

Interviewer: If the show keeps playing.

Musician: If the show keeps playing. So I get re-paid. And the man that I work for makes sure that we are paid. Now I have other friends that are workin' TV, national TV work, and their shows are bein' played—and they never get re-paid. National shows never get re-paid. So, it's up to the integrity, it appears to me, of the person that you are workin' for. In my case, I'm fortunate because they make sure we have the residuals. But the national union itself I don't think enforces it. In fact, I'm certain that they don't enforce it. Now we're talking, with myself, not that big a deal but we're probably one of the few in the whole world that has
this thing goin'. So, you're talkin', yeah, my thing's a good deal. That's why I'm doin' the music business.

Interviewer: Would you call that a fringe benefit?

Musician: No. That's not a fringe benefit. If they're usin' the show over and over again, I don't know how you would term it—I guess you could call it a fringe benefit. I would consider that's for services rendered. A fringe benefit, what I would term a fringe benefit is where you get hospitalization, you get pension-- The residuals are only as good as long as that show's on the air. Our show is seen over and over and over again--that's why we get residuals. So that's really not a fringe benefit. It's a fringe benefit maybe that I happened to tie in with the show--

Interviewer: It is a benefit in a way that you can stack these things up, these residuals. And over a period of years--

Musician: Well, it's gonna benefit to me, but I don't think that's a fringe benefit. I wouldn't term it a fringe benefit.

Interviewer: If you're on enough shows and they play enough, it could be a nice little take.

Musician: Oh yes, financially--but I don't think it's a
fringe benefit. I don't consider that a fringe
benefit. That's a question of semantics maybe—

Interviewer: Well, the only point that I'm trying to
bring out is that a lot of people may not even know
that there's this thing that even exists for the
musician.

Musician: Well, if they're not in the recording industry.
The trouble is—the whole musical thing with
competition and the changing economic thing, this
used to exist really, the union was very strong
enforcing all of this, and it's getting lost today
because the union is powerless. The musician's union
really is powerless. Like I'm stating—I feel that
I'm definitely certain that the only reason I'm
gettin' paid for past shows is because of the
integrity of the individual I work for. Not as a
fringe benefit of being a musician. It just happens
that the man that I work for has integrity. That is
it, in its entirety. And if he didn't choose to do
it—

Interviewer: And whose pocket does that come out of?

Musician: That comes out essentially—I don't want to say
the show—but it's public television, so the stations
all over the world buy what programs they want. So,
in other words if they buy our program this is the
Interviewer: I see. That's figured in. Well, that's kind of neat. It's not really comin' out of anyone's pocket. So, in other words if they're going to re-run something—in other words, they don't buy the show forever. They run it for a year, and then—

Musician: They buy the shows on an annual--

Interviewer: They buy for a year, and in another year if they want to run the show again, they pay again. Well, that's not a bad system.

Musician: I don't think it's a fringe benefit. If you're going to say it's a fringe benefit—yeah, it's nice that I happened to tie on to a show that there's integrity. That might be a fringe benefit, but it's not an actual fringe benefit—they're usin' our services over and over again. Like I'm sayin' a fringe benefit is whether you have vacation days—(laughs) the number of musicians I know that have paid vacations is ridiculous. I don't know of any. Except in the symphonies. I guess there might be some jobs that have 'em. I don't know of any. Blue Cross or Blue Shield or some kind of health plan. Some kind of pension plan. Basically, musicians don't have much of this. I can guarantee you that I'm in the fortunate, probably .05 percent
in the United States. Because I know the studio work, it's not there.

Interviewer: Is there any way a young player could actually plan his life in a way to break into this?

Musician: I'd have to say 'no'.

Interviewer: Is it luck?

Musician: No. I don't even think that because I think what's happening with the studio work it's just being replaced. It's a change of times.

Interviewer: Do you think that kind of thing is going to exist in the future?

Musician: I can't predict in the future. It's very doubtful. We used to have staff orchestras in every major metropolitan area in the United States, plus numerable musicians working at the major networks, but in every fair-sized city you used to have staff radio orchestras and maybe orchestras working in TV. It's down to the point there are none. They're hired on an individual contract basis, and there are not staff musicians employed in the United States now, unless there may be some regional TV stations might have a staff piano player, or something like that—but as far as to the best of my knowledge there are really no permanent staff musical jobs left.

Now, if you're asking me whether a person can shoot
for any kind of—there’s still contract recording work, that still exists, but it’s not the same. Where you used to have the movie studios, MGM had their full-time orchestra, Paramount, this does not exist anymore. There’s gonna be some work for top musicians of course. But, let's put it this way, and let's go back to the medical profession again because I really put ourselves into the same category, I think for a young person the amount of time spent to become a master of their instrument is at least comparable to the time a man or woman spends to become a surgeon. And this would be the equivalency of saying that you go to medical school and you go into advanced medical training and there are only going to be [in transferring tape he lost this train of thought]— If we backtrack—what I’m saying, if you said to a young person that has talent in the medical field and you had thousands in training here, thousands all over the country and all over the world, it's the same thing in surgery as it is in music, remember you're not competing against only the whole world because these jobs are open up for the whole world. So, it's the same with surgery—but can you imagine? So, let's say there are only 200 jobs available in this all over the United States, and
let's see what the moans and groans would be from all these people that are in their eighth year in advanced medicine. But this is what is expected of a musician. This is exactly what's expected of a musician today. And if anyone says to me, 'oh, you can't compare . . .' That's not true. A young individual, in my particular case I started out playing when I was six, you have to have some kind of talent. Then it's up to you—if you have that talent—to parlay it in the particular instrument, plus there's physical characteristics that go into it, if you picked the right instrument, maybe you picked the wrong instrument and you still have musical ability—you have to on to another instrument. Obviously if you only have four fingers on one hand you better not be playin' the violin or the flute—but there's other instruments you can be playin'. So—starting out at an early age, you have all the training plus private lessons all the way along, you've gone to college for four years, probably gone to graduate school—most of the younger musicians have gone to graduate school so you're talking there at least your equal to an advanced M.D. Or an attorney. Well, M.D., because an attorney doesn't fit into the picture because you can start
that later. Just put those odds up in front of the medical and see what you come up with—but you're askin' every young musician that's in every conservatory all over the United States—

Interviewer: How do you feel about the control you have over your own working conditions? For instance, the audience demands and expectations—do they ever have to influence you? Is that an important concern? How do you deal with that?

Musician: Well, obviously with me—I'm a sideman. And the nature of the work that I'm doing deals with the whole thing. I have to subjugate myself to the leader. I'm a sideman, bein' a bass man. So I'm up to the leader. The only thing individually—I have no hard times with the leader, it's no question of that—but talkin' about playin' for the people (laugh)—

Interviewer: So you actually have a middle man between you and the audience.

Musician: That's right. I have no control really over what we're gonna play, basically, on the stand.

Interviewer: So, that's not something that's really a problem for you.

Musician: No. Well, you have to live with that. Sure, it could be a problem with some. That's why a lot fine
jazz musicians become alcoholics (laughs). And I have to say frankly on my own part it would be a great temptation (laughter).

Interviewer: Is there a conflict between your personal musical integrity and any audience demands and expectations, or maybe let's say leader demands and expectations? How does one maintain musical integrity? Can one?

Musician: That's pretty tough. I'm gonna use a classical example: How can any jazz musician, who is now playin' commercial music, be happy playin' 'Alley Cat'? Or the 'Hully Gully'? Or—a tango? I'm just usin' some examples. There's no way. I hate it. I detest it. There's no way of gettin' around it. I have to do it, but I hate it. But that's part of the game.

Interviewer: But you'd still rather do that than work in a shoe store—or teach school?

Musician: Well, I'd rather do it than teach school because, number one: This is the reason I'm gonna make that statement. Teachin' in public school. To go back, this is the reason that I am the way I am. I knew what my capabilities were—or are. I'm dependent on myself. Like I have said previously, if I have a bad musician out there it's not my fault the
first time. But it's my fault the second time. But if I'm a teacher and I'm havin' a performance I am dependent completely—my musical reputation is at stake with amateurs and I basically don't have a lot of control over it. In other words, God help the musician that does not show up on a job for me. They better pack up the horn because they'll never ever work—if they're dying they'd better be on that job. But I have no control like that over a kid in the school situation. This is the reason that I'm not in teaching anymore. Because it's out of my control. There's too many factors out of my control. So, if you're asking me—I'd rather play 'Hully Gully' than be at the mercy of a lot of amateurs.

Interviewer: That makes sense. I never heard it put that way. Travel requirements. Has your performance career demanded extensive travel? And if it has, what are some of the problems inherent in such travel time?

Musician: Mine hasn't, but, like I stated previously, it should have.

Interviewer: That was a choice you made because of family ties.

Musician: Right. I think if you're going to be--I can't state today but when I was coming up in the musical
world it was necessary to do more travelling than I was able to do. So, as a result—yeah. Now, I consider myself comin' down to the end of the road, I don't know whether I would have been better off--this seems contradictory to what I stated before--but because of the studio situation and the way it has deteriorated in the past few years, I know that in the short run I would have been better off if I had been free to be more mobile. Now--in the over all picture--I'm probably better off the way things turned out. That's because the whole situation has basically deteriorated.

Interviewer: And you rose to the top--

Musician: Well, and became a big fish in a small pond is what it really amounts to. And fortunately in that small pond there was recording work.

Interviewer: Has the musician felt pressure to conform to a certain preconceived notion of appearance? And has age entered into it? Is that a job consideration at all for you?

Musician: No. Because--this'll sound tacky to the listener--but this is one way that I get around my independence. I literally come out pretty sloppy on the job (laughter). I take a pride in comin' on lookin' pretty daggone sloppy and not fittin' the
Interviewer: Oh, you think the image is one where you need to--

Musician: Well, I pride myself in seeing how much I can get away with. This is not a good quality. But did the same thing when I was in the service. I was in the main band of the Air Force, and I took pride in never gettin' my uniform cleaned the whole time I was in the band (laughter). And the commanding officer was inspecting us and saw a grease spot on my uniform and everyone knew that I was takin' great pride in this. I got that when I was in pilot training, but this is the main band of the Air Force, and I said, 'Oh, yessir, I'll get that cleaned right away' and I never did get it cleaned the whole daggoned time.

So, I guess this is one of my ways of fightin' back. I come out lookin' pretty much like a bum on the job, and even with my instrument, I took great pride that it was the ugliest damn instrument you ever saw. Unfortunately, I lost it. But, I guess that's how I fight back. In other words, that it's not necessary--to me, what comes out of the horn is the main requirement. A guy that comes out real neat often-times plays the worst. So I come out like a bum, I still have the tuxedo on but it looks pretty
raggedy. I wear an old raggedy shirt, and my bow tie is somethin' lookin' out of the rummage bag. But I take pride in it—that's my way of fightin' back.

Interviewer: Have you ever got called on the carpet for it?

Musician: No. Well, I wouldn't say they wouldn't dare, but I've never been called on the carpet.

Interviewer: Would you say that behavior might be a little—ataypical?

Musician: Every person has to be—there's no question that you play with respect. This is a tough thing. If I were a bartender or a waiter workin' a lot of these private parties—they come out lookin' neat as a pin, and I don't want to be in the same category. I come in lookin' sloppity-ass (laughter) and it's just my way. That's exactly it. Everyone has to do their thing in a different way—this is my way. Because of a lot of people I work for I feel they're way way beneath me—financially and otherwise. This is my contempt for 'em, that I can tell them 'you know what to kill'. To be blunt, this is the way. I don't care, I really absolutely do not care. A lot of people I figure I can buy and sell. Because of my independence.

Interviewer: Is that one of the things that you like best
about the business then—being independent?

Musician: Well, maybe not the independence only—because I treat it like a business. No, my independence has only come as a result of other dealings. If you follow what I mean.

Interviewer: Well, business sums it up, taking care of business—management control. What is the musician's relationship to management figures? Such as conductors, leaders, owners—Have you encountered problems?

Musician: Not in my area. In the past—yeah. But there's so little work remaining—in my area—that the leaders don't have the control over you that they used to have. First of all, most musicians don't need to play any more. It's an avocation. They have a day-time job and they're not goin' to take a lot of grief from a leader. Before, when you were dependent on a leader—let's put it this way, this is a rather large city but it's not a major entertainment center and there's just the regular work, whatever goes in a large city—it's very very tough for a person to even consider makin' a living playing in this area. So, as a result, the leaders do not have the control over the musicians that they formerly had because none of them need it as a living and they're not going to
take the grief. Twenty years ago when you went out on a job a leader could come on like a real bastard and that's the way it would be. The same guys would have had to hang their attitude or they wouldn't have anyone workin' for 'em. Well, that seems funny contradictory to what I'm sayin' because there's not much work. The older musicians--

Interviewer: You're talking about your peer group—pretty successful people that have invested their money, have had, and so on—may be pretty well set. Don't you think there's still that younger echelon of players--?

Musician: No. The fact is that with the younger echelon most of them won't put up with any of it—that I have seen. They won't put up with it. It's a different day. Like in the public schools, they won't put up with it. They would rather not work than put up with any grief, where in the old days a leader—I can remember workin' with a band 25 years ago--

Interviewer: Don't you think that's true in society? Do you think it's unique to the music world?

Musician: No. I don't think any job is that important to the guy that he's goin' to put up with a lot of b.s.

Interviewer: How about agents and owners—and conductors?

Musician: Well, they still would be the same. That's the
trouble with the symphonies. Conductors still want to run it like the ole— I can give an example with this one major orchestra which I'm sayin' is one of the top ten in the United States, let's put it that way. Gotta be in the top ten. And their conductor, and this is directly from the horse's mouth, if you didn't kiss up to the conductor and brownie up to him you had a lot of trouble in that orchestra—a lot of trouble. So, that's the one with the old style set-up. And that's my only personal relationship with the orchestras. Now, granted if you're workin' for agents—this is not fair for me to say but my understanding is it's the same daggone thing. It really doesn't pertain to me. That would pertain to the travelling groups, the rock bands that are playing in the motels and that. They're goin' through agents. And I understand pretty much that they've got a lot of grief that way. This doesn't pertain to my--

Interviewer: No, you've re-stated that—that you work for a contractor. Your radio and TV people, you think they're pretty up front with you. You think your situation might be unique in that?

Musician: No. I don't think it is. I think it's the nature of that kind of work. That could be with TV
work. Our thing, it's a network show but it's in a
close— Now, with the Tonight Show I know it's a
different set-up there with that. It's not such a
personal relationship. I can't speak for them. But
as far as the commercial end of the business, I think
it's pretty much the same as what I'm sayin'.
Because I don't think in most cities anymore, no
individual is dependent on their evening music
business, and they're not going to take much fugg, so
it's put in a different light. In the old days when
you made your living from it and your leader, the
contractor could come on like he owned you. And he
did.

Interviewer: How about auditions? Have you had to
audition? What are your feelings about auditions?
Musician: Well, in the old days you had to audition.
I've never had to any more because you establish a
reputation and never audition. The contractor I work
for, he goes through that, new guys comin' around he
insists they come over to his place and he auditions
'em. But if you're an established player he knows
what you're goin' to play like, by reputation. But a
new player in town would have to audition with this
contractor I'm workin' for.

Interviewer: How about the maintenance of skills? What
do you do to maintain your skills--is that a problem? Is there a fear of deteriorating skills?

Musician: Yeah, there is a problem. I feel it myself. I haven't done much about it. I try to play correctly at even the dumbest job. In other words, as a bass player, my left-hand position I try to keep from playin' sloppy. I do my fingering correctly, play in tune, in other words I'm actually practicing on the job—which is not as good as doin' like the stick work at home. But as far as my left-hand work as a bass player I'm practicing constantly on the job, and keep practicing for intonation. Now, as far as a solo player that's suffering with me. I should be practicin' solos and doin' that kind of thing at home but I don't do it. And I do feel a little dumb about that (laughs). But I don't do anything about it (laughter).

Interviewer: Training relevancy. Do you feel your past training has been relevant to your present performance demands? Was it good? What could have been better?

Musician: Basically, the college experience--undergraduate was a bummer. My training on my instrument, the teacher was great. But the rest of the undergraduate experience was a real
bummer. As far as conducting experience which was necessary, the writing skills—very inadequate. I'm making my living as a commercial musician and they've fought me, like I said previously when I was in school they fought me at every turn. In fact I had big fights with my critic teacher, my second methods teacher because I was working as a jazz musician and I was going to college and they felt that was wrong.

Interviewer: Do you think that's changed at all?

Musician: It has changed. Through necessity they've had to change but they've fought it all the way. It has changed.

Interviewer: Why is that?

Musician: Well, because they had to meet the demands of students.

Interviewer: I want to know why you think they fought it all the way?

Musician: Well, because the early teachers in college they couldn't play it themselves. That's the biggest reason—if you're insecure and you can't do it yourself, basically I'd have to say the school I went to, Carnegie Tech, they had what I consider ham-and-egg professors. They went out and got in the field for a couple of years and they came back and got a lot of degrees and they really, OJT, weren't
qualified for doing their job. My bass teacher was a different story. In fact they ostracized any person, any teacher that came in that was capable. They put their thumb down because they're basically scared. Now, through generations, we're talkin'—I graduated from college 25 years ago—these teachers are gone and younger people are comin' in and have a different perspective on it, they've had more experience and a lot of them did come from the—what did the attitude used to be? If you can't play—teach. Well, now it's a different thing because there's hardly any ball game out there as far as bein' a player. So, if you really want to do the thing and make a livin' from it you teach. It's not because you couldn't play, because there's nothing there to play for, if you're a jazz musician and you got into a college situation you might prefer teaching college kids rather than going out and doing it the way I'm going at it. So, that's were the difference is. The old guard is old and they're gone.

Interviewer: Can you think of any areas that might be relevant to this type of study that we haven't covered? Anything about the business that we might have overlooked? Or not covered?

Musician: Any areas—Yeah, we're talkin' about where
does a person go today to play, those terms?

Interviewer: Yes, if you think that's something we haven't brought out.

Musician: I think one area, and what I did encourage my kids at school when I taught was maybe going in to the military—that's one function that you get to perform. That's one area of the business that's really grown. I've gone through the military program. My end of the game has gone down. The military has improved. They don't have the numbers that they used to have, but the quality is far, far superior. A student is in college and from talking to me, I'm dead set against a career in music from the commercial end of the thing, and probably the whole thing because I'm seeing the guys who are unhappy in the symphonic part too. It's a very frustrating business. If I see a kid who really likes to play and that's his whole life I have to lead him toward the military. Because they're—what do you have in the military? First of all, you have a competition essentially gettin' in. You've gotta keep your abilities because they are tested. I can speak from the actual facts because I was in the Air Force program and I have close contact with that. There's competitiveness getting in. Competitiveness
once you're in, but what do you get out of it? You do get all the benefits. A person does get all the benefits. A certain amount of job security—if they do get incapacitated on their horn they're not thrown out in the street. They have pension, they have hospitalization and they get to play their instrument, and there is advancement. Maybe it's comin' out he's not ready for the main band but he goes to one of the lesser field bands, but the lesser field bands are of high quality now. They're not like the garbage things that they used to be, little 20-piece bands that you couldn't do anything with. They are all really decent bands now. So they do have advancement, the kid can be eventually ending up in the main band which is not bad and they get advancement as far as while they're playin'. So, that's one direction which we haven't talked about. And I think that's an important part of the music business today. I'm thinking in the terms of a kid that really has to play, he can't be content doing anything else. Now, what happens, he's got a normal family life because essentially it's a small minority of professional musicians that have been able to keep a family life. Other than the symphonic musicians, but other than that it's a minority. In the
military, they can have a family life and pretty normal family life. They get the respect that goes along with it, and they get to play their instrument. Actually, if a kid really wants to play that's probably the ticket. As it stands in 1980's--unless the picture changes. As I see it right now and it's only goin' to be for the top people. Where it used to be anyone could get in the military, no more, you have to be a graduate of a college basically to get in, so this is the area that I would be thinking of for the person that's definitely motivated. Of course there are certain restrictions, but you have certain restrictions in any--it's still military, but it's a chance to be professional musician. And I consider a person that's in a military organization a professional musician.

Interviewer: Well, that's all I have--unless you have something to add.

Musician: That's it.

Interviewer: I appreciate it.
Commercial Musician Two

Interviewer: A lot of the stuff that's been written about musicians has been done 99 percent of it by sociologists—that's what makes this stuff kind of interesting. So, my category of topics are taken from their literature—areas of concern that they've talked about in sociological terms. One of the contentions of my paper is that they're not necessarily right. The sociologists have said that there's a tremendous role conflict. Have you felt that in your career? Have you felt a conflict between your values as a musician and what it took to be a commercial success? Does that exist?

Musician: Yes. Because of being a French Horn player—I would much rather play classical music, the Brahms symphonies, Beethoven, Richard Strauss—there's all kinds of fantastic horn literature written. But there's just so many symphony jobs, and you have to—to get a symphony job that pays anything generally involves a great deal of expenditure on your part. Getting to an audition for a guy that wants to play in say the Cleveland Orchestra, or Chicago Symphony, then there are people from all over the country going for the job, and a lot of times you are not financially able to make the audition. And
so, I compromised by playing what was available and also where I can make a living doing it. And I found that this is where the motion picture recordings, TV—it's good. And then of course the recording scene, you can get a little stale on. Because you don't have the aesthetics, the feeling doesn't come, there's no audience, you don't get a feeling there. So—that's where I thought, well, my symphony jobs aren't in very good shape and I want to work an audience, so I'd start gettin' some gigs in Vegas, which is what I did.

Interviewer: So, in other words it was a conscious choice that you made. To go the commercial route, apparently you could feel that where some other French Horn player maybe can't. Well, do you feel that it created any problems for you? Has it been a big thing in your life because you weren't able to play the French Horn in an orchestra?

Musician: Well, as far as playing the horn is concerned I would be just as happy on second and fourth horn in a very good orchestra, being first horn in a mediocre orchestra.

Interviewer: You know that kind of goes against what string players say. String players feel that playing principal is everything. It gives them a lot more
freedom.

Musician: Well, with me it's just playing. Putting the horn in my face and making the music. And there's just as much feeling and musical emotion playing a fourth horn part, and you take just as much pride in being able to get those notes as you would in playing the lead.

Interviewer: Another thing that sociologists have talked about is career contingencies--side line kind of jobs. A musician could pump gas but chances are the musical skills might go. So a musician's career contingencies might be something more close--like teaching or a music store--have you ever developed any contingencies or felt a need to? In other words, what have you done to be able to sustain yourself?

Musician: Well, that's a yes and no situation. When I was young and coming up in music I was also raising a family. So I had to make a living, no matter what, I had to have money coming in. I always had a day gig so I always had money coming in, but I usually chose my day gigs as something completely removed from music. Now, the reason for that is--I tried jobs in music stores and that sort of thing, and what I found was--my ego and my personality, being a French Horn player we have egos that are really out of sight
(laughter). Without confidence, without ego, there is no such thing as a timid French Horn player, making a living at it—you know. So I always chose jobs that were a challenge to my mind and removed from music because when the musical gig came up it created an excitement in me and I would get more intense with my daily practice sessions, and concentrate more. It was more than just keeping the chops up, it was psychologically up. Here again, with French Horn, everybody talked about how treacherous the French Horn was. My dad started me in music and he didn't want me to have any hang-ups. So, notes would be there and I couldn't hit one of those high notes, 'Gee whiz, Bob, it's on the horn.' 'Oh, O.K. Dad, I'll just work at it until I get it.' That was it. And, so here again, that was my practice periods with the psyching up and going back through the things that I needed, mentally to be able to play.

Interviewer: So, for you vocation or avocation removed from music was refreshing. Was that a conscious choice do you think?

Musician: After I worked the music store it was, yeah. To give you an idea of the various things I have done: I had learned computers in the early days of
computing, I was working the IBM computers. Then I had part interest in a computer service bureau. Then I got the company running good so I could make a profit selling out so I sold it. I needed a change and also I had some gigs like that. Then I started a packaged ice cube business, that was a successful business, in fact that was just prior to moving to Las Vegas. Then, in Las Vegas, I thought well, where can I make good money? A good steady day gig but I don't have time for rehearsal--I wanted to be in business for myself so I could take time off for rehearsals. So, I went to work at a liquor distributing company, selling wholesale liquor. For the Vegas shows, you have two days rehearsal and then the first show that night--so I could call some of the people and tell them I'm gonna be in a day early to take their orders, and so I could cover in three days what I'd normally cover in five--for the liquor thing. So I worked in the liquor business. And then I thought I was going to be out of the music business because I'd had some dental work done and the whole side of my face was numb for a year. I couldn't get an embouchure. So, that time I thought I will get music back but I'm going to have get into something where I know I'm going to make a living, and sustain
myself in a manner to which I'd like to get accustomed (laughs). So, I joined the mainstream of the economy out there—which is the gambling business. Now, I had always been good with numbers and I had learned how to deal 21 before I was even old enough to buy a drink—many years prior. And I knew craps. So, I got a job dealing in a little joint in downtown Vegas and I worked there about a year until I got the skills back. Meantime, every night I was taking time with the horn until I got the sensation back in my face. Next thing you knew I felt like I was ready to play again. Meantime I was still dealing in this little place downtown, and I stayed in the downtown place because I didn't particularly want to lose sight of the music, in other words if I were to get into one of the prestigious casinos like Caesar's Palace, the Riviera or something like that—I would have too many responsibilities and I couldn't devote the time I wanted to devote to music.

Interviewer: Well, it sounds like you always worked your other gigs around music.

Musician: Yeah, in this little place downtown I worked as a dealer for a year, and they thought they should make me a pit boss, so I got that going—which was
good.

Interviewer: I don't understand--

Musician: Well, a pit boss is a person who has his 3-piece suits tailored with the arms folded, and they stand in the middle there and watch the games. So, I thought this should be O.K. The management of the casino knew that I was a musician and then I could, like for rehearsal days, make arrangements, 'you want to work my days I'll pay for it'. The executive staff of the casino there's on a straight salary, so what I'd do they'd get their salary 'cause they worked and then I'd give 'em half time. Because what the heck I was double gigging so I had plenty of money. In other words, it was like anything to get out the horn and play. That's what it amounted to.

Interviewer: Sociologists have looked at studies they've done on musicians, as kind of a group of people to be separated from the main stream of society. For that reason they use musicians to test their sociological theories. They've labelled musicians as jazz musicians, classical musicians-- Do you think these labels mean so much today? Is that very important, do you think?

Musician: No. Now we're talkin' about musicians. We're not talkin' about electronic frenzy-- O.K. now, a
musician is a musician. A jazz musician is a dedicated person—he's dedicated to jazz. To where he learns all the idiom. The style. The same with a classical musician. He would be dedicated to interpreting not only what the composer had in mind, what the conductor has in mine. And playing it that way.

Interviewer: Do you think there's a trend for young players, a need for them to be able to do both? Be more all-around, or do you think the specialty is important?

Musician: Well, I would say for a person starting out, saying 'I want to make a living with music'—first, they should find their category, where are they most suited? I've known a couple of very fine jazz French Horn players and I don't have it to be a jazz horn player, I don't have the creativity. So a person should do as much as he can in various areas but find out what he does best and stick with it.

Interviewer: Sociologists have used several terms to describe the way musicians live in comparison to the main stream of society. Do musicians live differently? Well, they've used four terms: isolation, alienation, atypical life style, deviant. Do you feel that your lifestyle has reflected such
labels, as a musician?

Musician: No, not really even though I don't-- I feel that a musician's life style is quite a bit different because a real musician is a special personality, a special mentality. Yet, as you can see by the house here, it's a normal household. All the musicians I've ever known have a normal family life even though the hours are different. So, some people may call it different-- Here again, I've got a lot of guts, I may not be good, but I've got guts.

Interviewer: Sociologists have written about hierarchies in different occupations. In talking about musical hierarchies they've focussed in on the studio musician, the orchestral musician, who are an echelon-- ladder-climbing to get to the most prestigious jobs. Does the system of hierarchies exist in your studio work? Have you experienced it? How does it work?

Musician: Well, when you were talking about the hierarchy I was thinkin' about the symphony. You have your real symphony orchestras and then you have a lot of local symphony orchestras, you have Fort Myers, and then you have your semi-professional and then you have your professional and then you have your very prestigious orchestras--the Big Ten of the
symphonies. Now, in the studios that is a matter of one studio is no more prestigious than another, and you get your job when you're persistent (laughs). I remember when I first got out of the army I had to break into the music business and the recording industry was the best shot I had. And so I would on Mondays and Wednesdays I would call a certain set of studios and on Tuesdays and Thursdays I would call another set of studios and talk to the contractors and then on Friday I would pick out the ones that were the toughest on Monday, Tuesday, Wednesday and Thursday and I'd call 'em again. Some people heard from me three times a week. Then one day a receptionist had said, 'it's the French Horn player again,' and I heard in the background, 'ah, put the son of a bitch to work' (laughter). So, that got me in. Like, get him off my back. Being persistent.

Interviewer: What has the musician done to promote audience popularity? Although this may be a little more pertinent to the top-40 musician, or the soloist—but has that entered into your career as a musician? Have you had to worry about audience popularity—or do anything to enhance that?

Musician: Well, in music I originally started out on trumpet. And, like most high schools mine had all
the trumpet players they wanted. So, I went to French Horn. I chose it because it was the most challenging of the other brass choices I had, but I was still keeping up my trumpet jobs and I had this other teacher that my dad had had me study with—and I had seen Mendez, and I thought 'Boy, that's some kind of a thing,' and so I worked up the Flight of the Bumble Bee and Mendelsohn's Violin Concerto and then I got a job concertizing on fair dates. Technically, I was going through these things and the audience always likes a little bit of flash so I'd throw a little bit of flash in and I'd tell the audience, 'there are two selections I am going to play here this evening that were originally written for the violin. I do them on the trumpet because I can't get a violin in my mouth' (laughter). That would loosen them up 'hey, the kid said something' (laughter). In that respect, you have to get the audience on our side. Kind of get their attention first, you know. So, it's important that the performer be popular. Now, with French Horn I preferred to work in the ensemble. There's a feeling, one of these indescribable feelings, when you're working with a good horn section everybody with equal ability a lot of times you look at the stage and you think, 'he's
first, he's second and he's fourth', but up there you pass the charts around so each of us gets a little break in the routine. One horn by itself, it's a beautiful solo instrument, don't misunderstand me, but one horn by itself doesn't give me the deep feeling as when you have four horns or two horns playing a beautiful passage.

Interviewer: How important do you think environment is to employment opportunities? How important has it been to your career? In other words, the environment of Las Vegas—How important do you think it is for the player, the young musician—the environmental factor?

Musician: Well, the saying 'Go where the action is'—you want to go where there's the most opportunity for not only you to get into the field but also where there's the most opportunity for you to associate with the people in your chosen field. And learn by association. In New York, even if you're working, everybody goes to The Mezzanine or Roseland just to rap with the musicians and you just have to be there so you can learn what it's about.

Interviewer: Have you made any sacrifices to relocate to different areas to help you get jobs?

Musician: Well, when I got out of the army I got out in San Francisco, I was in the Sixth Army Band at
Presidio, and I moved to Los Angeles because there was more opportunity, more community orchestras where you meet studio musicians. And, of course, the studios being an opportunity and coming out of the army you have to meet the people, you have to know the musicians. You study the competition because you're goin' to take someone's job from them, if you're good enough. And you just have to be better. Yes, I relocated to the Los Angeles area and then again I also relocated to Las Vegas. That was two sacrifices in that respect.

Interviewer: Do you think the term 'mobility' in terms of being a musician—the musical occupation is mobile? That you could go to almost any town in the country and gain employment? Is it that mobile? Have you thought of your own career as making you more mobile than other occupations?

Musician: Well, once you get settled in somewhere with a job you definitely hope you're going to stay there, and so far as mobility is concerned, maybe I still don't understand the question--

Interviewer: Well, it seems that maybe you don't think—Well, for instance, if one is a studio musician you can't be very hopeful because there are only a few areas of the country—Los Angeles, New
York--

Musician: Now as far as mobility is concerned, I know a lot of times when the studios have a slack season, you can tell by the way the motion picture industry is—they have their winter releases and their summer releases. And after those releases are done, then you have to find something to do to make a living. So, you get with a tour. I've done an awful lot of touring. The tours I've been on for the most part have been good tours, like workin' with Elvis Presley and Andy Williams, some of those, it wasn't like a lot of one night stands, it wasn't twenty weeks of one night stands with Fred Waring and the Pennsylvanians. You go in to a good club and you're there for a couple of weeks.

Interviewer: Well, then mobility can also be applied to mobility within society at large, as a musician. Have you been concerned with that? Status in society, ladder climbing—upward mobility.

Musician: No. With the French Horn, it's a different situation than it would be with say the strings. I guess they're status seekers. Of course, it could be that my personality is different--

Interviewer: Not necessarily within a musical organization. We're talking about upward mobility in
society—keeping up with the Joneses. As a musician, do you feel that's been very important to you?

Musician: Yeah. It's like the more successful musician will have a bigger house, a newer car, this sort of thing.

Interviewer: Do you think that? Does that exist?

Musician: With a lot of people, yes. Do you know something that just struck me. I was thinkin' about Las Vegas. I don't know if it's so much with the playing musicians but I've seen a great deal of it with the conductors. Like the conductor at the Flamingo, he's got his job there, but he'd like to have a big orchestra at the MGM where he can make more money and that sort of thing. When you get into that—of course, I have seen quite a bit of it in the conductors. But with the musicians, it's just that they've got their steady gig goin' and they worry more, like for my part I worry more about my horn than I do a car, what kind of a car I have. No, it hasn't been important to me.

Interviewer: In the category of status—what do you think constitutes status for the musician? Or how does the musician gain respect? From whom does the musician wish respect?

Musician: Well, from the employment standpoint—
musician wants the respect of the contractor, the man that does the hiring. And also the conductor. The conductor and the contractor work very close together, like 'well, who are we going to get for this next session?' 'Well, who were those four horn players we had? You know--what's his name?' And then the contractor says, 'Yeah, oh yeah, he's pretty easy to work with. No attitude problems, that sort of thing.' As far as other musicians, that's forgetting the work. I know, for myself, so many times if I have a horn part and I'm playing in front of an audience, a lot of times there'll be horn solos, nice little tasty horn things, the audience really for the most part don't appreciate it so lots of times I'll play it to the musicians because you know they listen and it gives you a good feeling when someone does a little foot shuffle at you.

Interviewer: Sociologists have written about different occupations, feelings of entrapment that occur when oftentimes the musician or someone in any occupation that their abilities, or in a social status way, they feel trapped, oftentimes this can make for bad feelings in a person. Have you as a musician ever experienced feelings of entrapment? If you have, how have you dealt with it? What do you do in such
situations?

Musician: I never felt trapped as a musician, except I'm trapped here in Fort Myers, that's a trap (laughs). But, as far as--if I'm playing, I don't ask myself 'why am I here?' It's because I want to be here--play the horn. I don't feel as though I've ever been--really--trapped. I have sometimes been dissatisfied with myself, as far as maybe I had a bad--cracked a couple of notes that I really had no business cracking--and so I'll try to avoid my colleagues until I have a chance to think it out--you know what I mean? But as far as being trapped in a situation--

Interviewer: Most of it that pertains to musicians from what I've got so far may be in the area of the string player, because they usually don't have the options that you've had. For instance, say you wanted to be an orchestral horn player--however, oftentimes it seems the orchestral player is stuck on third horn, that's what you're supposed to play and that's your part; the violin player sitting at maybe the fourth desk, third violin, you're playing basically the same thing after a while. It seems that it happens that the wind players have more of a possibility to get out and do-- How important do you think that
personal contacts, cliques, have been to your career?

Musician: Yes, as far as the clique business is concerned, I've never been in a clique per se, I've had--

Interviewer: I use that term only because the sociologists have used it. I've had other musicians kind of dispute that, saying that they've never experienced a clique--

Musician: The whole world community of musicians could be in the clique category because I know myself that when I've been travelling from one town to another and let's say, sometimes I would fly from Las Vegas into Los Angeles to do a recording. I always carry the horn, that horn goes on board with me--right? And any number of times, on the way back primarily, I would run into someone carrying a violin case or something like that and it's a camaraderie--say they have been working with such-and-such a concertmaster for such-and-such an act. 'Yeah, I'm workin' at Caesar's right now, doin' the Paul Anka show'. So, if you wanna call that a clique--because if there's any hint that there's a musician and a musician, these two musicians are going to be acquaintances, they're going to get acquainted. What was the other part of the question?
Interviewer: Personal contacts. How does one make such contacts? Are they important to you?

Musician: Yes. Personal contacts are important in that—You know, a real musician is more dedicated to his craft than any one in any other profession, and a musician has to work a lot longer and harder developing his craft than a dentist or a doctor, and only makes about a third as much. I started when I was six years old studying music and most people don't know they want to be a doctor until they're well into high school.

Interviewer: Well, we were talking about personal contacts but I guess we've covered that. In the area of dependence, have you experienced feelings of dependency, and can a musician avoid dependency on others? Is there a certain amount of dependency on other musicians, contractors?

Musician: Well, yes. Musicians are totally dependent upon their peers. When you're in performance, and they're depending on you. I'll have 90 bars to count, and so during rehearsal I'll search around for what will I hear so I won't have to count those 90 bars. Ah, there's a flute entrance—8 bars before I come in. So I'm depending on el flute player, there's that kind of dependence—also there's an ego
dependence. Musicians, their favorite topic is music and the only ones they can discuss it with are the musicians. So there's a dependence.

Interviewer: Has your musical career promoted security or insecurity?

Musician: So many times I've thought of security as a ball and chain (laughs). Like you said earlier, some people like to play in a symphony orchestra, and they've been there 25 years and they're secure, and they're sawing away on their little part, and they play the same thing over and over again for so many years, where with me I've never had the security of knowing that I'm going to be working so many weeks a year. But I've felt very secure in that I knew I would be working and I was never bored, because I've never had the same-- In fact, with these commercial shows, from night to night you don't even know if you're going to be doin' the same show because you never know when the clown up front's going to change something. Or he throws a cue and the piano player strikes the chord which is what you pick up--so you pick up the book and you think, 'oh, he's goin' to this tune now'. So, you--I laugh at security. Now financial security—that is a thing where in music, to survive as a musician you should develop a
business sense, learn business. I always had things carefully budgeted so that I had savings, so that I could make investments and this sort of thing. I knew that I was secure in knowing that the kids weren't going to be going without shoes or food. Now, that also gave me a feeling of independence, the lack of security gave me the ability to think off the top of my head. It made me very organized, of course music is very organized so there's a basis for organization. Security is a strange word because it's almost like saying, 'what is success?' If a person really loves what he's doing and is the best he can be and happy, he is successful. So, the same thing with security.

Interviewer: One young rock player that I interviewed summed it up 'it's confidence. If this band folds, I get with another band because I'm good. That's my security.'

Musician: Right. That's the security, tangible and intangible.

Interviewer: O.K. Well, what do you think security for the performer is then. For you, what's it been?

Musician: Dedication, and knowing that I am the best in my category.

Interviewer: How competitive is the musician's
occupation? How have you had to deal with competition? Is it a valid concern of the musician?

Musician: It's definitely a valid concern with a musician. Competition is stimulating and the challenge is there. In fact the main reason I wound up playing French Horn is because of its challenge. It's reputed to be the most treacherous brass instrument, but that's only if you go at it half-heartedly. But when you dedicate yourself to the horn, know your horn, know your body--there you are, you're secure.

Interviewer: Under the area of economic issues--pay and fringe benefits. Is the full-time performer adequately compensated? What type of fringe benefits exist for the performer?

Musician: Adequately compensated. Compared to what (laughs)? Like I said before, for a person that studies and trains for his profession for the time that it takes, and for the investment that a musician has in time, education and instruments--he is not adequately compensated compared to the average professional football player or baseball player. Their excuse is 'well, gee, we can only do it for a few years so we gotta make thirty million dollars'. Let's face it, half of that is more than most
musicians make in their entire lifetime. No, they are not adequately compensated financially. But then again it's like the guy cleaning up behind the elephant, 'how can you stand to keep shovelling that crap? Why don't you quit and get a better job?' And he says, 'what and give up show business' (laughter)? That's an old circus story. Not adequately compensated. Well, but would you really want to do anything else?

Interviewer: What about fringe benefits?

Musician: Well, through the musicians' union you can get your health insurance and life insurance--

Interviewer: Do you have a pension plan? Have you got much in there? Will you be able to collect?

Musician: I'll be able to collect--but I don't know how much--

Interviewer: A lot of locals don't have it, you know.

Musician: Yeah, both Local 47 and 69 in Vegas--

Interviewer: How did that work? Is it your money that was put in there, or does the employer have to match funds or--how does that work?

Musician: It was a payroll deduction into the pension fund.

Interviewer: So it was actually your money.

Musician: Yeah. But they, I've forgotten how it works
now. There is a dollar match in there but I don't know the exact percentage any more.

Interviewer: It's not something that you thought long and hard about. It's not what kept you in music or anything?

Musician: Oh no. I have never even thought about retiring.

Interviewer: Any other fringies for a musician?

Musician: Well, sometimes you get free meals, that sort of thing, at the gig. But as far as real tangible fringe benefits, I'd say no.

Interviewer: Under the area of control over working conditions—how have audience demands and audience expectations influenced the performer in you? Have you had pretty much control over your own working conditions, or what is it like?

Musician: Working conditions are so variable. Like when you're on a travelling gig, sometimes your working conditions are not ideal because of the fact you're travelling and living out of a suitcase, and so even though that's not at work it's a living condition and it's not as desirable. So that makes your working conditions more difficult because your living conditions are difficult. Now, out in Las Vegas for the most part the working conditions are fantastic.
You know, you have great stages, great sound system, warm-up dressing rooms. All the hotels that are worth anything have it that way. The main thing in working conditions that I have found is when you're on the road. When you're recording in the studios, your working conditions are exceptional.

Interviewer: You have ever felt that any managers or conductors or agents took advantage of you? Say, forced unfair working conditions on you or a group that you were in?

Musician: Once. And then I became the manager of the group (laughs). This may sound funny but I've done this two or three times. If I don't like the way the company's working I buy the company. And that's what I did, I changed things. And of course the guy that was makin' it rough—he was out. I was very lucky, very fortunate to have the parents that I had because they knew that I was going to be a musician, I was determined to be a musician. So their greatest legacy to me was teaching me to think, and logic, they wouldn't answer a question directly, it wasn't a yes or no thing. They would keep working with me until I arrived at the answer myself. That's just the kind of parents I had. That's a good way to do it if you can do it. When I was workin' with this
orchestra I thought, 'hey, this has gotta change and
there's only one way I know to change it.' And I did
it. I got very creative in different areas of
finance and what have you, and it worked.

Interviewer: Have you felt any problems between audience
demands and audience expectations? Have they
influenced your working conditions?

Musician: Has the audience influenced my working
conditions?

Interviewer: Because the audiences have certain
expectations of what they want to be entertained
with?

Musician: It hasn't really bothered me too much because I
figure if they are there for the performance they
would certainly know what to expect. Like with
anything else, if you're goin' there for that reason.
The commercial work that I did, the guy that had to
sweat out the audience was the star of the act. The
audience came to see him or her.

Interviewer: Musical integrity. Is there a conflict
between your personal musical integrity and the
audience demands and expectations?

Musician: Well, here again, with symphony when people go
to the symphony they know what to expect and so there's
been no conflict there. I was playing the way the
conductor conducted. And with commercial music, with the star acts and the shows and everything, I wasn't worried about the audience. It's the star that has to worry about the audience. When I was concertizing for that little while on the trumpet, your audiences were different then. There was not TV, there was TV but it had just started. So, people didn't have anybody to compare me with so I was bound to sound good 'cause they didn't know any better (laughs).

Interviewer: Has your performance career demanded extensive travel for you?

Musician: Yes.

Interviewer: What are the problems inherent in such travel?

Musician: Well, they may seem like kind of picayune problems, but getting laundry done is one. I gotta have clean shorts and socks every day, and lot of times if you're only in a place for a week and you really have to plan your wardrobe, you know, getting clothes cleaned, etc. Another thing, most performers don't eat heavily before a performance and, unlike Las Vegas, most cities after the show's over you can't find a place to get something to eat--you can't find a restaurant open. Those are just two little things in travel that, well, why they irritated me is
because it's so silly for it to be that way. It's ridiculous. There can be other little problems in travelling, like if you're on a bus tour you've always got problems with rest stops, the musicians' union says if you travel three hours you must have lunch. So, you travel three hours and maybe in the middle of a corn field in Iowa (laughs) there's no restaurant around, so you gotta travel another half hour to find a restaurant. So you see, so many of the problems are just minor irritations, at least to me.

Interviewer: Has the musician felt pressure to conform to some pre-conceived notion of appearance? Does age enter into this?

Musician: Oh, golly. With me, like my offstage appearance is relaxed, comfortable. It's like one time when somebody said, 'hey, we all look pretty good when we're cleaned up.' People expect symphony orchestras to be the tuxedo with the bow tie. When I was working with Elvis Presley it was a flashy wardrobe. Now of course out in Las Vegas the background bands at Caesar's and all the hotels, it's the black suit and bow tie, it's a stereotype thing. I've not had any problems with wardrobe, as far as being stereotyped. Now there are performers that use
wardrobe gimmicks—Michael Jackson, Boy George—but that's getting away from musicians.

Interviewer: I suppose there again it depends on the kind of musician, whether it's a soloist, the kind of music—whether age has any effect on his popularity or accomplishments?

Musician: Hey, I'm too young to worry about age. That's one of the problems with so much of the rock music, how many different kinds have there been? How many names have there been for it? Rock musicians don't seem to have much longevity in the business. Where, with the symphony and commercial and—there's always going to be people around to listen.

Interviewer: So, then that has not been a big factor in your career?

Musician: No.

Interviewer: Management control. What has your relationship been to management figures, such as agents, conductors? What problems have been encountered?

Musician: With the conductors, once they get to know your work and they respect you, then it's a first name basis and it's not necessarily a--

Interviewer: Do you feel that you've been tested on new gigs?
Musician: No, not necessarily. Not unreasonably. Like if you're new with an act and you go through the charts first to see what's comin up. I don't know whether it's instinct or not but I'll see certain passages that I know the conductor will be listening to, and I know the contractor's going to wonder how I'm going to cut it. And so I'll look those over and go through them with my hands and 'what am I going to do to the mood of that particular passage?' Because with commercial music you usually know most of the songs anyway, and so you can pretty much figure out what the lyrics are going to be and you want to make your sound create the mood of the lyric. With the French Horn, I use vowel sounds when I play and other little tricks for moods, and sure enough every time I've come to one of these passages and I go through it and then I'll look at the conductor and he'll be maybe conducting another section, but you'll see a little smile on his face and you know you've had a test. I've been fortunate to get the instincts, but I think these instincts come from experience too.

Interviewer: So, anyhow, basically you've had no problems with agents or owners, that stand out as a force to be reckoned with.

Musician: No. I really haven't had any problems, except
for that one instance, and I fixed him. It seems like that once people get to know each other in the music business, their work, there's no more testing. I don't audition anymore.

Interviewer: That's going to be my next question. About auditions—what about studio playing, one mistake you're out forever. Is that true?

Musician: No. You mean, a mistake in the playing?

Interviewer: Yeah, you crack a note and there's 5,000 guys waitin'.

Musician: I didn't find it that way. In fact, I've cracked a note and when it came by again I cracked it again so it sounded like it was written that way (laughter). I'll tell you, most of these conductors, what they have in front of them is a lead sheet. They don't have a full score, and they're wearing earphones. They've got a click track, they've gotta watch for a wipe and this sort of thing. They're listening to the music and where they really listen is on a playback. The engineers up in the booth hear more of what's goin' on than the conductor at the session, generally. So, like I say, I didn't find that one mistake and you're out. I imagine if somebody comes in and plays terrible, there wouldn't be a shot.
Interviewer: Do you think that might vary from instrument to instrument, depending on, woodwind players are maybe more plentiful than French Horn players, maybe trumpet players more that, or drummers? 

Musician: That might be true. But, there's a lot of good French Horn players out West. I know one thing where I've gotten work over other horn players, my own feeling was that these horn players technically were much better than I. Technically, they can go through the Mozart concertos and never miss a sound. But there's an attitude thing. I've never had an attitude. Yes and no about attitude. Here in Fort Myers it's been a little different situation, but my attitude has been not that I'm so great—but 'practice at home, we're here to rehearse', that sort of thing. Like working with the professionals. I'm a horn player, I'm here to play the part and like most conductors if they have a suggestion as to how they want it, fine. I'll give it to you as close as I possibly can.

Interviewer: What have you had to do to maintain your skills, and is that a problem? Is there a fear of deteriorating skills? 

Musician: Yes, there's always a fear of deteriorating skills, that's why you have to practice all the time.
You have to practice to keep yourself physically in shape, to keep your chops up—for a horn player. Playing any musical instrument, there's a physical thing involved with it. Like with the brasses, we have our embouchure, and the lip and breath control. If you have the confidence in your physical well-being and you know everything is in shape—that's why you practice. For the breath control thing, I do a little more than just pick up the horn and blow. I have a work-out. It's just keepin' yourself in top shape at all times so your skills don't deteriorate. Because there's not status quo—you're either getting better or you're not.

Interviewer: Has your past training been relevant to your performance?

Musician: There are instructors that I've had that have all been very good, and the only regret I have is that sometimes I don't think I've paid close enough attention. I could have learned a lot more. I could have been better. There were times when I was young when sometimes practicing wasn't right.

Interviewer: Are there any areas where you can add to the knowledge of what it is to be a musician?

Musician: What it is to be a musician. You are a creator of sorts. Not necessarily writing the music but
you're creating a mood. You get this intangible feeling from performance, there's always a feeling of satisfaction and yet at the same time there's criticism. What it means to be a musician is always to be a better musician.

Interviewer: There's really no other occupation. You go play and the audience shows their approval. A lot of applause, maybe a standing ovation, but the true musician might, upon leaving that stage, go and practice.

Musician: That's right. And for a musician, there isn't anything else that's going to make him happy. In other words, his true happiness is playing. And one other little thing. For a married musician, finding someone who wants to share your feelings, your enthusiasm, someone that can understand that you must practice. None of that 'put your horn down, take the garbage out.' They understand that this comes first and my wife knows that I love her dearly, but when I'm practicing she leaves me alone. And then sometimes I'll come downstairs there and she'll be humming (hums). It's been in the house, it creates a mood for her, and she says, 'gee, I used to never hum or sing.'

Interviewer: Well, I think that's about it.
Commercial Musician Three

Interviewer: One of the things that sociologists have written about has been artistic values vs. commercial success with a musician. What they call role conflict can result. Have you perceived any conflict that way? How do you feel about it, being a musician?

Musician: Well, I still have those anxiety attacks where I want to, when I listen to albums and I think, 'God, I can do it better than that'. A lot of time I think I'm getting past that certain age and I listen to Sergio Mendez' new albums, and I think 'Look at that, every year he comes out with the fantastic album, right up to date, so age is not the factor at all.' And most of the groups that I'm familiar with, these are people our age, all these guys.

Interviewer: So, in other words, as far as being a commercial musician, that has not been a problem for you—as far as having some kind of feelings about artistic values in music, and the one ends up actually playing for people.

Musician: What happens is you have to get a hold of that, I think. I would like to play more, and I would like the people to listen to me playing, but they're not going to because I'm playin' for a dinner crowd. You
have to realize that we're not going to get applause. We rarely get applause. Now, I know how to do that, anytime I want applause I know how to catch their attention. Anytime we want to we have the ability to do that by playing a certain song or a special arrangement. Big. But most of the time we'll play real straight, quiet background music. That's our job. We don't get applause and that can be frustrating if you let it, but I completely have a handle on that.

Interviewer: That was the next part of the question. How have you dealt with this? Has it created any problems for you?

Musician: I've kept my ego completely under control. I accept my job. Like, the piano is almost like a machine. I go in to the factory and I run my machine for four hours, I take my breaks, and I run my machine. That's pretty much what I do. And I get my paycheck at the end of the week, for running that machine. If you can't do that, that's when you see guys drinkin' excessively, tryin' to escape or pretend they're someplace else. I pretty much face it.

Interviewer: Do you know any players who have had this problem?
Musician: I think most have it. A lot. The tendency, when you get up in front of a bunch of people—it might differ part-time and full-time. I do this every night. I'm a professional musician. I earn my living at this. As opposed to a guy who's goin' to play the piano one night a week. He's gonna try to play the best he can, and really go for entertainment.

Interviewer: It's like which came first, the chicken or the egg? Do you suppose that you've stayed in it because you can deal with it? In other words, do you suppose that you pursued this and put up with whatever you've had to put up with because you could deal with it. Whereas, with somebody else, if they had felt that way maybe they could do it too, but they couldn't deal with this problem, and so they had to go out—

Musician: Yeah, it brings to mind right away several guys who have more talent than me, better musicians, better singers, but couldn't keep the business end of it together at all and they couldn't keep jobs and they were always tryin' to have a hit record, always tryin' to get on television, and always eager to expose their name and to become a star—

Interviewer: O.K. The next category that I've taken out
of the sociologists' literature is this idea of career contingencies. The sideline things that people get into, either out of necessity or by choice. For a piano player it could be developing singing abilities, to enhance career opportunities. Or maybe a record shop, as a career contingency, on the side. At one time playing was main with me, and teaching was secondary, and now it's the other way around. Have you consciously worked at developing contingencies?

Musician: Yeah. See, I played the piano for so long, and now I'm thirteen years at the same place. I'm almost tired of playing at night. I need a change, a break. But through the music, I would like the record shop to develop into a thing where I could take my music now as a secondary. And I'd like to have some nights at home and some time off, because I work six nights a week. I haven't missed a night in seven or eight years. I never miss work. Right now, we're gettin' ready to take two weeks off and right away it's goin' to cost me two weeks pay. Well, you can't look at it that way, but I look at it, I got two weeks pay I'm gonna miss, plus it's gonna cost me a couple of thousand and you add that--it's like a $3,000 vacation for two weeks. But, I gotta do it.
Interviewer: What about labels or identity? Do you think labels are important in today's market—jazz musician, classical musician. Do they exist? In other words, you label yourself commercial musician—

Musician: I can play jazz to a degree. I'm not--

Interviewer: The reason I bring this up is because other studies have tried to concentrate—'we're going to study jazz musicians'—the only problem is that it's not so easy to isolate in today's market. There are, for instance, some rock musicians that are fine jazz musicians. And classical people that can do both. And commercial, what is commercial music anymore? How do you feel about these labels?

Musician: In the older days, other than the big bands, the guys didn't have to read music. I lived in Nashville, we didn't have to read there. So I never learned to read, ever. Now, young guys immediately learn to read. They have a much, much better education in music today—which gives them the ability to play that stuff. Like I can't play classical, I love classical, but I don't play classical because I'm not trained. I can think things on the piano but I can't play them because I've never studied so that my fingers could play those things. If I ever get in the position, like if
the record shop ever really got goin', I might go back to school. If I had an income where I was finally secure I might become outstanding, with my ability. I was a child prodigy piano player. I played as good when I was 12 as I do now. I've never improved. I've gotten mellower and nicer, but my technical ability is no better because I've never studied. I've even thought about—if I would stop right now—probably in two years I could become a concert pianist. I've talked with concert pianists and they've said that my fingering is the right kind. It's just a matter of puttin' it together. See, there's a thing where you'd have to sacrifice. Do I want that, or do I want a fireplace (laughter)?

Interviewer: Sociologists have talked about, they've used four terms in describing a musician's lifestyle. The terms are: isolation, alienation, atypical, and deviant. Do you feel that your lifestyle as a musician reflects any of those terms?

Musician: I'm just an average musician, pretty much.

Interviewer: Well, how would you compare that to the rest of society? Do you think musicians live differently?

Musician: No. I fit completely into the community. Ministers, real estate people and the piano player, we're one. I used to be singled out because I would
try to be different, and now I blend right in to the community.

Interviewer: Do you think musicians do that, try to be different?

Musician: I think a lot of times ego forces them to try to be different—for attention. That's called insecurity too. I'm very secure in what I do. I think the free style of a lot of the musicians that I know is more appealing. What I do now is I work all day and all night and I feel like I'm workin' to make a living—to more than make a living 'cause I can make a living just playing the piano. But I think sometimes if I could go back to just playing the piano and have my days free, to practice, to play golf and all that stuff—see, I'm missin' all that now. I don't get to go on the boat anymore, all I do is work. This is not the way to live.

Interviewer: Yeah, I know what you mean. I don't think you can do that over the long haul. You gotta have a break.

Musician: Yeah, like I say this vacation's gonna kill us. But I gotta get out of here, because the season's going to be coming up—

Interviewer: So you don't feel that your lifestyle reflects such things?
Musician: No. But I think you might in a bigger city. I think Marco's been good for that. I don't know what I'm classed as. I guess, first of all I'm a musician, I think so.

Interviewer: Hierarchies. Does a system of hierarchies exist for the performing musician? In other words, ladder-climbing. I guess it would be easier seen in symphony musicians, like if you were in the Atlanta Symphony, if you could play in Philadelphia or New York that's higher up. Does that exist in your world?

Musician: I don't think there's enough here, other than--there's only a few jobs and you have to--

Interviewer: Just a comment--possibly in your case you don't feel that hierarchies exist because you, in this area, would be like the top. In other words, your job would be like maybe the top. How many piano players would love to have that job?

Musician: Most piano players I think--yeah. I think on Marco--well, there's the Old Marco Inn with Allen. Then Bob Gideon has his room. I kind of have my little room. See, I'm not a performer or a draw. And neither is Allen. We're a service to the people who come in. I can remember when a guy would hire you--he expects you to draw people in. That's a
pressure that I don't live with because even if nobody shows up I get paid. We're a service to the people who are there. That's a good feeling too. Like if I had to go to Naples and work, I'd have to really polish up.

Interviewer: That's an interesting point. Audience popularity---what has the musician done to promote audience popularity? Well, we've touched on that. You don't have to do anything now but you used to. Did you consciously worry about that--entertainment skills?

Musician: Oh, sure. Then, you become the salesman, you're in direct competition with other piano players and other singers--I'm talkin' about on a local level--when I worked with the big stars, of course their drawing power was immense, just their names would draw people. I went through it with some of those guys, we grew up together and we had hard times.

Interviewer: Employment opportunities. Has environment played an important part in your career?

Musician: Absolutely. The resort area is of course, to me, the only place I'd ever work. I don't ever want to work a city again. Only resorts. I'm so used to, now, this clientele that to go back to Holiday Inn in
Naples, or something like that, I could do it but it would really be tough.

Interviewer: That's kind of geared for the young musician, don't you think?

Musician: Oh, absolutely. Now, the drinking element that goes along with entertainment. In this area I don't deal with drunks at all. All I gotta do is nod my head, and the people are out the door. In the other jobs, you have to put up with that. The guys that come up and poke on your horn, knockin' it in your mouth, beatin' on the drums. We don't have that, and that's a great thing not to live with.

Interviewer: Have you had to make sacrifices to relocate to areas which have enhanced your job potential?

Musician: Sacrifices? No. It's been to my benefit. I moved from Ohio to Florida, so I was up there where there was heavy competition and of course I worked at it and I did well, and then I came to Florida and it was a benefit to come to the sunshine, down to Marco Island. But you know what? I couldn't live here if I didn't work here. If it wasn't for my job I couldn't live on Marco Island, because it's too expensive.

Interviewer: In the area of mobility—now mobility can mean like in society at large, upward mobility,
keeping up with the Joneses, or the mobile state as a musician—being able to go elsewhere in the country and be employed because of your skills. Have you been concerned with this? First of all, how do you feel about that? Is the musical occupation a mobile one?

Musician: Yes. Depending on—I'm now established in the resort business and I know enough people that I can pick up the phone and call for a job. If I need to go to another place to get a job I never would worry. There's always a job in any town.

Interviewer: Do you think musicians are more or less the same, as far as concern with mobility in society at large?

Musician: I think musicians, basically, their average income is probably a little bit above, but see I don't know what the average income is— But, they're self-employed so that's a problem. But I just fell into it, the opportunity was there and I had the ability to fall into it.

Interviewer: But we're talking' about the big house, the two-car garage, the things.

Musician: I had all that stuff. See, at one point I lived in a house on the golf course, I had three new cars, a big pool, money in the bank, and then my
values changed—but that did make me happy. So, I got a taste of that, and I lost all that stuff through divorce. Once you lose it, you never want to get attached to it again. Like I never want to get attached to a house. The house is where I live, that's all. It's not something that I could use to show my cousins when they come down to visit, 'hey, look what I've got?' I'm completely changed from that. Which is almost back to where I was when I started.

Interviewer: You hear that same thing said—people in other walks of life. There's been all kinds of studies, you hear about 'em or you read about 'em. Big starts, they get all this stuff, and material gain is not necessarily where it's at. I guess what I'm trying to find out is whether musicians, because of the importance to them of what they do, whether that's a substitution right from the beginning and possibly musicians are less inclined to want all that stuff in the first place. Do you think there might be a tendency to that?

Musician: Yeah. Especially the guys who are a little more creative. Which takes me back to—if you do what you do to the best of your ability, the best you can do it, the material things will come
automatically. What happened to a guy like me, is that I got so into makin' money that I forgot to play the piano. That was bad. So now I want to perform again. I want to go in there and sing. I want people to say, 'that guy can really sing'. Now, they don't say anything. Now, if I go back and sing more, I'm gonna make more money.

Interviewer: Commercial as opposed to classical players. Ranking in sections. Status within an orchestra. Of course, it's not so obvious in your line. But is there a ranking or status thing among club date piano players? Would you say that there is some category of hierarchies?

Musician: Yeah. It's based on your ability or your personality.

Interviewer: Part of that question--in the area of respect, from whom does the musician wish respect?

Musician: I can only relate to Marco--I've been here so long. On Marco, there's only three piano players that people talk about. That's Bob and Allen and myself. Now people who go between the three musicians, it's some guys do things better than somebody else. I play the piano better than those two guys, it's no big deal. Bob has a personality with his band and he's the owner of the restaurant so
he's used his music as a tool and he provides what
the people want. And so he's successful in what he
does. Allen has been here for so long, and there's a
few technical things he does, but basically musically
he's lost it, he doesn't have that. If he went to
Cincinnati he'd have trouble workin'. But then
again, it has to do with your age. If you put Chuck
in Cincinnati he'd have trouble workin' and if you
put me in Cincinnati I could work. If you put me in
Dallas, I could work there. You know how that thing
changed? I caught Elvis and all that thing that
changed into rock and roll, so I got a chance to get
into all that. Cookie, for instance, has no idea—he
missed that. He's what? 50 years old? He missed
that thing—he doesn't like that music, he doesn't
know the tunes, he's put himself out. So, he only
can do one thing. Now, there's a definition of a
jazz musician because that's all he can play. And
he's behind, and he doesn't like it. He's
technically a much better piano player than I am. I
think musicians, like when you play the saxophone and
the guy standing next to you is playin' the saxophone
you immediately know who's the better player. When I
hear guys play the piano, right away I know if
they're better, I can hear their chords, and
obviously some are better than others. It only comes down to this—when you hit a certain level that becomes really important and that's for professionals. But when a guy's just making a living, one of the worst piano players I know wears a derby hat and smokes a cigar and he plays 'Misty' in three chords. He makes $1,000 a week.

Interviewer: Well, getting back to the respect. Does a musician wish the respect of other musicians? Or from the audience?

Musician: Probably from other musicians and that's the wrong thing. Bob Hope said one time, 'the day I work to please the musicians I'll quit,' so what's important is the people out there. A lot of times, in the local thing--

Interviewer: Of course, he's really not a musician, so that's not really fair.

Musician: No, he's not. In other words, if I cater to the waitresses and the bartenders, they hear me play every night, but if I cater to them they're younger and they want to hear newer songs. I play to the people out there payin' the bills, so when they do say to me, 'hey, how about playin' something new' I say because these people that are eatin' dinner are 50 years old and they don't want to hear that. They
want to hear 'Satin Doll' and that's what I play.
So, that makes me a commercial musician.

Interviewer: O.K. So, you wish respect from the
audience? Sociologists have written about what they
term 'entrapment', feelings of insecurity or feelings
of non-mobility that exist in any job. Have you ever
experienced feelings of entrapment?

Musician: Not really to the job. Only that through my
job, and through--I'm more in the creative than the
financial arrangement. I've kinda painted myself
into a corner right now--which I'm going to get out
of. But with this store I'm into a financial corner
right now, which is not the music's fault. But if I
would live in the means of my income as a musician,
forget new cars and rings and material things, and
live a normal life which is within your budget, I'd
be very comfortable. But I'm keeping up with the
Joneses, that's what I'm doin' now, like I'm tryin'
to do this and that, havin' my boat and I always have
a new car, a new van. I'm over my head as far as
playin' the piano.

Interviewer: Well, how have you dealt with this? That's
not job entrapment. You don't feel job entrapment.

Musician: That makes me work harder, is what it does.

Interviewer: So, what can be done about this situation?
Can you think in terms of advice, how one can avoid entrapment as a musician?

Musician: Well, it happens—lawyers—it probably happens in any occupation.

Interviewer: Is it possible to avoid occupational entrapment? Where you think—I wish I could do something else. But you've invested time and money, and maybe through lack of other skills, where you think, 'gee, I've got to be a musician'.

Musician: No. I don't feel that way. In fact I'm almost at a point now where I'm going to change my profession from full-time musician to part-time musician. And I'll probably earn more money doin' that, which is strange.

Interviewer: Why do you want to do that? Because you've been a successful player. Does age enter into that?

Musician: Yeah. I'm tired of the routine of playing the piano every night, and maybe it's time for me to do something different. But I am not ready to go on the road again and travel again, I've done that so before I'll do that I'll change professions. My travelling days are over, I think the travelling is for younger people, it's a great experience and it's a lot of fun. But I've done that and I don't want to travel any more. So, I'm pretty stationary now.
Interviewer: How important do you think personal contacts and cliques have been to your career?

Musician: It's been the whole secret. The people I have been friends with have been the whole career.

Interviewer: How does one make such contacts? Get into such cliques?

Musician: A lot of the people are people that you go to grade school with. Then I was in a band, where almost every guy in the band went from that band to the big time.

Interviewer: These are contacts that you've kept up over the years?

Musician: Well, no. Now those have all kind of fallen by the wayside. I'd have to go back and dig those guys up. I don't have any contact with them. The singer I was with had a hit record, and I was his best friend so I played the piano and I was the music director. I was there at the right time, so my timing has been real good.

Interviewer: Is there any advice, or is there any secret to that? Or is it just luck?

Musician: Oh, I think it's a lot of luck. And it's a lot of your ability, because your ability will enable you to hang around with the guys, so if you're an excellent musician your chances of hanging around
with excellent musicians is good—and playing with those guys. So if you're in that caliber you automatically got a chance at it.

Interviewer: Do you think the music business in general is very clique-ish?

Musician: Yes.

Interviewer: Do you think that goes back to labels—in other words, do you think jazz musicians hang around with jazz musicians? Or does 'musician' cover it?

Musician: I think no. Guys who play country music don't associate or really care about any other music. Like Dixieland—oh, they can't stand it. Jazz they don't like. This is a typical country musician. A real dyed-in-the-wool jazz musician hates country music.

Interviewer: Has the musician experienced feelings of dependency, for instance, dependency on other members of the band? How do you avoid feelings of dependency?

Musician: I depend only on myself. I know people depend on me. Like Bert depends on me for a job. And I know that. But I don't depend on anybody.

Interviewer: Why is that? And I think this comes to the next questions—has your career promoted feelings of security or insecurity? What is security for you?

Musician: Security is the ability to work—that's it. As
long as you have your health and can work. You have
to also be a good player, you have to be a good
musician. See, a lot of times if you're not good and
you're in the music business, none of this would be
applicable and it doesn't matter because you're not
good enough. You have to be like a professional
baseball player, if you're not good, hang it up,
because you're not going to make it. If you're a
basketball player, and you're 5' 8" you're not going
to do it. If you're a piano player and you're not
very good--

Interviewer: So skills give you feeling of security--
Musician: Really important. Really important.

Interviewer: Competition. How competitive is the
musician? Have you had to deal with this
competition?

Musician: I did. Not now. But music in the recording
business. Oh boy, that's about as high a competition
as you can get.

Interviewer: But you don't feel it necessarily now?

Musician: No.

Interviewer: Economic issues. Fringe benefits--getting
back to some of the things we just touched on
earlier. First of all, is the full-time performer
adequately compensated? What type of fringe benefits
exist?

Musician: Basically, I don't know of any fringe benefits available, like insurance programs, for any musicians. They're all self-employed, that I know of.

Interviewer: Well, the symphony musician would be an exception. Maybe certain studio musicians.

Musician: Well, like the Tonight Show maybe. But that's an exception. And that's also the top of the line for that particular division. Once you get there, that's it. There's not too much higher you can go.

Interviewer: Well, the hotel that you work at. As long as you've been there, they don't consider you an employee.

Musician: No. Self-employed.

Interviewer: A young naive player could think that 'boy, somebody working in a hotel like that all those years must have the benefits of the hotel employees—sick leave, retirement benefits, hospitalization plans, life insurance plans'--

Musician: Nothing. I don't even know of any things available to any musicians.

Interviewer: Well, in some large cities, through the musicians' union for instance, this exists.

Musician: That's true. And the union I think is losing
ground every year. It actually was the right thing to do, it's a good thing, and they've kind of messed that up now.

Interviewer: Well, I guess to capsulize that—as far as pay you're totally self-employed, you take care of your own Social Security tax, your own savings for old age—you do that. What about unemployment compensation? If you're laid off at the hotel, would you get it?

Musician: Nope.

Interviewer: I knew that (laughter). I just wanted to get the response.

Musician: You could buy that insurance from your salary but it costs almost as much as you make. It's unbelievable. Say for a $500 a week policy, it would cost you $300 a month. It's just too much.

Interviewer: Have audience demands and expectations influenced you? Would you consider that you have been manipulated in any way or would you be the same kind of player anyway?

Musician: No. At this particular place we play for, upward middle class people on conventions. Probably over the age of basically 30. So, our music is catered to those people. We don't jam.

Interviewer: In the area of musical integrity, is there
conflict between your personal musical integrity and the audience demands and expectations?

Musician: Yeah. I would love to play my own songs, the music that I write, and get it some attention. But the job doesn't call for that. So, once again, I just run my machine.

Interviewer: So, a musician in your estimation can maintain musical integrity in his work?

Musician: Oh, sure.

Interviewer: As a performer, has your career demanded extensive travel?

Musician: It did, but not now.

Interviewer: When it did, can you think of some of the problems because you had to do that?

Musician: There's family problems because you're gone. I used to be gone a lot when my kids were young. The longest I was ever gone was three months—that's a long time to be gone. I was on the road for three months at one time without seeing my family. That was a long time. That was when I was travelling.

Interviewer: Well, you've been able to stay in one spot for a long time. I think that exists more, from what I'm finding I think musicians are more stable than what's been written.

Musician: And those people are a necessary part of the
community. Every town you go into is going to have a certain favorite local guy who actually does a service for the people.

Interviewer: Appearance. Has the musician felt pressure to conform to some pre-conceived notion of appearance?

Musician: I think musicians are basically just style conscious and they go along with whatever's in style--

Interviewer: Probably has to do with the fact that they are in the public eye.

Musician: Sure. If long hair is the style, you have long hair. If short hair is the style you get your hair cut.

Interviewer: What do you feel about age? I think we've touched on this a little bit but do you think age plays a part maybe in the type of music or attitude towards the business?

Musician: Basically, young rock and roll music is performed by young people, and after you reach a certain age-- That's why most of the travelling is done by young people trying to build a career or get the music together for the next phase, like the show rooms, stuff like that.

Interviewer: Management control. What has your
relationship been to management figures—such as contractors, agents, owners, union officials. How do you feel about that? Basically, what's been written about it has all been negative.

Musician: Once again, I'm in a situation now where I'm real close to the management for the hotel. So I have no problems with management. No pressures from anybody, it's unbelievable. But to think back on my career—even Marco, I can think about Allen who works for Mrs. Blowmeyer, the pressure he's under because—you know her, she owns the Inn, she's an old German opera singer. He could play for two hours in a row, take a ten-minute break and she'll complain. See, that's pressure. I don't have that pressure but rooms that have managers and the manager's job is to check your breaks and get you started on time, they do that. And if you don't do that, there'll be a friction real fast.

Interviewer: Have you always been treated fairly by agents when you were working through them?

Musician: Basically. But I've had my moments.

Interviewer: How about club owners?

Musician: Basically, I've been treated fairly by everybody. I've always had a good attitude.

Interviewer: Under the area of auditions—has the
musician had to audition? What are your feelings towards auditions?

Musician: One of my pet peeves. I hate auditions. I hate them. You have your band and then somebody wants to hear you before they'll hire you. I hate it. So, the secret is, the buyer should hear the band perform at another job. I personally will not ever audition. Never. We auditioned, with a band, for a record company. It was so stupid at the guy's house, we set up all the equipment in his living room—played for him, and consequently it wasn't what he was looking for (laughter). We were tryin' to break his house (laughter).

Interviewer: Maintenance of skills. What has the musician had to do to maintain his skills? Is it a problem? And training relevancy? Has the musician's past training been relevant to the present performance demands? And if good, how could it have been better?

Musician: That background training is very important. The most important thing is your starting out, growing up, because once you achieve those skills then you've got 'em and the daily maintenance and playing keeps 'em up. Does that make sense?

Interviewer: Is there any topic that we haven't covered
here, that you think might be important?
Musician: I think we've covered everything.

Commercial Musician Four
Interviewer: In the first category of things that the sociologists have talked about in regards to artists or musicians, is that there's inherent in the business the idea of artistic values, and then the idea of what it takes to do the job, and they've written that there can be tremendous conflict, role conflict, for the performer because of the artistic goals and what it actually takes to make a living. How do you feel about this, have you had to come to grips with that?
Musician: You're talking about doing a piece of music a certain way that you feel it should be done--within the group? Or just to the populace?
Interviewer: Well, the way you want to play but you can't because it's not what your job calls for, or maybe at a level that you want to play but you can't because of who you work with. It could be any of those things--
Musician: Do I run across this sort of thing? Sure. Of course, early in your career, when you're first starting out, you want to do so much so right and you
want to do it the right way, you want to take the
time and you spend years and hours of making sure
you've honed your skills down to a fine edge and you
can't use it because it's too extreme or it's not to
the taste of the leader who pays you, or the night
club owner doesn't want you to play in a certain
dynamic range because it's bad for business. That
happens and you have to deal with it. But at this
point in my career that is not a problem, because
I've accepted what needs to be done for the job where
I am and I can live with that. It's comfortable and
it suits my--

Interviewer: Have you had to consciously deal with that
or is it just a thing that you roll into?

Musician: I think that I did have to deal with it years
ago and there were arguments and tempers
occasionally, but you just ended up doin' what you
had to do and everyone ended up tryin' to give and
take a little bit on both sides, and you came up with
something in the middle ground that was O.K. Which
satisfied everyone at the time. It would have been
nice to have done it just your way all the way but
that's not the way life is.

Interviewer: So, you have a rather practical approach to
this. You have a good job and you're goin' to do
whatever is expected--

Musician: Yeah. I'm not going to make a fool of myself but I'm goin to do anything that is still artistically good to do, worth doing--you do it. I'm just doing a different area now.

Interviewer: Sociologists have talked about the career contingencies of musicians. That could be for a keyboard player--like Mitch singing--singing ability enhances the keyboard playing and allows for more job possibilities, and it could be something outside of music. Have you consciously tried to evolve a career contingency? For me, it's been my education, that's been my contingency. I started out as a player and now I'm a teacher who plays.

Musician: You'll have to re-phrase that question, make it simpler for me to understand. A contingency?

Interviewer: Well, that's what they call any kind of--you've been a full-time percussionist, drummer. You have a business on the side. Is this business something you consciously went into as something that in the future might take over the music end of the business, or is it something that you did just because you had the days free? How do you feel about it?

Musician: Well, putting it that way--
Interviewer: Is it a hobby that's grown into a business?

Musician: Somewhat. This business here I did not jump into to make a million dollars or because I wanted to get out of the music business. I thought I had the time and the music gave me the time to put something like this together. If it evolved to the point where I could live solely off this business, what would happen is that I'd become more particular with the music, and not be working six nights a week. I'd be working week-ends or an occasional job with musicians of my choice. I'd be a little more select because I could afford to be. Then again, maybe not. Maybe I would stay six nights a week, but those are things that would open up for me. But I did not design this with that in mind. It is a possibility, but I don't look for that any time soon. It evolved—

Interviewer: I guess that's pretty standard, with lots of musicians. I think it happens at different ages. It may depend on the instrument played. For instance, piano players seem to evolve a contingency later, much later than horn players. Horn players seem to get into something else much younger.

Musician: I think horn players are shuffled to the side quicker than a piano player. And even drummers now because of the electric apparatus.
Interviewer: Yeah. Then if a contractor's going to hire somebody, the next thing he hires is a bass player or a drummer. Which may have something to do with when someone gets into something else. I suppose in my case, being a horn player, that's why I always kept going to school. Because I don't have that independence. Like a keyboard player, a singer--of course a keyboard player who sings. But, you can't recall any conscious choices being made as far as contingencies within your music. It's just something that's evolved because maybe of your unique situation.

Musician: I would never lose sight of the fact that deep down inside I still do love music, and every once in a while you get that gut feeling that, gee, I'd really like to. But it's like exercise, if you leave it alone long enough it goes away. But I would never be blind to that.

Interviewer: Sociologists have always tried to label or study one kind of musician. Jazz or classical--What do you think about that? You're calling yourself a commercial musician. Do you think musical labels are valid? Or does it even matter in today's market? Does a person maybe have to be more than one thing?
Musician: I feel like I'm all things. I can get almost as much of a high, or a good feeling of gratification, playing in a real hot country song, as well as playing through a real pretty ballad. I'm very relative about that. My problem is that I really do enjoy just about all music and I've played in legitimate situations in almost every spectrum, from symphony to country to jazz to a be-bop to a society band with the wavering altos, and the whole bit. And I even got a kick out of playing with some mickey bands. So, I don't know what to say about labels. I think that you can categorize types of music, but as far as what kind of musician I might be, I couldn't tell ya. A guy said to me, 'who do you think is the greatest drummer in the world?' I think the greatest drummer in the world is the drummer, or musician, who can play all music, perfect dynamics, he's the best and everyone in each field wants him.

Interviewer: Sociologists have used four terms to describe the way musicians live, in relation to society in general. And the four terms are: isolated, alienated, atypical and deviant (laughter). Now, do you feel that your life style as a musician has ever or does now reflect any of those terms? Do
you feel you are any of those things, from the mainstream of society? Isolated, alienated, do you feel you are atypical or deviant?

Musician: No. Not at all. I got chinch bugs, I gotta paint the house. One of my neighbors is vice-president of RCA and another guy is with AT&T, and one of the fellows is a retired colonel. We all live in the same block and we have had cocktails together. My hours are a little more restrictive because of evenings, but I'm off every Sunday and if I happen to hit a Sunday where there's a get-together with those people we get together. And, I've always felt like--years ago if you could have seen me you'd think, 'this guy is pretty strange looking', but I never looked at the world through strange eyes. I always felt like 'the guy next door'. I never looked at things that way too much. There was probably a time when the groups of people that I had associated with for a year or two, a certain type of music--a heavy rock-type thing--that type of people might have been a minority-type group but I was as open with them. I'd walk right in to the First National Bank and act like anybody else that walks into the First National Bank. I barbecue, I burn the chicken, I drop the steaks on the ground. I do everything just
like everybody else does. I gotta pool with moss in it.

Interviewer: This next category is maybe easier to see in orchestral music, but the system of hierarchies-- Do you think the system exists in the end of the business that you're in as a commercial musician? Can you describe it?

Musician: Sure. I don't know if people are envious of our position, because a lot of people don't like six nights a week, a lot of musicians don't like six nights a week. But they better if they want to make a living. Unless they're a buddy of one of the biggest bookers and they get all the fat gigs on weekends. As far as the working musician end of the scale, we're not up into the Atlanta–Dallas–New York level of state-of-the-art music being performed. We're just a society-type dinner music thing. But within this area, I have to think that it's one of the top jobs regardless of what the pay is. But at the same time, I see musicians that are still jobbing and would probably like to see me drop dead, so they could walk into that position. You see it in the young bands, there's a couple of young bands around, and I don't know what they think of us but they are just struggling to be recognized, to get jobs, to get
work, and they're at the low end of the scale. And then there's the guy that works the convention work that is available maybe three nights a week, if that, and I'm sure that he would love to be in a situation like ours, steady. And then there are the guys that work the big rooms, with the big bookers, in the season, four or five nights a week and they're making more salary than we are and playing in more contemporary, even audibly better produced and rehearsed, larger presentations of what's goin' on. And it's good music, there are some real good groups up the coast. It creates a certain amount of envy in me, 'oh, that's great, I'd like to be doing that' because I can relate to what they're doing. But at the same time I'm probably better off in this area in the position I'm in. If I could get that work and count on it year around I'd probably enjoy it a little more, at least I think I would, because it's dynamically better, you can be more selective. But they still, they play the same material we do but they do more contemporary music or just as much, on top of that. So, you can see the different levels, who's accepted and who's looked up and down to a little bit.

Interviewer: I think you're right, and I think you
explained it pretty well. Have you had to do anything to promote your own audience popularity? Has that been important to you?

Musician: Just general audience? Not anything more than singing a request and smiling a bit. They either like you, or they're having a conversation about business or something. It's nice if they respond.

Interviewer: Has environment been important to your musical career? Like where you are, your surroundings—Marco Island, Dallas—do you think that's an important consideration?

Musician: You mean for creativity or something like that? You bet—the city's important. Take a big Texas town or a big West or East-coast town, I think it's important. You can tell the influence on a young fellow that's from an area like we live in—Southwest Florida—they're pretty limited, they haven't been exposed, they don't have the input, they don't know where they're headed and they're certainly not coming from anywhere. Like I remember, we'd go to Dallas or Houston or even San Antonio, there were certain people that you looked up to that you had been around, that you had picked up and gotten knowledge from. These kids don't have anyone around that they can pick up from. And even if they did they wouldn't
know what it was. There is not a mainstream. So I think the city is great—you've got so many diverse people, you've got so many ideas melting into the stream.

Interviewer: So, you would say that environment has played an important part in your career?

Musician: Absolutely. In the learning process. I've done all right in this environment but the only thing is that I have stopped learning.

Interviewer: Have you ever had to make sacrifices to relocate to areas where jobs were?

Musician: No.

Interviewer: O.K. Mobility--two things. Could mean like in society in general, upward kind of ladder-climbing, social mobility, and also in the sense that as a musician being able to move from one area to another around the country and obtain work? Do you think being a musician enables you to do that?

Could you just take off for San Francisco and get a job, Iowa, Kansas?

Musician: Yeah. Probably could, with a little luck and keepin' my ears open. When you go into a town, not being a hawk or a wolf about it, but if you do go into a town you should really study it close, try to make sure you're got the right idea of what they're
going for and always be ready to ask the powers to be or whoever the leader is if what you are doing is what they want. And just make sure that you're doing the right thing. I don't think it's a real problem. I think if I had to walk into New York City and try to go into a Broadway musical, it would be a little pretentious. I would have to do some serious wood-shedding and with a lot of luck, still there's a lot of competition, there's a kid on every corner that can blow your music away.

Interviewer: What about this other aspect of mobility? Do you think that musicians are as concerned with social mobility as, let's say, the average guy? Have you been, do you think? Let's say, the big house, the two-car garage. Has that been a thing that you've strived for?

Musician: No. I think when you go for things like that they don't happen. You should just, if you do what you love and you do it right, it will come to you. It's not the sort of thing that--

Interviewer: Do you think there might be an attitude that would be peculiar to a person in the arts? In other words, do you think that most people love to do what they do as much as you do?

Musician: Within the arts? Outside of the arts, their
attitude is—get the house. They try to socially improve themselves so they look good around other people.

Interviewer: So, you have your drums and you obviously enjoy playing them and you've made money doing it. Do you think that's the way all people are?

Musician: No (laughs). Well, most people sit down and think how they can make money and they go into that. That happens a lot, and that's why there's a lot of failures and a lot of suicides. I know people I can think of right now that always have tried to make a buck. They'll have a product and push the product and think always of how much money they can make with this product. It's always, make the money. These people are living out of the trunks of their cars.

Interviewer: Do you think musicians in general are different? Do you think that might be a trend? That in having their musical pride, and in working to do that, it might take the place a little bit of the material aspects of society in general? Do you think that might be an attribute to being in the arts? Being a musician? Working towards the goal of playing good music.

Musician: In the right circles, yes. But in the majority, I think musicians are just like a lot of
people. In this performing thing, you are in front of people, it is a form of recognition. I would rank recognition Number One, base it on ego if you want, I would rank it Number One, and Number Two—money. They want that recognition but they want the money with it. How many husband and wife duos, the wife weighs 200 pounds and the husband plays the accordion, she's got the sequin dress on, and they live to be out front in the lights. But they want to make a buck. They want to pay for that Cadillac that they've got out there with the name on the trailer. You see a lot of that, it probably starts out just fun and then the ego gets pumped a bit and then they like the lights. Get the money, get the money. It's almost the old glitter thing, you know? I think most musicians—think of all the musicians you know, even at this stage of their lives, wherever they are, that money, man, they want to pick up that extra hundred a week or whatever, to add on their contingency, that we were talkin' about. I don't know, I'm kind of mixed about that. I mean, great, when you play a good gig, man, your ego goes, yeah—when they clap it's satisfaction. So you get it from both sides, but at the same time you expect to be paid properly for what you've done. I maybe didn't answer it the
way you wanted me to, but I think it's kind of confusing.

Interviewer: The next area here. Status. Actual ranking in sections, and so forth, applies more to people in orchestras, where it's very obvious that you're sitting at third desk, third violin, and someone else is first. Do you think this exists in commercial music, this idea of ranking?

Musician: Like in a society band or something like that? Somewhat. I think you have so many older or more mature players, a lot of them it's not that important.

Interviewer: This idea of respect. What do you think constitutes respect for a good musician? Who do you wish to have respect from? If you're going to get a compliment would you rather have it come from another musician or do you value the audience?

Musician: No. From a professional or an artistic idea, rather from the musician. I mean, it's great for your ego, but you'd rather have it from the musician. And it would be a musician whom you respect, or look up to. That's even better. I got a write-up once from Stan Kenton or somebody like that—it was for one of those school things, a jazz festival—and he said, when he got to drums, 'what can I say?' I
always got very nice write-ups like that from professionals. That's all I needed to know. I knew I was on the right track because these guys played with the greatest, they had done some of the finest recording in the country. So, it meant a lot.

Interviewer: So, you value the respect of your peers? Someone you respect.

Musician: Oh, yeah. I don't lose sleep over it but it's nice.

Interviewer: Sociologists have written about feelings of entrapment, that can happen in any occupation. In other words, where one feels that they are in a dead-end job, that they have no control over the situation. Have you, as a musician, ever experienced this feeling?

Musician: Very little. It's one of those things, in a situation or conversation where someone puts it to you--well, they're not happy with this or you should do this, but it happens so rarely that when it does happen I kind of think about it--but then I decide, 'oh, the hell with it'.

Interviewer: What do you think can be done about it? These feelings of frustration. What do you think the choices for a musician might be? Or a way for a musician to avoid those kinds of frustrations?
Musician: Legitimate musicians?

Interviewer: Any kind of musician. However you identify as a musician.

Musician: What kind of entrapment are we talkin' about?

Interviewer: Occupational entrapment. Like take somebody in your own job--if they had feelings of insecurity, about the management--and that was the only job in town, where are you gonna go after that?

Musician: It enters your mind but I just kind of shake it off.

Interviewer: Well, how do you do that? Is it in your own makeup to be more aggressive than other people? It happens in symphony orchestras particularly. Maybe someone gets into their 40's or 50's, the third violin, there's all these young players coming up--

Musician: If it were me and I were in a situation like that--being the way I am--I think I would not let it get that far. The best thing to do is give it your best shot. Keep your skills honed. Keep yourself sharp. Make yourself a valuable contribution so that you're like old Gibraltar, they can always count on you. And they can let the first and second violins fight it out with the new kids. But you're third chair until you're ready to walk away. You can get a lot more years in that way. I think it's a practical
way to look at it, instead of worrying about. Get to
work. If your strings are gettin' limp, you better
get some new ones.

Interviewer: How important have personal contacts or
cliques been to you? Is that important to your
musical career?

Musician: I always felt like—I think personal contacts
are probably important. Way up there. It's who you
know as far as getting into the recording situation.
But on a local level, I think cliques are mistaken
for the select few--the few that do it well and are
at a higher standard. People want to get into that
sort of clique--it's not a clique, it's just that
they are not as musically prepared to handle that job
or play in that league. It is a league--I think what
happens there's different leagues of musicians. I
don't know where I am in that, I haven't thought
about it much. But I have been among players in the
city, of the top, respected players, in other words
good sessions that the best players would be in--and
the would-be players would be in the audience or
lurking in the dark. They were not the caliber
musicians. They could call it a clique.

Interviewer: How do you make such contacts, do you think?

Musician: They find me.
Interviewer: Is that always the way it is?

Musician: No. But I was always in a situation where they'd come up to me. It just happened to me that way. I never had to look for anything.

Interviewer: How would a young player get involved in such cliques, do you think?

Musician: You want to call it—yeah, we'll call it cliques. The young player better be good. He gets heard, he gets to sit in, he's respected for his performance and his abilities are obviously noticeable. They know they're there, and it kind of grows like friendships do. I think, it's just being a good player. It's like water seeking its own level and whatever rises to the top.

Interviewer: Feelings of dependency. Have you ever experienced feelings of dependency. You and the keyboard player have worked for a long, long time together. I mean, what would you do if he died tomorrow?

Musician: I'd get another keyboard player (laughs). If I could find one. If not, they'd fire me and I'd go work somewhere else.

Interviewer: Then it's nothing that you, at your age, have worried about?

Musician: No.
Interviewer: Do you think it's possible for a musician to avoid dependency, other than a keyboard player? I mean, you've gotta have a band. Is it possible to avoid dependency? You seem to have, in that it doesn't seem to bother you.

Musician: If you do your job--

Interviewer: Well, what if that happened? If he just decided to move to Timbuktu?

Musician: Oh, well, I'd get another keyboard player.

Interviewer: Then it's a matter of ego, or security, that indeed you could do that--

Musician: Oh yeah, piece of cake. I'd be better, much better.

Interviewer: Do you think that's a unique situation?

Musician: With me? I've always been a leader. I've always had groups. I've always had to remove people, I went through 19 musicians in one band.

Interviewer: Do you think your positive thinking in what could be a traumatic situation is because of your longevity at that place? That's quite a record.

Musician: Certainly there. The hotel's only three years older. I think that through my past experience in situations like that, when all the world was coming in on you, and this guy was leaving and the trombone player is running off with the singer--those things
happen, so you just say, 'okay, let's get on the phone.' And I figure if you hustle hard enough you can always put something together.

Interviewer: Do you think your business here, and your life and everything has something to do with the way you think about that?

Musician: Possibly so. I haven't really thought about that, but we have gone through a lot together.

Interviewer: So, if something happened, if the place burned down tomorrow, you wouldn't up and leave?

Musician: No (laughs). I'd make phone calls and find a job. And I would get that job as quickly as it could be gotten. When I got this job I called the keyboard player up and said 'your drummer is not doing the job for you' and he agreed with me. And I said, 'hire me.' That's how I got the job.

Interviewer: Do you think a musical career promotes security or insecurity?

Musician: Oh, insecurity probably, because steady work--I've always worked steady, that would build security. I've always worked out of state and other places like that. In most of my 24 some odd years as a musician, even when I was jobbing different joints every night, I was still working three to six nights a week. If there was a musical in town, I got called to do the
musical. I did all the Broadway musicals came to town. I'd be doin' matinees and weekends there, and the other nights I'd be playin' out in some dive. Or I'd be doin' a rodeo. I just made myself available and practiced hard so I could cut it.

Interviewer: What is security for the musician? How do you sum up security for the musician?

Musician: Well, it's gotta be just what we've been talkin' about—steady work. Which gives you the ability, like you talked about contingencies earlier, it gives you that freedom to go into other things, which can be a help or a crutch or a support in case of hard times. Until you can get back and hit it again. Look at insurance salesmen, boat brokers—you know.

Interviewer: See if you would agree with this. See if you could say, 'yes, security is steady work, but the steady work you get because you have the skill.' So skill then, the ego of knowing, or at least feeling very confident—that's security.

Musician: One feeds to the other, I guess. The security through the ego is supported by the steady work. If you have skills, and what you do is liked, then if the person you are working with said 'you're fired. I'm hirin' another fellow. I don't like you', well,
I figure it's his loss.

Interviewer: How competitive is the musical occupation, do you think? Or is that a valid concern? How have you dealt with competition? Do you think the musical career is competitive?

Musician: Sure it is. More so in the city.

Interviewer: Do you think more than other occupations?

Musician: Maybe not. Boy, in other occupations they get real bloodthirsty. The musician mostly bows down, if you're replaced, you're replaced. I think it's probably more competitive at this level. I don't know what's goin' on in the real world, in the big city. But it's like knowing the right people and things like that--on one level, recording, getting your foot in the door, the studio situation. But, once you've got your foot in the door you've got to perform. If you don't perform, you're out the door. You couldn't even get your foot in the door if you weren't a performer anyway.

Interviewer: What kind of pay, or fringe benefits, exist for the performer?

Musician: The pay can be adequate.

Interviewer: As a performer have you ever had paid hospitalization, paid retirement?

Musician: Yes, I had paid hospitalization once, I think
it was when I was with the World's Fair and when I was with the hotel here. But then I had another hat. I was in another department but it was because I was a musician that I got into the other department, and that was just for a couple of years, and it was nice, but it didn't last very long. I always, generally, have to pay my own.

Interviewer: I think that young players, going into the business, well, it's something they ought to think about--Social Security, health insurance--you save for your own retirement.

Musician: It's quite a bit of overhead that they're not lookin' at.

Interviewer: I think that people that hire bands don't realize that, so, they want to pay you fifty bucks for a gig, and you figure that you're only makin' half of that because you gotta be payin' insurance benefits. But you do feel that the performer is adequately compensated?

Musician: I think it's adequate for the legitimate time, for the actual playing time it's quite a bit. I would always want more, like anyone else. Maybe I should have said 'more than adequate'.

Interviewer: As far as you know, in your career, there have been few fringe benefits. In other words, you
haven't depended on fringe benefits.

Musician: Oh, no, not really.

Interviewer: Have audience demands and expectations put any sort of a strain on your personal musical integrity? Similar to what we talked about earlier.

Musician: No. We're going to do pretty much what we want. We'll give 'em the best that we can of what they want to hear, and they're usually satisfied.

Interviewer: Have you had to travel extensively in your career?

Musician: No.

Interviewer: Never?

Musician: Some.

Interviewer: Well, the next part of the question was: problems inherent to such travel--

Musician: I've done a little bit of road work, I don't care for it.

Interviewer: Have you felt pressure to conform to some preconceived notion of appearance in your musical jobs?

Musician: Years ago, when things were long-haired and crazy, yeah, sure.

Interviewer: Do you think age enters into that? I mean, you don't see many 40-year old rock musicians, do you think that's why? That the audience stays the same
age and they wanna see young people up there doin' that kind of thing?

Musician: I don't know, but there are a lot of 40-year old rock players. We don't see 'em too much, they're up in the higher echelons, from Leon Russell all the way to Willie Nelson, they are there and they are accepted because it's probably clique-y to be-- Maybe they're the thing, it's in vogue maybe. On some scales, but it's all depending on how it's presented.

Interviewer: So, you think the music rises above the age of the performer?

Musician: It can. It doesn't always do that, but it can. It sure can.

Interviewer: What have been your relationships to management figures, such as leaders, conductors, agents, owners?

Musician: Very good. I never spend enough time with 'em to have problems, especially agents.

Interviewer: Have you ever had to audition?

Musician: I think I did once. As an individual drummer-- audition?

Interviewer: Or part of a unit, I guess would be the same thing.

Musician: I don't remember when (laughs), I probably did
Interviewer: What do you do as a musician to maintain your skills? Is that a problem? Is there a fear of deteriorating skills?

Musician: Well, I don't drink--much. I don't practice so I'm not goin' to wear my hands out. They're goin' to go a long time. If I had the time I honestly would practice. It's funny, it's like a person who exercises for a sport. I enjoy the exercising. It's the same thing with playing. I love to practice. When I was 12, 13 years old I practiced--I swear to God--8 hours a day. And when I go out and play a job it's like Green Bay--the games were easy, man. So when I go out and play I'm just like speedy, loose--

Interviewer: Have you given any thought to any kind of fear of losing your skills?

Musician: Oh, I think so. Nothing serious but sure. I've probably cut my technique in half now but I know how to fake it, as they say. I know how to scare somebody, but it's not legitimate. A double stroke roll is as legitimate as a single stroke roll but I always played singles, because it was tougher and it's more respected. 'Wow, that's really impressive' but that kind of stuff I just let slide, it doesn't matter. I know that I could sit down and, with the
proper attitude, in matter of an hour or two hours, or even less, a lot of it’s mental—you know you can mentally relax yourself physically—I can come up with some techniques and things that surprise me. It’s still there, it’s just kind of buried under a layer of dust. There’s always a fear of losing that—I think that’s just reality, that’s the way it goes.

Interviewer: Training relevancy. Do you feel as though you’ve had good training? You’ve had enough?

Musician: Yes. I went to good people and I robbed them blind. I went to the head percussionist of the symphony, I knew where he was comin' from, I knew the books he used, I took 'em all and went and applied it, on my own.

Interviewer: How could it have been better? Could it have been better?

Musician: Sure. It can always be better. You probably have felt that way—you could have done this better. You probably have felt that way—you could have done this better. As far as what people were telling you, it was great, but I knew deep inside that what they were really loving was me not pushing myself too far, to the maximum. That's why I said, in practice, I always enjoyed it because in practice you can always
push yourself real far and when the performance came out, as far as your own personal part it could still be superior even though you fell short of your own personal mark.

Interviewer: Can you think of any areas throughout the musical career that we haven't covered? Can you mention anything about what it is to be a musician, about what it really is to be a musician?

Musician: Idealistically?

Interviewer: Well, anything you can think of that we haven't touched on here. Like, how do you feel about the job?

Musician: I think that it can be emotionally very uplifting, very enjoyable. It can be a very fulfilling experience. It can be emotionally high and low, which is great. You know, how can you know good if you haven't been bad? There's a great satisfaction in performing a piece of music that's close to the best of its ability, and everything is in sync, man, and everyone is without even consciously doing it, playing right off each other, everything is falling right into place. Mitch and I do that quite a bit with nothing—the music is no big deal—but those things happen to us quite often.
Eleven years. I know when he's goin' to fart, you know (laughter).

Commercial Musician Five

Interviewer: The first topic that has been brought out in other literature written about the music business has been this idea of role conflict that results from the musician's artistic desires or artistic nature versus what it takes to actually make a living. How do you feel about that? Has that been a problem for you? Or how have you dealt with it?

Musician: It has been a problem. I am not exactly a total jazz musician. There's a jazz onus in all my music. During the piano chorus I won't be playing melody I'll be playing a jazz theme throughout—so there's a jazz element that underlies all my music, always has. And jazz is just kind of perennial and even with changes in the music business, as far as what's saleable now, there's always some jazz places somewhere, you can always find a club where my music will still fit in regardless of the big trends going on in the music business. I haven't gone with a trend, which if you really want to try to be successful that's what you should be doing. I imagine I should be wearing sequin clothes and have
pins in my ears and things like that, but that's just not my thing, I couldn't do that if I wanted to.

Interviewer: O.K. So it's something that you've experienced and I'm not quite sure how you've dealt with it.

Musician: Well, in the sixties it really happened. What I was doing was very 'in'. There were piano trios all around New York in the early sixties, and there was a lot of work for what I was doing, which was light jazz, show tunes—and when rock and roll came in big, myself and lot of others were left out in the cold. And I didn't work for quite a while. I was scuffling to pick up things here and there, because of that. The new trend was that. So, it did affect me very much. I didn't go along with it and start playing rock and roll, I just searched harder and instead of finding ten clubs where I could always work, I would find one, but at least I would get in there and when that would end I would be out of work, sometimes for weeks, and have to search out the other places that were still running the kind of music I was playing. So it was for quite some time, it was affecting me very much during the late sixties and early seventies, and I think that after having played so long and been around the New York area, and here,
that my name became known to many places and just by hangin' around long enough I became semi-famous around the areas. Then the big push of the rock thing kind of subsided a little bit and jazz started getting popular again and Latin music and the trend kind of backed off a little bit and I was able to find more work. And now it's much better, jazz is in bloom again and people are looking for jazz musicians. So during the sixties and seventies, it did affect me very much, I was out of work a lot because of the trend.

Interviewer: So you just kind of hung in there and didn't change all that much.

Musician: No, I didn't. What I did was what I thought was the best of the popular music of the period, Simon and Garfunkel— they were accepted by the kids, they were in, they were on the charts but they were doing some very good music and so I would do some of their things and I would do some of the Jimmy Webb things that were being done. If a song came up and it was Number One on the charts, but I didn't like it, thought it was junk I wouldn't do it. But I would do enough of the contemporary things to keep me working.

Interviewer: Was that a conscious thing at the time, in
other words you would bend so far--

Musician: Right. I would just look at it, and people would say 'you should be doing this song, you should be doing that song, they're big hits, why don't you do them?' I would say, 'well, I don't like them, I don't like the music, I don't think they're that good'. But I knew that commercially it would be good for me to do them, so if there was something I could enjoy playing myself I would say, 'okay, that's something I can do, it's well done'. Yeah, it was conscious.

Interviewer: Would it be fair to say then that you kind of fulfilled the artistic desires by choosing the music carefully and doing it at a standard that you felt was to the right level?

Musician: Yeah, that's right.

Interviewer: Another thing that sociologists have written about in lots of vocations is the idea of a career contingency, and what they meant by that was the kind of side-line occupations that people get into. It seems to be true of musicians depending more or less on what they play, for instance horn players, it seems, need contingencies whether it be teaching, working in a music store, whatever, more than keyboard players. In your case, have you developed
vocalizing as a side-line that you had to do, or were you primarily a vocalist that learned to play the piano?

Musician: I was a vocalist and I learned to play the piano, accompanying myself first of all, and also to be able to work because if I did have an accompanist someone has to hire two people but if I accompany myself there's only one. So I learned the piano basically to back myself as a singer. Although I love both, since I was a little kid listened to early Sinatra and Bing Crosby, Dick Haymes-- So, yeah, I started playing piano basically to do that.

Interviewer: So, actually, the piano was the contingency at some point?

Musician: Yeah, really. I'm a self-taught musician which changes a lot of things too, because I didn't go through a rigorous schedule of practice. I had lessons about once a week for about a year when I was about eight years old, I wanted to go out and play baseball. I totally blocked those lessons out of my mind so that the next time I sat down at the piano when I was seventeen I had totally forgotten what I had learned. So, everything I do is self-taught.

Interviewer: Was the piano a conscious choice?

Musician: Yeah, the piano was always in the house and it
was pretty easy to sit down to it--

Interviewer: Most things that are written about musicians, it's never very clear exactly how the labelling process is done, but they talk about jazz musicians, commercial players, pop, classical players. How do you feel about such labels? Are they valid?

Musician: I don't think so. I'm sure they're valid in some cases. I think you could validly call Dolly Parton a country and western singer, period. She certainly is not jazz. She certainly is not classical. So, they're valid in some cases, but it's my contention that to be a total musician you should be able to perform music of a great many categories. And there are good country and western songs, which I would take pride in doing well. And there are some good rock and roll songs, and of course jazz-- So, when you start categorizing that way I think you limit the performer. Say he's a pop performer then he can't sing jazz where he might be able to sing both. You've kind of put him in that box, he can't stretch out. As a rule, no, I don't like that.

Interviewer: Well, this is one of my contentions also. That all players seem to think of themselves as primarily one thing, maybe underlying, but seem to
bridge many types of music. Four terms have been used in sociological research about the musician's lifestyle, and those terms are: isolated, alienated, atypical and deviant. Do you feel that your lifestyle has reflected any such labels?

First, we can take them one by one—isolated.

Musician: Isolated. I don't think so. No. Isolated from what?

Interviewer: Society in general.

Musician: No. In fact, to the contrary. I think it allows you to choose what social circles you wish to be involved in and which ones you don't. My days are free and if I want to go out and play tennis with my friend I can do that. I'm not forced into an environment of a 9 to 5 job where my co-workers become my friends. So I think it gives you even more freedom of choice. Atypical, yes, of course. I think for a lot of reasons. Basic mental attitude in the first place. The arts. Any form of the arts whether music or—and decide that that's what you want to do. Just having the attitude, instead of deciding, 'I'm going to study to be a doctor or a lawyer'. That attitude, right away, is not very typical, I guess it's a little different from the norm. And then the actual lifestyle, generally
speaking, the hours—you work nights and sleep days—you don't get locked into one desk, eight hours a day, fifty weeks a year, where that tedium and boredom set in. I'm able to change my whole locale, every six or eight weeks if I wish to go onto that kind of a circuit I can be in a different place which kind of gives you a fresh attitude again.

Interviewer: Some of the previous things that have been written about the musical vocation use this term 'atypical' as a negative factor. So far, in my research, I'm finding and I think you're saying that it's actually a positive thing because if one enjoys that lifestyle it's really a positive, like a fringe benefit. How about this term deviant? They don't mean as criminal but rather deviated from the norm.

Musician: There again, it's up to the individual I think. There are musicians we all know that live like a typical jazz musician of the forties, drinks a lot, drugs-- Then there are the Dave Brubecks, who married a wonderful lady, had four children, they live in Westport, Connecticut. His life is very much like that of a doctor, or a lawyer. That's kind of up to the individual, what you have inside.

Interviewer: Primarily, in the area of studio musicians and orchestral musicians there have been things
written about the hierarchies that exist, maybe most easily seen in orchestral musicians, where you have first-rate orchestras, then second-rate and then seating itself—first chair, second chair. Do such hierarchies exist in your end of the business? And if they do, how do they affect you? How do they work?

Musician: Hierarchies by whose judgment? By the music business in general?

Interviewer: All right, let's divide that up. First of all, if you think that it exists, how does it work?

Musician: In my business, it's just based on commercial popularity pretty much. Whether you're playing jazz or commercial music, I'm sure a Woods would get hired before another great jazz player just because he's Woods. He's made albums, he's done television, he's famous. I think it would have to do with your commercial success.

Interviewer: Would that be skill level or audience popularity?

Musician: I would say audience popularity.

Interviewer: Do you think there's hierarchies based on skill level? Of course, that might come from one's peers, from other musicians.

Musician: Exactly. Yes, there is. I think most of it,
however, is popularity just based on audience reaction. Among your peers, of course there is popularity based on your skill, your talent.

Interviewer: Do you think there's a hierarchy in this metropolitan area based on the prestige of the clubs that one plays?

Musician: Yes. Starting with the Jockey Club, Turnberry Isle, the fancy private clubs, yes, most definitely there is a hierarchy based on that, yes.

Interviewer: Well, audience popularity, what have you as a musician done to promote your audience popularity? Is it a subconscious, charismatic thing?

Musician: I have a good personality, I'm told. I tend to smile a lot, I have tried to stop doing that because it does seem like I'm enjoying myself too much. I should be very serious about it. But I tend to smile a lot and I've been told over the years that that's contagious, people enjoy watching me enjoying myself, having a good time. I think maybe more than my music, it's that--that's what I've heard.

Interviewer: It's kind of natural though. It's not something you've consciously developed.

Musician: No. That's natural. I just enjoy playing. I didn't start at eight years old. I worked on Wall Street, I was a clerk for a couple of years, I was a
meat-cutter for a couple of years, so I finally
started doing this professionally and made my living
at full time and I'm very happy about it (laughs).
And that causes me to smile.

Interviewer: That's interesting. I had one player tell
me, he says, 'well, when you're gettin' paid for
something that you'd do for nothing anyhow, you'd
better be happy'. That might be a little bit to the
extreme but I think he really felt that way.

Musician: I also think I should say that over the years I
have developed a large book, so to speak, although
just about every thing I do is memorized. I find it
tedious myself, if I frequent a certain place and I
hear the same music, the same song done the same way
night after night. I'm able to do a lot of variety, I
think and that pleases an audience.

Interviewer: That's a good point. Environment,
sub-heading: employment opportunities. Do you think
environment has played an important part in your
career? Has it been a consideration? Have you had
to make sacrifices to relocate to areas which have
enhanced your job potentials?

Musician: It's been very important. It's just about
dictated where I live. I went to New York as soon as
I thought I could make some noise there because I was
from Norwich, Connecticut, and there were two little beer holes and that's about as far as I could go there—and New York was New York. So, I went there, I lived there for twenty years, around the New York area, and I went to Miami simply because when it got cold in New York my agent, of course the season was here and it was a great big employment time of the year, my agent would book me to someplace in Florida. And this became a regular seasonal thing and so I got to know the South Florida area doing that. And when the work kind of slipped off in New York, a lot of places went disco—I found out there were a lot of places here I was working better than in New York, so I made my home base in Miami. So, it's almost based on that. Like I've always said, if you're a sponge diver you shouldn't live in Oregon. So, you kind of have to be in a metropolitan area to get the money, to get the recognition.

Interviewer: Mobility. The term 'mobility' could be thought of two ways: One as a more or less social ladder-climbing thing that some of our people can get wrapped up into, the other thing is mobile in the sense that we were just talking about, and that is that a musician's occupation may make him mobile and he would then move to wherever employment is. First,
to the social kind of thing—as a musician, have you felt that you wrapped up in that? Keeping up with the Joneses kind of thing?

Musician: No, not really. In fact, I try to shun that whenever it's around. I don't think there should be that kind of competition among peers. As far as social planning, I think whatever you're doing to the best of your abilities is fine.

Interviewer: Then as far as the occupation making one mobile--do you think that's possibly another little fringe benefit of being a musician?

Musician: Yes. Definitely. There were times when things were not going right someplace, I could just get in the car and drive to just about any city and within a few days I could make myself a living. Whereas, an architect would have a little trouble, or a dentist. There's always someplace with a piano in it. So, yeah, it helps you to be mobile, you can walk into a town and chances are you can work because of the mobility.

Interviewer: This topic is a little similar maybe to the hierarchy thing. However, the term 'status' has been used, but there again maybe it's more easily seen in orchestral musicians where you've got a principal player and a second desk player and on and on. Have
you ever been concerned with status? Another way might be—from whom, as a musician, do you wish respect?

Musician: Well, from those musicians, and in my case those vocalists whom I consider as good as or better than myself.

Interviewer: In other words, musicians whom you respect.

Musician: Whom I respect, yes. That's the respect I would seek. It's peer recognition. I think that wherever you are, at whatever level of competence you are—in your instrument, a person who's doing a little bit more, and you can hear it but you can't do it—you don't think you're doing anything because you can already do what you're doing, so it's 'I'm not doing anything, I wish I could do what he's doing'. That person has got someone else, too, that they're looking up to. And they don't feel that they're doing that much because it comes easy to them. And I'm sure that goes all the way up to piano players like Oscar Peterson, who most piano players are in awe of, I'm sure there's someone somewhere that he's saying about, 'Boy, I wish I could play like that'. So, yes, the ones I respect are the people whose respect I would like.

Interviewer: The term 'entrapment' has been used in lots
of vocations to describe the negative feelings one might get when they're in a dead-end job or when there's little chance for advancement, and so forth. Have you ever had feelings of entrapment in your occupation? If so, how have you dealt with such feelings?

Musician: Only for brief periods. Where I worked in a club where I didn't get along with the owner and yet the contract was for eight weeks, and personally we didn't get along, I didn't like the attitudes. But that would be for eight weeks, or whatever the period of that particular contract, but as far as any long term period of entrapment, the same thing applies in reverse. I can always say, 'well, in eight weeks it will be over' so only on very short-term situations like that have I felt that.

Interviewer: Really the musical career has helped you avoid that, at this point of your life.

Musician: The very essence of the fact that it's to be considered a very irresponsible lifestyle gives you that ability, that every day you wake up, something new can happen. You can start a whole new life, you can get a phone call and they want you for a record, and the record's a hit record and there you go.

Interviewer: How important have personal contacts and
cliques been in your career? How does one make such
contacts or become a member of such cliques?

Musician: Well, they've been quite important. I think
you have to stumble on these contacts and if they
say, 'hey, that guy's very good and maybe we can do
something for him'. I think it's a great deal of
luck if you just happen to be there and they happen
to come in.

Interviewer: Musical environment?

Musician: Yes, it's luck and you have to search it out
too. My whole thing started with Jilly's in New
York, when I was trying to get into what I'm doing.
That was the late spot, Sinatra was always talkin'
about it and Judy Garland was always in there, a lot
of celebrities were in there. That was my goal, I
always wanted to play in Jilly's in little jazz
trios, vocal jazz trios. And I used to hang out in
there, I would try to sit in and I finally did one
night, and Sinatra was in the room, in the back and
he said, 'gee, this guy's good' and it turned out
that the trio that was there had just signed with RCA
and they needed somebody. Jilly said, 'do you have a
trio, can you work?' and I said, 'sure'--of course I
didn't have a trio. 'Can you start next week?' And
I grabbed a trio and put it together and we went into
Jilly's. And that was the home base for ten years. And about that time my name got associated with playing in the clubs where Sinatra hangs out and so when I came to Miami, for instance, I think Sinatra's name was a big influence and that I worked in clubs where he frequented and lot of club owners would hire me maybe hoping that some time he would come in, whatever. Just the connection with the name did a lot for me. Just having worked in Jilly's for years.

Interviewer: Being in the right place at the right time, but working at doing that.

Musician: Yeah. You just can't sit home by the phone.

Interviewer: Dependency. Has the musician experienced feelings of dependency? Can a musician avoid such feelings? What I have found so far is that keyboard players maybe can avoid it more than others. You use a rhythm section, how dependent do you feel on the rhythm section? Maybe with your agent, maybe there's dependency there?

Musician: No. I haven't worked with an agent now for quite a while. An agent will call and occasionally I'll do something but as far as a regular agent, I haven't had one in a long time. I am dependent, yes, on the sidemen, I feel, because of my own personal lack of facility on the piano. Having never studied,
I never sat down and played scales, so I get around adequately by myself. But having good sidemen really helps me a lot. I have to lean on them a lot. I can do singles, I have to on the keyboard but nothing that I would consider as being anything special. I know a lot single players who I could sit and listen to all night because I think they're wonderful. I can do it but not to my own satisfaction. So, yes, I'm dependent on the sidemen.

Interviewer: What about to your audience?

Musician: Yes. That's very important. Being a vocalist. As a jazz musician, you can just go by yourself whether the audience responds or not but as a vocalist you're not just singing the music but you're telling them a story, and it's kind of important to get a response from the audience.

Interviewer: Then that's not anything that one worries about, or does anything to make sure that that relationship continues.

Musician: I think that early in your career you probably do that. Just speaking for myself, it seems it's something that I can't control. It happens or it doesn't happen, depends on the type of place you're performing in. In a concert-type atmosphere, where people are coming just to hear the music, people will
respond. That's obvious. If you're performing in a restaurant where they're coming in primarily to dine and talk with their friends, the music is secondary. I may not get a response. Which is most the situations where I work. I don't worry about it anymore. There seem to be nights when a few people who are friends of mine will be there and they'll respond, causing the other people to respond. Or they won't. And personally, there's not much I can do about it.

Interviewer: That's right. Some musicians in similar circumstances have said that they know that they could get that kind of response at any time but they feel that in a restaurant situation it's really not their place to do that.

Musician: Yes. An audience is an audience, even if they're eating, you still have people in the room, which is the audience. And any time you have an open microphone you could say, 'ladies and gentlemen'— Just begin talking, forcing yourself on them a little bit and they would feel obligated to respond at the end of the piece. But it doesn't seem to be the proper thing to do in that setting.

Interviewer: Do you think a musical career promotes feelings of security or insecurity? And what do you
Musician: I think mostly insecurity, unless you're a real good businessman, unless you make a lot of money, and you do not have a retirement plan, you do not have a company that's paying for your Blue Cross/Blue Shield. You have to come up with that money if you want it, then at sixty-five you're on your own. And I think that feeling's always in the back of the mind of a professional musician. If he's doing very well he can take care of that, build himself up for retirement and take care of his possible hospitalization expenses. But there are a lot of musicians who can't do that. It's always in the back of my mind--what's going to happen when I'm sixty-five or sixty-eight. But it's a choice you make right in the beginning.

Interviewer: What do you feel security is then--for a performer?

Musician: I think it's monetary. I think it's being monetarily successful. Having some kind of retirement thing equal to the average worker. Building up a pension. Because talent's not going to make you secure. There are a great many talented people who are out of work, and a great many untalented people who are working and making a lot of
Interviewer: Do you think that somebody that stays in it over the long haul, that that becomes a factor. If there are some who are able to start doing this that they will continue as a full-time performer and if too many lean years come along, they might get side-tracked?

Musician: Yes. Very much. I've known it to happen.

Interviewer: Competition. How competitive is the musician's occupation and how have you dealt with competition?

Musician: Well, it's very competitive. I'm not quite sure how I've dealt with it. I guess I've just been competitive to the level I can be.

Interviewer: I guess some of the things that you already mentioned, about varying your repertoire and somewhat taking care of audience needs, wants, desires--

Musician: Yes. And also, I've always strived to be professional, to be responsible, to be on the job, to be dressed well, to handle myself in a mature manner. You are generally dealing with people who are running an establishment that's costing them a lot money and they respect that. Musicians over the years have had bad reputations and I think they say, 'well, if you hire him you know he's going to be there and he'll do
the job right. You can count on him. He's reliable. I've tried to maintain an image of that.

Interviewer: We touched on this a little bit—economic issues. Pay. Fringe benefits. First of all, do you feel that the full-time performer is adequately compensated?

Musician: Yes. As a whole, yes. In relationship to the hours he works, and he's not digging ditches somewhere, lugging garbage cans around. In most cases, he's put a lot of years into perfecting his craft, which he should be compensated for. I think as a whole, generally speaking, yes. Yes.

Interviewer: Fringe benefits you've already mentioned—Blue Cross/Blue Shield. Retirement funds are not there. But are there any other fringe benefits that you feel from music? You've recorded—residuals, royalties?

Musician: Well, that would just be a part of income. If you were doing commercials or jingles or recording, that's definitely a monetary fringe benefit. In another occupation if you've been doing something for twenty years, dentist or—and an opportunity comes along one day for you to do something else, it's very hard to give up all the schooling, your 9 to 5, you've been on one thing for so long. But a musician
is usually free to travel, usually has free time, he doesn't work every day or every night, in fact sometimes he's off. I think he's open for opportunity, if something fantastic came up he could try and if it doesn't work you could always go back to what you were doing. Whereas, in other occupations, if you were working for a corporation and you've built up years of seniority, to try something else and much later come back, you wouldn't have the job. But you can always pick up the horn again. I think there's that kind of fringe benefit.

Interviewer: What about the musician's union? Does that represent any kind of benefit in retirement?

Musician: None, to my knowledge. Years ago it would, but it's been many years since they've been adequate in anything at all. They're about to fall apart as far as I can see. Any kind of compensation or hospitalization is very, very minimal.

Interviewer: So that's really—in 1984—not much of a help.

Musician: No. No. In fact, often a hindrance.

Interviewer: Would you care to expound on that?

Musician: If you have any problem with the contractor they tend to go with the owner of the establishment rather than with the musician because they want the
establishment functioning so that other musicians can play there and they can continue getting their dues. That's just been my personal observation.

Interviewer: We've touched on this a little bit—control over working conditions. How have audience demands and expectations influenced the performer? Is that an important thing with you?

Musician: It is to me. Yes. It's very easy to get me to work hard and better—it's just to respond. The more they respond the more I want to please them.

Interviewer: How far are you willing to bend though? Do you feel that your audience ever demands or expects something that you are not willing to do?

Musician: I don't think so. No. I maintain a certain attitude and I think it takes a very short time for them to know who I am and what I do musically.

Interviewer: Do you think that's unique to you because you have a strong reputation, that they know what they're going to hear before they come?

Musician: That's part of it. I guess it might be a problem for other musicians though.

Interviewer: Musical integrity. Is there a conflict between your personal musical integrity and those audience demands and expectations? Seems not. How have you maintained your musical integrity?
Musician: Well, by only doing music that I really enjoy doing. When a member of an audience comes up and asks me to do a song that I don't like I just tell them, 'I'm sorry, I don't do that'. If they say, 'why?' I say I don't like the song. But I've been able to do it with a smile and joking, and kidding them a little bit, you know, 'come on, you don't really like that, do you?' I find a way around it and get them laughing, and try to find an alternative, something I enjoy doing. I wouldn't recommend a lot of musicians do that but I've been able to get away with it. Tactfully.

Interviewer: Travel requirements. Has the performer had to travel extensively? Has your career demanded it? And if so, what are some of the problems inherent in such travel?

Musician: In the early part of it, I travelled a lot. Last few years I'm pretty well ensconced here in Miami. I'll make maybe one or two trips a year, maybe not any for a couple of years, but I used to be on the road so to speak for eight weeks here, six weeks there, and the problems are the same as anybody else on the road. Motel rooms, not enough room. The contract doesn't include meals. Scoutin' around trying to find a decent place to eat every night.
Maybe road problems that a travelling salesman or anyone else would have. Laundry, like that.

Interviewer: Has the musician felt pressure to conform to some preconceived notion of appearance? Do you think age enters into this?

Musician: I'm not pressured to. I like, as I say, to dress well. I frequently wear tuxedos. I have done this over the years because I think it looks classy, I think club owners appreciate it. I'm not pressured by that. I've purposely tried to keep neat looking.

Interviewer: Do you think there's any problem as far as age?

Musician: I don't think in my situation. I'm sure it does in different performers depending on what their instrument is, and what their approach to music is. If their approach is pop music, current music, on the chart, they're going to eventually be looking silly--too old to do that. If you're playing jazz, I don't think age is anything, if anything they get a little more respected as [with] Dizzy Gillespie. As they get older they get more respected. As for myself, as a singer, I don't care how old you are you can still sing a love song but at a certain point it'll only be accepted for the actual musical performance--
Interviewer: In other words, there's a little sex appeal, maybe?

Musician: I'm sure there is. Most of the girl singers—they're attractive and they have to be. They wouldn't be hired if they weren't. And I'm sure there's an age where the performance is still good but that sex appeal stops.

Interviewer: Under management control, conductors, agents, owner, that type—what has your relationship been to management figures? Have you encountered problems?

Musician: I've always pretty much done that myself. As I said, I haven't had a steady agent in a long time. When I did, they were fine but being the head of the trio, I was kind of the boss and I had the typical problems of having two employees, so to speak, they want more money or they don't like this or don't like that. But as far as management, I haven't had to deal with it.

Interviewer: Have you ever had any problems like withholding taxes for employees, things like that? How does that work for a musical contractor?

Musician: Well, there's a way that I can just pay them salary and it's their responsibility to deduct and so forth. Generally, a musician is self-employed
basically. An independent contractor. At the club I'm working at now, for instance, I am doing the same thing with my musicians. I'm contracting them, so they're responsible for their own tax problems. They're self-employed. That's a pretty standard procedure.

Interviewer: Auditions. Has the musician had to audition? What are your feelings towards auditions?

Musician: I have in the past. But having somewhat the reputation I now have, through the years, I think they're very bad because you never get a true performance out of a musician at an audition. It's much better to sign to a very short-term contract and if you like their performing, in their natural habitat, then you extend it. But especially today, with video tapes and there's a lot of other new electronic ways, to give an idea without having to go through auditions.

Interviewer: Do you think a young group should do that, in other words, have a tape made of them in a performance situation. Do you think club owners would accept that?

Musician: Excellent idea. Yes.

Interviewer: Maintenance of skills. What do you do to maintain your skills? Is that a problem? Is there a
fear of deteriorating skills?

Musician: I've never had a problem with it. I don't consciously really do anything. I guess it's muscle memory now—after twenty some odd years, I can walk in and sit down and get right to work. I don't consciously worry about my voice, my fingers, I will keep an ear open for new songs coming along that fit in to my concept of integrity, and try to stay up on a few of those, but as far as actual skills—

Interviewer: Have you ever given any thought to deteriorating skills? Or the possibility you might hurt yourself?

Musician: No. Because, as I say, maybe a trumpet player would have trouble with embouchure as he got older, but I see Horowitz at 80 years old playing impossible pieces and singers like Crosby and Sinatra at 68 still singing. Those are the two basic things I do.

Interviewer: Training relevancy. Well, we've covered this a little bit but I'll ask the question anyhow. As a musician has your past training been relevant to your present performance demands?

Musician: Training? Being self-taught I couldn't say that training has--

Interviewer: How did you teach yourself?

Musician: Listening to a song on the radio or something
and sitting down at the piano and pushing notes until you get the sound you want.

Interviewer: Do you have perfect pitch?

Musician: No, I don't have perfect pitch, I have a relative pitch—

Interviewer: Is it a visual thing for you at the keyboard?

Musician: No. It's not visual at all. It's very tactile and I frequently close my eyes when I'm playing. It's a slow process over the years, once I learned a certain simple song I would remember those particular chords of what I did and when another song came along with similar section I would say, 'well, that's the same as this' and just use that. And over the years I would add a few grace notes or color notes and embellish on the chords and it would sound even better. And it was just a slow process and being taught by other piano players, 'why don't you try this one? Oh, that's good'.

Interviewer: Do you read?

Musician: I read. I taught myself to read. I couldn't really sit down and sight read.

Interviewer: If somebody stopped you let's say in the middle of a passage, do you think of what chord it is by a symbol?
Musician: Yes. Pretty much.

Interviewer: Can you think of any area of what it is to be a musician that we haven't covered by these topics? Any inside information?

Musician: You've been pretty thorough.
CHAPTER VI

CLASSICAL MUSICIAN INTERVIEWS

Classical Musicians One and Two

Interviewer: The first topic that I want to ask you about—in sociologists' literature, they talk a lot about the artistic qualities, whether there's much of a problem between those feelings of artistic accomplishment and the commercial side of music, which is where all the money's made. You do what you have to do and you get a pay check—versus—if you could play in a good quartet, you'd be maybe real happy. Has that been a problem since you've been in the business? Compromising artistic standards in order to make money or to get jobs? Is that a problem for the musician, do you think?

Musician No. 1: It's a problem if you make it one. You can pursue something that you really want to do, take the time to do it and pick the people that you want to do it with, putting yourself where you want to be—or—being thrown into a situation where you have to work with what's there.

Interviewer: A guy by the name of Gillespie did a study
of orchestral musicians and he found that the classical players, orchestral musicians, seemed to get the same kick out of playing chamber music that jazz players get at a jam sessions. They're all good players and they play what they want to play. So, for the classical musician it's kind of the same outlet.

Musician No. 1: Yeah. We did that a lot, in Venezuela. And we do it here.

Interviewer: This problem of artistic values versus commercial success, sociologists have said that this causes role conflict--

Musician No. 1: That's exactly what I'm going through now. Trying to be a business manager as well as a cellist in the orchestra. That really gets complicated.

Interviewer: I think they're talking more musically. The kind of music you must have to play versus what you want. Artistic standards. Or the section you're playing—when someone else is playing out of tune, how much does that bother you? It apparently doesn't bother you enough to quit. But some people have to stop doing something because the conflict is so great. How have you dealt with that?

Musician No. 2: You try to fix it. Working harder.
Pushing others. If we were rich enough, we could have quit a long time ago. But the fact is, you can't do that and survive.

Interviewer: Okay. That's the commercial success part of it and the fact that you'd like to be in a better orchestra—that's created some conflict, is that right?

Musician No. 2: I don't want to be in any other orchestra. I don't want to be in an orchestra, I want to be a chamber music performer. I want to play that kind of music. Being a principal, that's different. The feeling is almost like being in a chamber orchestra. I can lead, in my section I'm the leader. On the other hand, I'm a soloist, like each person in a quartet or a trio. But in an orchestra you can't do that, you have to follow.

Interviewer: You're the solo violinist in the orchestra though?

Musician No. 2: If you are the principal—that's right. But that's different. If I could be a principal, fine, great—otherwise I don't want to be an orchestra player.

Interviewer: All right. So that's a musical conflict. How have you dealt with that?

Musician No. 2: I am satisfied here. At that point.
Because I am playing chamber music here.

Interviewer: How about you, Tim?

Musician No. 1: Well, we share that same feeling. We figure it's worth it to have the opportunity to play chamber music.

Interviewer: So, you'd rather play chamber music and you play orchestra because that's where you make the money? And you deal with it? It's not such a conflict that it makes you constantly unhappy?

Musician No. 2: Except Thursday nights (laughs).

Interviewer: So, in other words, the sociologists were probably correct that a conflict does exist?

Musician No. 1 and 2: Oh yeah. Sure.

Musician No. 1: There's a conflict all the time.

Musician No. 2: Look, just imagine how many players—no matter string players or wind players—who are in orchestras all over the world really want to be a soloist. There are so many—

Musician No. 1: And they have to play in orchestras—

Musician No. 2: But they have to survive, they have to make a living, and becoming a soloist is not easy. It needs technique, musical appreciation, plus—money, you need money. It's hard work to become a soloist. Maybe that doesn't make sense.

Interviewer: Oh, no, it makes a lot of sense. Another
area that sociologists have written a lot about is what they call reference groups—in other words, groups of people that you associate with. Because of what you are and who you are. You probably mostly associate with a certain kind of person. Anyhow, under that general heading of reference groups, they've also talked about what is called career contingencies. What we do as a side line. A good one would be—you're a cello player, but you took the orchestral management job. That was a career contingency. Now you're giving that up, so how important are these contingencies?

Musician No. 1: They're important to survive. If you can't make enough money playing. But I've decided I'm not going to let the money run me.

Interviewer: Well, how did you get to be orchestral manager? Did you have quite a bit of previous orchestral management experience? How did you get this? Did you purposely cultivate that?

Musician No. 1: I've been around it since I was 10, 11 years old. Dad managed an orchestra and I would always go with him, play in the orchestra. And I did it in college as well.

Interviewer: Have you ever thought of going that way, into orchestral management, and forgetting the cello?

Interviewer: So, is that a conscious choice that you make?

Musician No. 1: It wasn't very difficult to make the choice, really.

Interviewer: (To Musician No. 2) It's the same with you--you somewhere along the line must've chosen to not actively seek out the teaching job instead of playing jobs. Was that a conscious thing?

Musician No. 1: Sure. (To Musician No. 2) When you were going to teach in the schools. You went through all the rigamarole and right when they told her to go down and get her certificate, at the last minute she said, 'no.'

Musician No. 2: Okay, that school, the middle school--yeah.

Musician No. 1: She went through the interviews and everything, with the principals of about two or three schools and we were on our way down to the school board office to get the papers--

Interviewer: So, you chose not-- Why is that?

Musician No. 2: Well, my situation was totally different, yes. I never wanted to be a teacher. Teaching a college or musical school is different because you can teach a violin or flute or whatever-- But my
situation last summer was I was facing teaching strings in middle school. I was dealing with kids who might not appreciate on a classical musical plane, and I didn't want to get involved. I consider myself a professional violinist and I teach as my side job. It's not my main job. I much prefer performing. But I do it because I also want to produce other violin players. I also want to see my ability in teaching, how much I can do. And I can see my students getting better and better, and it also teaches me too. Because when you teach you have to analyze everything—which you already know, but you don't realize—

Musician No. 1: You don't know how to put it into words.
Interviewer: Well, maybe we could say that both of you would rather make money playing chamber music, you could even call playing in the orchestra then a career contingency? But some musicians have taken contingencies out of the business, they play and sell real estate—way out. Or working in a gas station—the playing's got to go down the drain in some way.

Musician No. 1: Yeah. I feel that, too, being manager. I've gotta go back to playing cello because I'm not going to make it on the cello, playing manager down
there.

Interviewer: Another thing under this heading of reference groups—using labels. Maybe it's a little easier for a classical musician to be labelled because someone says that's what you are. It seems like other musicians may be a little harder to label. Is that even important nowadays? Important to label musicians?

Musician No. 2: A musician is a musician, yes.

Musician No. 1: I think the more versatile you are, the better it is. Don't you?

Interviewer: Is that harder for string players?

Musician No. 1: Not in this situation, not with Leo, because he arranges for strings. People who want to hear classical music and chamber music and things like that are just not abundant. There are weddings and things like that. I did this thing with my dad for about eight, ten years in a hotel. Two violins, cello and piano. Basically the same thing Leo's doing. We were reading arrangements that we bought.

Interviewer: That doesn't cancel out the fact that you're a classical musician, basically?

Musician No. 1: No.

Musician No. 2: Well, it depends on how much time you put on each. If you put more time on classical music.
you are a classical musician.

Interviewer: I think it's harder for the people that we might look at and categorize as, like pop musicians, maybe not jazz so much—but commercial musicians—where they may not accept those labels. They might do that music and that's why we label them but maybe the training is classical and not jazz—

Musician No. 1: That's like—are singers really musicians (laughs)?

Musician No. 2: Well, (to interviewer) you play jazz a lot, but I don't consider you a jazz musician. I consider you a classical musician.

Musician No. 1: (To interviewer) It's funny but I only think of you as a musician, I don't think of you as a teacher, I don't think of you as a classical musician, as a jazz player or anything, I just think of you as a musician. I think of Reiko (Musician No. 2) as a violinist.

Musician No. 2: Because I don't do anything besides playing the violin.

Musician No. 1: Yeah. I think of Jim as a musician, I think of Amy as an oboist, she really doesn't do anything else. She excels at that instrument. How do I think of myself? A cellist, maybe?

Interviewer: I'm not sure I've accepted the musician
label yet.

Musician No. 1: (To interviewer) Well, look at all the different things you do—you play sax, you play flute, you play clarinet, you play all these instruments, plus playing in an orchestra, you can read the parts, no problem. That's a musician.

Interviewer: Well, it seems like the instruments themselves pigeon-hole you into one thing or another. It's not unusual at all for a flute player, a woodwind player, in 1984, to double. Even great players--because, it's just the thing you've got to do. But you two have managed to avoid most of that, except for the manager thing, you pretty much are just playing. So, maybe that allows you to specialize. I think there is a 20th century concept of musicians that players will in the future, maybe out of necessity--

Musician No. 1: But there's just not enough money in it. It's a shame.

Interviewer: Well, there is a validity to labelling people as one type or another of musician, but there's no big importance to it.

Musician No. 1: I don't think so. Reiko plays The Lamplighters, and she plays concert, chamber music but I think of her as a violinist.
Interviewer: Another thing sociologists have talked about is the isolation of the musician in society, and they've used the term 'alienated'; they've also called it an 'atypical lifestyle'. One particular sociologist has called it a 'deviant lifestyle'. How do you feel about this? Do you consider yourselves isolated, alienated, atypical or deviant? As far as your musicianship.

Musician No. 2: In some ways.

Musician No. 1: I guess, yeah.

Musician No. 2: Well, associating with other musicians is the most comfortable way to be. You can talk about just about everything. Our neighbor is not a musician, he doesn't know anything about musicians, I can't talk about music with him. I can't discuss about music with him--

Musician No. 1: Do these words refer to the overall picture of music, to every kind of music?

Interviewer: Well, they're referring to the lifestyle of musicians, all types. Now, most of the studies that were done referred to one type or the other. A lot of studies were done on jazz musicians, which is considered a very atypical lifestyle. That's mainly where 'deviant' was used. Not necessarily in a perverted sense, what he means was that it was
sufficiently bizarre to the mainstream of society to call it deviant—from the way the guy next door lives. I don't see all that much difference between the way jazz musicians live and classical, pop—Have you ever felt any pressure, like when you lived in South America or wherever, because you were a musician that you felt alienated from what was going on?

Musician No. 1: Venezuela—that's very alienated down there. They're a very small public for a symphony orchestra and yet the government is supporting a symphony orchestra there.

Interviewer: Within the orchestra you weren't alienated?

Musician No. 1: Well, it was very clique-ish down there too. You've got Poles, you've got English people who get along with Americans O.K. You've got Czechoslovakian, a lot of different cultures there.

Interviewer: Are you saying that you have felt alienated?

Musician No. 1: Sure. Just being in Venezuela itself, you know those people don't know what symphony orchestras are.

Interviewer: What about here? What about the United States?

Musician No. 1: In Fort Myers in particular? Oh God, yeah. You're drawing less than 5 percent of the
population here.

Interviewer: You're talking about the music, and acceptance. But what about your life, your daily life? Do you have problems? Do you feel alienated from society?

Musician No. 1: No. I don't feel alienated from society.

Interviewer: Do you feel that your lifestyle reflects any of those terms? Alienated, isolated, atypical, deviant?

Musician No. 1: Well, musicians are a special kind of people. Yes, I think maybe just a little bit isolated from other people because of the expression of yourself that comes through music. You're so much different from other people.

Musician No. 2: I answered wrong. I answered that we weren't different from others but one day I suddenly realized that we musicians were different from others, no matter where you are. Most of the musicians I know don't dress like normal people, they don't wear a tie or a suit for work. They wear a tee-shirt and jeans to come to rehearsal and nobody says anything. But if you dress like that and work in a big company, tee-shirt and jeans and sandals, you would be nuts. But people think, 'they're O. K. They are musicians.' It's a big difference, don't
you think?

Interviewer: Another thing sociologists have written about is what they call hierarchies. They have different theories of how the system of hierarchies works in the music business. Moving to more prestigious orchestras, for example, moving from a section player to a principal player, or within an orchestra--prestige. Do you think such a system exists? Is there a ladder that you're trying to climb?

Musician No. 1: You mean an actual system as to how to do it?

Interviewer: Is there a kind of unwritten 'Rules of the Road'? A system of job seeking, a way to climb to the top of the orchestral world? Is there a code of conduct for doing that? If so, how does it work?

Musician No. 1: Yeah, there's a system. It's called politics. It's called, 'who do you know?' And 'who have you touched?' Whether you've studied with somebody who was a famous teacher or a performer himself, and maybe he can do something for you. Probably a teacher can do the most for you in an orchestral situation. And also, if you know a conductor from a previous job--I experienced this in Phoenix, Grand Rapids-- Grand Rapids had a series of
openings a couple of years ago and the reason for that was that they all went down to Phoenix where the former conductor is now conducting. And when we did that audition, they had nothing bad to say about my playing whatsoever. I made the final round and should have had the job. One of the judges told my friend out there that actually I was the best, but he hired a chick from Grand Rapids. And that was the end of that game.

Interviewer: What about within the orchestra itself? Is there any kind of tensions that result from seating?

Musician No. 1: It depends on how many people you've got in there that look at it as a 9 to 5 job. You know, if they're sitting maybe sixth chair and they're content there, and they just want to take the money and go home. Or, there are other people who try to get ahead all the time. There's no self-expression playing in section.

Interviewer: Well, what are they looking for?

Musician No. 1: They're looking for technicians and people who don't have big sounds.

Musician No. 2: And a particular way of playing.

Musician No. 1: Not too much heart and soul, pretty much square. Not too much feeling whatsoever.

Musician No. 2: You have to play light and
[unintelligible]. No music, if you try to make any music, they don't need you. They need a very plain player.

Musician No. 1: At least that's true of string players.

Interviewer: Getting back to what you were saying, you gotta know somebody—does it matter where you are, does that open the doors to where you could go? Getting one of those, does that open doors to maybe going to a next level of orchestra, maybe not jump from here to here—but you're here you can go to here --does that exist?

Musician No. 1: If you're gonna play politics with orchestras, whether it be chamber groups or whatever, you gotta be in the mainstream constantly, and taking advantage of every opportunity to meet anybody who's anybody. That's what you really have to do. My teacher told me that. I mean you have to pack up your bags and go to New York and live like a pauper 'til you do. Somewhat similar to being in the mainstream, where things are happening.

Interviewer: So then, getting into a little better orchestra—that does exist whether you think it's mostly the personal contacts of who you're going to meet as guest artists, and the fact that there's that step-wise approach to things. Is it the step-wise
approach, the personal contacts—or with personal contacts—is it possible to leap from Fort Myers to Chicago? If you're a good enough player.

Musician No. 1: Well, maybe not Chicago.

Musician No. 2: It depends on the situation--

Musician No. 1: And what they're lookin' for, yeah, that's true--

Musician No. 2: Sure, if there is an opening for a cello, for instance, and you met somebody really famous, a conductor, and you made a really good impression--sure. But it's got to be a lot, I mean really, really, really impressed. Then you could go--sure, you could go from here to Chicago. It depends on the situation.

Interviewer: Then there is a system of hierarchies, does that make sense to you? A channel by which one tries to go?

Musician No. 1: Yeah, sure. If you're gonna make it as a player, you got priorities and if you decide you're gonna do it you gotta stick with it. Because if you go away from it, then you're not gonna make it. I could be a lot better myself, I was side-tracked for a while.

Interviewer: Sociologists talk about audience popularity being an important factor in succeeding in music. Do
you consciously worry about what people think of your playing? Do you try to cultivate an audience?

Musician No. 1: Sure you do. Every time you walk out, you stand in front of the orchestra and take a nice, deep bow. Don't you think the audience appreciates that? You (to Musician No. 2) have rapport with the audience. That's very important, you gotta get the people to like you. Otherwise they're not gonna want to hear you play.

Interviewer: Great artists have said they're very concerned about audience popularity, and the fact that their music is accepted. According to some interviews, they've gone to great pains to get their audience to like them—which seems kind of commercial.

Musician No. 1: A selling job is what it is.

Interviewer: Have you thought much about that? (To Musician No. 2) He's right. You make a very great presence on the stage, and maybe that's why you haven't had to think about it.

Musician No. 2: Well--only because I was trained by my teacher--she was very good at it, and she told me how to act on stage. When I was just a little kid I was following her directions 'if you can smile, smile'. So--I smiled. Right now, every time I go on stage I
smile, it's not because my teacher told me to, it's because I like going on stage. I love to get people's attention. And I love to perform for people. It makes me so happy, and it just makes me smile. But I'm not thinking about audience reaction or anything.

Interviewer: Well, the question was—what has the musician done to promote audience popularity? Reiko has answered, she does do things but not consciously. What about you, Tim? What do you do?

Musician No. 1: I never really think about it when I'm on stage. Really more when I'm off stage. You go on stage and you smile, you just look nice—but I think when you're out meeting the people, talking to them, that's where you can really sell yourself. People sit in the audience and watch somebody on stage, and they're saying, 'Is he real? Does he really talk?' And if you talk to them after the concert, they go away saying, 'wow, he's just like a real person.' So I think—like Reiko, I've been trained to do it too. But I think it's just as important how you talk to people—offstage—that were in the audience. Maybe even more important onstage.

Interviewer: The next questions center around
environment—your surroundings. How has your environment, different places you've been, affected your employment opportunities? Does environment play an important part? Start with this environment, what has it done for you?

Musician No. 1: Well, when we were living in Venezuela, the orchestra was really the only game in town. There was no pick up work—like there is here. And if you're in New York it's really hard to break in because there are so many string players, and good players too. That go to schools, as well as live in New York and free lance for a living. There's a free lancer in New York, plays cello and makes 40 grand a year. Here, if you're good, in a small town like this, you get plenty of work if you can create an opportunity. Like--do Lamplighters, do a string trio, do a flute trio, do a string quartet—all that.

Interviewer: So it is an important part.

Musician No. 2: Like his home town, Dubuque, Iowa, you can't pick up any gigs. Very rarely.

Interviewer: Has environment been a consideration in your career? Have you thought about that when you made a move?

Musician No. 1 and 2: No. No.

Interviewer: Okay then, why did you make a move?
Musician No. 1: When we went to Venezuela we were both after one thing—money. So we went to Venezuela for money. But I looked at it also as a cultural experience, learning the language, the whole bit.

Musician No. 2: If you know money's there—you go, no matter where it is.

Musician No. 1: Well, that's true, but we didn't pick this place. We picked it because of money, to make a living. We knew it was going to be a community orchestra and we also knew that there was chamber music, a string quartet. So, that helped us pick.

Interviewer: So that might help answer. The next question is, has the musician made sacrifices to relocate to areas which enhance your employment?

Musician No. 1: When we left Venezuela—we had said, 'we're leavin' at the end of two years'. We just decided that we were not renewing the contract, but we knew we didn't have anything back in the United States. It was a bad place, the money was O.K., but we didn't want to stay there because of the environment. So, we came back to the United States and 'sacrificed', yeah. Hoping that we could get something sooner. So this wasn't as much money as we were making there. Big difference. That was when we first came here, it isn't like that now because we've
Interviewer: Was it because of music that you've been able to live literally all over the world, South America, United States? Would you have been able to do that anyhow, or was it because of being a violinist?

Musician No. 2: Even if I wasn't a musician, if I really wanted to I could have done it. It depends on what you have—in these days of computer, everybody needs people who run a computer—so if you have that kind of ability—

Interviewer: Well, what would you do as a computer expert in a little town? Couldn't you go there as a musician, and probably work, give lessons, join the church choir, sing, play—if you could do all those things couldn't you go just about anywhere?


Musician No. 1: You can't really pick, but the opportunity can present you with the ability to do that. If you're good enough to do it. I was all over the country by the time I was 15 years old. I went to music camp, I went to Europe when I was 15, played in a music festival--

Interviewer: What about the status end of things? Not
literally moving but the more intangible mobility concerned with 'upward in society'?

Musician No. 1: Social climbing? No, I'm not concerned and I've never been. And I'm reasonably sure I never will be. I wouldn't mind having money but I'm not gonna be no damned social climber, I think it's disgusting. I don't like it. Playin' games with people, keepin' up with the Joneses--

Interviewer: That question was: is the musician concerned with upward mobility? It would seem that you're not, but it would seem that maybe Reiko is. What do you think about that, Reiko?

Musician No. 2: Well, maybe I misunderstood your point.

Interviewer: Well, my own feeling is that--first of all, you don't have to agree with one another. My own feeling is that I'm not sure that can be avoided, you drive a nice car, you live in a nice apartment. Certainly you must have a little feeling of upward mobility, that you're not willing to admit to.

Musician No. 1: Do you mean in competition with other people?

Interviewer: I'm not sure it has to be in competition with other people.

Musician No. 1: Well, I like to have nice things, I don't think there's anybody that doesn't like to have nice
things, but I don't consider it keeping up with someone else.

Musician No. 2: I'm different. I have a desire, a long dream of how I want to be. I want money, sure. I want to be rich. I don't want to play the violin for only money, my dream is to play the violin for fun. I'm working so hard to make a little money, performing—you have to practice and put so much of hard work into it to make money. I don't like that. If I was a millionaire--

Interviewer: In other words, would you be willing to give up playing the violin to make all that money?

Musician No. 2: I wouldn't do that. I wouldn't give up performing.

Interviewer: By what values can upward mobility be judged? You like to have nice things but you're not worried about what somebody else has. Do you think there's a general consensus about the way musicians would feel about that? Playing music may make you realize, 'I don't make a lot of money but it comes into the rewards of being a musician'. Upward mobility is apparently not that important to you?

Musician No. 1: Not really. Just as long as I have enough to get by.

Interviewer: Well you have a little more than that.
Musician No. 1: Not really.

Interviewer: What do you mean, not really? (laughs) I look around and I see lots of nice things. Not necessarily necessities, you've already passed that point--

Musician No. 1: That's necessary--

Interviewer: That stereo's necessary--Maybe upward mobility is something that's hard to talk about but, looking at you, I would say, 'yeah, he's a hard driver and he's concerned with upward mobility'.

Musician No. 1: Everybody wants to get ahead. I'm not as concerned as she is.

Interviewer: That may be the differences in the thinking of a man and a woman. In the area of status, do you think, in the orchestral world, where you sit, whether you're principal or not--is there a status attached to that? Is there more respect?

Musician No. 1 and 2: Yes. There's supposed to be. Yes. You don't get it here, but--

Interviewer: You don't think you get it here?

Musician No. 1: From people in general in the audience, and people in general in the orchestra but there are lot of people that don't.

Interviewer: Do these things, ranking in sections and so forth--does that constitute status? Has that been a
driving force, has that had anything to do with your being able to sustain yourselves as players? Could you be happy playing in a section, with a real good orchestra?

Musician No. 1: Depends on how much money it pays.


Musician No. 2: I might do that for only a few years.

Interviewer: All right, would you feel that you had stepped down, even though it's a much better orchestra? In other words, do you think there's more status connected with your job as principal in a relatively unknown orchestra than playing fourth desk, third violin in a really hot orchestra?

Musician No. 2: Because right now this job is a little closer to my dream, my desire to do what I really wanted to do. I'm not concerned about being a principal here though. I'm talking about playing chamber music. I am not concerned about me as a concert master, that's my job. My main job is playing chamber music, rather than being a concert master.

Interviewer: Well, two other questions: what constitutes status for the musician? Would you say that it is the job that one has, or how you play?
Musician No. 1: I'd say how well you play.

Interviewer: Then, from whom does the musician wish respect? I guess the great player is respected by all musicians, but if nobody hired him, I guess—would that respect from musicians be satisfying? Who would you wish respect from?

Musician No. 1: From my peers. Other musicians. Because usually the people in the audience don't know what the hell's going on, and it means a lot more to me to have the respect of other musicians.

Musician No. 2: I don't care.

Musician No. 1: But it does come back to what we were saying before—you gotta get the public to like you. But you don't necessarily have to like what you're doing.

Interviewer: Sociologists have also talked about entrapment. Feelings of insecurity that develop when one feels that their mobility is non-existent. Have you ever had these feelings? When you feel trapped—Say a section player in an orchestra who's playing fourth desk, third violin for years and years and possibly their playing is not going to get any better but to move to another orchestra they would have to start all over again and lose out on some fringe benefits. Entrapment feelings can also result
as players get older and younger players come in—feelings of insecurity. Of course, at your ages, I guess you have never experienced anything like that.

Musician No. 1: I kind of felt that way in Venezuela. Here too. Like 'we'll never get out of here'.

Interviewer: The question is: has the musician experienced feelings of entrapment? It happens in all sorts of occupations.

Musician No. 1: Yeah. Short term, entrapment, okay? Call it that. We've never been in one place long enough where we felt trapped.

Interviewer: How have you dealt with these feelings? What can be done about such feelings and situations? Is it fair to ask you, what about if moving became impossible?

Musician No. 1: Then I would feel trapped.

Interviewer: How would you deal with that?

Musician No. 1: I would probably do just about anything to get enough money together as possible and go—But if it was my playing, I would quit doing whatever I was doing and start practicing so I could get jobs together and go—

Interviewer: They've talked about people in situations where feelings of entrapment existed, and coming to
the realization that it would cost them much more and so they have resigned themselves to the situation even though they were unhappy with what they were doing, but maybe for financial reasons or feelings of insecurity or just the hassle of leaving, because of that they became rather docile and loosened their standards. Do you think that could happen to you? Will you feel the same way 20 years from now, 25?

Musician No. 2: I think it's going to happen to me, very soon.

Musician No. 1: Well, sometimes you're bound to get settled into something. Like you say, we're probably not old enough, we haven't experienced it. I don't know, I don't know if I could ever resign myself to that. It depends on what kind of a situation I get myself into. I know this isn't it.

Musician No. 2: I think this is it. First year, and second year, and next year, looking back as two years I think I could remain here because I can see that it's going to be better. This is it.

Interviewer: In other words, if you felt that it was constantly getting a little better then that could change your mind and you could feel good about it.

Musician No. 2: Compromising.

Interviewer: You've answered this next question, at least
Tim did, that is personal contacts and cliques are very important to the possible answer to feelings of entrapment. In that if you had those kinds of contacts and cliques you could get out if you knew the right people? Is that right? Do you feel that's an important part of the business?

Musician No. 2: It's not easy though. Maybe Tim is better at that and his father is very good at it. I can't do that. It's like you're selling yourself, selling yourself to someone really good, someone you can use.

Musician No. 1: You gotta let 'em hear what they want to hear--people.

Interviewer: You're talking about personal contacts.

Well, one sociologist wrote about the 'everything is beautiful' syndrome, in that musicians are inclined to not really criticize each other very much because the person that you criticize may be the same person that can get you a gig. He was primarily writing about jazz musicians and the fact that among very good players 'everything's beautiful, this guy's my friend, and this guy's my friend' and the guy plays terrible but he really thinks he plays terrible but he don't tell him he plays terrible. It's like, 'man, that's great' so that he can get a gig. That's
the only thing that's been written about that. Do you think that's true?

Musician No. 2: Well, Tim here, he could be really nasty to anybody because he knows that no matter how nasty he gets he will never get fired. He knows that.

Interviewer: We're talking about the people now that get you jobs. How important are personal contacts and cliques? How important have they been to your careers?

Musician No. 2: It is important.

Musician No. 1: Sure. That's how we got this job. I've known Arlo for fifteen years. That's how we got here.

Interviewer: How do you make such contacts? How do you get into such cliques?

Musician No. 1: My father. He managed this orchestra for a year.

Interviewer: Sociologists have also talked about feelings of dependency among musicians. Have you ever experienced feelings of dependency? Can you avoid dependency?

Musician No. 1: Here I can. You mean, depending on other musicians? I don't have to depend on other musicians to get me work, but I need to depend on other musicians to work for me. Otherwise I can't work.
Maybe it's because of my position, I don't know.

After I step down next year, I think I will be sort of half dependent. Because I'm at their mercy, in that office, when anybody calls in for a gig.

Interviewer: Do you think your music has promoted security or insecurity?

Musician No. 2: Security.

Interviewer: What is security for you? How do you define security for yourself?

Musician No. 2: I'm not talking about myself, I'm talking about other musicians—but if you think that someone is good, if you're really impressed by the way he plays, I don't know about you but I would trust him, I would believe that he must be a real nice person. Here, I don't play too bad, and sometimes people say that they're impressed. And they think that I'm a nice person too, that's security. You can create a good reputation and get more respect. Respect is security.

Musician No. 1: Security, you mean in lifestyle as well? Knowing that you've got a steady income so that you're going to have a meal on the table. That's the bottom line. That's security. When we came out here two years ago, we had $20 in our pockets—that was it! Can you imagine having $50 in your checkbook and
having to buy groceries and pay bills, and things like that? That's not security. And having your wife sitting in Japan and having to spend all the money you have just talking to her on the phone, no kidding--$1500 in phone bills. Plus the plane ticket--it was incredible, and that's not security.

Interviewer: So you'd say security for the performer is having a job.

Musician No. 1: Having a job, a meal on the table, a roof over your head and the necessities.

Interviewer: What do you think about the competitive nature of the music business? How competitive is the musician's occupation?

Musician No. 1: Depends on what you're looking for. Orchestra can be completely different than chamber music. When you go to an orchestra audition, you've got 200 or 300 people staring you in the face, looking for the same job. Where, if you're good enough to go out and play chamber music and develop a name for yourself--it takes a while, maybe a year or two years to get broken into a management or something and then they begin to know about you that way--there's always room there for that. It's competitive, but there's room. There's more than one chair in an orchestra.
Interviewer: You think you can kind of make your own way then? It's like selling any kind of group.

Musician No. 1: If you can get the right combination of people and make it work. That's what I said earlier about isolating yourself from everybody else and doing your own thing, and working it out to where you take it out and get jobs. (To Musician No. 2) You don't agree with that? Let's hear it.

Musician No. 2: I don't agree with what you said about the difference between orchestra and chamber music. You said there is more room in chamber music than orchestra, I don't think that's true.

Musician No. 1: Reiko, orchestras are limited. There's only 26 major orchestras in the country.

Musician No. 2: Competition is the same anywhere.

Musician No. 1: Not really. There's more competition with an orchestra, because you might have 200 or 300 people looking for one job.

Musician No. 2: I know. Only because there is less competition in chamber music, but all those competitions are hard — you know what I mean?

Musician No. 1: Yes, it's not easy but what I'm saying is that there is more competition in auditioning for an orchestra than there is in getting a chamber music group together, working at it for a couple of years
and selling it. It's a different kind of competition but there's more room because orchestras are limited. There's only so many major orchestras, and there are so many chamber groups and there's always room for one more.

Interviewer: How have you dealt with such competition? Has it been a concern?

Musician No. 1: Just don't go to the auditions (laughs). That's how I deal with it. I think it's a lot easier to sit up on a stage and play chamber music than it is to sit in an orchestra auditioning. A lot easier. Don't you think it's easier to perform than to audition for a major orchestra? Auditioning itself—it's like there's a stigma attached to it. Everything's gotta be perfect.

Interviewer: How do you feel about economic issues, such as pay? Are you adequately compensated?

Musician No. 1: Not here. (To Musician No. 2): Do you get enough money for what you do?

Musician No. 2: Oh no.

Interviewer: Do you get any fringe benefits? What fringe benefits exist for the performer? Do you even worry about that? Do you get hospitalization, do you have any kind of retirement plan?

Musician No. 1: I have a half and half this year, but
next year they're picking it up, health insurance.

My days off--that's a fringe benefit.

Interviewer: Do you think that's a problem in music--the fringe benefits?

Musician No. 1: Yeah, it's only the major orchestras that even offer anything. As far as any kind of a health plan, retirement plan, instrument insurance, paid vacations, sick leave--

Interviewer: Sociologists have also talked about musicians' concerns with control over their own working conditions. One of the main concerns being audience demands and audience expectations. Have you felt influenced by audience demands and expectations, is that an important thing?

Musician No. 2: They expect to hear good music. When I go on the stage and look at the audience, I know that they are expecting to hear good music from both of us--I know it. As long as you pay to get in a concert you want to hear good music. I don't want to do a bad job, no matter what it is or where it is. I want to play good, that's why I practice. But I don't care as far as what they think about my playing, as long as I feel I did my best--that's fine. And if they didn't like it, that's their tough luck (laughs).
Interviewer: (To Musician No. 1) Do you feel the same way?

Musician No. 1: Well, I guess so. I just know that I'm going to go out on the stage and do what I have to do. I don't think that the audience is really demanding it from me, not here, --I don't think it's a real problem.

Musician No. 2: It is important. If you do a good job and if the audience likes you and if the critics like you, you get the next opportunity to play. But if the audience hated you you wouldn't get the next time. Is that an answer?

Interviewer: Another topic that's been written about is musical integrity. Your personal feelings towards your artistic abilities, musical standards. Let's say there's a line below which you refuse to go. Has there been conflict between your own musical integrity and audience demands and expectations?

Musician No. 1: Yeah, I'm pretty critical of myself. I always try to do the best possible job. I look at it too that it's gratifying for me to be able to sit down with good musicians and play chamber music, and still have to work with the orchestra. That lowers my integrity a little bit, to have to sit in that orchestra. Do you know what I'm saying?
Interviewer: Yeah. Well, how do you keep musical integrity?

Musician No. 1: By playing the chamber music, having the chance to show people what I can do. Because they can't really hear me in the orchestra unless I have a solo.

Interviewer: So it's possible to keep musical integrity by having other outlets?

Musician No. 1: Yes.

Interviewer: Next question centers around travel requirements. Has your performance career demanded extensive travel?

Musician No. 1: Well, it goes back to what we were talking about, that you have to go to an area where you can get the work. We went to Venezuela so we could get experience playing in a professional orchestra. And when we were living in New Mexico I went all the way to Virginia to a music camp. From Dubuque, I had to go someplace besides Dubuque to learn how to play the cello. And Reiko, she's the same way. She want to study with [name deleted] and she had to go where [name deleted] was in order to do it. And at the same time, needing money, she also opted for Venezuela. She had taken several auditions and that was the only one that had accepted her.
Musician No. 2: We used to spend fortunes to go to one audition. We had to go to Minnesota to audition from Venezuela--$1,000 for one audition.

Musician No. 1: That's how badly we wanted to get out of there.

Interviewer: Before that, I had just started asking you about your own musical integrity, and whether the audience demands conflicted with that (to Musician No. 2).

Musician No. 2: What can I do? (laughs) If you have an audience that has much higher standards than you have, that's good--because then you will have to work even harder. But here I know that the audience has real low standards, so maybe I don't have to practice as hard, but I do because I respect my own standards.

Interviewer: Do you feel that there's a preconceived notion of how a musician should look? Do you have to make a certain appearance? Do you feel that you look a certain way because you're a musician? Do you dress a certain way? Are you concerned with your appearance? On stage and off stage?

Musician No. 2: On stage you would have to dress gracefully, but in town, I walk around in shorts--I don't care.

Musician No. 1: I make sure my hair is combed, my tie is
straight, and all that kind of business--

Interviewer: Do you think age enters into that? Is there any problem with age, as far as audience acceptance? Do you think that age can hurt your career, or help it? Whether you look old on stage, or young, or whatever?

Musician No. 1: (To Musician No. 2) Well, you experience that. They don't think she's more than 18.

Musician No. 2: Yea, like [name deleted] they believe that she's a teenager, to me she doesn't do such a great job but people are really impressed because they think, "boy,—a little girl'. She's twenty-five!

Interviewer: Then you think old age can have a negative effect?

Musician No. 2: Well, the older you are the more people demand from you. They think, 'okay, he's 50, he must have been playing the violin for 40 years, and really know'.

Musician No. 1: Some cute little kid comes out on stage and plays really good and just happens to look young, and they feel sorry for him, 'oh, he's so young, he did a great job'. Sometimes that rankles.

Interviewer: That is a good example, yeah. I think that's more of a thing than a commercial or pop
musician would have to deal with. Especially in the pop field. You don't see too many 40-year-old rock musicians. They don't fit in with the audience. Next area is management control: musicians have cited concerns over having to deal with leaders, conductors, owners, agents—Have you been concerned, or what are your relationships to management figures? Musicians No. 1 and 2: Yeah.

Musician No. 1: Well, we had a little problem getting our money in Venezuela, and we were misled when we went down there. They told us that apartments were like $100, and they turned out to be $600. They told us you could go to the beach week-ends, 'oh, it's a nice, nice place to live'. They had dogs laying in the street, rats running rampant through the streets. Incredible! Drive an hour to the beach, if you had a car. Otherwise, you take a bus and spend half a day to get there. Dumb little things like that—but it took us an awful long time to get paid, then plus you would go into a hotel and the orchestra wouldn't pay for the hotel. And they say, 'yeah, come to Venezuela and make lots of money', but what they don't tell you is when you get down there you can't leave the country for six months until you pay your taxes. The greatest lie was 'the plane tickets are
in the mail'—for two months. Lots of problems with management down there. And, having to deal with conductors on the college level, who think they're light years above you because they are the professors and you're the student. And they treat you that way too. I've had a lot of cello teachers treat me that way. One guy, he was a Hungarian, the conductor, he came in to a rehearsal, the orchestra sounded great, orchestra played together, and after that rehearsal he said some of the worst things he could have said to that orchestra—'the way you performed in that rehearsal was appalling, disgusting, I was embarrassed by you all'. Wild stuff.

Interviewer: Why is that, do you think?

Musician No. 1: I think they just have such an incredible ego that as soon as you start doing something, they've got to tell you you're doing it all wrong, because maybe you're not doing it their way. Insecurity. He was pretty insecure, he'd just gotten a divorce (laughs).

Interviewer: Well, studies show that this has been a major concern of musicians. The problem is there. Jazz musicians have cited examples of leaders, and agents and owners— Next category is auditions. We touched on this a little bit. What are your feelings
towards auditions?

Musician No. 1: Petrified.

Interviewer: Doesn't it seem a little odd, though, that you make a living playing and you go to an audition, of course, to play. Why should it be so different?

Musician No. 1: I don't know, there's an awful lot of pressure that goes along with an audition because, number one, musicians don't have an awful lot of money, right? And they're spending quite a chunk of money just to get to that audition. And for some reason, whenever I've gone to an audition I've always thought about that—the money to buy the plane ticket, or train ticket or whatever, and the money for the hotel room where you've gotta stay for two days at least, all the food you have to buy, and then you go in there and spend your five minutes, and you come out and they tell you to go home. Lots of practice goes behind it, you spend a lot of time—and then you're sitting on the train or plane going home and you think, 'why do they do this?'

Musician No. 2: I got really, really nervous—twice in my life since I started playing professionally. And they were both auditions. One time, I spent almost $1,000, just for the audition. I was so nervous, because I knew how much money I spent and I knew how
much I wanted to get out of Venezuela—and I thought that this was the only chance I had, so I got so nervous.

Interviewer: Another category is the musician's concern about maintenance of skills. How does the musician maintain his skills? Is there a fear of deteriorating skills?

Musicians No. 1 and 2: Yeah.

Musician No. 1: I know that if I quit playing and practicing—

Interviewer: Is it something that's always hanging over your head?

Musician No. 2: Sure. This is the main reason why I don't want to be an orchestra player, because I experienced that when I was in Venezuela. I was just a section player, and I didn't have to practice all those pieces. In rehearsals, with the orchestra, it was enough, so I never practiced at home. Basically, I'm a real lazy person and I hate practice and if I didn't have to practice I wouldn't, and so my playing went really bad. Now, here, I practice because I get solos all the time. Leading my section here is like playing solo. I have to play, otherwise my section wouldn't be heard. So I practice. Right now I don't have any fear, but I did have fear.
Interviewer: Last question. Last but not least. Has your past training been relevant to your present performance?

Musician No. 1: Oh, yeah.

Interviewer: There have been some studies that were critical of conservatory and university training, that much of it is not relevant, but you haven't experienced that? You don't feel that way. Do you think it's an advantage to go to school in a city. In some cities, other than the school there's nothing there. Indiana would be a good example—all it is is a little burg. Penn State's another example. Do you think that would be something to tell a student, go to a school in a city where you can get work? If you're not working, maybe you ought to change majors.

Musician No. 1: That's part of it—going to where the mainstream of it all is. Being in a school where there are playing opportunities, getting out and meeting people, knowing all the right people and conductors and getting the jobs.

Musician No. 2: I don't think the places matter.

Musician No. 1: Do you think if you were living in Dubuque, Iowa, that you could have had the chance of playing with the Henry Mancini orchestra?

Musician No. 2: Well, there's no music school there.
Musician No. 1: Sure there is. University of Dubuque has a music department. But do you think that you could get a gig playing in the Henry Mancini orchestra, sitting in Dubuque, Iowa. I doubt it. Really doubt it.

Musician No. 2: You can get lots of gigs in Indiana. Albums, recording studios. Agencies give them to you. But not in Bloomington.

Interviewer: Which would be the advantage of going to a school in a city. Pittsburgh, has a major symphony orchestra, and ballet and opera and club dates.

Musician No. 2: Pittsburgh isn't quite the mainstream though. There's a lot of opportunity there, but not that much.

Classical Musician Three

Interviewer: The areas that sociologists have talked about in regards to the music career--the artistic values of the musician versus the commercial success. They've said that there's role conflict that results from this. What are your feelings about this? Artistic values versus what it actually takes to be commercially successful. Have you perceived this conflict, does it exist? And if it does exist, how
have you dealt with it?

Musician: There was a conflict in my case—I probably
lean towards being a symphony musician, because I
enjoy the work so much, but I couldn't make a living,
it was so much less than you could make going out
into the commercial world. I feel that, even in the
commercial world, there's a certain amount of musical
integrity that carries over. I think if a guy's a
good musician, he's a good musician whether he's
playing jazz, commercial or whatever he's playing.
If he's a really sincere, dedicated guy, he's going to
play well whatever he does. He has a certain amount
of pride in what he does and he can't perform badly,
no matter what he does.

Interviewer: Do you think his pride in his craftsmanship
compensates?

Musician: I think it's a carry-over and every fine
musician I've ever come across took a great deal of
pride in what he did. He might not enjoy the work
but he wouldn't play badly.

Interviewer: Then would you say that that's why some
musicians maintain their sanity, because they're
doing it good? Do you think, though, that this
problem does exist and you have to deal with it
because of craftsmanship?
Musician: Yeah. You have to feel that whatever your skills are you have to use them to the best of your ability.

Musician: It's just like a carpenter, he might have to build something that he doesn't take any particular great pride in but he's going to do his best. It's not like a work of art where he might build a beautiful piece of furniture as opposed to something of utility. He's a carpenter so he's going to make whatever the people would ask him to make. He would prefer to do something of a high standard but if there's no market for it, or if the market's small he's got to fill it out—and that's what all of us have done, I think.

Interviewer: Sociologists have written a little bit about career contingencies. What they meant by that was, for instance, in my case—teaching. Although it's become my main career, it started out as a contingency. I was a player and I kept going to school and now I'm a teacher. Have you consciously increased your vocational options outside of performance? You have degrees—did they advise you when you were young to keep going to school? Did you even think of that as an option?

Musician: I was urged to continue in school by my parents
who felt that they didn't have the opportunity to go into college and I had the opportunity and I took it, that's all.

Interviewer: Did you ever think of education as an option to music?

Musician: Education? I always feel that teaching is sort of paying back. The good teachers that I did have were, I felt, very unselfish in that they gave me a part of themselves. And I feel like it's my duty to pass it on. I think all of us, as teachers, that's the only thing we're going to leave behind. You'd leave something behind maybe more valuable than your playing would be—unless you're a great artist and you do a lot of recording, most of us perform and it's gone. But when you're teaching, the legacy goes on and on. I take a lot of pride in students of mine that have made good.

Interviewer: So would you say that any conscious choices have been made by you to expand your career options? Have you had anything on the side that might have enabled you to pursue your performing career or something to fall back on? Some musicians have things inside music, like music stores, and other guys may work in a gas station. It seems that if their career contingencies are too far away from
performing they end up out of the business.

Musician: Yeah. In my case, I always felt that my fault in music was that I had a great deal of curiosity about everything. For example, I have dealt with a lot of instruments instead of concentrating on one. I have felt that if I went back over my life, if I had concentrated on one or one type of music I'd be a hell of a lot better at that particular thing. But I've always been intrigued by all the facets of the music business that I've had a chance to get into. I was fortunate because I grew up in New Orleans where there was an opportunity to play opera, symphony and jazz and all of this was available to a guy if he had the ability to do it. And I was fortunate to be able to grow up in that atmosphere and be able to do it. So I think maybe I gave up something—in that I spread myself too thin—but I did get a chance to do something very few musicians have had a chance to do, and that was to delve into a lot of facets of the music business.

Interviewer: Well, that brings us into the next area—often times studies have been done of musicians and they always labelled musicians and just studied one kind. My contention is that in 1984 you can no longer label a musician quite so easily. Do you
think that musical labels are important? Just a classical musician, just a jazz musician--is that valid?

Musician: Well, I think there's always going to be categories like that. But I think there's a lot of musicians that bridge a lot of those categories. Possibly, they may be the most successful in the business.

Interviewer: Do you think that's a trend?

Musician: I really don't know. I can't answer that.

Interviewer: Well, like this young trumpet player, this new guy that was on TV--playing the concerto and then playing jazz.

Musician: Well, that's not exactly new. Al Hirt did that before him, and I guess there were others before Al. I'm trying to think of more general categories, for example--I found that even in a big city like New Orleans, it was very difficult to find a good, commercial violinist. There were a lot of violinists, but to take a violinist out on a job and have him play as we play a lot of times--with no music, whatever key and what not--I found that there were very few of those, I can only think of one, maybe two at the most. You can't really put your finger on a guy and say, 'this guy can do it all'.

It would be pretty difficult to find.

Interviewer: Sociologists have talked about the life style of musicians and have used terms like— isolation, alienation, atypical and deviant. Do you think that your life style as a musician reflects any of those labels?

Musician: No. I've felt a certain amount of discrimination, in the sense that, for example, if you want insurance if you claim to be a musician you pay more for insurance than if you were to say, 'I'm a teacher'. If you say, 'I'm a professional musician,' that's another thing. Rates automatically go up, I don't know why but that's the case.

Interviewer: Do you think that you, yourself, have lived a different life than someone who is in a more mainstream, B-flat vocation.

Musician: Yeah. I think I've had some advantages that very few people have had. We have the advantage of when we perform we get public approbation, which a guy that works in an office never gets. And it's immediate.

Interviewer: Then as far as you're concerned, those terms don't mean anything. You don't feel isolated or alienated—

Musician: In fact I think it's been a great advantage as
far as making my life more interesting. I'd a hell of a lot rather go to a party of musicians than a party of sociologists (laughter).

Interviewer: There have been things written about hierarchies. They mean systems in the orchestra world, like third ranking orchestras, minor league, Big 10— Players moving up that ladder. Do you think a system like that exists for a performer? Do you have any insights on how that works? How it affects the musician? How have you had to deal with it in your own career?

Musician: Well, I can't speak too much of symphony because I didn't stay with symphony for any long period of time. I guess it's a thing where you build your reputation like in anything else. You spend a certain amount of time with an orchestra and you gradually through experience move up the ladder to better orchestras all the time, and better salaries. But it's been true even in commercial work or jazz work or whatever that the longer you're around and the more you improve and work with better people, you'll work yourself up to a higher standard. I don't know if that answers your question?

Interviewer: Well, you feel that there is a system?

Musician: I think you have to pay your dues, that's the
expression that we use today.

Interviewer: Even for the rock bands, the young cats, the top-40—they have a system. Better clubs, ones that are more popular, ones that get your picture in the paper, there are levels of status there among the rock bands. Probably the studio musicians consider Los Angeles dream work, they get paid the most, there's probably a hierarchy there.

Musician: Yeah. There's definitely different levels. Isn't that true in every business though?

Interviewer: In the area of audience popularity, what have you had to do to promote audience popularity? Have you consciously done that? Is it important to you?

Musician: Audience appeal? Only in the programming of the music that I play. And also in trying to be obliging to all the people that I play for, that is I try to play what I think they will enjoy and I try to fulfill any requests. In the work I'm doing now, that's absolutely necessary—to keep working. Offstage, I think you have to be friendly and sociable certainly. You can't just go off and hide in a corner and drink. In the Country Club, if I see a friend come in I'll go and say at some opportune time, at least, 'Good evening' or if they've been ill
I'll ask for their health. Just to make the social contact.

Interviewer: Do you think environment is important to the employment opportunities of a musician? Has it played an important part in your career?

Musician: Well, as I said, growing up in New Orleans I had a chance to play opera when I was a kid and do all the things that are required, the transposition, following conductors. I wouldn't have been able to do that anywhere—down here that would have been impossible.

Interviewer: Have you made sacrifices to relocate to areas to enhance your job potential?

Musician: I really didn't. I'm thinking of when I moved from New Orleans, I did have opportunities to move to other cities and I didn't take them. You never know whether you made a mistake or not, but I always made a pretty good living in New Orleans—

Interviewer: We know there's not room for too many people to make a full-time living around here, that's for sure.

Musician: Well, because of the population here and the fact that everything's spread out so there's not enough of the type of entertainment that would keep a musician busy, particularly doing all the different
things that would come up in a city.

Interviewer: Sociologists have used the term 'mobility' to describe basically two things: one, a musician's vocation allows him mobility, where he can always make a living anywhere he is, to a certain degree. Do you think that's true?

Musician: I would say that for the average musician that that might be true.

Interviewer: In other words, if he were willing to play country--if that's what he has to play--he could go almost anywhere and do some work. That the occupation allows him mobility?

Musician: Yeah. Certainly, it allows him mobility.

Interviewer: And then the other way mobility can be thought of is as a kind of social mobility--upward mobility in society. Do you think music has allowed you to move socially upward? Or do you think the mobility of a musician is judged by other things?

Musician: I never thought much about stepping up in social status. It never seemed that important to me.

Interviewer: Do you think that's unique to being a musician? The whole society is very status-oriented. Do you think you feel the way you do because you're a musician? Where it's not important, because certainly it seems to be important in our society.
To put it in more general terms, you hear the term 'social climber'—

Musician: Well, let me ask you —how would you answer it as applied to you? Did you find that it raised your status socially? Only in the sense, as an educator—

Interviewer: I think education raises one's social status—

Musician: Right. But as far as being a performer—I think most musicians live under a stigma of being inferior to the people who hire them. I think that's changed somewhat, in the old days, when I was a child, musicians had a more revered status than they did later on in my life. An entertainer itself has a connotation that to many people— I don't know how sociologists can even classify, 'musician' is such a widely-used term in this case. Boy George is a musician and Itzak Perlman is a musician, and how in hell are you going to classify? 'Musician' takes in so much.

Interviewer: Well, do you think that there's a special set of values for a musician, as far as upward mobility can be judged. Do you think the whole thing is not important, that such values are more or less personal and it doesn't have anything to do with your occupation?
Musician: I think it's up to the individual. To me, it was never very important.

Interviewer: Have you ever been concerned with status?
Musician: Only among my peers.

Interviewer: That was one of the questions: from whom do you wish respect? I guess in orchestras it's more defined because of ranking in sections, somehow to the orchestra player it seems to be an important thing. Has it ever been important to you? Status?

Musician: Oh, yeah, you mean what position I hold? Of course, there's always been a part of me that wants to do the most important part. Sure. I think that goes way back to high school when there were a lot of very good clarinet players and you had to study harder. My folks took pride in the fact that I became the first clarinet player the first year I went to school. I didn't want to disappoint them and it would have hurt me very much if I had been demoted to a second clarinet position or something like that.

Interviewer: Do you think that kind of thing exists in commercial music, jazz? In your own experience, does it exist as much in other music as it does in legit music?

Musician: Well, I think among people playing jazz in a
certain area there's a certain amount of respect given to the better players, and I think anybody that's in the jazz business any length of time can identify in a very short time whether or not a person is a fine player.

Interviewer: Sociologists have written about what they call feelings of entrapment. The term could be used as far as an orchestral player--that he may be in a major orchestra but he's sitting third desk, second violin, third violin. And maybe in a stage of his life where he knows he's not going to become a principal player and his feelings of entrapment are usually negative. It seems that things are written about all sorts of people who are experiencing this and you get a lot of negative views.

Musician: I might have felt underestimated in certain situations but I never stayed with it long enough where it became a psychological problem. I did play in the Roosevelt Hotel at one time and there was a little band and I was very bored with that. That's probably the worst case of entrapment I've had. I used to fall asleep playing the third alto parts, I'd wake up and I'd find I'd been playing for awhile. I must have been doing it unconsciously but it was such a boring little band-- But I never stay with a
situation like that for very long. Even with Pete Fountain, when he went into the big band and I was reading baritone sax parts on the guitar, I did that a while and then I realized that I certainly couldn't be happy doing that. There were a lot of advantages to playing with Pete, you had a guaranteed good salary and a lot of publicity and a lot of travel and all, but that was entrapment in a sense--

Interviewer: So the answer to 'how have you dealt with such problems?' is that you've been able to hang loose. Is there any advice on that that you could give to other performers?

Musician: Well, I had a cardinal rule on that. Don't jump until you knew where you were going to land. I never left a good situation or even an acceptable situation, unless I knew I was going to better myself. I've seen musicians that quit jobs that were good jobs, and did nothing--they wound up hurting themselves when they could just as well have kept their mouths shut and stayed on the job a while until they got a chance to move into something that they'd enjoy better. That's what I always did. That's my advice to anybody, I think anybody that doesn't do that is stupid.

Interviewer: How important have personal contacts been?
Cliques? How does one become a member of these cliques?

Musician: I've never felt that I belonged to any clique. Unless you would want to consider the fact that in New Orleans I knew the highest rated musicians and I worked with most of those people and if that was considered a clique—-but generally, if we had to hire people we hired the best people we could get, not necessarily because you liked the way the guy's nose turned up or the shine on his shoes or anything, it was always 'who's going to do the best job?' With one exception, and that would be if a guy was a bad character or drank too much or had a tendency to cause trouble on the job, that would have such an elimination factor. But as far as a clique is concerned, in the strict meaning of the word I don't remember belonging to any clique.

Interviewer: Do you think personal contacts though are important.

Musician: Oh, sure. Sure. Absolutely vital. If a musician moves to any area and doesn't make personal contacts with the people who can help him he's just going to sit home and do nothing. You gotta let people know what you can do, and that you're willing to do it.
Interviewer: In the area of dependency, have you experienced feelings of dependency? Can you avoid feelings of dependency on others? Is it possible to be a loner and be successful in music?

Musician: Depending on what you mean by dependency. Dependency on an employer, or dependency on other musicians? Dependency on whom?

Interviewer: I guess I was thinking in terms of other musicians. But, either way--on employers or--

Musician: Well, you have to depend on employers if you want to keep working. That's for sure. And as far as depending on other musicians, you are depending on them for support because most of the time when you're playing you are expecting them to do their best, just like you're doing yours. If a guy comes on the job, and he's just playing carelessly, you're not going to use a guy like that again if you can avoid it.

Interviewer: Do you think a musical career promotes security or insecurity?

Musician: Depending on how well prepared you are for it. I've never felt that insecure. There are times when you probably feel a small amount of insecurity, possibly when there might be a change in jobs or you might be on a job a long time and something changes that makes you have to go to another position. But I
think if you're well prepared and know your business well, you certainly won't feel that insecurity very long.

Interviewer: How would you define security for a musician?

Musician: Well, the ability to earn a good living in any given area. Security is really confidence in one's own ability and enough ambition to go out and get the work.

Interviewer: So ability, craftsmanship, talent helps.

Musician: I think it's absolutely vital, I don't see how anybody can feel secure if he can't handle the work that's available.

Interviewer: How competitive do you feel the musical occupation is? How have you dealt with competition?

Musician: Oh, yes, I think it's a very competitive business. I think in the music business you have to continue studying as long as you're in it. I don't care how old you are or how long you've been in it. You have to keep working at it, you can never stop. If I don't practice I don't have the guts to go out and play.

Interviewer: Under the area of economic issues, pay, fringe benefits, and so forth—do you think the performer is adequately compensated?
Musician: I think musicians are not compensated enough for what they do. No, I really don't. I think there's so much preparation and so much study and work involved to do the jobs right, I don't think they're paid as well as they should be.

Interviewer: What kind of fringe benefits exist for the performer, the musician? Both concrete and intangible. Retirement systems, insurance plans.

Musician: I think public appreciation is probably the number one benefit. The type of work we do just makes people happy, right? It adds to their life's enjoyment and not a lot of professions can do that. I think public appreciation is probably the greatest.

Interviewer: You've raised a family. Were you, as a performer, ever concerned with the tangible fringe benefits? Maybe in New Orleans they had a pension plan.

Musician: There is a pension plan, but it wasn't instituted for many years, that came rather late. In that respect, it goes back to what I said a little while ago, I don't think musicians are adequately compensated for what they do.

Interviewer: I guess major orchestras have some benefits now. Do you know anything of them?

Musician: I don't know of even any major orchestras--that
may be something new, that they have some insurance now that if you lose your job you can go collect unemployment insurance. I know they have pension plans, but as far as unemployment insurance I've never heard of that for musicians. That seems strange since we can work much longer on a job than someone in some other profession, but if we lose our jobs we can't go to the unemployment office. We're always considered independent contractors.

Interviewer: So, basically, the fringes for a musician in your estimation are those of the intangible sort—the rewards in audience appreciation.

Musician: Yeah. Not in financial rewards, or in that sense we don't have the security of people in other professions.

Interviewer: Do you feel that you've had enough control over your working conditions as a musician? Have audience demands and expectations influenced you?

Musician: No. You talking about now, or the last ten years? I've pretty much had control over everything I did since— I felt the peak of my musical career was right before I came down here. I had control of everything, and I had enough support from my employers, whatever I did was agreeable with them. They gave me a free hand. I could play what I wanted
and I had a pretty good situation all around.

Interviewer: Has there been conflict between your personal musical integrity and demands and expectations of the audience?

Musician: Well, if you mean, did I have to bend quite a bit in order to please my audience—certainly, I had to do that.

Interviewer: It didn't bother you that much then?

Musician: No. No. I always feel like communications was the big thing, because if you're playing for people and they don't appreciate what you're doing, you're wasting your time.

Interviewer: How does one maintain musical integrity? Can a musician maintain musical integrity? Feel good about themselves.

Musician: Sure.

Interviewer: Has your career demanded extensive travel?

Musician: I've been travelling all my life.

Interviewer: What are some of the problems inherent to such travel? Has it been enjoyable.

Musician: Yes. It's been enjoyable. All my travels for music were very enjoyable, yes. Going way back to high school, we went on band trips and we didn't travel in a plush way or anything like that, but it was very enjoyable at the time. And in college, I
spent three months in Europe, and that was a
tremendous advantage for a kid, twenty years old—or
less. And the symphony going to South America, that
was very enjoyable. With Pete, we travelled very
well. It was sometimes not the greatest comfort,
travelling on a bus, but it certainly wasn't
uncomfortable. I really enjoyed that part of my
career—to a degree. To a degree.

Interviewer: Have you as a musician felt pressure to
conform to some preconceived notion of appearance?

Musician: I think appearance is very important in a
musician. It's been important to me. But I wouldn't
think of going out on a job without looking the best
I could look.

Interviewer: You're talking about being neat and clean
and business-like? Of course this question means
different things to different kinds of musicians. A
lot of guys take it as 'wearing a costume'. Do you
think age enters into this? For instance, in the
area of popular music, we don't see too many 40 year
olds in the top-40 bands. The audience stays the
same age. But, in your line of work, you don't think
that's a factor? Age, as far as the appearance of
age.

Musician: Well, I think it is a factor, yeah. I don't
think anybody in the commercial sense—symphony players might be able to get away with it—but anybody in the commercial sense has to try to appear in good physical condition, and possibly as young as you can look. Even though you might be up in age.

Interviewer: How do you feel about management figures? Leaders, conductors, owners, agents? Have you encountered problems? How do you feel about management figures? What is your relationship with them?

Musician: No. Well, I have the nuisance of having to keep the books and pay the men. As the leader it's a sort of a nuisance part of the business, but--

Interviewer: I'm thinking more in terms of you as the employee working for someone else--

Musician: Well, I've been very fortunate because I don't think I've ever had a problem with an employer. I can't remember one. I just try to do the best job I can and what I think the employer wants.

Interviewer: Have you ever had to audition for a job?

Musician: Oh, yeah. Sure.

Interviewer: What are your feelings about auditions? How have you prepared for them?

Musician: Well, I'm thinking primarily of symphony—I don't see how you can possibly contract a musician
for symphony without giving him an audition. But like working for Pete, Pete knew me a long time before I actually worked with him. He grew up in New Orleans and although he didn't originally hire me, the guy that hired me was the vibraphone player. In my case, I came in and whatever the vibraphone player did, I did on the guitar and so it was insurance for Pete that there was always going to be that extra help—when Godfrey wasn't there. So that's how I got into it.

Interviewer: Is there a lot of pressure in auditions?
Musician: Well, symphony auditions—yeah. I would say so. As far as anything else I've never felt any qualms about it.

Interviewer: What do you do as a musician to maintain your skills? Is that a problem? Is there a fear of deteriorating skills?
Musician: Oh, yeah, sure, deteriorating skills. As far as trying to maintain what I have, I'll always work at that. Right now, I fight this all the time—my fingers—it's a constant fight, but I'm going to try to play, I'm going to keep fighting the thing. When it finally beats me down I'm going to quit.

Interviewer: Do you feel that your past training has developed your career? What's good about it?
Musician: Oh yeah, sure. I think the quality of the teachers has a great deal of bearing on how well you turn out. It could have been better with me, with better teachers. I did get some good teaching, early in my career, in some things. I had a very good clarinet teacher, that was a great help. As far as guitar, there weren't any really good guitar teachers. The musicianship was much different. So, the thing transferred over, for me anyway. If I had my druthers, I'd have liked to grow up in a situation like New York City, or someplace where better teachers were available. I know I'd have been a better player.

Interviewer: Of course New Orleans couldn't have been all bad. There must be some pretty good teachers there.

Musician: Well, even right now I couldn't walk into New Orleans and put my finger on a guitar teacher and say, 'this guy is going to really teach you to read well, fake well, he really knows the instrument upside down.' I don't know anybody like that, not in New Orleans. There are probably some good clarinet teachers because the guys in the symphony are usually very good and there may be a couple of other guys around.

Interviewer: Can you think of any area of concern for a
musician that we haven't covered by these topics? As far as the business.

Musician: Well, there's such a great diversity in performance in the types of music we're talking about that I think when you try to discuss it, you still can only work with a small part of it. There are so many facets to this crazy business. Like I've never been in the country-western field so I don't know much about that. I guess it's tough coming up--like anything else--and if you're up near the top the pay is very good, but you'd have to work around Nashville or someplace like that in order to make a good living. You and I, everything we relate to, goes from a classical background and those other things, I think that's why neither one of us ever touched on it. We certainly didn't get into the country-western, or the rock thing.

Classical Musician Four

Interviewer: Sociologists have talked about role conflict that can exist for a musician. Artistic standards come in conflict with what it actually takes sometimes to make a living. Do you know what I mean by this?

Musician: I know what you mean--doing hack jobs. I've
experienced it a lot. I've never 'hacked', no matter whether I was doing hack work or not. If I had to play nothing but long notes, as I did frequently in jobs--Isaac Hayes, to just name one--I never hacked, even so. I always tried to pay attention constantly to my hand position producing a good sound. That's always been on my mind, I never, never gave into the fact that it was a hack job.

Interviewer: Well, do you think that's how most musicians deal with it? In other words, even though the music isn't real artistic, the craftsmanship is.

Musician: I've always regarded it as an opportunity to practice. I used it as a practice time because I paid attention then to the things that you can get careless about.

Interviewer: Anyhow, this so-called problem, this possibility of role conflict, does exist.

Musician: Absolutely. And you could give in to it awfully easily.

Interviewer: Why is it do you think some musicians can handle that and others it bothers up to the point that's maybe why they drink too much--

Musician: Could be. Of course, in my case I had variety. I wasn't doing the same thing night after night. Which I think would be deadly. It would be
difficult. I was playing at Shady Grove outside of Washington, D.C., quite a bit, and there a different good show every two weeks, and we played musical comedy and different things, Buddy Rich, Liberace—and those people appreciated right away, if they heard somebody who was being musical they came over and were grateful. Now that's not really a hack job, but I consider playing in restaurants when people aren't listening. That's very difficult because you can't hear yourself even.

Interviewer: So if you were going to give anyone advice on how to deal with this role conflict between artistic standards and commercial success, what advice would you give them?

Musician: Just hang on to your artistic standards at all times. Some people when they're playing a job in which you're playing 300 performances, something like that, after a while they fasten a magazine on their lap and lose interest entirely in what's going on. I have played some jobs that long but I never did that because I was always interested in what was going on. I know you're not supposed to watch the stage all the time but I watched.

Interviewer: Another area that sociologists have talked about is the career contingencies that people get
into—what they meant was the side-line kind of jobs that can sometimes become the major vocation.

Musician: Yes. Well, I usually have taught. When I was living in Washington and I was at the height of my professional career I did not teach, because I travelled a great deal and I didn't feel it was fair to students to be gone for nine weeks and turn them over to somebody else and then take them back. I didn't feel that was just. But then there was one period, when there wasn't very much going on, when I taught a lot.

Interviewer: So do you feel that you've consciously prepared yourself for that contingency?

Musician: Oh yes. But I also prepared for other contingencies. I'd prepared for business, in addition. I knew accounting.

Interviewer: Was that because someone told you you should do that, or did you have enough foresight to do it on your own?

Musician: I guess the latter. I always felt that I saw too many people mismanaging their lives, their funds. And then I saw some real smart musicians in New York who knew accounting, but they also put their small earnings into the hands of a broker and they were very carefree people because they understood that you
Interviewer: Lots has been written about labelling musicians, like—this person's a jazz musician, this person's a classical musician, and so on. How do you feel about those labels? Are they valid?

Musician: No. I don't think they're valid at all. I think anybody who's in front of the public these days has to be pretty competent in many styles of music. Absolutely.

Interviewer: Do you think there's a trend for institutions, conservatories, educational institutions, to maybe not prepare students better—

Musician: I don't think, at least from what I have seen most of the time, that conservatories prepare musicians for the real musical world—at all. They don't let them know that it isn't an idealistic situation, far from it. They don't let them know that it is a very competitive field. They don't let them know that there are even dirty tricks that are played by other musicians to 'mess up' a musician. They don't know that. And they don't let them know it. And they all think that it's all wonderful and that they have a great chance for success. They don't give them the facts of competition, they don't give them the facts of agents—
Interviewer: Four terms have been used by sociologists to describe the musician's lifestyle. The four terms are: isolation, alienation, atypical and deviant. Do you think that, as a musician, your lifestyle has ever reflected any of those labels?

Musician: Yes. One is isolated. For many, many years I wasn't in quite the atmosphere that I finally got into, the really professional line. But I was still a musician, very much so. I married a man who was an engineer and he was very high in the echelons of big companies. I was just plain different from the rest of the wives. I wasn't interested in a lot of the things they were interested in. And they didn't know what I was talking about if I ever spoke about music. In any detail, except they liked Paderewski's Minuet or something like that (laughs). So I felt alienated in that way and I just had to smile and be agreeable but I couldn't talk to them, I just wasn't very interested—

Interviewer: What about atypical?

Musician: The thing I have found is the fact that the big holidays are dealt with differently when one is a musician, than when you are in an ordinary family. You are part of the happiness and the brilliance and the sparkle that makes it for the others. You are
working, and you're working your hardest at that time both sides of the normal picture. And I always said we were on second shift.

Interviewer: What about the term deviant? Using the term as a deviance from a norm? Society in general, not in any sort of criminal way.

Musician: Well, it is different, because you dress differently most of the time. You relax at different times.

Interviewer: So, in other words, these terms really don't bother you. You think it's probably true, as a musician.

Musician: Certainly. It's very true.

Interviewer: I've had some of the responses where the people said, 'yeah it's true but it's why I stayed in the business, I liked that different life style.'

Musician: I do. I agree.

Interviewer: Do you think that's a reason why some people leave the profession? That some people don't like the life style?

Musician: Yes. I was sort of raised in a family that was different any way. They were before the public eye a great deal, and you get so it doesn't bother you too much. You have to relax in private because the minute you go out in public they expect certain
things of a person--

Interviewer: There's been quite a bit written about hierarchies in the music business. Maybe more easily seen in the orchestral world--first rank orchestras, second rank-- Do you have any insights to that? Do you feel it exists? In your experience, how does that work?

Musician: Oh yes, it does. First of all, a personality has a lot to do with what you accomplish. I think that you have to be a person who is willing to make a few overtures to the people who are in charge. The top persons in the union business are the contractors and they are the ones that have to be met, that have to impressed--so that they will perhaps look for you in a time of an emergency, they'll remember you. Now that doesn't mean to do something 'kooky'. It means simply to give the impression of being a competent individual, somebody that they won't mind having--in appearance, a neat person. Also, who smiles, is pleasant. But of course the main thing to do is to get yourself heard. I feel that if you can be heard--

Interviewer: The hierarchy thing--for instance, in your own career, how does one go through the orchestral program--are there any unwritten laws?
Musician: Unwritten laws? That you shall not? There are, and if you obey them you are run of the mill (laughter). Within the orchestra itself, there are the people who are the finest players and they play chamber music together when they're off and they play cards together, and that sort of thing. But once in a while they notice--it's just a question of being around, don't rush out all the time, be there. So that if somebody feels like talking to somebody, or a new face, you're there. Just be available, and do the job right and be a nice person and then the ladder-climbing will happen. If you do it correctly. Women sometimes have quite a problem climbing the hierarchy because, invariably, when I would call women for a job they did not say, 'my calendar is filled', but 'I have to check it with my husband as to whether I can get a sitter or whether he will stay with the children.' If they didn't call back within a few hours they were checked off my list because I couldn't wait. I had to fill the place in the orchestra and I couldn't wait. The thing is--either you have another playing engagement or you will take the job. You will find somebody. You will work out your own problem, you don't give the contractor a problem. Availability is very important.
Interviewer: In the area of audience popularity, what have you had to do as a musician to promote any kind of audience popularity? Have you ever been concerned with that? In an orchestra, maybe you don't because I guess that's up to other people. Maybe as a contractor, you had to worry about it because you had to pick the people who were going to play to a certain crowd. Maybe you were more concerned with it as a contractor than as a player?

Musician: Right. I recommend people finding out how to be a contractor. I think it's by far the most satisfactory thing to do.

Interviewer: Can you think of any things that you have consciously done to increase audience popularity? Conscious things that you have done to maybe enhance your career? A way of dressing, smiling, talking to people?

Musician: Yes. Talking to people. Noticing people. Recognizing people who are repeaters in an audience, to encourage them to come back. In other areas, not here, I've actually conducted music appreciation classes for the people who were going to come to the concerts so that they could enjoy the concert. And that grew quite a bit. And they could come to the concert really armed with what to recognize and look
for. There's one thing I have studied in connection with the ballet, I have actually taken pictures from the pit, of bowing. Bowing is terrifically important. One should always give the impression that you just adore your audience, and that you're grateful for their applause and you just love them for listening. You can say all of that in your bow. Not just a perfunctory nod. And then you get more bows and that builds your popularity. Because the more applause you get the better people think you are (laughter). There's a lot of technique and I used to study the ones in the ballet who were the most popular because they were the ones who knew just how to bow.

Interviewer: That's interesting. How important do you think environment is to the musician's employment opportunities?

Musician: Very definite. The environment here, for example, is not very good for a really good musician. First of all, they don't know the difference. The human ear easily forgets. They will accept, here, a mediocre performance because it's so long since they've heard a simply super-duper performance. This is not an area that creates good musicians because there isn't the demand for them. Whereas, in New
York City, in order to get anywhere you have to be truly expert.

Interviewer: Have you had to make sacrifices in your own career to relocate to areas—?

Musician: I've always had to move where my husband went. Each place that I moved to I reached absolutely the peak and became a first call musician for my instrument, the viola or the violin. In about a year and a half. It took that long to break in. For example, when I was living in the Schenectady area—where there were about nine symphonies within easy travel distance—there were about nine of us who were a core orchestra and we would just go from one symphony to another. And that involved a lot of travel. Kept us busy too.

Interviewer: What about the idea of mobility? Does the occupation allow for mobility? And obviously from what you're saying, it does. If you play well, you can go anywhere.

Musician: That's right. You can go anywhere and form something. If you come to an area like this and there is no chamber music, make it!

Interviewer: What about the other kind of mobility?

Rising social mobility—keeping up with the Joneses. Do you think very many musicians are concerned with
Musician: I don't think it's necessary. The musician is supposed to be a socially desirable person, yes, but not affluent.

Interviewer: Supposed to be? Who says so (laughs)?

Musician: (Laughs) It's just that way. The big ones are very affluent of course. But they just pay somebody to make it the way they want it.

Interviewer: I believe you were there when they had the little party for Jean Pierre Rampal? He was very uncomfortable, did you notice that? I was surprised.

Musician: They don't like it. Nathan Millstein went to a little reception and he asked to be put in the kitchen away from everybody. My sister has travelled a great deal, she's a concert artist, and she says that she resented being brought to a party afterwards because she said she still had to be performing. Not on her instrument, but as a person. Exhausted after playing a couple of concertos and then she'd have to go to a noisy party afterwards. And she still had to be interesting and charming and on display, and she didn't like it at all.

Interviewer: Well, the next thing is status—that goes along with the other kind of mobility. Do you think that musicians are very concerned with status? From
whom do musicians wish respect?

Musician: We want respect from other musicians, and that's all I think that really counts. The audience can love you, and for no reason at all that's musical. If you are a true musician you have worked awfully hard to get where you are and you know that the only people who really know how hard you have worked are the others. People have no idea of the iceberg that's beneath the tip of the performance, of rehearsing and working. And therefore, I believe that the people whose respect you really want are other musicians—who know about the time that it takes. Other musicians whom you respect.

Interviewer: The term 'entrapment' has been used in lots of occupations to denote feelings a person may get when they feel that they're in a dead-end job, where things aren't going right— Have you ever experienced this?

Musician: The only entrapment I've felt was fairly recently. If you are part of a group and many, many engagements are secured-- which is fine-- you have no control over it. And you must be there, no matter what your personal life is. You can not not be there. Otherwise, you jeopardize everybody else's job. And therefore, some very personal pleasures
have to be given up. That happened to me often last year.

Interviewer: And the tighter the schedule gets the more it makes this demand. And that's not too much different from the rock, entertaining kind of bands, they work everything out by ear, nothing's written down, one person gets sick, the whole thing crumbles.

Musician: It puts a lot of pressure on individuals.

Interviewer: Another way to look at that—I have another topic, dependency. Can a musician avoid dependency on others? Have feelings of dependency become important?

Musician: It becomes very important as far as an accompanist is concerned. If one has an accompanist, you become very dependent upon that person because an accompanist that you've had for a long, long time understands the kind of thing that you are likely to do under certain circumstances, by which I mean the retards that you're likely to make if you have a particularly receptive audience. You may take more time with ending a certain phrase, to hold them completely silent just a little longer. A good accompanist will know that you're going to do that whereas another one might just go banging into the void and break the spell for you. And I've had that
happen. So I've always been very dependent on the accompanist.

Interviewer: Any other things about this feeling of entrapment?

Musician: No. I never did feel entrapped. Well, yes, in a way. I have sometimes wished that I could do a few other things besides music. I have had to protect my hands. There are a lot of activities I would like to have taken part in. For some reason or other, I can't play golf because of possible injuries to my forearm and it interferes with my bow arm. When I was young I loved to play baseball and all kinds of sports--and I never hurt my hands but there was always the big danger there. But--I don't really mind giving that up. At present, although I love gardening I can't dig in the dirt on a day when I'm going to play a concert.

Interviewer: How important have personal contacts and cliques been to your career?

Musician: Fair. Don't hesitate to include--if you are going to have a very informal, relaxed after-the-concert party--don't hesitate to invite somebody that you may admire, some performer. You may be surprised that they'll come, and it doesn't hurt. And you don't have to have a fancy house, in
fact it's better if you don't (laughs).

Interviewer: Do you think a musician's musical performing career promotes security or insecurity?

Musician: It's how you manage it. For one thing, a form of security is keeping well. Developing stamina so you can stand most anything. Be uncomplaining about any kind of working conditions. Let the people who are supposed to do that--do it, see to it that they do it but don't you yourself complain. Let the union stewards in the big cities, look after all that kind of thing.

Interviewer: How competitive do you feel the occupation is?

Musician: Very. Not here, of course. I've had to feel competition, certainly, but I've dealt with it by playing well and being certain that I was heard. And out-waited some people. I've played chamber music, sometimes for free. At these relaxing, after-concert parties, bring along your fiddle. Conductors are almost always musicians--not always--but they like to play chamber music any chance they can. So, if you do know the field just figure out a way to invite them and sit down and play. Another thing--in big cities--the union has 'show cases', they announce it and they're always looking for better musicians, the
best in their groups. If you're in the big cities where they have this, that's your chance to be heard.

Interviewer: Economic issues. Do you think the full-time performer is adequately compensated?

Musician: No. I don't think so.

Interviewer: What type of fringe benefits exist for the performer?

Musician: Well, from the big city, there's a pension; and you should be sure, if possible, to get into those jobs which provide that.

Interviewer: I think you're the first musician that I've talked to for this study that is actually receiving some benefits—? Is that through the musician's union? And you paid into that?

Musician: Yes, I am absolutely receiving benefits. But I did not pay into it, the employer pays. National Ballet Orchestra. The Kennedy Center. The Opera House Orchestra. At that time it was only 7 1/2 percent but that has amounted up over the years quite a bit, and it gets cost-of-living increases. It's very nice to have.

Interviewer: When you worked for The Kennedy Center was that considered a government job?

Musician: I don't think so. I got the check from The Kennedy Center.
Interviewer: What other fringies do you know of? Any other for the musician? That doesn't exist everywhere, does it? Just the cities—

Musician: Yes. New York City. New York City has a days-off provision, for which money is set aside—it all goes in to one fund, no matter where you make it it all goes in to one trust fund, AFM EPW it's called. It's a very nice thing. That only started in the 70's. But, you know, people can be very careless about their checks, they may not know what all the things mean, they may not be paying attention to when a deduction has or hasn't been made. So, you sure have to keep an eye on it—that's what I say, know your business.

Interviewer: What about hospitalization and that kind of thing? Did you ever receive those kinds of benefits? Instrument insurance?

Musician: Nothing like that. If you wanted hospitalization you had to pay for it yourself. I recommend that somebody get a spouse that has a job that has that kind of coverage (laughter). I have to say this—that to get a really good start in the field I'm in, in the field of serious music, you really have to have some kind of subsidy. You either have to have some backing, or a job. Like Steve
Saxon, he's a mathematics professor and he was saying the other night that this is the first year that he's earned more as a musician than as a mathematics professor. He's in his late 40's, so you can see how long that has taken him. You do have to subsidize yourself somehow.

Interviewer: Do you feel that you have ever been influenced by audience demands and expectations? In other words, have audience demands and your own personal integrity ever come in conflict?

Musician: I would say that there is a certain amount of that, but I've found that after a while, giving in to what you think—lowering the quality of the music you choose—doesn't do anything for you. You may as well just play the best of what you want to play, and they like it, they like a good performance. So, I found that the less I give in, the better. That's how I keep my musical integrity, doing new things all the time, trying to tackle some stuff—

Interviewer: Did your career demand extensive travel?

Musician: Well, being in the Ballet Orchestra was travelling one-night stands three months out of the year. Usually in amounts ranging from three weeks to nine weeks out at a time. That was managed because--I had a husband, of course--and if I was
somewhere interesting he would come, take a couple of
days off and just fly there. And that's the way we
took our vacations. Yosemite, San Antonio. And
Florida—that's how we found out about Florida to
move here.

Interviewer: What were some of the problems inherent in
such travel?

Musician: I loved it. It was pretty much first class.
We had buses so that each person had a total seat and
everything above the seat, so that you had plenty of
room for anything you wanted, typewriter, you could
do your studying, I was doing my Master's then and I
could do my studying.

Interviewer: Have you felt pressure to conform to some
preconceived notion of appearance, as a performer?
Does age enter into this?

Musician: I think that is changing and I think I am one
of the people who is trying very hard to prove, first
of all, that a woman has stamina and can do a lot of
things like that. And now, I am trying to
establish—I have allowed my hair to turn white
because I didn't want to hide the fact that I still
am proficient on my instrument although I have become
a senior citizen. And you have to look a little bit
that way, but you can look pretty good. Yes,
appearance is very important.

Musician: Management. Leaders, conductors, owners, that kind of thing. What have your relationships been with such management figures? Have there been problems in your career?

Musician: Yes. Yes, I have had. The conductor, when I was contracted with the Ballet Orchestra, wanted to exchange—we were only allowed a certain number of services a week, but I could, by calling New York, make arrangements with all the members of the group to trade off an extra rehearsal for a free day of the next week. And I would manage this, I would get it done. One time, he called an extra rehearsal that was supposed to be on our free day and it was specifically for rehearsing a work that several people who were new to our orchestra had not done and which was terribly difficult. We hadn't had a day off for twelve days and we said, 'O.K. but we want two days off for this, no rehearsal, no performance'. It could have been worked out but we did give up that morning, and when we arrived that conductor wasn't there. The assistant conductor was there and he started rehearsing the strings, and the winds and the trombones and everybody were there. And I stood up and I said, 'we're going to rehearse Cinderella,
that's the only reason we're here'. The group absolutely backed me on this, and then when the conductor finally came in he heard us rehearsing Cinderella and he was furious! And I stood up and I said, 'there is no reason for you to chew out the orchestra doing this. I am totally responsible. We came here to rehearse Cinderella, and we're going to rehearse Cinderella, we're not going to rehearse Tchaikovsky's Serenade which we don't need to rehearse.' We almost came to blows. I almost hit him (laughs). And I could, too. So, we did, we rehearsed Cinderella and he said I was right and he had thought he could get by with it. So, that's the kind of thing you run into. I think management has thought that they could push you around, but I hooked—

Interviewer: What has been your experience with auditions? How do you feel about auditions?

Musician: I think most auditions are a farce. They hold them, people get a chance to be heard, but I think the cost to young musicians is prohibitive and I've seen an awful lot of them come out of the military and spend thousands going around—and I feel that if they had only really known that those positions were already filled they wouldn't have had to spend all
that money and all that energy. For instance, in winds, the person that plays assistant first has to sound like the first, the tone has to be the same, and if you are very proficient in your instrument, it has a gorgeous tone but it is entirely different from the first player, people can identify too clearly when the one ends and the other begins. They don't want that, and so very often that is the explanation as to why somebody's student gets the job because that student sounds like the first player. That student has been studying with the first player for several years.

Interviewer: What about maintenance of skills? How do you maintain your skills? Is that a problem? Is there a fear of deteriorating skills?

Musician: You bet there's a fear. You have to keep at it. On the other hand, once in a while it's good to just not play at all for quite a while. At least I have found that. Give the muscles a chance to get back where they belong. As far as practicing is concerned, the person from whom I really learned who is the violist at Julliard—he said 'I don't bother with the piece parts I know. I practice only the difficult spots that pose any kind of a problem to me.' I can really save an enormous amount of time by
not spending time playing things where I'm just pleasing myself. I really concentrate on those things that pose a technical problem. Now, as far as tone is concerned, that is to me the hardest thing to keep up, a good tone. I have found to practice slow movements, very intensely, keeps the tone going much better. You really find out when you finish playing a slow movement that you're more tired than you are if you play a fast movement. I find I can warm up better on a slow movement than on a fast movement.

Interviewer: What do you think about training relevancy? Do you think your past training has been relevant to your career?

Musician: The initial training that I got was, I felt, very good. I had the best teachers there were and so I'm satisfied and that's my advice—best teacher you can possibly get ahold of. I was lucky, my parents were teachers and understood the whole business of learning. They were, as teachers, not very affluent but they sought out the very best teachers for both myself and my sister. And that is important, so from that standpoint, yes, I've had very good training. And I've kept up with master classes and all kinds of things.

Interviewer: Can you think of anything about the musical
occupation that we haven't touched on with these
topics?

Musician: Well, the relationship between keeping well and
strong---we haven't said much about that. That's very
important. To be a professional musician calls for
long, long hours. The thing I have discovered is
that ultimately you must have counteracting
activities because everything that you do calls for
the use of certain muscles in a certain way. Later
on you find that you have a disability, for example,
the viola is a very arduous instrument to play.
There should be counteracting activities. If people
knew this when they were young they could establish a
routine of exercise that would counteract the effects
of holding a certain position for so long. There is
one other danger---if you play in the pit, or any
musician that uses music---you keep your eyes
operating at a certain distance and it's found now
that this can cause cataracts. That you're focussing
at a certain spot for hours and hours---and you have
to learn to look away. I found this out lately, and
these are pieces of advice that I can give. I know
the young musicians will never follow them, but they
should be warned. A fixed focus distance and a light
are damaging to the eyes.
Classical Musician Five

Interviewer: The first topic has to do with artistic values versus what it takes to be commercially successful as a musician. Your background has been mostly with military bands?

Musician: No. I spent twenty years, but I stayed a symphony musician in the military band. As opposed to a 'cornetist'.

Interviewer: The problem as the sociologists see it is this so-called dichotomy between values or what it may or may not take to keep working—these role conflicts—have you ever perceived that?

Musician: No. Not to any great extent. I was drafted, so I had no choice about the military. I did make a choice then, because I saw that the guys who had Master's, or a couple of guys who had doctorates, had preferred to stay with performance in the military, putting up with some of the crap that you get, as opposed to going into a teaching job which would probably diminish the time available to play. So I think I made that evaluation then. I was offered associate first trumpet with the National Symphony after a year there in Washington. And so I compared the pay salary, which was under $4,000 a year, with what I was getting with retirement and the time I had
free—when I could pursue church music or business—both of these probably would be cut in half or less. Most of the fellows in symphony had about 12 students and I was running 25 or 30 students. And the church job was important to me, not that it paid so much, I wanted to be free to go to church on Sunday and they had a 10 o'clock rehearsal every Sunday, this was 1948. So, we were not free to have any church involvement on a regular basis—

Interviewer: So, to sum up, in other words this problem if it exists—you never really did experience, as far as feelings that your creative or artistic nature musically was being compromised by what you did for a living? Do you think you might be weakening?

Musician: I felt that I could put more into my church music because I was frustrated by the lack of artistic things—normally, with the military, playing Chopin's *Funeral March* is not exactly an artistic endeavor. And that would be a part of it—maybe once every two weeks I would do a funeral. So there were a lot of things that made me balance my hum-drum with trying to do an excellent job; and we did lots of good music with the church.

Interviewer: So, in other words, you say that military performing allowed you a lot of free time? Is that
pretty much true in the military?

Musician: Yes. Yes. It's true today. The Army Band when I went in was about 90 and by the time I got out it was 150, that includes the Army Chorus, the Strings. But, when I first went in I sang with the Chorus and I played in the orchestra. I didn't do any dance work but I did all those different things, and today guys just do herald trumpet work and funerals. Or, they just bugle in the cemetery, or they just play with the Army Blues, the dance band. And they don't have to double or triple and there's no such thing as doubling for the chorus, because they're all full-time vocal. There's 240 Army personnel in the band now—but that's scary, because you have 4 bands right there in Washington. The government, all of a sudden, could have quite a nice little investigation.

Interviewer: Well, as far as this role conflict then, you seem to have dealt with it by creating other outlets for yourself. Would that be fair to say, that that's how you dealt with it?

Musician: Yes. Maybe similar to a string player sitting down in the section and planning his days so that he has string quartet rehearsals, as opposed to all the mass playing where it doesn't matter that much how he
plays. That kind of balances it.

Interviewer: What about the idea of career contingencies? That's been written about by all the sociologists. For instance, myself, when I started out I suppose the contingency was teaching, but the contingency has become the main thing. What about yourself? Have you developed things to help you through the dry periods? Side-line kind of jobs?

Musician: Well, I was in a symphony orchestra when I was 15 in high school. It was two nights a week—and I made room for that. My studies suffered. I was on the track team, I had a paper route and those things kept me pretty busy. By the time I was a junior in high school I had twelve students which meant most of Saturday. I was already getting into the 'contingencies' in a way, making it work, and it was a lot easier to make a dollar giving a lesson than it was delivering papers every night in the week for seven bucks. And a lot more fun too. Playing with the symphony did not pay that much but I was paid, so in a sense it was professional.

Interviewer: Do you think a youngster could do that today? Is it all talent, or is there more to it than that?

Musician: Well, exposure gives you the students. You
can't just say, 'I'm a fine player'; some way you have to demonstrate it, some way you have to be compared to other people in playing. I was solo cornet in the high school band when I was a sixth grader. And then I soloed with the University of Michigan band as a 14-year old, on tour. So these exposures gave me an audience for students.

Interviewer: Under the idea of musical labels—other researchers, sociologists primarily, have attempted to label musicians: jazz musicians, classical—What do you think about this labelling? Do you think it's possible to label a musician as one type or another?

Musician: I think people are a lot more flexible today. There are fine musicians who play both legit and jazz, and do it very well. The old tradition was that you learned a string instrument because you could fall back on that, and then specialize on, maybe, horn or trumpet or bassoon. And a lot of the third and fourth chair people in woodwinds or brass doubled—up until about 1925. So that when they had Haydn's Symphony, there's only two trumpet parts, the third and fourth trumpet players were sitting in back of the second violin and viola parts. Otto Kiegle and the old Pittsburgh Orchestra, which Victor
Herbert conducted, Otto was third trumpet and librarian and violist—all at the same time. And then when that orchestra disbanded in 1910 and the San Francisco was organized, in 1911, the new librarian, second trumpet and last viola of the San Francisco Symphony was Otto Kiegle! He was there until '36 or '37—

Interviewer: Do you think it is more—or less—necessary for a youngster to make sure that they can play in these different styles? Going into music as a profession?

Musician: Oh, yes. Yes. Recordings and the electronic age. Kids can hear and be exposed to so many different styles.

Interviewer: Sociologists have also used four terms in some of their studies: alienated, isolated, atypical and deviant. Do you think your life style or your career has reflected any of these terms?

Musician: I think so. Isolation—you have to sit in that practice room and do your nuts and bolts. You have to learn the instrument and that's part of that. That's why I think some of these organizations like International Flute Society, International Trumpet Guild—all of these reflect an esprit de corps that comes from the same discipline, the same treatment by
neighbors 'you make too much noise when you practice the trumpet'. You are a unique person as a musician, so there's a kind of an isolation. Alienation—I don't think very much, although I would like to feel that I could go to a businessman's meeting and not be an odd ball, but I would be, if I went--because their language is very different. Atypical. Yeah, I think in the music profession you have to bounce where the opportunities are, so it makes you a little unusual. Deviant--I think there's some of that. You're placed there by society in a sense whether you want to be or not.

Interviewer: Do you think that any of those that you felt--like the practice thing, that's well taken that it does isolate you. But as you've had a family, have you felt that your family lived any differently, that the social lifestyle was any different because you were a musician? Do you think it affected your family in any positive or negative way?

Musician: No. I don't think so really. We had four daughters, and all of them are very happily adjusted--

Interviewer: So, for your family those terms don't apply at all. You're thinking that more for yourself--

Musician: Well, I battled that problem that every parent
wages—if I take the time to be with my kids as much as I'd like, I don't make enough money to be able to afford to do that. If I take the jobs that are available, moonlight a bit, then I sacrifice that time with my family. That's a hard decision to make, and everybody has that—in any vocation. The Army Band was beautiful that way—we generally started rehearsal at 9 o'clock and we were generally through at 11:30. And if there were no jobs, that was it for the day. So, 20 hours a week was fairly normal, and that's pretty close to the symphony orchestra's schedule. I remember one week when we just called in, and there was nothing for the day, and the Colonel was on tour and we just had a week's vacation.

Interviewer: So, let's say that your job reflected a few of these labels but it was not strong enough to affect your family—

Musician: I don't think so.

Interviewer: Some of the musicians I've talked to agree. There's much written about hierarchies in the musical career. Maybe most easily seen in the orchestral musician—where you have third-rate orchestras, and you have first, second chairs. I guess the one that I'd really be interested in is, how about in the
military? Is there a hierarchy in the bands and orchestras? How does that work in the military?

Musician: Oh yes, there is. In the Army Band—that is the top band for the Army. So when you arrive and pass your audition, you know you're accepted and you're a permanent resident there, you never get shifted around. That's one of the beauties of a major job like that within the military. If you're in a line band, you can be transferred at any time and that causes family difficulties, shifting every three years about. In the band itself, longevity had a lot to do with rank. If you're in the military for 30 years you're certainly going to be a master sergeant. So, when I arrived as a green recruit draftee, no matter how well I played I had to take my place at the end of the line until there was some sort of a shakeup or a chance for competition or comparison. I know Charlie Barnes was playing solo cornet then, and there were, I think, 27 trumpet players in the Band. About 14 in the concert band's trumpet section. I had to take my place in the funeral band while they got uniforms for me, that's the first place they placed you. Then, when somebody went on furlough they put you in the chair to see how you did. That was a chance to evaluate and get a
break. And I had that by the first three months, and then I was placed on first trumpet, that was my first job--principal trumpet. That was good, because they had a good band then, well schooled. I fulfilled that and moved from here to first cornet as opposed to solo cornet. And gradually moved up. Then we had a good shake-down. Some of the old guys were just too old to play that well, so one of them retired in '52 and Gil Mitchell took over the trumpet section. Gil's a fine player and he placed me a chair away from him and no matter what the rank was at that time, you had a chance just on your ability to play. I stayed in rank for 14 years as staff sergeant in the Army Band, but if you considered everyone 30-year material, it's about 10 years in grade so you only had two promotions more, staff sergeant, tech sergeant, master sergeant, beyond what you automatically got when you got staff sergeant. That wasn't too unusual. But I didn't get along with the old man very well. Basically, we had conflicts and various things. The conductor. As soon as he retired I advance two grades, almost immediately.

Interviewer: Well, then, just to sum that up--there is a hierarchy then? And it's mainly the bands in Washington and even there you got a little way to go,
somewhat of a hierarchy as to who gets to be top dog in a particular instrument?

Musician: There's two kinds of people there too. There's the pure musician, say the solo oboe player—who was a wonderful oboist, a wonderful musician who could have held a major job anywhere. He did not try to conform to the military, spit-and-polish image, he was not a disgrace but he often had shoes that had not been polished a week—which is not the way you get promoted in the military. So there were the purist musicians in the band who said, 'look, I'm a musician and I play soldier' and the other guys said, 'I'm a soldier and I happen to play an instrument'. So they were the spit-and-polishers and they often got the rank ahead of the fine musicians. But that's up to the leader. And this was one of the things that bothered me—that I did not greet the leader with the greatest cordiality, brown nose is a good term for it, all the time and he held me back basically because I didn't rub his back the way he wanted it.

Interviewer: That seems to be not all that different from some of the things that have been written about major symphonies.

Interviewer: Next topic here is audience popularity. Do you feel that you ever had to do anything to promote that? Do you feel the classical musician has to worry about this kind of thing at all?

Musician: I didn't feel that way in the early days. I felt as though the symphony orchestra was the zenith of all music; and then in the sixties, I guess it was Bernstein who said that the orchestra has become a museum piece. I was conducting a college orchestra at that time and I realized that we don't get masses of people to a normal concert and so we begin to do things, innovate, commission composers to write. We had a composer in residence at the college who had two children who were in the program. So I commissioned him, with the orchestra, to write a concerto for violinists called, 'Oh come, little children'. And he used all the familiar tunes, 'Mississippi Hot Dog,' that kind of thing and so we had 14 soloists from age 2 to 11, playing violin in front of the orchestra. And we had the largest audience we've ever had. Parents, plus grandmothers, grandfathers, uncles will come to see the little children and this is a part of what we have to do today.

Interviewer: Right. Any other examples of that? What do
you think about the literature that is chosen? Do you think that conductors are aware of this at all?

Musician: Had an interesting experience with the Army Band. We had a Wednesday Night Departmental Series, pure music it started out originally. A little bit commercial, we would do The Star Spangled Banner at the beginning and we would always do two marches, at the beginning and at the end. So, in a sense, we were saying that this was the way we paid our dues, but we began to do a very high level of music and it was free concerts for the public. So we had two, three thousand people for those concerts; and then we began to have some Congressmen who would come and they began to complain that we were not serving people because we were not playing the level of music that people wanted and they judged that that level was Leroy Anderson, or pop material, and we had Eddie Fisher and we had Steve Lawrence as popular vocalists—the Band broke into small groups and accompanied these people. So in a sense, we were serving the public in a popular way. But we also did the Hindemith Symphony for Band which is written for us, and that was one of the things that this Congressman happened to hear. He wrote this long letter and it had an awful lot of weight with the
military. So we were directed to change our audience appeal to the common level of listeners instead of being up above to educate people. That frustrated quite a few good musicians and the leader, I felt, sort of gave up and said, 'what's the use?' And so he just kept doing Mickey Mouse stuff.

Interviewer: Did this happen in the other branches of the service, as well, as far as you know?

Musician: The Air Force had that same problem. Of the four bands, two tour and make money, the Navy and the Marines. The others, the Air Force and the Army, are not allowed to do that because they felt a balance would be important. The public is already paying taxes for four bands, technically. So the reasoning is that those two bands will always play free, involved with politics or if it's a reason they should be there. And the other bands can have at least a tour, usually two tours, a year— and charge, but keeping it reasonable so that the public can come. They usually work out two programs and do those two programs a hundred times, so it can get very boring. Even if it's good music, if you do it every other day you get a little bugged with the program.

Interviewer: Employment opportunities. Do you think
environment has played an important part in your musical career? What advice would you give to a young player?

Musician: Well, a lot of young players go to study with a person that they admire and then the teacher himself has more opportunities than he can use, or let's say the performer-teacher, and so he passes on to these younger performers, the better ones, these opportunities. So, that's a way of getting through the door, and getting established—to get more demand, more calls for work. And of course the big cities are the place to do this, Philadelphia or New York or Los Angeles. Nashville, of course.

Interviewer: So I guess what you're saying is if you're serious about it and go somewhere where you have a teacher that's working, then when he's got too much work he's going to throw some your way. In the area of mobility, we can think of that in two ways: the area of social mobility, keeping up with the Joneses kind of thing—let's take that one first. Do you think the musical career [untelligible].

Musician: Well, Southern Florida is not the place to go to be a musician particularly, because there's not the opportunity here, nor is the culture very high. I guess I came here mostly because we had so many
relatives here.

Interviewer: Do you think being a musician allows you to choose where you live?

Musician: Not too much. I think you have to go where there's enough demand. Especially in symphony. I think the popular, the jazz player can do it easier, maybe, because there's always a club someplace that wants 9 to 1 musicians, and although they're not using live music like they used to—everybody's somewhat limited to the way the pendulum swings towards what's popular and what's currently of interest.

Interviewer: This other aspect of mobility—as a musician do you think you have been more or less concerned with that kind of upward social mobility? That musicians may be or tend to be concerned with this social ladder-climbing?

Musician: That's never bothered me. I really don't care what other people think of me that way, because that doesn't matter to me at all.

Interviewer: Do you think that's a general trend among musicians? Not to be concerned with that kind of thing?

Musician: I think a lot of them live their own lives pretty independent of other things. Not too many are
in politics, not too many are in Lions' Club, Rotary, that kind of thing—and it's partly the hours. If you teach, you have to take students when they're available. High school that means after 3:30 and evenings, and then your work is basically evenings. I kind of missed the opportunity of doing that kind of thing, I would have enjoyed having more social contact with more of society than I had. I think that's why I was happy to do the thing with the symphony.

Interviewer: So you think that maybe you did miss out on something there? By being a musician? Do you think that's generally true of musicians?

Musician: Well, it's a choice you make but it's dictated by your financial outlook.

Interviewer: Now we'll talk about this idea of status, ranking in sections. We've talked about this a little bit, but let me ask you--have you as a musician been concerned with status? What constitutes status for the musician? From whom does a musician wish respect?

Musician: I think his colleagues. I think the persons that he respects within his realm of performance. If he's in an orchestra, from the other section leaders; if he's a principal player, from conductors
certainly. And, to an extent, society—the people who come to the concerts. Even the music critic. I notice the symphony orchestras have gone to designating people in small sections as: principal, associate principal or co-principal or assistant principal—And so they are very rank conscious. And all those are different pay scales. If you are important to the orchestra they'll make you 'co-principal' to make sure you stay. But Los Angeles is using 'co-principal' all through their winds.

Interviewer: Do you think maybe they're going a little bit overboard with this?

Musician: I think right now they are, a little bit. But with people like Marie Sharp staying fifty years principal flute of that orchestra—I don't think anybody else has been a performer that long—47 seems to be about the record, or 49, somebody else in the orchestra did 49.

Interviewer: Sociologists have written of many occupations about the idea of people getting into a kind of dead-end situation where they feel that maybe their ability to better themselves has kind of reached a dead end. We call that entrapment. Have you experienced that in your career?
Musician: No. Not really. Although the military
definitely qualifies for that kind of thing, because
once you reach top ranking you can't go anywhere, you
just wait to get a small raise every two years--

Interviewer: One of the sociologists wrote particularly
about this, and he said that he found this to be true
often in orchestral players and maybe more in the
string section than any other place. Have you known
this to happen in orchestras?

Musician: Yes. I think some of the bitter attitudes that
you get are from these older musicians who aren't
quite good enough or were afraid to stick their necks
out and try to better themselves. And then they get
cantankerous. They're the ones that call, 'overtime,
overtime' and often they're violists or string bass
players—who really don't play that well but they are
bitter about not getting more recognition.

Interviewer: How important do you think personal contacts
are? If they are important, how does one make such
contacts?

Musician: I used to joke with other players, 'my name is
Kilaf Karkinski' instead of [name deleted];
therefore, I can get a job easier with that kind of
name, or Goldstein. The Jewish element is very
strong, of course, in performance. Ballet, movies,
music.

Interviewer: Some of the guys, jazz musicians from New York, have had a lot to say about that. Also, in the field of jazz they've got a lot to say about what they call 'Crow Jim,' reverse discrimination.

Musician: We felt that in the Army Band. We were required to take a herald trumpet player who was black because Kennedy said he wanted a black person. When Kennedy was president, '60 to '63, he had all these small African nations coming over, getting their money and they were all black countries and we didn't have a single black person in the Army Band. So he wanted one black trumpet player to be on the portico of the White House playing those fanfares. The head of the trombone section then was in charge of this and he was a Southerner and he really resented that. That he had to take one of those black guys whether they played well or not, and he couldn't take a good white player. And that's reverse discrimination, and it really upset him. We did find a good black player eventually, he's a teacher at Howard University today.

Interviewer: Do you think that because of your military career you were shielded from this a little bit?

Musician: Yes, I think so.
Interviewer: Do you have anything to compare it to—friends who are musicians that you've known for years, outside the military, that had to play these games to advance their careers?

Musician: Oh, I guess it happens. In church music, being a member of certain organizations is about the only way you can get a job as an organist. If you're not a member of the [unintelligible], you just aren't considered for an organ job. I've served as president of a couple of organizations and that is always helpful. I got a job at Central Methodist in Washington, D.C. There were five men with doctorates and all of them were fellows in the [unintelligible], and I got the job over them in spite of their degrees.

Interviewer: Experience too. Do you think there's a trend in the academic side of music today to put too much weight on degrees?

Musician: Indiana University, of course, is the biggest music school in the world and they have led the way in saying, 'we want a musician teaching, whether they have degrees or not'. I think the University of Michigan is kind of following that in their music school now. The large ones, of course, can have the prestige and the clout to do that whether they have
degrees or not because they've got so many with degrees that they don't lose anything. Smaller schools are less willing to do that.

Interviewer: Dependency. Has the musician experienced feelings of dependency on others? Can a musician avoid dependency on others?

Musician: Well, the audience is part of the triangle. You have to have a creator, the composed, a performer and the third part of that is the audience. Yes we are definitely dependent.

Interviewer: A lot of people that I've talked to about this took that question a little differently. But that's very good, that would apply to any kind of music. Anything to add to that, as far as dependency? Do you think dependency, or the lack of it, could make one more or less aggressive?

Musician: Not that much. I don't think it applies that much in the military. There were poor musicians who got promoted though various things--

Interviewer: What I'm saying is: Do you think the lack of dependency could make one complacent? Where you've kind of got it made--

Musician: Yes. In the military, once you've gotten into one of those bands, you can quit practicing and just pull the horn out ten minutes before-- And some of
the men actually did that, especially when they were frustrated as fine musicians and maybe somebody who didn't play as well would be put over them, somebody who was more of a military person but less of a performer. And so they just gave up, and maybe had a little revenge by not performing as well as they could.

Interviewer: Do you think the musical career promotes security or insecurity? And what do you think security is for a performer?

Musician: Well, it certainly used to be a lot less than it is now. I think the major orchestras are so well established that they're not going to go out of existence. There are 150 metropolitan orchestras now, from the Top Ten orchestras down to the community orchestras. You certainly wouldn't expect to have a 20-year job in a community situation. It would fluctuate a lot more, but the major orchestras are so well established and have such good financial backing that that's a very secure position.

Interviewer: Well, what about the musician losing skills, that kind of security?

Musician: I think if you put in twenty years, you're over the hurdle as a symphony musician. I know in the military, once you get over twenty you can be
independent because you can retire any time you want. So, over twenty, why practice? In the orchestras, they give pretty good blankets to that, if you've done twenty years of hard work they'll let you sit near the back and float for another ten, maybe retire you a couple of years early. Most of them, I think, respect what you did previously. And people get physical difficulties, losing teeth—but they'll carry you.

Interviewer: How competitive is the musician's occupation today? How have you dealt with competition?

Musician: It's much more competitive than it was. I think probably it's communication of the correct teaching skills being more known now, so that more performers have a better chance of achieving high excellence with a local teacher instead of having to go to one or two excellent teachers in the world. So that has filtered down and I think of it as the finest performer teaches probably not at a university but privately, or in a small music school, or a specialized music school—Curtis, Juilliard, New England, that kind of thing—then the university professor gets it second hand from that teaching and then the high school band director gets it through that source and it filters down. But those teachings
are more universal, people like Phil Farkas—wonderful teacher, wonderful methods that he put down on paper—I remember taking lessons from Toscanini's solo trumpet player, and for eight lessons he would not tell me one thing. He was kind of saying, I'm not going to share anything with you until you prove you're going to be a real student of mine and I'm not going to give out secrets for $15 a lesson. I'm going to wait until you have shown that you are going to be one of my disciples, then I'll begin to share my secrets.' I don't think that happens anymore, I think everyone is much more above-board. I think of the old moustache among the brass players as a way of hiding their embouchure and their secrets. A lot of them would not talk to you. But I think that has changed, since, probably, the second World War.

Interviewer: Economic issues. Pay, fringe benefits, that kind of thing. Do you think the full-time performer is adequately compensated?

Musician: Well, it's jumped so much from about '53. We're talking about symphony orchestras now. Philadelphia Orchestra had a scale of $7,000, I think, that was the lowest paid person—in '53. And in ten years it jumped to over $20,000. I think all
the orchestras now are making so much better money and they have retirement systems. They can actually go take a sabbatical—and it's nothing against them, they're allowed to do this. They have a lot more security today than they had years ago.

Interviewer: What other fringies do you think exist for the performer? What about in the area of residuals? Or do you think of anything that might exist for the performer that might not be common knowledge—such as royalties, residuals, pension funds. What kind of thing does the military provide?

Musician: Well, if you put 20 years in the military, it doesn't matter what age you are. I was drafted at 18, and at 38 I had a retirement for life, unaffected by Social Security or anything else. So I felt as though I had a cushion to fall back on that maybe enabled me to—I went up to a little college way up in New York where I knew very few people, moved my family of six, and purchased a home, put my roots down. I felt that I could do that because of the military. But I've always been very conservative, paid cash for my first car—

Interviewer: Audience demands and control over working conditions. Did you ever feel that the audience had control, have there been demands and expectations
that you might not have been able to fulfill?

Musician: Well, as a church musician, you often have to do what people want you to do. You certainly have to feel where the level of that congregation is that you're ministering to. So, I would say 50 percent of what you do starts with that. You definitely are conscious of their expectations, their level of what they've had before is very important. If I take a church job I want to see a bulletin for a year before I start because I want to know where I have to start with that congregation. The level of music and whether it's oriented to the various things that I can work with happily.

Interviewer: What about musical integrity? Is there a conflict between personal musical integrity and these audience demands and expectations? If so, how does one maintain their musical integrity or can one?

Musician: In organizations like an orchestra you've really got very little to say about what is played. The conductor and maybe a small group of orchestra counsel would have a say in that. If you're in chamber music you probably pick your own program so you'd have a lot more to say in that. In a brass quintet, for example, we pick our own music. So, we go from one period—one of audience appeal, style—to
another. So that we have a lot of contrast between our numbers. In church music, you have the minister, who basically is in charge, so you kind of have to know who you will work with and I will not take a job if I feel that he's going to be a real dictator. I'm not going to be a musician who does what he wants, because he doesn't know music. If it's in the selection of texts for him, certainly he has most of the say there. I may choose to use a better tune for the musical setting because that's my expertise. And if you have an organist, aside from your self, you have to consider his taste and what direction he's going in with his musical selection.

Interviewer: Travel requirements. Has your career demanded any extensive travel? If so, what problems are there to travel?

Musician: The Army Band used to tour, but short tours. I think the longest I ever did was a three-week tour of Canada. So I've never really had to face that. Directing the college orchestra, we chose not to tour basically because of the acoustical problems of young string players, of not great instruments, trying to play in a dead hall. Awfully hard.

Interviewer: Appearance. Have you felt any pressure to conform to some preconceived notion of appearance? I
realize this falls more into the top-40, pop musician category. Although I've had classical musicians say, 'yes, I have to wear a tuxedo'.

Musician: Yes, that's true to an extent. But I resent in the musical field that some of the people who are poor musicians put on all the facade, all the gimmicks, everything that's current and feel they should be accepted on the basis of conforming to that and not conforming to a standard of music at all. And are very poor performers. They are jumping on the bandwagon in a sense and trying to make money with less than an honest approach. If you're in music you should produce music, whether it's jazz or the serious end of it. That bothers me in the church music areas too. Especially in the evangelical churches, a lot of these guys are terrible musicians but they're spouting something that is theologically what the people want to hear and it gets an audience but it isn't quality. It's unfortunate that the cultural level of some of the denominations accepts that. We have good examples of that in some of the TV programs--

Interviewer: Management control. What do you feel that your relationship has been to management figures in your musical career and what problems have been
encountered?

Musician: Well, as a kid in the symphony orchestra I was very happy with the leadership. I couldn't ask for a finer conductor, and the manager was a violist, trombone player. He happened to be the one that sat behind me when I played 'The Messiah' as a kid. In the Army Band, there were some of the problems of, basically, a drunkard leader whom I couldn't respect--

Interviewer: Well, let me just ask you this--in a military band does the conductor have even more of a dictatorial policy than the orchestra conductor, because it's the military and he may have more rank?

Musician: Yes. They have more power. Usually the music director is the commanding officer also. So, under the military, insubordination means that you did not follow a direct order. So the power of that leader in giving direct orders can be rather awesome. Therefore, if he asks for an unmusical expression within musical areas, you pretty much have to lower yourself to his level of performance. This you resent, in a sense. Especially in the military, where you have no recourse.

Interviewer: Have you ever seen this awesome power that the conductor has abused?
Musician: Yes, Colonel Howard of the Air Force Band, rather famous, infamous, for doing that— We had quite a few transfers from the Air Force Band, they wanted to get away from what they saw happen to other people.

Interviewer: What about other management figures?

Musician: I haven't had too much experience with that. I think it's a good trend that conductors are now more people, we don't take them as gods—they are people who have to have expertise. And if they don't have it, they can not ride the role of dictator 'you do it because I said it'. They just wouldn't keep their jobs.

Interviewer: How about auditions? Have you had to audition, and what are your feelings about auditions?

Musician: Well, that's like a job summary to most people. What you put down on paper is in black and white, it doesn't vary. But an audition, if you have a bad day there's just nothing you can do about it. So the musician is sort of walking a tighter rope than the average person. If you're already in a fairly important position, they're probably going to accept what you've been doing for a period of time—besides what you do at the very moment of audition. Charley Sluter refused to audition for the Boston Symphony.
He said, 'if you're interested in me, when you perform something that has a big trumpet part I'll come and perform that with the ensemble, which is more realistic than playing a solo performance, and I'm too old to bother with auditions. I'll stay in Minneapolis if that's what you want.' And it worked out that they were able to have him play some big performances, and he came through like gangbusters and got the job on the basis of performance in an ensemble instead of a solo performance. And it probably will affect some other audition. It was fairly recent, he's been there three years.

Interviewer: Maintenance of skills. What do you do to maintain your skills? Is that a problem? Is there a fear of deterioration of skills?

Musician: Well, once you get past fifty, there's nothing you can do about it (laughter). It deteriorates whether you want it to or not, in a sense. The older you get the more you have to put in on fundamentals and basic things to keep the muscles doing what they did without any preparation before, kind of keep them on track. So, as you get older I think you have to put in more time than you did. I think that's the answer.

Interviewer: That's interesting. Training relevancy. Do
you think your past training has been relevant to your present demands? How could it have been better?

Musician: Well, most people fall into what they do, I suppose. When I was drafted I thought that was the end of the world and I hated the military and wanted to get out as fast as possible. But after I saw the job and saw the conditions and took a long view of that as opposed to performing in a symphony orchestra, maybe, if I had the break and got the chance—or teaching—I thought maybe I would like to play more than teach. So I'll play and have one-third teaching, two-thirds playing and one-third teaching. But I was afraid I would end up, as teachers end up, less able to perform—

Interviewer: So, what about your own training? How do you feel it related to that?

Musician: Well, my training is very unusual. My father was a musician and he started me at six on a six-holed flute and I was playing variations on Jingle Bells for a Christmas program. Then I started the trumpet, my mother was a school teacher, it was the depression, we lived out in the country in Michigan and so I never went to the first grade, I just stayed home and studied the trumpet every day, two lessons a day from my father, and mother coached
me in the academics. So I went to school for the first time in second grade. After Daddy's training and working with me I went to solo trumpet on the Detroit Symphony, Tamborini, and he said, 'you play too well, I don't want to teach you. Go to New York.' And that was at 14. I was playing all of Fritz Kreisler's violin solos which Daddy would play on the flute or the violin and say, 'play this'. I didn't know they were hard, now I can't do 'em.

Interviewer: Can you think of any aspect of the performer's career that I haven't touched on? Anything that comes to mind?

Musician: I think you've run the circle pretty well. Maybe a follow-up would be, at the end of a career--does the musician have the inner satisfaction of a fulfilled life, of contributing to society, of giving something that is permanent to the world and worthwhile, so that he could die peacefully knowing that his life was worthwhile and contributed to mankind? The profession of music is so great because you're dealing with something that everybody loves, people are jealous of musicians because they would like to just play around. We know how much work is involved but still we're doing something that is the elite's bread and butter. It's a great, great thing
to be able to perform the greatest music—

Interviewer: Like the guy says 'of course I feel successful. Why shouldn't I? I'm getting paid to do something I've often done for nothing.'
Interviewer: One of the items that sociologists have written about is this business of artistic values versus what it takes to be commercially successful. They've said that it creates role conflict. Have you perceived that? If so, how have you dealt with it?

Musician: Yeah, I encounter it all the time—almost constantly in these last years. More and more I wanted to be writing my own music, which I wanted them to enjoy, but because it was something new that they hadn't heard they were not interested. What they seemed to want was something they had already heard, something that was already typified as 'this was what's in', just play it louder and play it live so they can get into it and be a part of it. Lately, people even sing along while you're playing.

Interviewer: Well, how do you deal with it?

Musician: We'd slip in originals. We'd play three or four songs that they knew and then we'd whip one in on them that they hadn't heard and they'd get out there and dance to it and before they realized that
they hadn't ever heard it before. They didn't
realize that we wrote it, they just thought that
somebody else had written it and they hadn't heard it
before.

Interviewer: So that was the way you dealt with it.

Musician: Yeah. But I was still trying to write
something that they would like. I wasn't trying to
write something that I would like, I was trying to
write something that I could get along with and that
they would love. So I think I really compromised my
artistic inner self. I'd like to write much freer
wilder music, but for fear that it wouldn't be
accepted I would never try to force it on the band or
the guys that I was playing with.

Interviewer: Has this created problems for you?

Musician: I had to reach some decisions on whether it's
more important to please your audience or yourself,
and I sort of come to the conclusion that it's
impossible to please other people all the time.
You're just not going to please everyone so you'd
better concentrate on pleasing yourself, and then if
other people are pleased--fine. I try to keep a rein
on my inner self so that I'm awake all the time. It
would have been easy to be just a juke-box musician
and play other people's songs but that wasn't enough
for me. I felt like maybe I had something to say, something to contribute. And those were important things to me.

Interviewer: Okay. Another thing that's been written about is that oftentimes musicians need to develop a side line to get by when the work isn't there. They call these things 'career contingencies'. For instance, teaching became my main vocation, and being a player is my avocation. What about you? Have you consciously developed some other thing, a contingency, so to speak?

Musician: Yes. Through my entire life, up to this point, I have centered solely on music 'cause I honestly believed that I was capable of making a career out of it. But the more I climbed in the professional structure of the music business the more I realized you needed big bucks, you had to make severe compromises more than I cared to do. And as of late, I feel like the music business has changed a lot. Perhaps ten years ago, but probably not, probably just because I've become more aware of the things that it takes because the producers, the agents, their interests, the realities of business as far as product and money go there are so many things that I wasn't aware of until we started climbing. So
I've decided that although originally music was for me a great joy and pure pleasure for me to play, then when I started concentrating on not my pleasure but someone else's pleasure I started feeling a void. So I'm going to revert now to supplementing my income, actually creating my income in some sort of product that I know is acceptable and then on my own time I can create whatever music I want to.

Interviewer: Okay. A lot has been written about musicians, trying to identify them by labels, such as jazz musicians, pop musicians, but do you think these labels are very valid today?

Musician: It's very hard to put a label on someone. Since most musicians study so many different kinds of music and you need so many different styles, especially in the pop field, you have to be able to play in so many different styles throughout the night, it really is hard to put a label on. Though I play pop, I feel that I have a jazz background and a classical background, and at the same time I have a sense of commerciality so that I combine all those things into pop style. So, yeah, I think it's hard to put a label on a musician.

Interviewer: Sociologists have used four terms in talking about a musician's lifestyle. Those terms that have
been used are: isolation, alienation, atypical and deviant. Do you feel that your lifestyle as a professional musician reflects any of those terms?

Musician: I think isolated in a sense does pertain because, if you're a travelling musician -- and to be employed full-time as a musician I believe you do have to travel -- it's hard to maintain ordinary day-to-day things like a checking account, your long distance bills are greatly increased, you don't see your friends very often so you lose touch with them and you are limited maybe to a small group of friends. And you never really get to know individuals although you learn a great deal about group behavior, behavior of people as a whole. And I feel that I've learned a great deal of things sociologically because of the travel. I begin to see the same people in each town, the same types of people from town to town, and learn things about myself in the process. So far as atypical, yes, perhaps. There are probably other people in other professions who have experienced the same sort of isolation, atypical living. You don't ever really have an apartment or a home unless you are doing well. And if you're doing well and you can buy a home you're rarely going to be there. As far as
deviant, that gets down to a personal nature
where--yes, there is lots of room in the music
business for a person to become very deviant, which
is why I'm steppin' out of it because I don't care to
go that way.

Interviewer: I suppose the term the way they're using it
is, let's say, deviation from a norm not necessarily
criminal--

Musician: Deviation from a norm would be advantageous to
you in the music business. The more different you
are from the norm the more possibility of being
something unique. And these days, in 1984, in order
to be something totally original and different, you
gotta step way out there. There's people wearing
dresses, and makeup and swinging from vines and
things, and you really gotta be--crazy.

Interviewer: What about the alienation part? Alienation
from society in general?

Musician: Interesting. The general feeling when I finish
an engagement is to immediately get back to the hotel
room. I do feel alienated because I don't feel
like--when I first started in the music business, I
was young and parties were the thing, I would enjoy
going to parties afterwards whether I knew the people
or not--it didn't matter. But as I got a little
older it became more important to me to have real relationships with my friends, and to get to really know people and trust them. I felt alienated in that I didn't know who I could trust. You don't want to throw your trust on somebody you just met.

Interviewer: You kind of mentioned this a little bit ago--when you talked about the structure. Sociologists have called this 'hierarchies'--does the system of hierarchies exist for a pop musician? For instance, in the orchestral world maybe it's the most easy to see. In the orchestra itself, you have first and second chair, violins, --you were talking about a structure how does that work with pop musicians? Is there a hierarchy?

Musician: Yes, there definitely would be. I would say on the lower end of the structure would be week-end groups, garage bands, guys that just play periodically then move up into full-time working bands, that have house gigs or play Holiday Inn circuits or whatever. And then moving up into, above that, I think would be full-time working bands that are also making good, original music that's being accepted. And a step above that would be full-time original bands that are fronting for major acts in concert settings. And then from there move into the
opening status, and then from there move into a group that rarely travels, just sits back and makes albums and occasionally goes out and makes a killing on a short tour.

Interviewer: Okay. What have you as a musician done, or have you had to do anything to promote audience popularity?

Musician: I don't understand 'audience popularity'?

Interviewer: Well, in other words, have you had to do anything to promote your music, your band?

Musician: Popularity of the band with the audience—oh, yes. To begin with, you gotta play the songs that they like. You don't go to a Country Western bar and play Rock and Roll, for instance. You have to dress the part, dress different, better than your audience. That's a basic thing—always dress better than your audience. You need to have a rapport with the audience in the sense that you can talk with them. It's not good to just go up and play song after song—so, yeah, we work on the the popularity thing real heavy. In fact, when we come into a town we would try and find out some of the things that are going on locally so we can have some stuff to talk about. Make them feel as though you agree with everything they do and that you respect them and you
like them, even if they're a bunch of bums.

Interviewer: They're payin' the tab, huh?

Musician: Exactly. And a club owner will fire you if you do not get along with the audience because the audience won't come into his club, which means he doesn't make any money and he can't pay his people, which means we don't make any money and we can't pay our people. So, if you wanna eat you better--

Interviewer: Listen to the cash register ring--

Musician: Yeah, that's really music to their ears. That's the kind of music they like to hear.

Interviewer: How important is environment to the musician's employment opportunities? Have you had to make sacrifices to go to areas that enhance the job potential? Is environment an important factor to a musician?

Musician: Yes. If you're playing a certain style of music, there are certain areas that you'll do better in, certain cities would be better for you. The larger the city, the better potentially money-wise it will be, and the higher up the hierarchy you will be because there's more of a possibility that you will be recognized. The more important people in the record industry and the booking agencies have offices in the major cities so you want to contact these
people in order to work the rooms that they control. So, Poplar Bluff, Missouri, is probably not one of your big areas; whereas New York City or Chicago would be.

Interviewer: Have you yourself had to make sacrifices to do that? To get out there and work?

Musician: Yes. As you get into larger markets, which you are striving to do because you want to make more money or get farther up the ladder and work more, you have to sacrifice your employment for a time because when you first get there no one knows you and you are without work. The competition is very strong, lots of people trying to get the same jobs, so you're going to be out of work more.

Interviewer: Isn't that up to your agent though—to see that it doesn't happen?

Musician: If you have an agent. And if your agent is dependable.

Interviewer: The term 'mobility' can be thought of. What of social status mobility? The keeping-up-with-the-Joneses kind of thing. Or the idea of being mobile, go where you wish to go? First, what of the social status thing—as a musician? Have you been concerned with that? Social mobility?
Musician: I feel that most entertainers have a little sociologist in them. They feel the vibrations or the attitudes of the person that they're with, and they reflect that back to gain their respect and their confidence—so, yeah, I feel pretty mobile as far as the social structure goes. When I'm with people in the lower structures I behave and speak in their language and associate with the things that they hold in respect, and when I'm with higher society people I feel like I try to behave in their fashion and speak their language.

Interviewer: Is it a positive thing? That the musician is more able to be around these different strata than maybe someone who's locked into the sort of job where they basically associate with their fellow workers, day in and day out?

Musician: Yeah. I think musicians tend to see less in black and white than most people who are locked into certain jobs, things become very digital to them, --yes or no--it's all yes or no. Whereas, a musician who is an artist, or any kind of artist or person that studies life and tries to learn therefrom, tries to see a little good in everyone and perhaps that is picked up by people, and--

Interviewer: I think that what I'm asking is, do you
think the musician might be exposed to more social strata—?

Musician: Yes. Yes. I think so. The nature of the business. Because you're entertaining people, people are coming out to be entertained and all sorts of people like to be entertained—

Interviewer: How about these other aspects of mobility? Do you think that the occupation itself allows for mobility—that you can go almost anywhere and work?

Musician: Yes. I'm thinking, if I understand you right, if a person has the ability to play classical music as well as jazz or pop, then, yeah, pretty much wherever he wanted to --if he decided to become third chair violinist in the Philadelphia Symphony he could move in there, start wearing tuxes and play the parts and hang out at all the big social parties going on, with all the mayors and governors and so on. Yeah, I think they would be able to move in there pretty well.

Interviewer: Or to any other town--if they played country, or--?

Musician: Yeah, if they're going to move into country music I think of course, it depends on the person. There are people who are locked into one set of values and they're not going to fit in to some
places--

Interviewer: This idea of status--is there a status thing in the pop field? It's a little bit similar to what we talked about with the hierarchies--

Musician: Yeah, perhaps. I've noticed that most lead guitar players sort of have a personality, guy plays lead guitar you kind of know what to expect. A guy's a drummer, I've kind of noticed some similarities. At the same time, there's always exceptions to the rule. But, in general, keyboard players seem to be a certain type of person, if that's what you're talking about--

Interviewer: Yeah, I guess the other part would be respect. From whom does a musician wish respect?

Musician: I think the audience sees the hierarchy in the musicians' world differently than a musician does. In the musicians' world, if you're good at what you do, then you deserve respect. You obtain respect. If you are not good at what you do and you're a faker or trying to pull the wool over someone's eyes I think that's perceived and not a great deal of respect is given to that person.

Interviewer: Do you think the audience is discriminating enough to tell the difference, or do you think the strong musician desires respect from other musicians?
Musician: Yes, I believe that's the case. The strong musician who may not be in the spotlight will not be thought of as highly by the audience as the lead singer who is right out in the spotlight, they think, 'boy, is he great!' when it may be the background singer or the band who's making the person really come off that great.

Interviewer: Sociologists have used the term 'entrapment' which could apply to people in many occupations. They might have feelings that they're in a dead end situation. Have you experienced such feelings of entrapment? How does one deal with such feelings or situations?

Musician: I've always been trained in music. Music is the only thing that I've known, as far as job employment. I've done various odd jobs and almost immediately left them because I didn't see promotion available. I didn't have the job skills. Entrapment, yes. I felt like I was limited to music because it was all I knew.

Interviewer: But what about music? Do you feel that there's any entrapment there?

Musician: Since it takes a certain amount of intelligence to be a good musician, then I feel that if the musician really wants to, desires to get out of the
situation, he is capable of it and all it requires is as much hard work as he's put in on the music.

Interviewer: That's good. How important have personal contacts and cliques been to the musician's career?

Musician: Quite important I'd say but that has a lot to do with—you're not going to get in the clique unless you're capable of being in the clique, as far as your playing. Yeah, cliques have a lot to do with it, especially with recording.

Interviewer: How does one make such contacts, or become a member of such cliques?

Musician: Be around. Show up, and be around where these people are. Gain their confidence, have something in common with them.

Interviewer: How do you gain their confidence?

Musician: Well, be able to do whatever is delegated to you. It depends on which kind of clique you're talkin' about. If you're talkin' about movin' the musical structure hierarchy, then, yes, you'd have to be able to musically do what is required, as well as be socially acceptable to this clique. So, it's a social as well as a talent thing. You have to be a relatively decent person, or a relatively horrible person—depending on who's in the clique. If it's a bunch of bums, you gotta be a bum as well as play
terrible music. You gotta be a nice guy and be able to play great music to be in a good clique. You know, don't spill beer on yourself at the Governors' party.

Interviewer: Dependency. Has the musician experienced feelings of dependency, and can the musician avoid dependency on others?

Musician: I'd say there's probably a great dependency on others in live musical performance, unless you're a solo music performer. Even then, I would say, yeah, there's a feeling of dependency because you have to have a group of people to make it work. There are very few people who are their own business manager, agent and musician, and sound technician— it just takes a lot of people to make it work.

Interviewer: Also, dependency on an audience.

Musician: True. What is performance and money making, if you've got nobody coming in and spending the money?

Interviewer: Has the musician's career promoted security or insecurity? What do you think is security?

Musician: Well, talkin' of Maslow's hierarchy of needs, I think I probably grabbed one and two and then skipped up to four and five, and missed some of the ones in the middle. So, yes, secure in the sense of learning yourself, knowing yourself, learning about people,
learning what you desire and what you don't desire. But insecure in the things that people might take for
granted—a place to live, a secure feeling about pay
checks coming in every week. Getting to know the
scenery, finding a place that you'd like to live and
being able to live there. I don't think that those
things are readily available to the musician.

Interviewer: What do you think then is security for the
musician? Is there anything that's secure about
being a musician?

Musician: Probably not. For an artist, he may get bored
in a certain area. He's stayed in one area, with a
great house gig, where everything's taken care of, it
still may not satisfy all of his needs and he may
want more. And then, when he goes after that he may
find that that's not what he wanted. I don't know,
every human being is kind of a learning and growing
'being'--

Interviewer: So, in your opinion then, do you think maybe
it's impossible to experience any feelings of
security? Would you go that far—to say that?

Musician: No, I don't think I would. Maybe after a
certain level, which I have not yet achieved, a
person is well-known enough to have the rug pulled
out from under him and just go find another rug.
Interviewer: Do you think that ego might have something to do with it? Confidence that you could do whatever has to be done—secure in your own feelings that you can do the job?

Musician: Yes. I think that may be the only type of security that you can have. Unfortunately, without an income things will fall to pieces, so you gotta have the confidence in knowing that you're always going to have this income.

Interviewer: Competition. How competitive is the musician's occupation? Have you had to deal with competition?

Musician: Competition is always a concern because you have to hold your job position. If you start falling behind, your job is threatened. There's always the possibility that they'll fire you and hire someone else, so you've got to stay on top.

Interviewer: So, in your end of the business—stay on top of it is what? Repertoire? The newest things out?

Musician: Flexibility. In the pop field, you're going to be playing different kinds of music, so you'd better have some Country Western chops, you'd better have some jazz chops, keep practicing, always get better, be able to handle anything that's thrown at you.
Interviewer: Economic issues. Is the full-time performer adequately compensated? Second part, what type of fringe benefits exist for the performer?

Musician: Yeah, that's a pretty knowledgeable question. The economic benefits are not always what they should be but they are sometimes equalled or expanded by the non-material benefits. Housing. If you go to a certain town and you're guaranteed rooms. And half off of your food. Discount. The run of the place, being able to use the golf courses or the tennis courts, all these things put you at a higher income bracket than you really are. You're enjoying things that you really don't own.

Interviewer: What about fringes? Have you ever had hospitalization?

Musician: Never. That's one of my main gripes. That sort of security is non-existent. If you received an injury that rendered you unable to work you are SOL. That's it. You're out of the picture, you got no one to pay for your stuff. The chances are that you're barely getting by from week to week, you got no money saved up for this. And hospital bills can be enormous.

Interviewer: Back to those terms, isolated and so forth. I had one musician say that they ought to add another
one: discriminated, he always felt discriminated against.

Musician: I'd have to say 'yes'. Insurance rates, if you're able to get insurance at all, you're going to be paying a special rate. If you want to get a loan--forget it. You got no steady references, you are looked at-- And this comes under the thing of being accepted in different circles also. I feel that most people view musicians as deviants from the norm. These are guys that don't always have a steady income, they don't really care about a steady income, they're just livin' life for fun and they don't really give a damn about anything. Which is not always the case.

Interviewer: Right. Control over working conditions. Do you feel that you have had control over your own working conditions? Do you feel that the audience demands and expectations have influenced you? How have you dealt with that?

Musician: Yes. It always seems to be a factor. Whether it's a problem or not, it seems to be a factor. Because your rehearsal schedule changes and your work schedule changes, the type of music you can play changes, and you're not the one doing the changing. Other people are dictating this to you. Your living
conditions and standards are changed by other people. So you don't have much control over any of those areas, the only thing you have control over is, perhaps, what you eat. If you decide not to eat at all, you have that option. Even what you wear is dictated--

Interviewer: Is there conflict, or has there been conflict between personal musical integrity and those audience demands and expectations? Can the musician maintain personal integrity?

Musician: Oh, boy. Another grey area. Yes and no. I think you're always compromising your integrity if you believe very strongly in a certain style of music. If you feel that this is the only kind of music, then you're always going to be compromising. However, if you are not in such a way that you feel compromised, then the integrity would be in just playing the best of whatever you're playing.

Craftsmanship. If you do whatever you do and you do it the best, there's no feeling there of harm. If a guy can play Country Western and be the best picker around, he's going to be respected and he will feel like he's doing a good job.

Interviewer: Travel requirements. Has the performer's career demanded extensive travel, and what are some
problems inherent to travel?

Musician: I think that's a personal choice. If you want to travel you can travel. If you do not desire to travel, you have that option too. But you're going to have to deal with that in the type of music you play. You're going to have to be very flexible, if you want to stay in one area you're probably going to have to change more frequently than if you are traveling from town to town. You still have to change your music, of course, from town to town--

Interviewer: What are some of the problems if you're on the road?

Musician: The sheer logistics of getting there, takes money to get there. If you have breakdowns, which always happen, physical things stop working, blow a water pump on your car, all these things will slow you down. If you're late, you compromise your money—if you even have the job when you get there. You are of course in that isolation thing we talked about, you're out of touch with your--

Interviewer: Are there unreasonable positions—say you're somewhere in Kansas and your next gig is Pennsylvania and you finish on Saturday and start on Monday, that sort of thing?

Musician: Yeah, that's a real situation. We've had 400
to 700 mile jumps that have to be made in a little over 24 hours. You really give up sleep and go through a lot of hardship. When you're young, this kind of thing seems like fun but the older you get the less fun it becomes, and the more work it becomes.

Interviewer: And what about laundry?

Musician: Yeah, if you're staying in motel rooms you obviously can't cook your own food. I found myself eating fresh food as much as possible because you tend to eat fast food most of the time because you're trying to save what little money you've got, you don't want to go out to a nice restaurant and eat, you don't have a lot of time. Your hours are different than most people's hours, and it's simply not available to you.

Interviewer: Has the musician felt pressure to conform to some preconceived notion of appearance? Does age enter into this?

Musician: Yeah. I've noticed that. For some reason it seems as though, in order to play a certain type of music, you should look a certain way.

Interviewer: Do you think age enters into that?

Musician: I think that could be flexible. I do feel that some types of music are geared to the young, and the
young want to see young people playing it. If they are 40, they don't dress or act like they are 40, they try to look 18 to 25 instead of looking their age. But I think there's exceptions, I think young musicians could make it in the classical field or whatever, I don't think there's too many restrictions there. But the rock and roller, the disco, or whatever the young music thing is, I think the older you get you begin to be alienated by this young crowd.

Interviewer: Management control. What has the musician's relationship to management figures been? For instance, leaders, conductors, agents, owners--have you encountered any problems?

Musician: I think you need to have a sharp business mind and if you can think digitally, you need to learn to think digitally the way they do--understand dollars and cents. There are of course agents and club managers who have some idea of what you're going through, but you need to have an idea of what they're going through and what the realities of their lives are. So, I haven't had too many problems in dealing with people. Sometimes the realities of the situation create problems. We're simply unable to conform to their expectations or they simply don't
have the services that we need.

Interviewer: Have you ever been treated unfairly?

Musician: Yeah. Yeah. You are told one set of circumstances in your initial contact with them, over the telephone or the contract or whatever, and when you arrive at the destination some thousand miles away and with no other choice, you arrive there and you're broke and you need the money, and they'll have you play longer hours, different hours, matinees, and all sorts of things. Oh, suddenly we've changed the rules and we don't give half price on drinks and food anymore. Or you don't drink at all when you're on stage, etc.

Interviewer: Okay. What internally—in the group—any problems that way?

Musician: Yeah. Mostly the problems arise when the musician does not understand the situation of the other musician. I think if the sideman's having problems with the leader, it's a possibility the leader doesn't know what's going on but I've seen situations where the sideman is not aware of what the leader has to go through in order to keep the band working, and they'll think that they're being treated unfairly, or sometimes the leader will take advantage of the situation and conduct business in secret
without allowing the sidemen to know what's going on. He's controlling their lives and he doesn't keep them informed.

Interviewer: How about auditions? Has the musician had to audition? How do you feel about auditions?

Musician: I think auditions are like credentials. If you have great credentials, you've worked with such-and-such a band that everybody knows and respects, that is a help, it may get you out of an audition. But if you don't have credentials, and sometimes even if you do have credentials, I think it's only natural that people would want to see you do what you do. See you do your job. Audition. I feel that's normal. I wouldn't want to hire someone and put my career on the line with this person without hearing the person perform.

Interviewer: Maintenance of skills. What has the musician done to maintain skills? Is that a problem? Is there a fear of deteriorating skills?

Musician: There's a reality of deteriorating skills. I'd say that that's a great fear. If you're working every night, chances are you will stay at a certain level of ability. But in order to move up in the hierarchy, or at least maintain your job, I feel that a musician had better listen to as many new players
as he can. Find out what the other people are doing, keep in touch with new styles, new instruments, new variations on the electronic equipment. You've got to stay abreast of what's going on.

Interviewer: Isn't that hard to do while you're on the road?

Musician: Yes. Well, I don't know—yes and no, I guess, because you're exposed to different things in different areas and you may hit different areas and learn something. I guess you're always in a place where you can pick up new records. And you can always order your books from a mail order catalogue.

Interviewer: Training relevancy. Has your past training been relevant to your present performance? What was good, and how could it have been better?

Musician: Yes. Training was good because it prepared me to expect anything, and to be able to deal with the different styles that come up. Being able to read music is, I think, part of the training that was very, very important. Just like sheer knowledge of what's goin' on.

Interviewer: So you feel the training was basically good. Is there anyway it could have been better?

Musician: No. The only way the training probably could have been better would be kind of enlightening you on
what to expect in the actual business. The business of it. Which is not part of the course. I understand now they're starting to teach courses in music business and recording, and the realities of what to expect when you get out there. Most of the training has been in how to play your instrument.

Interviewer: I just wanted to ask you—is it possible for the pop musician to think of himself as a musician, not an entertainer? Is that possible? In other words, it seems that the pop field is becoming an entertainment factor and although the music may be good, it's only secondary to what we were saying earlier—the funny hats, the sequin dresses—Is it possible to separate the two in the pop field?

Musician: Yes. I think there's still at this time in bands room for a guy, who doesn't look the part, he's a great musician and they keep him on the group and more or less keep him in the dark, don't put the spotlight on him. The drummers, for instance, sometimes will be not dressed in all the shiny, eye-catching things, and they just sit back there and cook. There are instrumentalists, who are more or less sideline musicians, that just sit back there and cook. Don't have to do the entertaining.

Interviewer: Can you think of any phase of what it is to
be a musician that you can add to this discussion?

Musician: About the realities of being a musician? No, I really think you got it all. The realities of life, the needs of a human being are some of the main problems that I've noticed and I think you pretty well touched on just about all of them. The possibility of having to compromise your personal values and judgments about life is probably where I ran into the wall. I just didn't feel like going that next step because of my upbringing, my religious values, my moral decisions.

Pop Musician Two

Interviewer: The first topic is that sociologists have written about the problem of musicians' fulfilling their artistic desires versus the commercial aspect and what it takes to please the people. They've said that there's what they call role conflict. Some guys can handle this dichotomy of this business of artistic pursuits versus commercial success. Have you experienced anything like that in your playing career?

Musician: Sure. I still am. I'm pretty much handling it because, for example, I've never played the top-40 band per se until really just recently, the band I'm
with started doing some top-40. The guys are leaning more towards that, before you are able to do original stuff, if we stay away from that whole top-40 thing we can do other things, fusion music.

Interviewer: Okay. For a rock-oriented group, I guess it's fair to call it that, is the artistic side of that doing original material? Is that how the rock musician thinks?

Musician: Yeah, but see in our case we're more or less a studio-type band, we do sessions. We never really thought of it as a band to make it as a rock band. Our whole idea to begin with was to be session players, we were doing sessions up in Muscle Shoals and Pensacola, that area, and we were getting a lot of credit that way, making money that way.

Interviewer: Doing your own material or backing up singers?

Musician: Backing up singers, instrumentalists, things like that. Doing demos for record companies and stuff.

Interviewer: How does that whole thing work? Is it lucrative? Do those people have money?

Musician: It is if you get involved with it because you have all these big cats, like [name deleted] and those people, [name deleted], people who have a
monopoly on that kind of studio scene. You have to really get into it big like that—unless you do it locally and you have enough business, you do jingles and stuff, but if you just want to be satisfied doing that—then you can make it.

Interviewer: It's basically the same route that evolved into the top-40 thing, in order to make money?

Musician: Yeah, it evolved like that. We got a studio too, and we weren't makin' enough money as far as outside projects for other people, and we had some people that were backing us to do our own thing but they're still holding things so we had to go to this other format to keep the money coming in. But, it's not really what I want to do—personally.

Interviewer: Then the more artistic end of it would be doing the sessions.

Musician: Yes, and that's been fewer—

Interviewer: That's interesting. So you feel this role conflict does exist, but you've been able to deal with it. How?

Musician: What I've been able to do with it is keep my priorities, know what I want to do. Working with these guys, I feel that I can leave that at work and still do my own thing in the studio or practicing by myself.
Interviewer: Then you don't see any real problems as a result of this possible conflict, art vs. commercial success? Some musicians have blamed the abuse of drugs and alcohol on these problems of role conflict.

Musician: I can see where some musicians would say that they would start doing drugs and everything like that because they can't do what they want to do. It's a kind of excuse. I can't say I haven't indulged but I've never really used it for an excuse.

Interviewer: Seems there might be something in one's personal make-up, maybe an aggressiveness or sense of responsibility, but the people that stay in the business seem to be able to handle this problem better than those that drop out. Self-discipline may be the clue. Another area that sociologists have written about is the idea of sideline employment and sociologists call it 'career contingencies'. It could be an instrumentalist who learns to sing because they get more work that way, or it could be an instrumentalist who works part-time in [unintelligible]. It could be far away from music. Have you ever given any thought in terms of developing a career contingency?

Musician: All I've done is play music. The only thing I've ever done on the side is give lessons. I've
never worked at anything other than music. That's all I've done.

Interviewer: Do you think that that may change?

Musician: I still want to pursue what I've wanted to do—I don't want to be rich (laughs), I don't want to be famous, but at least be known somehow in the world of music, have my bills all paid and money in my pocket and be happy.

Interviewer: So, how does the future look?

Musician: Ever since I was 18 I've been sayin' 'I'll give it two more years, two more years' and kept going on and on and when I had my birthday last year, I said, 'Give it two more years' and I'll probably say it again when I'm thirty. I don't want to be doing what I'm doing at this moment when I'm 40. I might decide to go back to school or something. I'd rather teach. I'd like to get out of the bar scene but somehow still be involved with it all.

Interviewer: A lot of things have been written about musicians, trying to categorize players. They've just written about jazz players or written about concert players. My contention is that it's not so easy to do. It seems like those people who have managed to stay as full-time players over long periods of time do many kinds of music well. What do
you think about labels? Do you think they're important?

Musician: I think a lot of the labels aren't really fair. You can hear a guy play a bop job and then see them somewhere else and they're playing a pop job. And they're equal at either one. That's something I've noticed too, that when you seem someone playing, say a bop job, and they're very good and then you see them in another surrounding—they're equal in both things, they are not great in one thing, they just kind of spread equally. But I guess if you had decided to be just a jazz player or a pop player, you'd really probably concentrate on just that.

Interviewer: And it seems that over the long haul you, in order to work, should do one thing that's outstanding.

Musician: Yeah. Sure. That's usually when you find them doing other things, to keep working. Which in a way could be another sideline. Get into other kinds of music.

Interviewer: Sociologists use four terms talking about musicians' life styles: isolated, alienated, atypical and deviant. Do you feel that your lifestyle has reflected any of those labels?

Musician: I think I've gone through some. There have
been times when I have felt alienated from everyone else--

Interviewer: You're talking about society in general--
Musician: Yeah. Everything.

Interviewer: Is that bothersome? Or are you pretty much doing what you want to do?
Musician: Yeah, I was doin' what I wanted to do so it didn't matter. That was in my late teens. At that time, I think it was the music because I was going to college and all I really wanted to do was play. I was in jazz bands, playing black music, and so I was a guy from Connecticut going to Mississippi, so I automatically would be alienated from the people there. I talked real fast, and these people talk real slow. I made friends, but they thought I was kind of a weird person because all I wanted to do was listen to Miles Davis (laughs) or Merle Haggard or whatever; so they thought I was a strange person.

Interviewer: So you have experienced feelings of isolation or alienation? How about now?
Musician: Now--every now and then I can still feel it, even with the guys I work with.

Interviewer: Really? Gee, that comes as a surprise, why is that?
Musician: The only thing, to me, that we all have in
common is that it's the four of us working in a studio situation and we have something that clicks, that'll work, we could play for anybody; but I think that I could play for a bop player in a studio, but those guys can't. I know they can't because we've all been around the same kind of environment, jamming with other players, and they just can't do it. So, whenever we're around a lot, just hanging out, I could be listening to something that they would think is just totally absurd. Wynton Marsalis, something like that, they don't appreciate. They would appreciate the fact that this guy is doing this, but since they can't they don't care about it. They tend to be three guys on one side, and I'm over here but we all know that we can still do something that works. But I still feel it from them. Frustrated (laughs).

Interviewer: Okay, that's rather interesting. A lot has been written about hierarchies in the music business. The most noticeable would be in symphony work—within the orchestra you have first chair, second chair—and some players are really pigeon-holed into a hierarchy. And in studios, they talk about Los Angeles or New York, the pecking order, the guys that get all the choice work. Does this exist in your
part of the business?

Musician: Locally here?

Interviewer: Well, it could be on a local basis or maybe the local thing is part of a larger—Is there a kind of a stepping stone? A ladder of success? In the pop field?

Musician: Yes, sure. I would say that it's more noticeable locally because you get the label 'this is the best band in town', that sort of thing. 'They work here, they work there'.

Interviewer: Is it the clubs that would cause the rating? Better clubs? Better rooms?

Musician: The clubs tend to do it. The money. Clientele. They can usually tell how much money you're making if they know what kind of people are going here. Bunch of beer drinkers, they know you're not going to make money. And I can see it more than just locally, because if you went to a new town with the band, you could be the big fish in a little pond in Fort Myers, and go somewhere like Atlanta and they don't even know you up there, you're at the bottom, you're starting again to try to get that same achievement.

Interviewer: How does one move up that ladder, do you think? Is it all talent?
Musician: I used to think it was really all talent but I've come to think sometimes now that there's a little more to it than that. I've been in situations where— I played a five-piece band, like a Dave Sanborn band or a Michael Brecker band, just an instrumental band that just kicked ass. Real good band, we went to Pensacola and then up to Atlanta and I'm not bragging on it but we went to all the clubs and we saw all the bands around there that were supposed to be the hottest bands and, no prejudice, I just thought we were better. We never got a shot at it, never got a chance. I feel that sometimes whenever a new band comes into town, and they get heard, some of the bands that might not even be friends in that town become allies all of a sudden, 'keep these guys away from here'. Like a threat.

Interviewer: How important are personal contacts, what you might call 'cliques', to the musical career? What we were talking about could be thought of as a clique that kind of hangs together when it feels threatened. Are you part of a clique?

Musician: I would say, locally, I don't think we are. The guys I work with, we always try to mind our own business. We're not saints, but--

Interviewer: What about this idea of personal contacts?
Is that important?

Musician: Yeah, I would say it would be. That's what got me down here is contacts through other people. It's kept me working. I have a friend here who's got this, 'hey, my uncle runs this club', that's been going on since high school, but it's kept me working so that's been important to me.

Interviewer: In the area of audience popularity, have you had to do certain things as far as promoting your own popularity with an audience—to keep working? Does the band worry about that?

Musician: Just recently I'd say that that has happened because we have gone to a closer top-40 format, we kept being told, 'don't you guys ever play top-40?' We never played it for three years while we were here, until just recently. And everybody seems to think that it's working better. And it's drawing a bigger crowd because people are more familiar with the stuff we're doing now, where before they weren't. And if they got familiar with it because they heard us do it, then they would find out what it was.

Interviewer: But it has nothing to do with funny hats or--?

Musician: Oh, no. Definitely the music.

Interviewer: How important has environment been in your
career as a musician? Have you had to sacrifice to relocate to areas to enhance your job potential? Is it important where you live?

Musician: Yeah, I think it's important. I've made changes. This is almost my third year down here. I was living in Pensacola before this, and I was only there for three months. Before that I was living in Texas for two years, and each time I went it was because of that promise, 'hey, come do this because this is where we got this, got that' I heard the promise a lot, but it's kept me going and I'm sure if someone called me tomorrow and said, 'hey, I've got this thing for you in New York,' I'd probably give it a real hard thought and probably go. Maybe ten years from now, Fort Myers could be something very big musically, but there's not many people looking here--looking for the next Buddy Rich, the next Phil Woods or whatever.

Interviewer: Those moves that you've made, have they been because of personal contacts, or because of the area?

Musician: They've been both. Because of a personal contact and it was a better area to me at the time, I thought.

Interviewer: So you've gone where the work was?

Musician: Yeah.
Interviewer: The term mobility can mean two things: one, as far as social mobility, keeping up with the Joneses kind of thing with society in general, some people are into that; and this idea of being mobile and able to go where the work is. What do you think about the musical career—is it a mobile one? Can you go almost anywhere and work?

Musician: You could have that in mind that there are some places you can go, either to work because you can, or you can go there thinking you can work and you can't because of two reasons: there's no work or you're not good enough.

Interviewer: What about the certain types of music? You were talking about Texas, certain parts of Texas, you may not want to play the kind of music that's popular—What about social status or social mobility, have you ever been concerned with that?

Musician: It has and it hasn't at times. When I was first into it money didn't matter—like some of the first bands I played in when I was very young, about 16, I played in black bands, and I thought that was the greatest feeling, to play with these ol' black cats, they could have paid me $10 a week, it didn't matter at the time. I lived with my parents—and when I finally moved out on my own the money still
didn't really matter to me at that point as long as I was happy with what I was playing, but I had to be realistic about it. I had to make money to pay the rent and to eat. So, it has and it hasn't. And as far as the respect, you know, it's nice but I don't really look for it.

Interviewer: Do you think, in the social status kind of mobility, that you're going through a change now, at your age? Why?

Musician: That's hard to explain. You could blame it on age, 'I'm getting too old for this or that, I want to make more money, I've been doing this this long I deserve to have more money'--

Interviewer: Some of the people I've talked to have said that maybe they're tired of this mobility--it's a settling down process.

Musician: Yes, that could be. It hasn't with me, yet. If I found a place where I want to live, preferably up North, and I was making good money playing with a good band I would probably stay in that area but I would still want to have my personal goal of doing something else. I don't think I'd be satisfied completely. It would end up bothering me and I would probably still go.

Interviewer: So, in other words, it sounds like it hasn't
really been very important to you—as far as social mobility.

Musician: No, I guess it hasn't. I pay child support, I pay this (laughs).

Interviewer: Well, that all costs money, doesn't it? We've already touched on these things—the idea of status and ranking and respect. From a more musical standpoint, there again let's take like an orchestra, where it might be more clearly seen as far as violin players sitting third chair, their desk, ranking. Does that exist in the pop field? Does it have a ranking, a pecking order?

Musician: Sure. I guess in the big pop field it could be ranked by album sales in some ways. But for me, some pop bands could be selling that many albums and I might not even like their music. I could like it then, and find it in the record bin two months later. I think it is known that way, but personally--

Interviewer: You guys that are out playing in the local clubs, is there a pecking order in, say, this town? Is it related to the status of the club? Or is it how good they play?

Musician: I've looked at it that way—the caliber of players. Somehow you can tell if the guys can play in a situation—if they're a player, if they got
chops, whatever. And at the same time, you can tell if they're not happy with what they're doing. And a lot of times you can see in a band, that it has a weak link. And you think, 'well, if you got this guy from that band, same town, maybe they can go famous or they might break up.'

Interviewer: As a musician, from whom do you wish respect? The people you play for, the people you play with? From whom do you wish respect?

Musician: I never thought about that. I have to respect myself first. I guess--other players, players that I enjoy playing with.

Interviewer: People that you respect.

Musician: That I respect, yes. I want the same respect from them in return. But I don't just want to hear them say it, I want to earn it from them.

Interviewer: Have you done any particular things to gain respect, as a musician?

Musician: I really can't say.

Interviewer: Well, take your playing for instance. Do you think that enters into one's own self-approval?

Musician: Sure, it's something to practice for, rehearse for, to gain respect. I don't like playing with people that try something, they know it's not going to work. You hear them say, 'I'll just try this'. I
lose respect. Try it on your own time, not my time or our time. I've never really gone out and tried to get their respect.

Interviewer: Just trying to nail down what might be a motivating force, particularly for young players, so they can get into situations that might enhance or promote the group— I think an old saying is, 'always try to play with cats that are better than you.' I guess that would be that kind of situation.

Musician: Yes. I always felt like I wanted to be the weakest guy in the band, but don't embarrass anybody--

Interviewer: So those better players have accepted you, you have gained their respect? Another term that is used with occupations, and they talk about it in music, is the idea of entrapment. Entrapment results when a person in an occupational situation, a no-win situation, a dead-end situation—have you experienced such feelings of entrapment, and if so, how have you dealt with them?

Musician: Always, whenever I felt like nothing was going— First of all, I would have to get into it because something that sounded like not just fun, but something that would progress and be very good—if I didn't like it and it didn't sound good. I've never
taken a job just for the sake of a job. If I went to hear a band and I didn't think that I would really enjoy playing with I'd never take the job. But when I would get into situations where after a while it just seemed like nothing was progressing, to me if things were coming to that end, instead of just prolonging it and staying with it and getting on peoples' nerves and them getting on my nerves, I always quit and go on to something else. Even if I didn't have anything else to go to. This is the longest time I've been with one band, and I've felt it a few times with this band, but then something would come up—

Interviewer: What you're saying is very typical of other jazz musicians where they will say, 'I've stayed here long enough'. Which comes back to 'mobility' and I guess what we've said is that sometimes people reach a point in their careers, in their lives, maybe because of other responsibilities it's not so easy to take a walk.

Musician: Yes, I look at that as entrapment—where they have to stay.

Interviewer: And age definitely seems to play a part in that.

Musician: Yeah, well, I've done it a few times. After I
was married, with a kid, I would think that I had to stay. I guess at that time I was lucky, I remember it happening three times where I just couldn't take it and just would take a walk. And somehow I would always get a job within the next few days, and each time it happened it wasn't something that I just took for the job, it was something that was better musically. It was a learning experience, I became a sponge and learned from these other people.

Interviewer: In that case, the entrapment worked to your advantage?

Musician: Sure. Yeah.

Interviewer: Dependency. Have you experienced feelings of dependency on others? How can a musician avoid that? There may be a hierarchy there, where keyboard players might be more independent.

Musician: Yes, I found that out when I was living in Texas. Then I started playing guitar and I started doing singles, singing and playing the guitar. So, whenever I was out of work as a drummer I did that. But I learned a lot from doing that. It broadened things for me more. I was able to hear more.

Interviewer: With this group you're playing with now, do you think there's a feeling of dependency among the four of you?
Musician: I don't feel it. I know that they do, some of them do. We've been in situations where I know that someone can be replaced to make something happen more.

Interviewer: It kind of gets into the area of security and insecurity. What do you think promotes security or insecurity in a musician's career?

Musician: I guess security could be listed as that steady check.

Interviewer: Okay--from a financial standpoint, but what about from an ego standpoint? Or is that important? Do you have a strong ego?

Musician: I'm pretty confident in myself. I'll go play with anybody (laughs).

Interviewer: From that standpoint, is there a way of thinking that a person must think a certain way in order to feel secure? It apparently hasn't bothered you--as far as a career contingency, you haven't developed that. If the band broke up tomorrow, would you be concerned with that?

Musician: If the band broke up tomorrow I could go somewhere else and do something that would be at least as satisfying as what I'm doing now. Which means I haven't stopped looking for something better. Even though I'm having a lot of hard times with what
I'm doing now, there's still something that works when we're in the studio. There's still something that works with these four guys.

Interviewer: Okay. Well, what do you think about the security angle? Do you think the career itself promotes security or insecurity?

Musician: I could probably go both ways. There are a lot of times when I felt very insecure about my playing. I remember being asked to play in a band, when I was first starting out, and I thought, 'they're asking me to play?' So I would get with them and I was so insecure at first and then I became very good friends with the guys I was working with, the bass player and I became very good friends so I learned a lot from this guy. At first, when he quit the band, I thought 'I don't know whether I can play anymore' but then I found out that I could, things would carry on, there was life after this bass player. So—if this band broke up, there's life after this band. I would find something to do, and it would be satisfying or I still wouldn't do it.

Interviewer: Okay. So what would you say security is for the performer?

Musician: I guess it would be confidence in knowing you could do the job.
Interviewer: Would you say then that the player, not in a derogatory sense but in a positive sense, has a strong ego?

Musician: It can't hurt (laughs).

Interviewer: Would you say that the people you work with are that way?

Musician: I would say they have a selfish ego. For example, two of them have been together for seventeen years, so sometimes you sit back and analyze them and knowing when they stopped learning, like what kind of era when they quit learning and they don't care to know anything else. To me, that's selfish because I want to keep going—That's what I was saying that we, all four, couldn't sit in and play with jazz players because we've been in some places where I could go and sit in and they would shy away from it. They would just sit there, they didn't want to do it. I was secure enough to know that I could do it and they weren't.

Interviewer: How competitive is the musician's occupation? Has this been a concern? How have you dealt with it?

Musician: Scary. For me, I always thought that there's always somebody better than me, always going to be somebody better than me, so I just practice and try
to learn because there is competition. I've seen where it gets very competitive—when you have a musician and you have a player. The musician is one that is doing it because that's what he feels in his heart, and the player a lot of times does it for the money. Where they would cut someone's back just to get their gig. Cutting prices, 'why pay them this when you can pay us this?' I've seen where you can have a band full of players and one musician, or a band full of musicians and one player. And one person can make a difference. Sometimes it works and sometimes it doesn't.


Musician: (Laughs) For what I'm doin', yeah, I think I'm paid. At the same time, I'm not really playing what I want to play.

Interviewer: You think you get a fair wage for what you do?

Musician: Yes. Sometimes I think I should get a little more. Just having a studio at my disposal, to me that's a fringe benefit. There are so many people with bands that would love to have that, it's
something I've thought about since I was 14 years old. That's a nice fringe benefit.

Interviewer: Okay, what about financial fringe benefits? Retirement plans, health insurance, whatever? Has that ever existed in any of your jobs?

Musician: I've had two houses that I've sold, I've had cars—but the retirement—

Interviewer: That's things that you got because of your ability to make a decent living, playing—that's usually not done, is it? The point is that those kinds of things exist? What about—have you been on any records?

Musician: Yeah. I've been on an R & B session that got on an RCA label.

Interviewer: Are you getting residuals for that?

Musician: No.

Interviewer: No residuals or royalties or anything?

Musician: No. On the sessions, we get paid a flat rate.

Interviewer: What about jingles?

Musician: Jingles, yeah. I wrote a Western Sizzlin's jingle. It got local, state of Florida. I didn't get any residuals for that, I just got a flat sum. That's when I didn't know about those things.

Interviewer: What would you do different now?

Musician: Maybe now that I've thought about it, if I had
done that differently they may not have even bought
the jingle. It's hard to say. They made out. They
used the jingle for a couple of years.

Interviewer: How do you feel about the control over your
own working conditions? How have audience demands
and expectation of audiences influenced you? Has
that been an important thing?

Musician: I know there's a lot of times when it seems
like the audience is not even into what's going on,
but whenever they are into what's going on you can
feel more energy coming out of yourself. But no
matter how I feel I always go to my job with the
intentions of at least not embarrassing the guys I'm
working with. The audience is important, sure.

Interviewer: Do you guys feel that you have, musically, a
certain amount of audience control?

Musician: Yeah, sometimes. If there are people there who
are rowdy, well we don't really do rowdy music—our
rowdy thing to them, something like the Average White
Band, or something like that.

Interviewer: So audience expectations and demands, it
seems, have not influenced you. Is that fair to say?

Musician: Well, no. Sometimes it does. As far as maybe
my personal playing. Like I said, I don't really go
there with the intention of embarrassing anybody. I
always go there wanting to play, or I wouldn't be doing it. If I can feel like the audience is into what's going on it can make me play better and want to play more.

Interviewer: Could one consider that a fringe benefit?
Musician: Sure. It is. And it would be an even bigger one if it happened every night.

Interviewer: Is there a conflict between your personal musical integrity and the audience demands and expectations?

Musician: Sure. Yeah. A lot of times you get the people out there who want to hear what they want to hear, be it top-40 or whatever, and we've just started doing top-40 and it's still not like what I want to play. To the heart. So, a lot of times they start yelling that they want to hear this, and--

Interviewer: Is it possible to maintain your musical integrity and make money in music?

Musician: It has been because I still have my thing on the side that keeps me satisfied with what I'm doing with the working unit, or whatever, and making money. So, it's working for me but I still want more--a lot more of what I really want to play, my personal goals.

Interviewer: We've touched on this a little bit--has your
career as a musician demanded extensive travel?

Musician: Yeah. It has.

Interviewer: What are some of the problems with travel?

Musician: Well, the usual ones. Having people book you sometimes in double bookings, whoever got there first got the job (laughs). It happened in Colorado, we left from Iowa and we got to this place late Sunday night, we were supposed to start on Monday, and this other band had already gotten there, the guy had double-booked the room. So, we drove all the way for nothing. I guess you can blame this on agencies, I don't like agencies.

Interviewer: Well, that's another area that we will get into. Under management control, what has your relationship to management figures been? Leaders, conductors, agents, owners—?

Musician: Well, as far as conductors, talking about bands in high school, college, I learned my discipline from all those teachers. As far as having a leader of a band, it's just the guy that gave me my money at the end of the week, ending up being a pain in the ass eventually. You found that he was taking more than you were and you ended up doing more than he was doing. And agencies and managers, I've only dealt with two managers and they turned out to be the same.
It wasn't worth it. Agencies, like I said, they would send us to places—how about this one? Being sent to a place in Selma, Alabama and the agency told 'em you were a disco band. And you're nothing like a disco band, you're just a regular black band, didn't play any disco music. And these were a bunch of white rednecks, it was like these guys in the back had shotguns (laughter). It was pretty sick.

Interviewer: So the agencies are just out for the buck--
Musician: They just want their money, that's it.

Interviewer: Can you think of any other problems or specifics about that?

Musician: A lot of times I can remember little things like you were playing the Hilton at Jupiter Beach, inside the lounge, and they wanted us to play daytime, too—double shifts. The agency was involved because he said 'yes' to them without telling us about it and then not telling us until about 30 minutes before we had to play in the afternoon. Then we had to move all our equipment outside to the pool area and back and forth every day for six days and nights. Things like that.

Interviewer: Did you get double bread for it?

Musician: Yeah, you got double bread but it was just a big hassle, and no one really appreciated it. And if
Interviewer: Have you as a musician felt pressure to conform to some preconceived notion of appearance? Different responses to this topic, seems that maybe in your field there might be a bit more pressure than there would be for the more commercial, classical player, or even jazz player—other than the fact that you have to show up in a tuxedo and look a certain way. A pop musician, maybe if you look too mainstream it's not good for business. Is that a fair thing to say?

Musician: Yeah, that's fair. There have been times when I've had to do the Mickey Mouse thing I guess.

Interviewer: Well, you wear a full beard, and your hair length--?

Musician: That was a problem for a while too, yeah. It was like, 'trim up' and stuff.

Interviewer: Was that because you were doing jobs that were more commercially oriented?

Musician: Yeah. For instance, out on Marco Island, high society jobs, things like that-- But even in some places, you would have a leader who wanted us to trim up, and would give us so much time to do it before he'd start docking us. To me it didn't make any
difference because I don't look at it that way. It was that I didn't conform to what they wanted.

Interviewer: How about your present position?

Musician: No. It hasn't been that way for a few years. More when I was on the road--late 70's. And this was like in the mid-west and I had to wear tuxedo shirts for these places, and it was a way for the band leader to make more money because he had these outfits and if you had to have one he would rent it to you, things like that.

Interviewer: Does age enter into this appearance thing?

Musician: I guess it does to some people--

Interviewer: In the top-40 field, for instance, you don't see too many 40-year old guys.

Musician: No, you don't, no. You might find one every now and then, but he would be considered a player to me, someone who has just decided to take this job and he's been doing it for years, playing at the Ramada Inn, and he's an alcoholic usually, just sits there night after night--and he'll learn the top-40 songs, might not learn 'em like he used to--and he usually runs the band. He's the one that has the job, it's his gig 'Poppa Joe and the Rest'. The guy's doing what he wants to do.

Interviewer: How about auditions? Have you had to
audition? How do you feel about auditions?

Musician: Auditions are good. They let you know what you're getting for one thing. I think they're necessary. I had to do it for college.

Interviewer: How about in your present work situation? If you had to change bands would you probably have to audition?

Musician: Locally, maybe not. But I think if I went out of town I'd probably have to audition. I auditioned for Rod Stewart's band one time. He was in Texas. And he auditioned like 40 drummers, I didn't want to do it, my sister talked me into it and I went out and did it. And after it was over, he, with his British accent, says, 'you've got the job but you don't play loud enough. We can fix that with the P.A.' But I never went back. Then I auditioned for Harry Chapin's band, I played with him for about three months. Then he got killed. But, it was necessary to them, to see what they were getting. And if I didn't prepare for it, there was no sense in even doing it. But, I get a pump from it. I get up.

Interviewer: How about the maintenance of skills? What do you do to maintain your skills? Is that a problem? Is there a fear of deteriorating skills?

Musician: There's a fear of stopping. Not losing it, but
just stopping, not growing any more. There's a fear of that. It's up to me, really. If I stop practicing, if I didn't play, then I would stop for sure. It's up to me.

Interviewer: How about training relevancy? Has your past training been relevant to your present performance demands? What's been good about it and how could it have been better?

Musician: What's good about it is how, with the training I've had, I'm able to take something apart by listening to it. And, I can write it down and use some of my old practice habits—practice it before you do it. If you practice it wrong, you're going to play it wrong. Had a teacher that told me, 'if you're not sure about what you're going to play, don't play'. The only thing I've ever really regretted was not finishing school.

Interviewer: Can you think of any areas or things about being a musician that we haven't talked about? That might be of concern or interest to particularly young players?

Musician: A lot of things that I've noticed about players that are younger than me, like local kids, is that they think that there's really just one kind of music. And that bothers me, I think that there
should be a way to expose them to everything else, not just straight rock 'n roll—even if it's MTV. That's something that's always bothered me. I would see old friends of mine that I would come back and visit in my old home town, and they were still doing this and that, and I would say, 'well, what about this?' And they would say, 'what are you talkin' about?'

Interviewer: Narrowness. It is a problem with music. And some people branch out--too late.

Musician: Yeah. I had a friend, a bass player that I was growing up with, and as long as we would be together, playing together a lot, even though we weren't in the same band, we would turn each other on to the same kind of music. And when I left town and came back, he'd quit playing for five years, and he thought he could just pick his bass up and start doing it again.

Interviewer: Do you think there's a tendency there for those that might value the entertainment aspects of music over the musicianship? I think the person who loves music is inclined to love all music. Whereas an entertainer kind of person might be inclined to not respect what they did.

Musician: Sure. I've always wanted to never be labelled one kind of a thing.
Interviewer: One of the first things that has been written about is the idea of artistic values, or the artistic nature of music, that draws one into music in the first place versus the commercial aspect of the business, what it actually takes to make a living. Sociologists have said that this can create a role conflict. This can get so severe in cases that it will cause the performer to drop out of music. Have you ever experienced anything like that?

Musician: Not so much from an artistic point of view. When I got out of college, I didn't finish college—when I dropped out of college—I went to work for a recording studio in Memphis. And basically my career, up until the last couple of years or so, has been just studio work. And that's when I made the choice to go to studio work. Instead of pursuing a classical career. Because of the odds. I had a chance to go to a school in Boston, I had a chance to go to a school in Austria, and I decided to get married for one thing and the other thing was the odds at the top for a performing classical pianist. The slots up there are so few that I didn't feel, number one, that I was that good and, secondly and
even more important to me, was that I didn't want to spend ten or twelve hours a day practicing every day of my life. It just didn't interest me that much.

Interviewer: In your studio thing, don't you put a lot of hours in that also?

Musician: You can. But not really. And it's all fresh and brand new all the time. Because once you do a track, and once you get something down, then you forget about it totally. Say I was in Nashville doing sessions, which I did for quite a few years, I'd be doing three sessions a day, which was nine hours worth of work. I'd do a cut in the morning, and that afternoon I'd totally forgotten that I'd done it. And that kind of work also helps as far as not playing any bullshit stuff. You were always working with the player and the producers not to play any bullshit. It's like being concise in an English term paper. So that helped a lot as far as being real solid players.

Interviewer: So, what you're saying is that that hasn't really been a problem to you?

Musician: No. That hasn't been a problem. Not at all. And I'm still fulfilled because if I wasn't playing with the players I'm playing with I'd probably be really aggravated. It was my choice a couple of
years ago to get totally out of just doing studio work and we still do sessions and go out of town to do sessions on other people's projects and so forth. But if I weren't working with the players I'm working with, I'd probably just be doing studio work. That's how we all met.

Interviewer: Then, basically, as far as role conflict it doesn't sound as though it has existed for you.

Musician: Not really. And I've never really considered giving up music. Because there was always the satisfaction of knowing that I could do this project or whatever. There are a lot of studio players who feel this same way. I think I might have some conflicts within myself if I was more--well, like Fred, for instance, sometimes he gets a little dizzy because he's into swing and bop and leaning much more towards jazz. He's younger so he's more into that and been around it more, where I haven't. I personally haven't felt the need for it where Fred, or other people apparently have. If you're looking for fulfillment in one certain area that could cause problems.

Interviewer: Sociologists have also written about career contingencies of musicians--side-line things that players often get into just to sustain themselves
economically. Maybe a musician gets into teaching, and the teaching takes over and becomes his vocation. Have you had to deal with anything like that? Do you think you ever will?

Musician: I've been singing lately on stage, not necessarily because I had to but it's been kind of fun and something that I've never really done before since college. But it wasn't necessarily for the reason to make us more commercial. I think if you're a real good player and know what you want to do exactly and you're willing to do whatever it is I don't think that anyone would have a problem. And maybe I've been lucky in choosing the area that's not so damn difficult as far as the slots in the top. To do what I've done you don't have to be the best studio player or you don't have to be Richard T. And there's still a market where you can make a damn good living. Maybe that's just luck, or I chose the easy way out--I don't know. I damn sure don't let it bother me.

Interviewer: Anything that's ever been written about the musical life, they always label musicians, such as jazz musician, classical--what do you think about those labels? Are they valid today?

Musician: I think the labels have some validity. But I
I think one person can have many more than one label. I think someone ought to be able to play country real well, and someone play black music real well. When you get into jazz, in some instances you either have to devote yourself totally to jazz—or just touch on it. And there's a lot of different kinds of jazz. The fusion area and funk—a lot of people consider funk jazz which I think is totally wrong. A lot of people call what we do, as far as our band goes, jazz. We play some Weather Report stuff and we play some Spyro Gyro stuff and it is jazz, but it's not Miles Davis. It's this and that and the other so it's hard to put a label on it. But I think every player should be able to touch on many things and whatever they do in that field, do really well.

Interviewer: Four terms have been used in writing about the musician's life style: isolation, alienation, atypical and deviant. Do you feel that your lifestyle as a musician has reflected any of these labels? First of all, have you felt isolated from society?

Musician: No. Sometimes maybe a bit alienated, but the things you're talking about are so individual to the person, I don't think it has any reflection on being a musician. I know some players that are very
alienated and very isolated and damn deviant (laughs) but that's their personality as far as I'm concerned. That's the way I look at it. Not typical? I don't think a musician is as typical as someone that goes to work from 8 to 5—even though studio players get up and their first session is at 10, the last one is six in the evening.

Interviewer: Do you think that's the main difference then, just the working hours?

Musician: It's all in what someone lets himself get into.

Interviewer: Do you think that that might be a positive thing for some people, that that might have even brought them into the business, that they like that different life style?

Interviewer: Sure. I think so. Even though, if that does happen the music is a secondary thing almost. The life style would be the first. A lot of guys don't go home and go to bed an hour or two after they get off work, they choose to go out and get loaded or whatever—they stay up until daylight. That's their choice, but if you have the will to live somewhat of a normal life then you don't have to do that.

Interviewer: A lot has been made of hierarchies—maybe mostly seen in orchestral situations—Does that exist in your end of the business?
Musician: Yes. To talk with the hierarchy, would be an arranger, a contractor in a certain town--I'm speaking of studio work right now. So the principal contractor in a town has the thumb on who does certain work. The producers and the arrangers have a thumb on who works and who doesn't work.

Interviewer: How does that affect the musician? How does one get into that hierarchy? Get in line for the jobs?

Musician: Patience and be damn good at what you're doing. And politics. There's ass kissin' in any job--unless you're independently wealthy.

Interviewer: Have you dealt with the hierarchy very much?

Musician: Sure. And the norm of that is that most of them are very fair people. If you're real good and you're willing to wait, because they don't want someone who is just passing through to start working for them. If a contractor or arranger suggests to someone who's hiring you for a session that they use you, then--they don't want a bad impression to be made. So, you gotta be real good and you gotta be a certain amount stable, as far as being able to be in the area quite often. Because once they get you into the circle of things they don't want you takin' off. That is why a lot of studio players never take
interviewer: going back a little bit, do you think then that your club playing might be called a contingency? seems like playing clubs is not your main thing--
musician: right now it is our main thing. studio is what i've had more experience in, but the club thing is our steady income because we're trying to do a lot of original things right now and getting a lot of things on tape and hopefully get for us a deal, as a group. then that will enable us to have our own thing and have our own retirement, as writers or whatever. that has to be first right now and the other is always there if we need it. i keep my fingers in it as much as i can.

interviewer: what would be at the bottom end of the hierarchy? would it be on a call basis, in other words the guy that gets called the most would be the top? the hierarchy works that way. what about audience popularity--have you had to do anything to promote your own audience popularity?

musician: oh, we have to play freebies sometimes--that's good p.r. stuff, i guess. and we have to sometimes play things that we don't really--well, nothing that we hate doing but something that we may not choose. but then again, that's the reason you're doing the
whole thing anyway--people.

Interviewer: Environment. How important do you feel that the environment--where a person is--is to employment opportunities? Is it an important consideration, have you had to make sacrifices to move your environment to be employed more?

Musician: Yes. Well, we all moved down here from elsewhere because of a recording company that since has gone kaput. And luckily, I suppose we've been able to keep working in the area and some out of the area--but mostly in the area. It's hard for me to tell you exactly because I've only been playing with the band for the last two and a half years. Prior to that I didn't play with a band--since I was seventeen. As far as the studio end of it goes, you have to live in a town where there's a lot of studio work, or you have to be willing to be there whenever someone needs you. So I've travelled a lot. You can't make a living as a professional musician and not bow down.

Interviewer: How mobile do you feel the musician's occupation is? Does it enable you to go anywhere you want to go--say, Los Angeles, or any part of the country? Do you think the occupation itself allows for mobility?
Musician: Sure. If you're willing to stick it out. The waiting period.

Interviewer: What about the other kind of mobility? Social mobility? Have you been concerned with that? The keeping up with the Joneses ladder-climbing kind of thing?

Musician: I haven't really thought about it—I suppose somewhere in the back of your mind, but it definitely hasn't been anything important.

Interviewer: Do you think the occupation itself allows for that? To live in the right neighborhood, have a car, go to the right church?

Musician: There might be some difficulty there—because of the impression—

Interviewer: Status. Sociologists have written about that, the kind of musical group where there's first, second and third seat—have you as a musician been concerned with your status? Or, respect. From whom do you wish respect?

Musician: My peers. From the worst to the best.

Interviewer: How about feelings of entrapment? The feelings that someone could have that maybe they're caught in a dead-end job situation, where they feel they have very little control, things aren't going right. Have you ever had feelings of entrapment?
Musician: Either fix it or get the hell out. (Laughs)

Well, the situation within the group that I'm working with right now. I think anytime anyone works with other people, no matter what it is, as musicians or as plumbers, there are going to be times when you either have to fix the situation where you can live with it or go do something else. You have to do it all the time, and there's nothing wrong with having to do that unless it gets to the point where it's every other night--

Interviewer: That makes sense. How important do you feel personal contacts, or cliques, are to a musician's career? How does one make such contacts?

Musician: They're very important. By being accepted by the people in the clique. Just hang out there and be patient. Push yourself. There's a big clique in Nashville, as there is in Muscle Shoals and Miami and L.A. and New York. And you have to get your face right in front of these peoples' faces. And you've gotta do it, nobody else is going to do it for you. You have to hang out with those people, get to know them, get them to respect you and what you do. And you have to give it plenty of time. Usually, the cliques are getting all the dates and making all the money.
Interviewer: Is talent, skill, consideration in these cliques?

Musician: I would say—90 percent is talent and skill and the rest is your attitude, being able to get along with everybody else.

Interviewer: What would be an acceptable attitude?

Musician: In the studios, it would be to play any damn thing the producer wants you to play. And smile. Or anything the leader on the session wants you to play—and smile. It's your job, that's why somebody's paying you $100 an hour because you can do what they want you to do, at any time. And if you can't, then sayonara. As far as the clubs, or a bandstand, you have to get along. Sorry to say, in most nightclub bands the skill and the ability to play your instrument and to do what's really needed to be done on your instrument is not the main thing.

Interviewer: Security and insecurity. Has your career as a musician promoted security? What is security for you?

Musician: The security I guess would be knowing where you're going to be working next year. And how much money you've got in the bank or how much money you're making—that makes you secure. Another part of the security would be—is everybody you're working with
happy with you? Are you happy with them? Not so much ego, but that too. Is everybody happy with what’s going on musically? And—do you like each other? It’s hard for me to work with somebody I can’t stand. I’ve been able to do it most of my life but I don’t like doing it at all. In sessions it’s not so important. But, if you’re working with a studio group that works together all the time then that’s important too.

Interviewer: Then, does the musician’s career promote security?

Musician: You can make it secure, or you can not make it secure. It would promote security if you were good enough. Confidence that you can do the job is part of it, but the bottom line is whether your peers or the people that you’re working for think that you can do the job. If I go in to play a date, and I think I can do it but the producer doesn’t think I can do it—then it doesn’t matter what the hell I think.

Interviewer: How competitive is the musician’s occupation? How have you dealt with competition? Is that a valid concern?

Musician: A very valid concern, in certain areas. In this area, it’s not so competitive because there’s not that many really good players around. Especially
in what we do. And more and more, I think it's not even that competitive in Miami—there's a couple, three good groups over there and maybe one or two real good groups but there's not that much going on in this area.

Interviewer: Would you say that your group, maybe in this area, is at the top of the hierarchy?

Musician: I would think--yes. Most of all, and what we're concerned with, is just the sound. What it sounds like.

Interviewer: In the area of pay and fringe benefits--do you think the full-time performer is adequately compensated?

Musician: No.

Interviewer: What type of fringe benefits exist for the performer?

Musician: If you're an A-string player then you get paid really well. And I still would question that they're compensated adequately. If a good studio player makes a couple of hundred thousand a year, he's probably worth double that. Because, without him, it may not come off like it did.

Interviewer: In your recording experience--how does that work? Some guys make an album and they get royalties and there are some people that I've talked to that
have made TV shows on a national basis and the shows pay residuals. Have you gotten into that?

Musician: I've done some commercial work and gotten residuals. Mostly in the record business. If it's a national commercial, everybody that plays on it gets some residuals. The leader and the arranger get a little more. Plus your up-front fees vary, depending on where you are.

Interviewer: Have you ever gotten the shaft on things like that? What happened?

Musician: Sure. Sure. I cried (laughter). It was my fault because I trusted someone. I couldn't prove that I played on the damn thing. It was only me and the producer in the studio. I had a song stolen from me—form a publisher. And that happens all the time. You can only copyright so much, you can't copyright an idea. You can change so many words within a phrase and it's your song.

Interviewer: Would you call residuals and royalties fringe benefits?

Musician: No. That's compensation.

Interviewer: What about health insurance?

Musician: If you worked for a big record company, you'd get some there I suppose.

Interviewer: Are there such things, right now, as staff
musicians on salary?

Musician: Well, yes and no. There are, especially in the publishing houses because they're using the same people all the time to play on demos all day long. They're employees on salary.

Interviewer: Are they employed by the company, and taxes taken out, Social Security paid for?

Musician: To be honest with you, I don't know. The only people doing that as far as I know is Muscle Shoals Rhythm Section. They own their studio now.

Interviewer: So most of these things—probably, the guy might be working a lot of dates but he's probably still working on a per contract basis.

Musician: Yeah. And that's how they usually want it.

Interviewer: How do you feel about your control over your own working conditions? Have audience demands and expectations influenced you in any way? Is it important?

Musician: Minimal with us. For some reason we've been able to play more or less 85 percent of what we've wanted to play. You see a lot of night club bands that have to play, all they play is top-40. How they can really love that a lot is beyond me. But they've been forced to do that to keep working. I think a lot of that is just because they're not any good.
If they were really good at what they're doing they could break out of that. Other people have.

Interviewer: Has there been any conflict between your own personal musical integrity and the demands and expectations of the audience? Can a musician maintain musical integrity?

Musician: Sure. If you're good enough. I think it all goes back to how good a player you are. Talent and skill can override it. If Spyro Gyro wasn't so good, if they didn't play as well as they play, would everybody throng to go see them? I think not.

Interviewer: Travel requirements. Has your career demanded extensive travel?

Musician: Not a hell of a lot. We've travelled maybe 25 percent of the time in the last two-and-a-half years.

Interviewer: What are some the problems inherent to travel?

Musician: Knowin' where you're goin' (laughter). The expense on the road is usually pretty heavy. It's usually not worth it. You do it to get out and get your name around a bit but you suffer quite a bit financially. To get down to the bottom line of it, there's no need to travel at all unless you're pushing a record. If you're a top-40 show band and that's what you live for is to travel and be pretty,
then fine.

Interviewer: What about management control? What has your relationship been to management figures? Owners, agents, leaders, conductors? Have you had problems?

Musician: The only problems that we've had as a band have been booking agents. That's why we never use them, we tried two or three times and it's always been bullshit. We don't have a manager. No, I haven't had any real troubles other than with booking agents. Most of them have been pretty fair. You run across a bad one every now and then--

Interviewer: Well, the agent thing--is that pretty standard?

Musician: It seems to be from everybody I've talked to about it. Unless you're in a position where you can hire one of the best in the country.

Interviewer: What about auditions? Have you had to audition? What are your feelings toward auditions?

Musician: I've had to do it a couple of times. As long as it's not used for anything. I hate free auditions. I've never had to audition for a band. I haven't played in any bands other than this one, so--

Interviewer: Maintenance of skills. What do musicians do to maintain their skills? Is there a fear of
deteriorating skills?

Musician: Sure there's a fear of it. Practice as much as you can. I think everybody, no matter where they are, they get a little lazy sometimes with their rehearsals. I don't know, I'll let you know in about ten years (laughter).

Interviewer: How about your training relevancy? Do you feel that your past training has been relevant to your career?

Musician: Sure. Certainly. But I could have practiced my scales a lot more (laughs). I think that anything that you can learn musically that relates to your skill on your instrument doesn't hurt you at all, no matter whether it's classical or just exercises. That's good for you on down the road, in black music or country music or any kind of music you play. It all does have a relevancy. Everything relates to everything else. There's no jazz licks that Bach didn't write. Or so I've been told.

Interviewer: Can you think of any other areas of what it is to be a musician, or any experience that we haven't covered with these topics?

Musician: You know, if somebody really wants something bad enough they can achieve it. And it's not that damn hard, if you go about it the right way.
Interviewer: Why have you stayed in it and some people don't? Because you love to play the piano more? Are you willing to maybe overlook some things sometimes?

Musician: Well, just playing the piano's not the only thing. You have to be your own P.R. person because the business end of it is just as important as the playing end of it. Some people, it's just not for them I suppose and that's why they quit. Maybe they married the wrong lady and they love her more than they love their instrument.

Interviewer: How does one learn all these business skills?

Musician: Trial and error. It's included in the curriculum in quite a few musical schools and it should be, especially for commercial music. And I even think that it should be in the classical. If you're a cellist I think you need to know enough about the business to go out and get a job with the New Orleans Symphony.
Pop Musician Four

Interviewer: Most of the stuff that's been done about the musician's career has been done by sociologists. They kind of lumped everybody together. One of the things that they talked about was the idea of musical values, artistic values, versus the realities of commercial success. To make a living, does one have to temper his values? They've said that this can create tremendous role conflict in a musician--frustration. Have you experienced that? How have you dealt with it?

Musician: Oh, yeah, definitely. It exists in more than one way, sometimes. From my musical beliefs, when I know that I'm playin' something that isn't coming from the heart but I'm doin' it because I'm there to entertain. That's a big part of being a musician in the pop field, you have to stand there and smile and make believe that you're really havin' a good time no matter what because you're gettin' paid for it. The hardest frustration you have to put up with is how the whole band--as one--deals with it because everybody has that frustration to a degree. There may be only one guy in the band that only knows how to play bar chords on the guitar, and when he's playin' a certain tune that everybody else hates he loves it.
Then, for the first six months everything's O.K. in the band, after six months and you've been playin' together for a while, certain tunes bring out the certain, maybe subconscious, looks on peoples' faces and they say things maybe they don't mean or maybe someone takes them the wrong way—then all these frustrations become the band's problem. And, half the time nobody talks about it. This last group I've been in, we've talked about it—I've been in groups before where we hadn't been talking about it, and I was getting tired of it, even if it comes to fisticuffs I want to talk about it—I'm not going home anymore and tell my girl friend all my problems because nobody in the band would listen. Now, they listen and turn around and walk away and don't care—but they listen.

Interviewer: Do you mean those kind of personnel problems which exist in any kind of group? It exists in a string quartet, for instance.

Musician: Sure, if they're not playin' the exact kind of music--

Interviewer: The interpretation and this and that. But do you think those kinds of problems, in your experience with a top-40 band, do you think they stem from this dichotomy between individual musical
standards and artistic standards, and what has to be done in order to stay employed?

Musician: Very much so. The trumpet player in our band can't stand pop and top-40. He considers himself a jazz player, but he's not, and that's the whole problem--musicians realizing where they're really at before they categorize themselves.

Interviewer: In other words, there's discontent there in what he's doing?

Musician: Although if you put him in a band right now to play lead trumpet with some hot players, he'd last five minutes.

Interviewer: But it's a self-conception. That may be harder for a horn player because the trumpet is not one of the top-40 instruments.

Musician: No, it's not, but we made it somewhat that. We've used him with the keyboard and the trumpet so that he keeps busy enough and may have to blow a solo every so often, so that he's doing something. I think a horn player especially has to be very conscious of his every move on the stage, not to be casual, not to have their hands in their pockets, and if there's more than one it's easier. I agree, it is hard, and I do think the best thing to do then is what we're doing. Discontinue. No sense, even
though we're making good money, no sense of continuing just for that pay check. After being pals for a year.

Interviewer: So, in other words, basically then—at least in this group, that's how you're dealing with it, you're abandoning the whole group?

Musician: Yeah (laughs). Instead of expanding as we had planned, we were going to go a year working with three players and then expanding with two more.

Interviewer: It seems kind of a shame, almost, because you've been working good and everything?

Musician: Yeah. We could have worked for the next ten years.

Interviewer: Why do you think guys can't come to grips with this problem? Why can't they realize, they're playing top-40 music and jazz is replacing that.

Musician: Oh, we do play a few modern jazz tunes. As hard as it is to believe, we're even doing a Charley Parker tune. And we could be doin' more stuff like that, we're doin' Scrapple from the Apple every once in a while. And if we were to expand and get the keyboard player and the drummer to jazz, the whole first set could be jazz without any problem. They love the jazz out there. But this group just doesn't rehearse. And without rehearsing—There's a lot more
to the reason the band's breakin' up but the discontent with the music that's being played is one of the problems.

Interviewer: Sociologists have talked about career contingencies with musicians. Side-line kinds of things that guys get going so they can possibly stay in music. I've talked to some guys who have developed vocations outside of music completely. And others have developed vocations more closely related to music. Where they're still in music, in the area, fringes-- Have you done anything about that?

Musician: As a matter of fact I'm going to do that right now. I'm going to take an electronics course and then I'm going to go to Georgia Tech and take sound engineering. So, I'm not going to be playing every night but I do want to stay in the musical field, because I feel that that's where my heart lies and I've worked many other jobs, some of them were good and paid good. But I just couldn't stay happy. Even electronics is musically related. Especially now. I could get a job in a music store repairing amps and stuff. It's boring probably, but it would be somethin' to do.

Interviewer: So you're going to increase your vocational options by--
Musician: I'm looking to increase my pocket.

Interviewer: Okay. So that's a conscious choice you're making.

Musician: Yeah. I'm not givin' up music by any means. I'll still keep playing.

Interviewer: Sociologists have been kind of hung up in labelling musicians. The problem comes up: are such labels important? Are they valid?

Musician: Well, right now I'm a pop musician. I'd love to, when I get to be around 45 or 50 and keep practicing the way that I was taught to, I'd like to just play jazz. I'm not going to be able to play rock and roll, top-40 and all that stuff. I'm not going to want to do it. When you're younger, you play music for a younger crowd. Now, I'm going to be 30 years old soon and I'd much rather play for the 25 to 50 year old people. I'm tired of playing for young kids that want to hear rock and stuff like that. I just don't want to do it anymore. To me, the money's less and the satisfaction's less and you play lousier clubs.

Interviewer: The only thing is, it's one of the main areas where a musician can have full-time employment, and it's really one of the most lucrative outlets. Sociologists have used four terms to describe the
musician's life style and they've made a lot out of this. Let's get your ideas. They've used four terms: Isolated, alienated, atypical, and deviant. Do you feel that your lifestyle reflects any of those terms?

Musician: I think I'm a little bit alienated from society in general. A lot of that's by choice, though. It's not some kind of psychological thing that's subconsciously drawn me away from people. I have drawn away somewhat because I don't really feel that I can put myself in any kind of peer group, people to hang around with. I do my own thing, my hours are erratic, I may have to work 12 hours one day and most of the time I just work at night while normal people work during the day. When they're gettin' home I'm takin' a shower and gettin' ready to go to work. So in a way I am alienated somewhat. I don't feel like I'm isolated. I go out and play tennis with some people. I go out and have a couple of drinks at my teacher's, or a friend's, I go to dinner. I try to socialize as much as possible because I've learned that that is a very healthy thing, so I do that. I don't feel that I'm a deviant, no. Atypical? I don't have a typical life style, but I'm definitely not a hermit or anything like that. Plus the only
way to sell yourself, like where I'm going to Atlanta now, it's not like here where you just walk into a club and deal with the club owner. Up there, just about every place you play is held onto by an agent. You have to sell your own individual personality and musicianship to an agent, and if they like you you'll work. It's not the club owner, like down here where a person just walks into a club and gets the job because he's been around here for awhile. You work around here because they know you and they like you, but you go to a place like Atlanta or New York or something, most places don't even talk to musicians. Probably because of what these sociologists have written, they think all musicians are weird-dos and they have no brain and they can't compute financial figures, they can't talk business--which isn't true. But I think a musician has to have his own entity in order to be successful. Like, I would like to take a shot at possibly getting into some kind of group that might cut a record or something like that, and I'm going to maybe have to bend the truth a little bit here or there--just to make it look better than it really has actually been.

Interviewer: Okay. Then, sociologists have talked about the system of hierarchies in different occupations.
In the musicians' occupation, primarily this has centered around the orchestral players and it seems that this might also apply to the studio musician. What do you think about pop music—is there a system of hierarchies? climbing that ladder?

Musician: Yeah, there is. Well, it starts out with you gettin' your name circulated, there are about three or four circuits, startin' in the mid-west and to the east coast down south. Top-40 bands and show bands play and after a while, you go to a club, and people say, 'have you heard of this band? And their bass player, do you know him, he's real good' and your name starts getting circulated. After awhile there's going to be a top band, even a recording band and they're going to be lookin' for a bass player, they're going to put their feelers out and who they hear about is who they're goin' to audition. They're going to contact those people. So I think it definitely pays, especially on the road, to keep your nose clean, look good, dress is very important. When you come out of the hotel room in the morning and look like hell, that's the opinion the front desk guy's gonna have of you, then he's gonna go in the back office and maybe the manager's gonna say, 'hey, that guy looks like hell walkin' around this, maybe,
$200 a night hotel.' Your appearance 24 hours a day is important and some things like that can sometimes make a difference, depending on the group that's booking for you. And of course your playing ability makes a big difference.

Interviewer: One of the later questions was on the area of appearance. Have you felt pressure to conform to some preconceived notion of appearance?

Musician: I'm sure in some way or another I have given in to it, from the way I used to want to dress--

Interviewer: Do you think age enters into this? As far as the life of a career in the top-40 business?

Musician: Yeah. There's a lot of pressure to go out there and smile six nights a week, especially if every number that's counted off isn't your favorite. Well, definitely, you know how well you carry your age and how many traumatic experiences you've had that have made you age prematurely. That's going to make a big difference. But, heck, look at the Rolling Stones. They pack in 100,000 17-year olds in the Orange Bowl. But that's rather an exception. I have seen some good bands with 40-year old frontmen, because they're so good and so vibrant that you can't deny them the job against the other people that are auditioning.
Interviewer: What have you had to do to promote audience popularity? As a group, or as yourself, have you had to do things in order to make the band or yourself develop an audience? Please an audience?

Musician: With this group specifically, when we first got together, it was such a short period of time for us to put everything together, and a lot of it turned out to be very non-danceable music. It was good to listen to, it had the beat and it had some drive to it. But we came to a point, which I tried to instill from the beginning, but it took a couple of months—we had a bad experience in one club that even though we got paid it was embarrassing, we packed in three or four hundred people on the weekends, but they wouldn't have us for the second week of the contract because we didn't play enough dance music. We were forewarned that they gotta have at least three or four dance tunes per set, and we could have done it, we had plenty of time to rehearse when we got there, but it was a real lackadaisical attitude, everybody thought 'we don't want the trumpet' and they did vocals and stuff. And so they said, 'look we're double-booked next week' which was not true, they got a band from Lauderdale. Paid us our money. Which was fine, we didn't work that week but we got
paid. But I was embarrassed. And it's a good thing it wasn't in Fort Myers or I would have been mad. It was Naples, and no one knew me. I have definitely changed. I would have like to change the appearance of the band too. I think it has a lot to do with the area, and what is being done. Now you go to a place like where I'm going to, Atlanta, there's such a broad field of music going on you've got more to pick and choose. There's clubs up there where people go specifically to listen. So you don't have to play dance music, but you gotta be real careful what you play, you gotta pull it off. You can't write some monster tune and then go out there and just go through it. I think it's real important how the band adjusts to what they need to play. Some lady came up the other night and seriously requested, she wanted us to play a Perry Como tune. Now, I would love to have done it, I think Perry Como was great in his hey day but I don't think any of us really look old enough to probably know the changes to a Perry Como tune (laughs). I just said, 'gosh, you know, I'd really like to, but--' And she almost got offended. 'You're not playing to the audience.' It's a 50-50 thing, the audience is so different every night, you have to generalize.
Interviewer: In the area of environment, the surroundings where you live and work, how important do you think environment is to the musician's career?

Musician: Down here you can work year 'round, you don't have any problem gettin' your car around with the equipment, usually, because there's no snow on the ground or ice. When I lived in New York we had quite a few jobs cancelled because of the weather, which didn't pay.

Interviewer: Has that been a consideration then, is that why you moved here?

Musician: No. When I moved here it was 7 years ago and I had been with a couple of rock bands that were pretty bad, gettin' fired from a gig was not such a big blow, it happened a couple of times—I think I'm down here for probably psychological reasons, to get away from a lot of bad influences. I think one reason I am moving to Atlanta is because of the environment, of what's goin' on up there, the cultural environment that's missing down here.

Interviewer: Have you had to make any sacrifices to relocate to an area which might enhance your job potential?

Musician: Yeah. Financially. Plus the people I know down here, there have been so many times when I've
thought, 'gosh, where am I goin' to get the money to pay this bill?' And the next thing I know, 'hi, need you for a gig--' God's lookin' over me, I guess. It's gonna be a year or two before that happens in Atlanta. Clique and a union and all that stuff, so I think I'm takin' a big chance but I've gotta go with the long term.

Interviewer: Do you think that being a musician makes you more mobile? Than being in other vocations. Do you think music is a mobile occupation?

Musician: Yeah. As long as the musician himself wants to be mobile--sure. Definitely, if the work's not here you can to to where the work is.

Interviewer: The other part of mobility--the upward status in society in general. Have you ever been concerned with that? You know, the two-car garage in the suburbs? Has that ever entered into your thoughts about your future?

Musician: Yeah, especially now that I'm settling down with one woman, yeah, I think of how we're living. Before when I was by myself it didn't matter if I was living in a one-bedroom apartment and it was real small. Now I think that if I have to provide comfort for someone else, yeah, it makes a big difference. Like--we're living in a house now, and I've never
lived in a house like what we're living in. Sometimes I think the money could be used for something else, but—I'm willing to accept it and at least try it because it's not something I've ever done before. I think the Joneses type pressure, as you get a little older, it definitely comes into play.

Interviewer: By what values do you think upward mobility can be judged by the musician? Do you think there's a different set of values?

Musician: I think there's a different set of values. I think musicians have different hobbies, which can be expensive. I think musicians don't have your planned two-week vacation every year, and since they don't go to work 9 to 5 every day, some of them I've seen tend to be a little more eccentric, and although they may not have a two-car garage with two Fords in it, they may have a van parked outside in the car port. I think there's a different set of Joneses for musicians and your typical Americans. It definitely can create a problem sometimes for a musician because of his eccentricity and inconsistency of being a performer can put in the hole real fast. You might go out and buy a $5,000 stereo system because you're so into music and sound and you've been reading about
it and researching it. And your buddy down the street who plays in a band has been working for years has got one, so you wanna get one. And the next thing you know, the gig's over, somethin' happens, the place burns down or somethin'. You're done.

Interviewer: So, how do you think such values, mobility and status, affect the musician? Do you think it encourages one to develop a sideline, a contingency?

Musician: I think, after a while, realistically—unless you've got some of these guys who've been playin' on the road since they were 18 years old and they can get a gig anytime they want. I think I could make a phone call back to the agency I worked for and get a gig any time I wanted to go on the road; but, I'd rather be a little more stable, living out of a suitcase doesn't make it anymore.

Interviewer: I guess if one loved that and wanted to continue, then that would have to take the place of these other values.

Musician: Yeah, I think sometimes these guys are chasin' their dream on the road too. I think a person has just as much chance to make it in the city because there's so much more goin' on. If you're on the road you can't play in a studio; you can't try to get in a studio job. You can't land a good house job for a
few months. It's just so hard on the road and unless you're with a group that's like a family, and everybody's pullin' towards a goal, tryin' to make it, tryin' to write a good tune that might make air play; you're beatin' your head against a wall on the road. I'd much rather be in town workin' three nights a week, playin' my bass, and workin' five days a week as a waiter if I had to. But, I was out on the road for a while and I was not happy because everybody was pullin' their own way as far as their interests and the type of music they wanted to play. After a while you just tend to sit down and look around and say, 'this isn't for me'. I know I did. Those values come into quite a big play, I think.

Interviewer: In the area of status, sociologists have particularly talked about the symphony player where there is a very tangible ranking system—first player, second player—and that might be less obvious in pop music. Is there any kind of ranking system among the pop bands?

Musician: Yeah. Yeah. I think so, because in a lot of pop bands you have a front person or two, someone who does most of the singing all night long. It's not an obvious one, if you were sitting out in the audience, you might-- This might sound kind of funny, but I've
had people come up to me, because I do all the
talking for the group even though my name's not in
the band, and they've asked me to book weddings and
stuff like that, and they really like the band, etc.
Why they approach me is because I'm the one that
says, 'hello, how are you tonight, folks? Hope you
have a good time' and so they might focus on that, on
this person who's communicating with them. Although
I'm not the leader, it's not my group, and I'm not
running the group. So, sitting out in the audience,
unless you saw a band six nights a week it would be
kind of hard to decide who is the leader.

Interviewer: But internally—?

Musician: Internally I think there is some kind of a
ranking—I think it goes by experience, sometimes it
goes by age. Unless you get a real little
firecracker, 19-year old guitar player that's playin'
all these things that no one ever heard before. He's
not goin' to get too much respect, they're goin' to
toss him around for a couple of months, put him
through the grind just to see if he can really handle
it. Then once he proves himself he'll become one of
the guys. I had to go through that, I was the little
peanut and make less money than anybody else because
I was green. Then once I saw that I could play as
well as a couple of the guys that were making $50, $60 a week more, I wanted more money. And they gave it to me because I had learned a little bit about it. They'll get away with it as long as they can.

Interviewer: Have you been concerned with that kind of status?

Musician: Not really. There is a basic minimum money reward you're going to get for playing, but I'm worried about getting in a situation like this again, where the band is very inefficiently run— that's the reason I'm leavin' it— nothing is written down, there's no band calendar. Very important jobs, weddings— you know you don't mess up a wedding but we came very close to messing up a wedding because of inefficiency of the person supposedly in control of the group. That worries me. I don't mind workin' for somebody else, not at all. As a matter of fact, it's a lot easier— you go out and find the gig, I go and set my equipment up, I work, and I get paid. You went through the time, get these guys here on time, if something screws up the people are goin' to yell at you, not me. So I am basically concerned with signing my name off with somebody for a year, and then finding out that they're incompetent as hell. That scares me.
Interviewer: I guess you've already answered 'how does a musician gain respect?' Do you think musicianship plays a part in that?

Musician: Oh, yeah. Like these guys are playin' things that I picked up quickly. I proved that. I also pride myself on having a good memory. I see, especially keyboard players, they start using charts and then all of a sudden six months down the road, they still gotta use a chart for a song and if they can't find it they go nuts. I think musicianship has a big factor in status in a group and hierarchy in a group.

Interviewer: From whom do you wish respect?

Musician: Well, first from myself. If I don't believe in what I'm playing, or I'm consistently making mistakes and I know it and I don't do anything about it then I can't respect my own playing. People that do that are foolin' themselves. I respect a certain amount of normal, humanistic respect between people who might not all be on the same level. There have been times when respect has eluded me and I've said something I was sorry I said to someone because of their musicianship and their attitude towards music. I think you've just gotta basically respect each other, we're still humans.
Interviewer: Then, self-respect is very important to you. What about the respect of other musicians?

yeah. Even though I'm not Jocko, I'm not Stanley Clark, but when I meet other musicians I expect them to be at least courteous enough to say, 'hi, my name is so-and-so'. If they don't want to talk to me, they can at least say, 'excuse me'.

Interviewer: What about audience respect?

Musician: That's uncontrollable. You got people coming up to you and you don't play what they want, right away they don't want to hear it, they get up to leave-- You may be a good musician but if you're playin' with the wrong group-- You've just gotta kind of absorb, I've had really obnoxious people make very rude, critical remarks to me, but what do you do? I've had people, when my hair was longer and we were wearing kind of strange outfits on the road, call me a fag. The first time I just turned around and walked away, 'this guy's drunk'. The second time I was ready to deck him, but you can't do that, you're working in a club you can't get in a physical confrontation with someone. you're jeopardizing the whole band. I think a musician, if he's lookin' for respect, he's gonna find a lot of problems. Expecting people to say, 'hey, he's in the
band--gosh!' That doesn't work. What you have to do is when you go out to communicate with people, you're not a musician, you're a person. What I like to do, I try to talk to people and find out where they're from. Instead of saying, 'hey, I'm so-and-so and I do this, I'm from here, I play the bass'. They don't want to hear that. They wanna see maybe, where you're from and they wanna say hello, you only got a few minutes so you want to try to get more personal with them, and possibly when you're on stage use something that you got, maybe even mention their name. I think that helps in making the crowd feel more personal, instead of alienated--you're on stage, and we're here.

Musician: Well, I think entrapment occurs in most any group anybody plays in, especially in pop music. You got one guy that's bookin' the group, you've committed yourself to quit your day job, you have no other source of income--but after six months or so, you hate the band. Every night before you go to work, you down a couple of beers just to get there and do your job, and I think every group I've been in I've been trapped somehow or another. I've had to do things I didn't want to do. I pride myself also in being a hard worker, and I find that nine times out
of ten in the groups I'm in I find that I'm carrying the equipment, since I get done setting my stuff up quickly, then I'm the one that goes to the store. It seems like, due to my enthusiasm in the beginning, I get trapped into these little extra things. Because I did it to show that I'm a nice guy, to show that I'm a hard worker, that you didn't make a mistake in hiring me. And then, as you go down the road, it's just like a relationship between a man and a woman, things get taken for granted. And I think in a lot of groups--you've gotta talk, there's too many bands that don't talk, they go in their hotel rooms in twos and threes and they talk about the other two--that's talkin' about them in the other room. And then everybody's entrapped. Out on the road I felt like I was entrapped because I didn't have a vehicle, I was riding in the band vans. When I wanted to quit, I couldn't. I waited until I saved enough money and then I could get a ride back to Fort Myers. Now—I feel like I'm trapped in this group to put up with sub-quality type every night playing. Inconsistency in judgment and decisions and how things are handled, all the way around. From music, to the dress, to just how things are handled--and luckily, I was smart while I was in this group and I didn't blow all my
dough. I saved a few dollars and bought myself some equipment and a vehicle and I'm gettin' out of here. This time I'm getting out without any psychological hurt. I was in a band in Texas, I got my first 'C' in college when I was in that group—that to me was a very psychological down part. At that time it seemed like the end of the world, now I realize the 'C' wasn't that big a deal, I know why I got it, it wasn't because I'm stupid. But the band itself, actually it became frightening to me because there was no communication. We knew there was an extreme amount of tension, when the guys got on stage nobody talked about it, and I was scared, I didn't know how to handle it, I'd never been in a situation like that. And it almost blew up—it was almost a big battle, I was glad I got out. Entrapment—I think they should use a few prefixes on that like financial entrapment, psychological entrapment, there's so many different kinds of it. It's scary, you gotta be careful. It's one thing I'm goin' to look for when I get up to Atlanta I'm not going to get in any bands where anybody's got funny-lookin' eyeballs, might be into drugs—or any ego-maniacs, I don't care if they offer me $500 a week, if I'm goin' to have to play with somebody that wants to spit me out and step on
me after each gig, I don't think I could handle that anymore. I do need a little bit of respect in order to function well.

Interviewer: How important are personal contacts and cliques to the musician's career?

Musician: Unfortunately, almost too important.
Especially in the pop field. Because competition is great, therefore there's a lot of people. Not always the best man for the job gets hired. It sometimes goes to a brother, or a friend. One thing I swear I'll never do again is play in a husband and wife duo team. I'll never do that again because of what it creates. Cliques are real important, like I said before I'm goin' to Atlanta and if I knew a couple of guys in a clique I could probably get jobs real fast. But now I'm goin' to have to go out and do the sittin' in thing and try not to push myself, not to brag or anything about what I can do but suddenly somehow come in the back door and show a little bit what I can do. Cliques, who you know, that's real important. Especially in the recording business.

Interviewer: How does one make such contacts? How do you become a member of a clique?

Musician: Take some chances. What I'm gonna do, I'm gonna go up there and put on some decent clothes and
visit all the agencies. I've never done that before, I'm gonna have a couple of pictures of myself with my guitar, and some tapes of a couple of solos I've played with this group, a couple of things of me singing, 15-second spots. I'll go to these agencies and I'll try to say just what I'm capable of doing, try to sell my personality. You're a salesman. A musician has to really think about how he's gonna sell himself. I have to walk in there and show 'em I'm a nice guy, I'm even-tempered, I'm fair, my eyes have to be clear, I have to not slur when I speak--the whole nine yards. It's so competitive now, if you don't go in there and shine a little bit personally they're not going to hire you.

Interviewer: We've touched on this next area of dependency a little bit already, but have you experienced feelings of dependency from other musicians? Can you avoid feelings of dependency on other musicians?

Musician: I can't avoid them, because being a bass player there's no way that I could do a single. The dependency thing is kind of in the back of my mind. I don't think it's as important as it could be, and I'm not letting it be. But that's what I said before, that I'm looking for a group that has a goal
and everybody's gonna work together and nobody's going to sit there and make me feel like I'm less important—

Interviewer: I guess dependency and entrapment are kind of related?

Musician: Yeah, I would say that.

Interviewer: Has your career as a performer promoted security or insecurity? How would you define security?

Musician: I think I would have to define it in two ways: personal security, I feel now that I've done a few years on the road and going out and having the rapport with people, I feel that if something was to happen I could to out and get jobs and I could make good money. I feel like I could teach now whereas before I wouldn't have had the foggiest. Even if I'd gone for six years of college, without the experience as a musician, doing it the layman's way, I don't think I would have been able to teach. I think I could teach now. Security as far as music I feel I have. I've taken some lessons, I know how to build chords, when I hear something 'off'—when somebody's playing the chord in the wrong place, I can hear these things and I can help correct them and I can chart a few things out. I'm more useful than just
listening to the record. I can write out harmonies.

Interviewer: So what you're saying then is security for you is confidence?

Musician: Yeah. Yeah. I've come to the point where I used to be somewhat of a depressant, to myself—I worry a lot and I think one of the things going to college and talking to teachers, and then taking the one specific psychology course cut down on my worrying. I've had a lot of bad things happen to me and I'm still alive, I'm still healthy, I can communicate with most anyone and I feel more secure, I think, due to having gone to school and become a little bit more worldly, and travel around the country. I think confidence is the key word.

Interviewer: Do you think the business itself promotes that?

Musician: No. I think the business itself—you've gotta be very wary, you've gotta be able to have your security emotionally and psychologically set up before you get into the business.

Interviewer: We've already touched on this too, but how competitive is the musician's occupation? How have you had to deal with that?

Musician: Oh, I actually miss competition. When I was in New York I had myself booted out of more jam sessions
tha I care to think of. Because I didn't know what
to play. I've always been athletically inclined, I
play tennis which is extremely competitive. I play
chess, which is competitive. I love competitive
things. I was a salesman for a while on the road, I
sold magazines when I was 18 years old. And one of
the things I learned from there was that competition
brings success. That's always stuck in my mind—for
ten years. It's really been something that I've had
written on the bathroom wall 'competition brings
success'. And I feel that that's gonna make me or
break me—the competition. I'm either gonna get my
shit totally together or I'm gonna go and work for
IT&T.

Interviewer: Okay. In the area of economic issues--is
the full-time performer adequately compensated?

Musician: I think so. I think so. I think in most cases
yes. Now when you get some place like New York City
where I met these cats that are playing out here at
[unintelligible]. I never met happier and they're
making probably $300 apiece a week, which is average
money, but they're used to being in New York where
just to [unintelligible]. Now that's by their
choice. If they wanna stay there and hang out with
the really hot players, that's gonna help them i
think in the long run. But it's a musician's choice as to how much he really wants to make.

Interviewer: What type of fringe benefits do you think exist for the musician?

Musician: I think there's a few, depending on your status and the clubs you're playing. I've played in some of the nicest hotels I've seen around the country, and if they like the band and think you're a nice group of people they'll give you free food, the bartender might slip you a couple of drinks, you might get to meet someone that could really put you somewhere. As far as expecting fringe benefits, I think some musicians do that, and I think that's wrong.

Interviewer: As far as financial fringe benefits, do you have a retirement system? Health insurance?

Musician: That's some thing that the musician has to get by himself. If you don't have a job that offers that—and it's just not offered in the music business. It's just too bad. I've never had health insurance, but it's getting close to the time to get it—

Interviewer: In the area of control over working conditions—have the audience demands and expectations of the audience influenced you? Do you feel that you have control over your working
conditions?

Musician: Yeah, well I think that all comes in to play, again, with the group--how well the group has control over themselves. You could be in a band that is totally into the crowd, play nothing but top-40 so the crowd is overwhelmed, they love you and they'll come back. I think, when I get in the next group, I want to definitely please the audience but you have to have some kind of long-run goals so that you can start slipping these original tunes and other kinds of music that will become accepted because the people like you. The people usually like a group because they play top-40, sometimes it doesn't even matter how well they play it, but they're hearing what they want to hear and they think that you're a good band if you can do it. A hot band can follow you in that doesn't play what they want to hear--and right away 'the band stinks'. As far as control, the band is in control of itself as much as it wants to be. There's a lot of bands that don't play the top-40 stuff exactly like the record--there's a lot of tough licks on those records nowadays. There's a lot of definite drummers that play some incredible commonplace rhythms nowadays that in a lot of different tunes are hard. Keyboard parts, bass parts have grown
incredibly difficult. But it's how the band approaches all these things—you have control. You can let the control slip. To one member of the group. To your agent. To the public. It just depends on how strong you are personally.

Interviewer: Okay. Is there conflict between your own personal musical integrity and the audience demands and expectations.

Musician: Yeah. Especially since I've been exposed to jazz and have had a chance to see some of the greats--

Interviewer: How does one maintain their musical integrity?

Musician: Well, I keep tellin' myself I could either be doin' or waiting on someone. Which, in essence, to me—when you're a pop musician, you're a waiter. You may not be serving food but you're serving music, and if the dinner is served in a kind of lax way, and that's the way you serve up your music, it's going to be taken that way. It's gonna leave a sour feeling in someone's stomach out there, they came to be entertained, they came to hear an honest effort—

Interviewer: Is it possible to maintain your musical integrity?

Musician: It's possible, but difficult to maintain it.
If you're playing for money in a pop situation.

Interviewer: Travel requirements. Has your career to this point demanded extensive travel? What are some of the problems inherent to such travel?

Musician: Well, the obvious problems—yeah, I've had to travel, I've never had to travel out of the continent but I've travelled. Where you might play a job for a week, and you get done on Saturday night, you tear it down and pack up the van, you sleep until 7:00 in the morning, you get up and drive 500 miles. And you do it again the next week. Sometimes you got lucky and had a two-week stay somewhere. You have problems, especially in hotels depending on how many rooms they give you. So there have been times when we had three guys in one room because some one had their wife on the road or something. It gets kind of uncomfortable, and it creates problems. For myself, if I feel cooped up I can be a real pain in the neck. I need to have privacy, whether it be my girl friend, my dog, or another musician— How to deal with these problems is up to the individual. How strong you are psychologically or mentally. Or you tend to get out of shape unless you get into some kind of physical program. Running. Exercise. You tend to stay up later and you don't even have to try. You work up to
a point, and you do things that you might not normally do. The only way to cope with it is to get into a serious group—where the group rehearses every day at noon, and there's two mandatory band meetings. I think every band should have fines for people who are late. That's one of my biggest peeves—people that are late, I don't care if it's a minute late, you gotta be on time. People should be two minutes early when it comes to meetings because you're taking up someone else's valuable time. I think it all boils down to the group the person plays with and how well the group conducts itself. Other than that there's not much that you can do, you go on the road.

Interviewer: And from our earlier discussion I gathered you didn't too much enjoy that—

Musician: I didn't because of the group. There was too much sneakin' goin' on—too much talkin' behind peoples' backs, the drummer didn't like the leader, this and that. And I was kind of stuck in the middle because I was new, plus I was green, I was very easily influenced. I believed anything anybody told me—and now I've come to be a little more judgmental. With the right band, I think it would have worked out fine. Like with our friend, Gary. I think they have a good thing going, they have a great agency, they
know they're only going to play 11, 13 weeks and then they have a week or two off. That's something to look forward to, there's a reward at the end of the tunnel. It makes you work hard; they have meetings, they have rehearsals every day, they tape which I think is very important because there's too many times when people say, 'you're singin' the wrong part' and I go, 'gosh, I don't think so'—'no, you're singin' the wrong part' and you hear it on tape, and it's the other guy. But you can't do that unless you have it on tape.

Interviewer: Management control. What have your relationships been to management figures, such as leaders, conductor, agents? Have there been problems?


Interviewer: Which is the worst—agents or leaders?

Musician: Leaders. Agents are usually O.K. If you have a good group and your agent screws you up a couple of times, get another agent. Agents are around. The leader is in the group, and you can't get rid of the leader because he might own the P.A. He might have a connection with the agent and you don't want to get him mad but you don't want to damage your own
personal beliefs and your own integrity. Leaders are tough to deal with because they're usually one of your peers.

Interviewer: How about owners?

Musician: Club owners. As long as you don't walk in there thinkin' your shit don't stink. As long as they have a successful club, they're happy. A lot of these club managers, they're not owners, I walk up to them between sets and I talk figures with them, 'good night last night, let's try to beat last night', or something like that. They like that kind of enthusiasm, where you're thinkin' not only about the music but how to sell the food and the drinks. These people are vacationing, and maybe they didn't know they could eat in the lounge. Specials on drinks, the Happy Hours. If you show enthusiasm towards the room you're playing, you have no problem. If you walking in there thinkin' you're goin' to have a problem, you're goin' to have one. You can make yourself sick if you really want to.

Interviewer: What about auditions? Have you had to audition? And what are your feelings towards auditions?

Musician: Obviously they're necessary. How I prepare for 'em? I don't. I don't try to hype myself up in any
way. I try to be as calm as I can, try to show indifference—I just go in and try to play as best I can and try to get a tape, if I can, so that I have have a couple of prepared tunes—

Interviewer: In other words, top-40 groups do audition? Musician: Oh yeah. By all means. Down here, how many bass players are there not working? So, if I'm free and they audition me and I like the guys, 9 times out of 10 I'm going to get the job. When I go to Atlanta, I may be up against 10 bass players. So, I'm goin' to have to pull out all the stops. I'm not going to hold back anything, but I'm not going to try to come in and blow the walls down. Because you don't know what the hierarchy in that band is yet. You don't want to intimidate anyone, you don't want anybody to say, 'no, we can't hire this guy—-but he plays good; no, he's just not the right one because somebody's going to feel threatened'. I like to be indifferent, I don't like to offer any opinion, I don't say anything unless I'm asked to, it's just like a job interview, it is a job interview. I try to dress right, you don't want to over dress. I ask a few questions before I go to the audition, from an agent, or someone in the group. You ask the obvious questions, what kind of work, what kind of material,
who's in the band, how old are the people in the band? I really would rather not play with a bunch of 18-year olds, they're just not sure enough, they play loud. Yeah, a lot comes into playing auditions.

Interviewer: What do you do to maintain your skills? Is that a problem? And is there a fear of deteriorating skills?

Musician: I'm my own mentor. I can play as good as I want and I can play as bad as I want.

Interviewer: Maybe at your age, you haven't worried about deteriorating skills.

Musician: Not from a physical standpoint. I can feel it when I go two days without practicing. I don't consider gigs practice. A lot of people do 'oh, gosh, I play six nights, I think that's enough'. It's not. When you do on the job, you're not practicing, you can't experiment although some people do. I like to sit at home and turn the tape on and sometimes try to find new things-- But, as far as deteriorating, I think right now, hopefully, I'm getting ready to peak. But I don't worry about it.

Interviewer: Has your past training been relevant to your present performance demands? What was good, and how could it have been better?

Musician: It could have been longer. Sometimes I wish I
had gone another year towards my Bachelor's, continued to take lessons, serious lessons with my instrument. I don't think I'd even have an inkling as to what I've become musically now if I hadn't gone to college. I wish I had done it sooner, but I didn't so I'm not going to cry over spilled milk. If it wasn't for going to college, I wouldn't be going to Atlanta now with the outlook I have. Enthusiasm and confidence. I'm not going to knock 'em dead, but I think I have a good chance. A lot of it has to do with what my teacher has shown me, a lot of it has to do with the time that he sat down with the jazz improv class, jazz band, choir. The only drawback, I think, although it really didn't hurt me, was my first year Theory class. I'm glad I took cello, piano—I'm extremely glad about what I did in college.

Interviewer: Can you think of any areas of a musician's career that we haven't touched on?

Musician: Yeah. How a musician is viewed by a lot of people. They think that because you're a musician, most of them are too loose or too reckless or even deviant—whatever. I think a musician is very capable of having a normal existence, you're proof of that. Even at a younger age, I think most musicians
are going to start getting serious again. It's getting so competitive that a lot of the flunkies are on their way out, except maybe in the little resort towns, places where they can get away with it and they're not looking to really make it, they're just looking to make a few bucks. The competition is going to start to weed out some of the weaker people, and they will find that they have to be stronger than they're really capable of being. And they'll go back to selling shoes, slinging hash. I think that's one thing that we could have touched on—the family life of a musician, family ties with immediate family—mother, father, brother, sister. My dad wanted me to be a baseball player but now he's grown to respect me because I've been supporting myself with my music, I've gone to college and I have a degree—in music. And there's nothin' wrong with it, it's not such a bad thing.
Pop Musician Five

Interviewer: One of the things that sociologists have written about is artistic value versus commercial success of musicians. They have said that people they've interviewed have shown a consciousness of this role conflict. Have you experienced that?

Musician: Yes. When we first started playing in the bands, we always wanted to do the whole side of an Allman Brothers album, note for note, and nobody could stand still for that. I can't even now, but that was the thing to do then and I'm sure every pop player did that at the time, you know, learned the whole side of one album note for note.

Interviewer: You know, it's interesting, but from a classical musician's viewpoint, they love to play very esoteric stuff, whereas the jazz guy likes to play real fast be-bop. Do you think the same thing exists in [unintelligible].

Musician: When I grew up (laughs) I found out that it's a lot nicer, and you get more work, if you pleased everybody. I feel that I can be artistic just by pleasing people, the way I do it. I can play a lick off a record and it'll be the same lick and only I know that I'm emphasizing--maybe the guys in the band would know it, the most people out there don't.
Interviewer: Have you had to deal with this consciously or has it created any problems for you? Has it made you want to drop out of the business? Some musicians have to quit playing, it's been so bad.

Musician: I've never had it that bad. I never had anything hit me that hard.

Interviewer: How do you deal with it?

Musician: I look at it real logically. If I don't play what people want to hear, I don't work. If I don't work, I don't eat. And I can always sneak in what I want to. I feel like there's a ratio thing—if you play 3/4ths of what they want to hear, the other 1/4th you can do whatever you want. During the night we have to do a dinner set, and we do all the stuff we want to do in the dinner set—whether people like it or not. A lot of times they like it, but it doesn't matter because the other four sets of the night we play just what they want to hear, and we play it right. Plus, I get a great feeling if the audience appreciates what I'm doing, even if it's not what I like. That feeling's very important to me.

Interviewer: Another thing, that sociologists call career contingencies, some musicians also teach, some guys own a music store, some even pump gas. Do you have any kind of a career contingency?
Musician: Oh, yeah, I like to do everything. I have done a lot of weird stuff, construction, different kinds of sales and stuff, before I started as a professional musician. This is all when I was in high school, for extra bucks. One of the best jobs I ever had was shovelling dirt—really, I swear.

Interviewer: Do you ever think that could take over your playing though?

Musician: No. I'm at a point now where I have made more of a living for more of my life playing than I did the other things.

Interviewer: Do you think by going back to school now, studying, is that a contingency? The fact that you want to be learning, improving skills, whatever?

Musician: I don't know, I think by going back to school I can get myself better in that atmosphere. Whether it carries over at work or not.

Interviewer: Well, you've never made any conscious choices, or haven't had to develop another skill? You've consciously worked on entertainment skills?

Musician: Yeah. I know that I could do other things, fix cars, and all sorts of weird stuff I could do—because I have. I know I could make a living, but it's more fun to play.

Interviewer: Do you think your entertainment skills are
what's kept you working today?

Musician: Yeah. That's not all of it, but that's most of it. Being able to play is fifty percent of it. Going out on breaks and talkin' to people is also a good percent. Having an axe is also very important, some guy may be really able to wail but if he doesn't have his axe he can't do it.

Interviewer: Yeah, for you, you have all the equipment I'm sure. There's been a lot of literature written about different kinds of musicians, jazz musicians studies have been done--they have kind of isolated the different classifications. Do you think that exists today--do you label yourself pop, commercial--?

Musician: Let me ask you--what's the difference between pop and commercial?

Interviewer: A pop musician is one that they would call 'juke box bands'.

Musician: What's the difference between that and commercial?

Interviewer: Well, pop music is commercial, granted. But the commercial musician would be more the guy who might be doing country clubs, a lot of dance music. Most of times older, he could be doing commercial music in studios, radio-TV music, that kind of music.
In other words, music that has real function, but not as specific as pop. As a pop musician, does that make sense to you?

Musician: There's more than just the juke box.

Interviewer: Most of my work is commercial. Well, what about these labels? Do you think they're valid, important?

Musician: I think there's a really fine line between commercial and pop, because if it wasn't popular there wouldn't be a call for it, it just strikes me that way. I understand all the other labels.

Interviewer: Yes, I understand what you're saying, but there is this whole different kind of popular music, when you hear the word pop, you kind of think of the top-40, recorded music--

Musician: I've done both, and a lot of it crosses over. I've done jingles here in town, I did the whole score for one of these TV programs--

Interviewer: I think in many cases the strictly commercial musician might be more skilled musically but less entertainment skills—but, there is a cross-over.

Musician: I've always liked performing, on stage, having people watch me. That's a very important part of my life and I don't know if I could give that up. Even
if it were in another mode, like a drama or something—like 'Joseph's Coat', remember that?

Interviewer: Sociologists have written about the isolation of the musician from the rest of society. They also use the term 'alienation' and the term 'atypical' and 'deviant'.

Musician: (Laughs) Well, most people get up at dawn and are home by dusk, which with musicians it's the other way around. At least with my music, I get up at dusk and go to work and I'm home in the wee hours of the morning. But there are other jobs that you can do in the daytime that don't interfere as much. Like with Carol and me—it's very tough for us to get together sometimes because of my work. I go to work when she gets home and vice versa.

Interviewer: Have you experienced any kind of alienation? Do you feel isolated from society at large?

Musician: Oh, no, not society.

Interviewer: Do you think you live a lot differently?

Musician: I don't think I do, but I think a lot of musicians do. I am an atypical musician to that point, whereas I grew up with a really tight family, mid-western upbringing, and I have all the values that a normal person--

Interviewer: Do you think some guys stay in the business
because they like the way a musician lives—?

Musician: Yeah, a lot of guys do it just for that. And then they get too old and they can't live that lifestyle. But even just going to work late and getting home late sends my normal values into a tailspin, because I always liked to get up with the sun—but since I've been playing that's been kind of tough. Unless I got a 9 to 5 music job, like recording in a studio or whatever else?

Interviewer: What about feelings of isolation?

Musician: No, I don't have any feelings of isolation because of that. A lot of guys do though.

Interviewer: Sociologists have talked about musical hierarchies, for instance orchestral musicians where the string player starts out in a small orchestra, climbs the ladder—and orchestral musicians sitting first chair—Is there a hierarchy in pop bands? Is there a chain of command? Within the band and within the realm, maybe on a regional basis, certain clubs are more prestigious—Is there any kind of musical hierarchy that the pop musician has to be concerned with?

Musician: Yeah. I feel that there is. You know, you'd always rather play a fancy, ritzy club like 'Hemingway's' or something as opposed to a dive.
With the band I'm in now, we make sure that the place that we play is the hottest place in the town, or we don't play it. Like 'Elephant Walk' is just the place to go, that's what we're doin' now and we're only three and a half months old.

Interviewer: Is there more prestige to touring than doing local?

Musician: I don't know, I can't say because I've never toured.

Interviewer: Well, you've actually been an exception to the rule, that you've been able to do it and live locally.

Musician: But then you've got to take into consideration that this is Fort Myers and (laughs)--

Interviewer: Well, then you think the hierarchy thing depends more or less on the quality of the club?

Musician: For the club bands, yeah. Right now, we're a club band. Until Mr. Producer walks up to us and says, 'hey, I'm going to make you guys stars, let's cut an album now, here's the money to do it'. Then we might start on the regional or national things.

Interviewer: What about within the band--is there a hierarchy there?

Musician: Oh, there's thousands of 'em. There's thousands of hierarchies within the band. This guy
has the best clothes, which is a very important thing to him; this guy is the best musician, which is the most important thing to him; this guy is the best businessman, which is the most important--; this guy is the best PR guy, to talk to girls on break; this guy has the fastest car-- And to whomever it's important to, they're the top dog.

Interviewer: I see, so you're not any different from any other guys.

Musician: But in the band we all realize that we need the four of us to play. At least in this band, we need the four instruments--drums, keyboard, bass, guitar. And you need those four really to sound like the record, to get the jobs.

Interviewer: What have you done to increase audience popularity?

Musician: Our popularity with the audience? Right from the start we vowed to be real classy, and to model ourselves after the most popular bands, at the national level. With the clothes we wear and the songs we play-- The song choice is really important, I didn't think it was as important as it is. People say, 'you guys, you guys have the best selection of songs' and all we do is look at the board and whatever's in the top ten we play and the law of
averages says you're going to be right doin' that. They wouldn't have been top ten if they weren't popular.

Interviewer: Does that take a lot of time to do that?

Musician: No. Because it takes songs a certain amount of time to get to the charts and once they're there they're there for a week or two. We can decide and learn and start playing the song within three days.

Interviewer: Is environment, your surroundings, has that been important to your musical career? Is it positive, negative, does it matter?

Musician: I don't know. I don't know if I wasn't living in Fort Myers and met the right people if I would have even been a musician. A lot of really killer musicians would rather be a businessman. Consequently, all that music that could have been there is gone. He's calculating, balancing budgets—

Interviewer: So you think it's people who have made you a musician? Not places.

Musician: I think it's all related. I wouldn't have met the people I did if I wasn't musical. And if I hadn't met the people I did, I wouldn't be as musical. As to my environment, I didn't grow up in a musical family, we didn't even have a record player.

Interviewer: Some musicians have attributed a lot of
their success to their environment and they have even said that they've made sacrifices to relocate to an environment--

Musician: Carol is the biggest thing in my life now and I'm leaving her for however long it takes, to go out there—to get better. And then possibly move somewhere else, and meeting here there or something.

Interviewer: Sociologists talk about mobility, and there are two ways to think of it. The music business makes one mobile in the sense that you can go places and work, playing the right music. Do you feel that way?

Musician: Yes. Completely.

Interviewer: And the other thing is status within society, upward mobility. In other words, keeping up with the Joneses. The home in the suburbs, the two-car garage. Status within the community. Does music lend itself to that? Have you, at your stage in life, thought about those things?

Musician: Yeah, I'm thinking more about it now that I ever did before. Because of the fact that I'm working in to this family relationship, real fast. But, as long as I've been playing people expect me to have fancy cars and all the right drugs, and a big bachelor pad, and all that stuff. And I'm as
opposite from that as anyone I know. I live at home, still live with my parents, drive an old beat-up truck, and if it weren't for the band I wouldn't wear those fancy clothes--

Interviewer: So, you're saying that that's a kind of personal thing? You're unique.

Musician: Yeah. That's true. Martin and Eric, and John—to an extent—are living like that, you know, fancy cars, great clothes, all that stuff.

Interviewer: Do you think that's a danger for a musician?

Musician: Yeah, because if it all goes you could fall into a depression.

Interviewer: Also, it would seem that maybe if you put too much stock in that sort of thing, too much importance to it, it would start to take too much time away from the skills that are needed in order to be successful as a player. But, can it be avoided?

Musician: I think it can be, but you better be damned good if you want to do that— I don't know how you could avoid getting into that.

Interviewer: You can say for yourself, then, that you have not been concerned about status, at your stage of life?

Musician: Right. Until now.

Interviewer: By what values can upward mobility be
judged? Maybe you have other values—maybe the fact that you're working and playing and have all your equipment, maybe that's a kind of status too. Do you think that that takes the place of these other things for you?

Musician: I don't know. It's hard to say. I have that stuff because I feel I need it, to do the job. If a carpenter didn't have a hammer, he couldn't do the job.

Interviewer: Well, the word 'status' has already been brought up here, and status for some musicians, like classical musicians, can be ranking in sections, like first position, principal player,—is there a comparable kind of status for a commercial, pop musician? What constitutes status for a pop musician?

Musician: I think being best band in the area.

Interviewer: That makes sense. How does one judge that?

Musician: I don't know if there's a way to judge that.

Interviewer: From whom does the pop musician wish respect? People need respect, whatever they do, plumbers need respect—

Musician: I think our respect comes from audience approval—audience acceptance, that sort of thing.

Interviewer: Do you think it varies depending on what
kind of music one plays, say a jazz musician who only wishes to play pure be-bop, maybe he's not going to have much audience respect.

Musician: Not in a country bar.

Interviewer: So, his respect might have to come from certain other musicians. Do you think that exists so much in top-40 players?

Musician: Yeah, but we see musicians so seldom that it's a special treat when somebody comes in, we do all our best stuff then, we show off then. For the most part, it's just the average Joe Public who comes in for a drink. And if Joe Public is comin' in to a country bar and you play country, you're goin' to get respect.

Interviewer: I think earlier we talked about the status and respect that's tied to the clubs that one's playing, in other words the better clubs in the area are a status symbol at least for the band. If you're playing a certain club, and that's the hot spot, then that's--

Musician: If we weren't good we wouldn't be playing there. If it is the hot spot, then that's saying something.

Interviewer: Sociologists have talked about 'entrapment' which can happen in any occupation. I'm concerned
with the feelings of the musicians now. At your age, maybe you've never even thought about it. But for a, say, symphony musician to make a move to another orchestra, or to go into another line of work and lose any benefits that he's built up over the years—there's a feeling of entrapment that can make one lower their standards. Have you experienced any feelings of entrapment? Maybe different bands that you played in—you felt that you were stagnating?

Musician: Oh, yeah, I've felt stagnating, but I don't think of that as being trapped. I've never had any important bills to pay where I've felt that I had to keep working, I needed that pay check. I've never been there.

Interviewer: Probably age has a lot to do with it. It could happen, but you haven't felt trapped?

Musician: Not yet.

Interviewer: So you really don't know how you would deal with such feelings if you ever had them?

Musician: I don't think it will be that big a deal—when it comes.

Interviewer: How important are personal contacts—what sociologists have called cliques? Groups of guys that hang out. How important are they to your career?
Musician: I think if you didn't hang out with the group you did, you wouldn't be playing the music you do. Like if I started hanging out with your clique, for instance, I would be more adept at jazz—

Interviewer: Or, does the music you do dictate the clique you're in?

Musician: Yeah, I think you choose all of 'em. By the music you play you get the cliques, by the clique you hang out with you get the music. I think it's whoever's choice, plus I don't see any problems with crossing over—if you can do that. I can get along with anybody, so the people I hang out with aren't any problem. But if I wanted to knuckle down and get really good, I could play the music that clique does.

Interviewer: Yeah, I feel that way myself—but, how important are these cliques to employment? Are they important? Personal contacts, being a member of a clique, does that enhance the employment opportunities?

Musician: I don't know. I've been in bands where I did the job, did what we had to do and went home.

Interviewer: So, you were hired entirely because of your skills. You really didn't hang out with these people at all. Why would that be?

Musician: Well, they were in a different--they had
different priorities. Like getting drunk after the job was one of their biggest— And getting girls during the job was also one of their biggest— And I had better things to do, that's the way I felt.

Interviewer: Well, because of those opposing values, do you suppose that led to the early demise of those groups? Had you all had your heads in the same place, would the groups have lasted longer?

Musician: Yeah, I'm sure they would. I can't see any reason for leaving a group unless you disagree with what goes on.

Interviewer: In other words, it's kind of personal relationships within the group that is an important sideline to the success of the group, working over the long haul? The fact that they more or less do things the same. So, for a person that's married and has a family, and the rest of the group might be loose, it might be hard for him to stay— Has the musician experienced feelings of dependency? It seems to me that especially in the top-40 there has to be certain amount of dependency on the group— How do you feel about that?

Musician: You mean while you're playing?

Interviewer: Well, in order to continue employment, especially if you're working out a lot of things by
ear, you've got a repertoire built up and one guy drops out— is that a problem? Is that something you think about?

Musician: I've always felt that the other guys in the band should be able to cover. For instance, if the guitar player's amp blows up in the beginning of the night, there's nothing he can do, he might as well set out in the audience for the rest of the night, unless he has another amp in the car or something. The other guys in the band should be able to cover that much. If there's a very important guitar part, I will play it just so it's there because the audience needs something to recognize each song by.

Interviewer: But, if this happened night after night, it could screw up an engagement. But, it's not something you've actually experienced where you feel so dependent on some guys that it's bothersome.

Musician: Right. I don't feel that dependent.

Interviewer: Of course a keyboard player, which you are, is maybe—that instrument alone helps you to avoid dependency. Seems that maybe a guitar player may be the next best thing. A horn player or a singer, bass player, might have to be more dependent.

Musician: Right. I would say this.

Interviewer: In the area of security or insecurity. You
seem very secure, but do you think the musician career promotes feelings of security or insecurity?

Musician: The business itself promotes insecurity. For one thing, because of relationships between musicians and their employers, they've never been good—throughout the history of this universe. And the musicians have one idea of what they should do, and the employer, the club owner, the manager, or whatever, has another idea. Those relations are very shaky and they are the most important for the job. That doesn't lend itself to security at all. Nor does the musician's attitude, where everybody's paranoid about somebody taking their job, or getting kicked out of the band for some reason or other. Undercutting prices. So, I think the business itself promotes insecurity.

Interviewer: Okay. How is that going to affect someone like you?

Musician: I try to see everything at the same time to the same degree. So, if I couldn't work at music I know I could drive a truck, or dig a ditch, or— I'm not worried about income because I'm sure of myself.

Interviewer: Would you be happy driving a truck for the rest of your life?

Musician: Oh, I wouldn't do it for the rest of my life;
only until another job opportunity came along where I could play. My main thing would always be playing but I know I have enough skills to do something else.

Interviewer: What is security for the performer?

Musician: I don't know. (Laughs) I have my inner security, my peace. I think it's a combination of a lot of things, but confidence is part of it. What you feel inside, like whatever your religion is. That's up there too.

Interviewer: What about skills?

Musician: I know a lot of guys with no skills who feel real secure. They're being ignorant—'I am so good I can get in there and do anything I want' and then when they got up there it didn't turn out that way, and people told them afterwards, 'you didn't do it right', and they say, 'what?' I guess you can call that ignorance.

Interviewer: Do you think you run into that more in the top-40 field?

Musician: No. I think every field of music has these people. But I feel that you have to have a certain repertoire and if you can cut the repertoire you can get anything, whether they're good or not. And if they're ignorant or not. Once they're in, then it's decided whether whoever they're playing with wants to
keep them.

Interviewer: Along with this idea of security, musicians have talked about the competitive nature of the profession. Do you feel that? And how do you deal with it?

Musician: Yeah. It's made me always keep up with the trend of pop music. One way is the equipment, and learning the songs, and being able to sing.

Interviewer: How competitive do you feel the musician's occupation is? Is that a concern? Is it something you think about?

Musician: Yeah. I do think about it, but it's not that important.

Interviewer: Another area is the one of economic issues—for instance, pay, and fringe benefits. Are you, as a performer, adequately compensated?

Musician: Yes. I think so. I feel like I am, right now.

Interviewer: What about fringe benefits? Do you think in terms of retirement plans? What do you consider to be fringe benefits?

Musician: Other little things that come along from playing—like people on the streets, 'hey, you're in that band--' It's a little ego boost.

Interviewer: Then economic fringe benefits don't really exist, do they? What do you do as far as health
insurance?
Musician: Stay healthy (laughs). No, I don't have any of that. I'm not even at the point where I feel I have to think about it yet.
Interviewer: Life insurance, retirement—you don't think about it?
Musician: Right. But I've always felt like, in the music field they don't have a retirement plan—
Interviewer: Well, it depends on the local. Big cities' locals have them through the union.
Musician: Oh—if you're a member of the union, you get the benefits— With a band like us who book themselves, we get the money and we're rich (laughs).
Interviewer: Is that becoming an area of concern for you in the future?
Musician: Possibly. But I feel like if you have enough money, you can go ahead and do something with that money—like buying plans or certain money-making accounts, and life insurance, health insurance, that sort of thing. I think that's going to come pretty soon for me.
Interviewer: Do you have any concern over the control you have over your working conditions?
Musician: No. I might not want that control. It seems to me it's just another thing to worry about. If the
guy tells me when to go on and when to go off, that's fine with me. I personally don't care. I've played with a lot of guys who get really ticked off if you don't go on on the hour and get off 40 minutes later. But it's never really concerned me.

Interviewer: Do you think the audience demands and expectations are a control? Does that cause any problems? It seems that that doesn't bother you, that you want to play what people want to hear.

Musician: Right. It hasn't bothered me. If we play what we do well, I think they're going to like it.

Interviewer: So, do you think audience demands and expectations have influenced you? Do you think that's important to you?

Musician: All throughout my career. Yes, I feel it's important.

Interviewer: In the area of musical integrity, do you feel you have musical integrity? There is a level below which you will not go. Either in the type of music or the standard?

Musician: Right. Right.

Interviewer: Is there a conflict between your personal musical integrity and audience demands and expectations? You have pretty much said that you didn't mind playing what they want—but is there a
conflict between the integrity that you have, how it should be played, and the audience demands and expectations?

Musician: Oh no. No. There's no conflict there. As far as the kind of music, if they want something that I know is really super-orchestrated—and if one or two guys in the band play it—I will say, 'let's not do it, because we can't do it justice, at least not well enough that people will like it'. We can't do it justice to what they expect, so let's not do it. Otherwise, if we know something, if all four guys in the band know it, we'll do it. But if two guys have never heard it--

Interviewer: In other words, do it right, or not do it-- Has that created any conflict?

Musician: No. Not really. The other guys in the band are more critical about that—than I am.

Interviewer: How can a musician maintain his musical integrity?

Musician: I think different guys are going to look at integrity in different ways. They won't do 'Proud Mary', and that's their integrity. I don't know how one maintains it, I guess just by upholding what you believe in.

Interviewer: Have you had to travel extensively to
maintain employment?

Musician: No. Very rarely travelled at all.

Interviewer: How about appearance? Have you felt that you've had to conform to some preconceived notion of appearance to gain employment?

Musician: Yeah, I've been in bands where we've had uniforms. This night you wore this uniform and that night you wore that uniform. Otherwise, I've always enjoyed having my hair combed, and just looking nice for me--

Interviewer: Does age enter into this appearance thing? In the area of top-40, it would seem that maybe it does, that the age of the audience pretty much stays the same, musicians get older. What do you think?

Musician: Yeah. I don't think that's a problem, as long as he gets old gracefully.

Interviewer: You don't see many 40, 55-year old top-40 musicians--why is that?

Musician: I don't know. Maybe they get tired of it or maybe they want to go into something they like better. Pop music hasn't been going on for too long. If somebody was my age when they started then--they would be just there now, 50, 60 years old.

Interviewer: You don't see too many of those. But you have no theory or no thoughts about what may happen?
Musician: You know Mark at The Spoon Bill? Well, he is the oldest pop guy I know. But he doesn't look anywhere near his age.

Interviewer: I would say that he would be the oldest pop guy I know. But he is the exception, he does not look his age at all.

Musician: Well, a lot of guys who are older than me and do pop, don't look their age, and maybe that's part of it, it goes with the territory, I don't know.

Interviewer: Do you think they work at not looking their age? The way they dress?

Musician: I think so.

Interviewer: Management control. You've already given us some of your thoughts about leaders, conductors, agents--what have been your relationships to management figures? Have you encountered problems?

Musician: No. Not problems. Just different situations all the time. I just think it's nice to have it the same way all the time--that way you know what's going to happen, 40 on, 20 off, that sort of thing. When they go switching it around, it gets confusing.

Interviewer: What about auditions? Have you had to audition? What are your feelings towards auditions?

Musician: I've never had to audition. The only time I ever had to audition was to get in school.
Interviewer: What are your feelings towards auditions? Why haven't you ever had to audition?

Musician: Because every band I've been in they saw me somewhere else. I guess that's kind of an audition, but it's not the same as going into someone's room with three guys lookin' at you with pencil and paper.

Interviewer: So you haven't had to consciously prepare for an audition?

Musician: Right. I don't even know what to do to prepare for one.

Interviewer: What have you done to maintain your skills? Is maintaining skills a problem, and is there any fear of deteriorating skills? Your entertaining skills, the whole thing that you need in order to be successful. The work that you do, have you worked to maintain those skills?

Musician: No. I think most of them are talent. Being on stage has always been very natural to me. I can't imagine losing those skills, I don't know how I would lose them—unless it was just being a nerd on stage. I think whatever is in me that says, 'go ahead and get up on stage and do your thing' is enough to keep me going, and doing it. I don't even know if I would realize it if I lost that. Someone would have to say, 'you're really bad. Get off.'
Interviewer: I guess if the jobs stopped coming, that would tell you. Do you have any fear of that?

Musician: No. Not right now. I feel like I am better than let's say fifty percent of the people in the business. You're always going to have your accordion player on Saturday nights, at the Veterans Administration—that type of thing. I know I'm better than half the people in the business, in the whole music business, in the whole world. And since I am past that half-way point I feel like as long as I do certain things that I expect should be done by all musicians, I will keep getting jobs. Being to work on time, knowing your stuff, knowing the songs, make sure your equipment is in tune, don't play too loud—they're basic things that most people expect. And I feel as long as you go along those lines, and I expect everybody else to do it too.

Interviewer: Have you felt that the training you've had has been relevant to your present position?

Musician: Yeah. I think everything I've ever done—I had guitar lessons at eight, organ lessons at eleven, I was in every school choir for my entire life, every year. I've been in all the plays I could get into, benefit stuff, plays for charities, that sort of thing.
Interviewer: In other words, you've always been involved.

Musician: All my life I've been involved in it, yeah.

Interviewer: How could it have been better? Could it have been better?

Musician: I think the only way it could have been better is if my parents were accomplished musicians. I could never turn to them and say, 'why is this like this?' Neither of my parents are even remotely involved in music in any way. So anyone I've ever spoken to has always been a teacher or someone like that.

Interviewer: Do you think there are any areas of the business that we haven't covered? Is there anything about being a musician that we haven't talked about?

Musician: Yeah. How do you cope with a lesser musician? I ignore problems on stage, so that the audience won't see if something's wrong. And then on break, I say, 'hey, why did this happen?' 'Why did you play that awful chord? Why, since this instrument is out of tune did you keep playing it?' That's the only way I know how to do it. And that doesn't create problems, because usually whoever did it knew something was wrong, but perhaps they didn't know exactly what was wrong. For instance if a guitar string is out of tune, six strings it's hard to know
which one is out when you are playing a chord. Or something that's out of someone's control. Like for instance, last night Eric was paying a string part, heavy duty chords and stuff on a string part—on Martin's synthesizer. The synthesizer's batteries were low, so it started going down in pitch, and I didn't know what to do, Eric didn't know what to do. Martin either didn't realize it was happening, or also didn't know what to do. But, Eric kept playing, so whatever key we were in—'A'—he was steadily going down, but he was playing the part. So, nobody knew what to do. He kept playing and, God, it got worse and worse. After that set I asked Martin what we could do about that, and he said he could bring in a power cord and hook it up. So, I feel like it's corrected now. That's the only way I know of handling it—there's no point gettin' upset and stormin' off the stage. A lot of people won't even know that somethin's wrong, people who are talking among themselves, or drinking. And the people who are listening will know something's wrong but they don't know what it is.

Interviewer: So, you kind of answered your own question—

Musician: I want to know how you handle it? What do you do if you're playing with a drummer for the first
time and you say, 'here's the song'—and he starts
out in a different tempo and he starts another song.
What do you do? Do you stop?

Interviewer: Pretty much the same way you do. Try to be
tactful, talk about it on break— Anything else that
you might like to contribute to this little survey?
CHAPTER VIII

ANALYSIS OF DATA

To satisfy the purpose and problems of the study, the career realities and occupational concerns of selected performing musicians were investigated. Only full-time performing instrumentalists were selected who considered themselves occupationally successful. The measurement tools were the questionnaire and the structured interview. The questionnaire provided the demographic data of the sample and substantiated the topics which were investigated by the structured interview. It was from this selected homogeneous population that information was sought to fulfill four research problems. The research problems were (1) to establish a demographic profile of musicians who perceived themselves successful, (2) to determine the musicians' career realities, (3) to determine the musicians' occupational concerns, and (4) to compare the relationship of the demographic profile with the career realities and occupational concerns.
Research Problem One: To Establish A Demographic Profile of Musicians Who Perceived Themselves Successful

Because the underlying reason for this investigation was to provide music career information, an important aspect became the ability of the reader to know something of each interviewed musician. An example of how an individual demographic profile may be assimilated from table VIII in the Appendix is as follows.

Jazz Musician Five had been married sixteen years with no divorce, had three children and owned a home where he had lived for twelve years. He was a thirty-eight year old piano player with a college education who had been a musician for twenty-one years. He was employed forty to forty-eight weeks a year and had earned one-hundred percent of his family income from playing. He liked what he did "very much" and would "absolutely" do it again. He had not traveled extensively but felt musicians lived "somewhat" differently from other people. He valued the audiences reaction to his music "very much," however did "not at all" feel he had to compromise his artistic standards. Although he felt only "somewhat" adequately compensated financially he did feel there were "very many" rewards beyond financial rewards for the musician. He thought of himself as both an artist and a worker but would not prefer earning less money to play music of his own choosing. Table VIII in the
Appendix allows a similar individual demographic profile to be established for each of the twenty interviewed musicians.

The interviewees for this study were selected because their responses on the questionnaire indicated their full-time status. As can be seen from Table IV all musicians complied with the criteria of full employment.

**TABLE IV**

**EMPLOYMENT STATUS**

<table>
<thead>
<tr>
<th>INCOME PERCENTAGE</th>
<th>25%</th>
<th>50%</th>
<th>75%</th>
<th>90%</th>
<th>100%</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>number of sample</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>4</td>
<td>8</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEEKS EMPLOYED</th>
<th>30-34</th>
<th>35-39</th>
<th>40-44</th>
<th>45-49</th>
<th>50+</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>number of sample</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEARS A MUSICIAN</th>
<th>1-9</th>
<th>10-19</th>
<th>20-29</th>
<th>30-39</th>
<th>40-49+</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>number of sample</td>
<td>4</td>
<td>4</td>
<td>7</td>
<td>2</td>
<td>3</td>
<td>20</td>
</tr>
</tbody>
</table>

Furthermore, the final sample consisted of successful musicians because they indicated positive attitudes about their personal occupational success. As can be seen from
Table V all musicians complied with the criteria of success perception.

**TABLE V**

**OCCUPATIONAL SUCCESS PERCEPTION**

<table>
<thead>
<tr>
<th>Do you consider yourself occupationally successful?</th>
<th>Not At All</th>
<th>Somewhat</th>
<th>Quite A Bit</th>
<th>Very Much</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>7</td>
<td>10</td>
<td>3</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Do you like what you do?</th>
<th>No</th>
<th>Probably Not</th>
<th>Maybe</th>
<th>Absolutely</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>15</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Would you be a Musician Again?</th>
<th>No</th>
<th>Probably Not</th>
<th>Maybe</th>
<th>Absolutely</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>15</td>
<td>20</td>
</tr>
</tbody>
</table>

The sample of twenty subjects were categorized as jazz, classical, commercial or pop musicians according to the self-perceived label of each musician. Table VI shows the relationship for each musician between his or her self-perceived label, the music preferred, and the music most often performed.
**TABLE VI**

**SELF-PERCEIVED LABELS**

<table>
<thead>
<tr>
<th>self-perceived label</th>
<th>music preferred to play</th>
<th>music most often played</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jazz</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>jazz</td>
<td>jazz</td>
</tr>
<tr>
<td>2</td>
<td>jazz</td>
<td>jazz</td>
</tr>
<tr>
<td>3</td>
<td>jazz</td>
<td>jazz</td>
</tr>
<tr>
<td>4</td>
<td>jazz</td>
<td>jazz</td>
</tr>
<tr>
<td>5</td>
<td>jazz</td>
<td>jazz</td>
</tr>
<tr>
<td><strong>Classical</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>classical</td>
<td>classical</td>
</tr>
<tr>
<td>2</td>
<td>classical</td>
<td>classical</td>
</tr>
<tr>
<td>3</td>
<td>classical</td>
<td>classical</td>
</tr>
<tr>
<td>4</td>
<td>classical</td>
<td>classical</td>
</tr>
<tr>
<td>5</td>
<td>classical</td>
<td>classical</td>
</tr>
<tr>
<td><strong>Commercial</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>commercial</td>
<td>jazz</td>
</tr>
<tr>
<td>2</td>
<td>commercial</td>
<td>classical</td>
</tr>
<tr>
<td>3</td>
<td>commercial</td>
<td>commercial</td>
</tr>
<tr>
<td>4</td>
<td>commercial</td>
<td>commercial</td>
</tr>
<tr>
<td>5</td>
<td>commercial</td>
<td>commercial</td>
</tr>
<tr>
<td><strong>Pop</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>pop</td>
<td>pop</td>
</tr>
<tr>
<td>2</td>
<td>jazz</td>
<td>jazz</td>
</tr>
<tr>
<td>3</td>
<td>rhythm &amp; blues</td>
<td>rhythm &amp; blues</td>
</tr>
<tr>
<td>4</td>
<td>pop</td>
<td>jazz</td>
</tr>
<tr>
<td>5</td>
<td>commercial</td>
<td>commercial</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>20</td>
</tr>
</tbody>
</table>
As can be seen from Table VI, there was confusion over the labeling process in the pop musician category. Although the five chosen musicians were all performing the same kind of work, which was basically "top forty" music for dancing in night clubs which cater to young single people, only two of five would call themselves "pop" musicians. There was agreement on what the music was, its function, basic instrumentation and emphases on vocals. All admitted the requirement for "record copy" literature in their daily work. Furthermore, four out of five responded "very much" to the question whether entertainment skills were important in their professional performing career (question number twenty-four). There seemed to be no agreement however, on what to label either the musicians or the music. To the pop musician the labels of pop, commercial, rhythm and blues, jazz and fusion appeared to be interchangeable. The decision was made to include these musicians in the "pop" category and point out this labeling problem. Moreover, there was considerable consistency with each "pop" musician between how each perceived his role, the music he preferred and the music he most often had to play once a label was defined. The term "rock musician" was totally unacceptable to these musicians.

In the jazz musician category all were white males between the ages of thirty-six to fifty-six. Their career
spans ranged from thirteen to forty-one years. Three of the five were presently married, two of them in their second marriage. Of the four who had been married or were currently married three had been divorced. Three of the five held bachelor's degrees, only one being a music degree. All had attended college. Three of five owned their homes and all five had lived at their present locations an average of 6.7 years. All thought they lived at least "somewhat" differently from people in other vocations. All five felt they were at least "somewhat" adequately compensated. Two of the five considered themselves artists while three considered themselves both artist and worker. Four of five said they would rather earn less money and perform music of their choice.

In the category of classical musicians three were white males ages twenty-eight, fifty-six and sixty-four. Two were white females ages thirty-one and seventy-two. Their career spans ranged from four to over fifty years. All were married and only one had been divorced. The five classical musicians held the most formal education. All had attended college and three held master's degrees. All degrees were in music. Three of five owned their homes and all five had lived at their present locations an average of 4.9 years. All thought they lived at least "somewhat" differently from people in other vocations. While three of
the five thought they were not adequately compensated, all said they would "absolutely" be musicians if they could begin their careers again. Three of the five perceived themselves as both "artist and worker" but all said they would rather earn less money and perform music of their choice.

In the category of commercial musicians all five were white males between the ages of thirty-eight and fifty-one. Their career spans ranged from twenty-three to thirty-four years. Four of five were presently married. All had been married and three of five had been divorced. Three of the five had attended college and one held a master's degree in music education. Four commercial musicians owned their homes and all five had been at their present locations an average of 7.2 years. Four of five thought they lived at least somewhat differently than people in other vocations. Four of the five also thought they were at least "quite a bit" adequately compensated for what they did. Three respondents said they would "absolutely" be musicians again and one said "maybe." The musician who felt "not at all" adequately compensated said he would not be a musician again. Only one commercial musician perceived himself as an artist but two stated they would rather earn less money and perform music of their choice.
In the category of pop musicians all were white males between the ages of twenty-four and thirty-two years of age. Their career spans ranged from four to fifteen years. All had attended college at least two years but none held college degrees. One pop musician was married and two had been divorced. One of the five owned his home and all five had been at their present locations an average of 4.9 years. All thought they lived at least "somewhat" differently than other people. All five also felt they were at least "somewhat" adequately compensated for their musical services. Three said they would "absolutely" be musicians again, one replied "maybe" and one stated he would not. Four of the five perceived themselves as both artist and worker. Four also stated they would rather earn less money and perform the music of their choice.

A comparison of the demographics of the four labeled groups shows a high rate of divorce. Out of the sixteen musicians who had been married there were nine divorces or fifty-six percent. Only one musician out of the twenty felt he did not live differently from people in other vocations. Eighteen of the twenty had attended college and seven held degrees, four of them master's degrees. Ten musicians said they had traveled extensively in order to gain musical employment and ten stated they had not. Eleven
musicians owned their homes. The twenty musicians combined had lived at their present locations an average of 5.8 years. Fifteen of the musicians indicated they liked what they did "very much" three replied "quite a bit" and two said "somewhat."

All said they valued their audience at least "somewhat." Only four felt they were "not at all" adequately compensated but all twenty musicians thought there were at least some rewards to a musical career beyond financial.

Twelve musicians felt there were very many rewards in a musical career. Such rewards were stated as being the music itself, the pleasure of performing with other accomplished musicians and the life style of the musician. Fifteen of the sample said they would rather earn less money and perform music of their choice. However, twelve musicians perceived themselves as both artist and worker. Only six considered themselves artists and two felt they were mostly workers. Only one musician felt entertainment skills were not important in their career.

Research Problem Two: To Determine The Musicians' Career Realities

Research problem number two was answered by establishing the career realities as cited in existing sociological literature and either confirming or refuting them through the questionnaires and the structured interviews. The
career realities are occupational realities with which musicians must cope. How musicians deal with such realities may be important to music career education.

The career realities as stated and investigated in the structured interviews were as follows:

1. artistic values versus commercial success
   (1a) role conflict - perceived versus expected
   How has the musician dealt with any perceived conflict between artistic values and commercial success? Does it exist? Has the dichotomy been consciously dealt with? Has it created problems?

2. dealing with reference groups
   (2a) career contingencies
   Has the performer consciously increased his or her vocational options within or out of music performance? Were conscious choices made?

   (2b) musical labels - identity
   How does the performer feel about labels such as "jazz musician," or "classical musician?" Are such labels important? Are they valid?

   (2c) isolation, alienation - atypical or deviant life style
   Does the musician feel his or her life style reflects such labels? Has the musician experienced feelings of isolation or alienation in his or her career?
(2d) hierarchies
Does a system of hierarchies exist for the performing musician? How do such hierarchies effect the musician? How do they work?

(2e) audience popularity
What has the musician done to promote audience popularity?

3. environment

(3a) employment opportunities
Has environment played an important part in the musician's career, has it been a consideration? Has the musician made sacrifices to relocate to areas which enhance job potential?

Role conflict
All interviewed musicians were stimulated by the topic of artistic values versus commercial success. A summation of the responses documented in the interview transcriptions showed successful performing musicians acknowledged the presence of such conflict. However, their positive attitudes toward performance seemed to enable a type of reconciliation. Frequently it was stated that just performing well and with other accomplished musicians was their main concern. They enjoyed the communication with their audience even though they did not necessarily hold high regard for the audiences' knowledge. As one performer put it "if I have a good product I figure someone's going to buy it" (Jazz Musician Two).
Prior investigations biased their samples in a negative way by either not accurately labeling or mislabeling their subjects. An example was Becker's (2, 3, 4) dance musicians who were actually jazz musicians. This gave the illusion of an occupation filled with role conflict which caused hostile attitudes. Cambor, Lisowitz and Miller (5), in their investigation of jazz performers, showed that jazz musicians who performed in a jazz environment did not experience such strong role conflict.

This study, by investigating successful musicians also showed little evidence of such role conflict and hostility. Any negative attitudes which were expressed seemed to be justifiable career concerns as might be found in many occupations. For example, Commercial Musician One had an extensive jazz background. He expressed some of the strongest negative attitudes toward his commercial career but directed it toward the problems of the "club date" part of his employment. He seemed to enjoy thoroughly his studio work. The most bothered by role conflict appeared to be Commercial Musician One and Pop Musician One. They were also the musicians who stated on the questionnaire they would not be musicians if they could begin their careers again.

The sampled musicians acknowledged an awareness of role conflict but it was not present to a strong degree. The
highly select nature of the sample appeared to be a major factor in the reduced evidence of role conflict. The musicians had learned to deal with role conflict in their own ways.

**Career contingencies**

The majority of the sampled musicians had indeed cultivated career contingencies. In most cases, however, they were not using such contingencies because their performing careers were stable. For example, in the cases of Commercial Musicians One and Five music had been the contingency first and then had become their main vocation. For some, such as Jazz Musician Four and Classical Musician Three, performing commercial music was in itself a contingency. Classical Musician Five, continued a stable performing career in a military band so he could pursue an avocation in church music. Those pop musicians who felt their main gift was the writing of music seemed to feel their performing career was the contingency. There seemed to be great pride expressed by musicians who had been able to sustain themselves and their families through performance. Their high degree of education allowed them many options within music performance itself.

Other studies, such as Faulkner's (7) and Arian's (1) seemed to portray the function of career contingencies
as an escape mechanism from a performance occupation. Successful musicians seemed to utilize contingencies primarily as support for their continuation in a performance career.

Musical labels

Recent studies such as those by Nanry (12) and Vigderhous (15), which have shown a reluctance on the part of musicians to consent to labels appeared to be correct. Even though the system of self-perceived labels used in this research worked adequately for the jazz, classical and commercial performers it did not work well for the pop category. The problem was that labels especially within popular music, meant different things to different people. Nevertheless, all of the sampled musicians expressed the need for the working musician to know many styles and to possess many skills. Some of the musicians, such as Jazz Musician Four, labeled himself on the questionnaire but in the interview said "I'm just a piano player, I don't play rock - I don't play classical." The most easily labeled category was the classical musicians. However, even in this category Musician Three felt he most often had to play commercial music. Overall, there was a reluctance of the sample studied to attribute much importance to musical categories.
Although nineteen of the twenty musicians felt they did live differently from people in other occupations, they almost unanimously rejected the terms "isolated," "alienated," "atypical" and "deviant." Frequently they expressed their difference in life style as mainly one of working hours and felt they had much more freedom in their lives than allowed by other occupations (e.g. Commercial Musician One and Five). Any acceptance of the four terms, such as by Classical Musician Five or Jazz Musicians Three and Four, was in a positive manner. It was not a negative factor as had been suggested in the sub-culturist literature (8, 4, 14).

Jazz Musician Three and Classical Musician Five felt certain demands of the performer's occupation contributed to a degree of isolation. These demands were cited as being time spent on practice and rehearsals, travel, working hours, extreme dedication and the work environment itself. It was felt that the isolation caused by such demands might have resulted in small feelings of alienation.

The life style of the interviewed musicians seemed to be an extremely positive influence on their careers. The satisfaction expressed in this life style, particularly the working hours (e.g. Commercial Musician One) was so strong
it seemed to enable the musician's tolerance of other occupational problems.

**Hierarchies**

The subject of occupational hierarchies within a performing career appeared varied and complex. Studies such as Becker (1) and Faulkner (7) have documented musical hierarchies such as orchestral status and prestigious employment. The existence of such employment status hierarchies were also acknowledged by all musical categories in this investigation. However, from the musicians sampled emerged an ultimate hierarchy of performance expertise. There was an almost unanimous tendency for the sampled musicians to consider the expertise of the performers with whom they mostly worked as the most important consideration. This seemed to not necessarily coincide with the more obvious hierarchies of prestigious employment based on "outsider" judgments such as radio and television or recording work. In relation to the "hierarchy of expertise," ranking of national, regional or local work opportunities seemed secondary.

**Audience popularity**

All sampled musicians were sensitive to the needs and demands of their audiences. This varied from the obvious
entertainment skills such as expressed by Commercial Musician Two and Pop Musician One to the more subtle skills expressed by Classical Musicians One and Two and Jazz Musician One. Although contrary to the conclusions of sub-culturists such as Lastrucci (8) and Becker (6), this sensitivity to audience needs and the desire to please an audience was similar to the findings of researchers such as Channels (6), Sanders (13), Macleod (10) and Vigerhous (15).

Environment

All sampled musicians expressed the need to be located where potential employment was possible. This seemed to vary between performance categories. The more esoteric the musical style and unwilling the musician was to be flexible, the more important environment appeared to be. This environmental factor was also expressed in a negative way if one did not either like or could not handle the "hectic" pace of big city life (e.g. Jazz Musician One). Commercial Musician Five stated: "If you're a sponge diver you shouldn't live in Oregon."

Research Problem Three: To Determine The Musicians' Occupational Concerns

Research problem number three, to determine the musicians' occupational concerns, was answered by establishing
occupational concerns as cited in existing sociological literature and either confirming or refuting them through the questionnaire and the structured interview. Occupational concerns are those concerns that may vary depending on performance category, age, instrument, skills, etc. The musicians seemed to have daily control over such concerns. How musicians deal with such concerns may be useful for music career education.

The occupational concerns as stated and investigated in the structured interviews were as follows:

1. mobility

Has the musician been concerned with upward mobility? By what values can upward mobility be judged? Is it important? How do such values effect the musician?

   (1a) status

   (1a1) ranking in sections

   (1a2) respect

Has the musician been concerned with status? What constitutes status for the musician? How has the musician gained respect? From whom does the musician wish respect?

(1b) entrapment

Has the musician experienced feelings of entrapment? How has he dealt with such feelings? What can be done about such feelings or situations?
(1b1) personal contacts - cliques

How important have personal contacts and cliques been to the musician's career? How does one make such contacts? How does one become a member of such cliques?

(lc) dependency

Has the musician experienced feelings of dependency? Can a musician avoid dependency on others?

(1d) security - insecurity

Has the musician's career promoted security or insecurity? What is security for the performer?

(1e) competition

How competitive is the musician's occupation? How has the musician dealt with competition? Is it a valid concern?

2. Economic issues

(2a) pay, fringe benefits

Is the full-time performer adequately compensated? What type of fringe benefits exist for the performer?

3. control over working conditions

(3a) audience demands and expectations

How have audience demands and expectations influenced the performer? Is it important? How are they dealt with?

(3b) musical integrity

Is there conflict between personal musical integrity and audience demands and expectation? How does one maintain
musical integrity? Can a musician maintain musical integrity?

(3c) travel requirements
Has the performance career demanded extensive travel for the musician? What are the problems inherent in such travel?

(3d) appearance
Has the musician felt pressure to conform to some preconceived notion of appearance? Does age enter into this?

4. management control

(4a) leaders, conductors, agents, owners
What has been the musician's relationship to management figures? Have problems been encountered?

(4b) auditions
Has the musician had to audition? What are the musician's feelings toward auditions? How have they been prepared?

5. maintenance of skills
What does the musician do to maintain skills? Is it a problem? Is there a fear of deteriorating skills?

(5a) training relevance
Has the musician's past training been relevant to their present performance demands? What was good? How would it have been better?
Mobility

The term mobility was presented in the structured interview as meaning social status and also "mobile" in the sense of freedom to relocate. Few musicians seemed to feel they had ever valued social status or a "keeping up with the Jones" type of thinking. However, Commercial Musician Three seemed to have been into such social mobility. Many musicians cited the reasons for the lack of interest in social mobility as the demands of a performing career such as learning repertoire, practice, etc.

There was agreement that the performing occupation allowed for mobility in the sense of relocation. Most felt their expertise allowed them to move almost anywhere and work. This kind of thinking seemed contrary to Westby's (16) and Faulkner's (7) conclusions. They implied that mobility was a negative aspect of the musical career. The musician had to be ready to relocate to take advantage of openings in higher status employment. While this may have been true for many musicians, the successful musicians sampled felt the mobility of a performance career allowed them to avoid feelings of insecurity, entrapment and dependency, thus, for them it was a positive factor.

Status

The discussion of status including ranking of musicians and respect appeared to vary with a musician's esthetic or
social orientation. For instance, Jazz Musician Four seemed to believe the only respect which counted was the respect of musicians whom he respected. On the other hand, Jazz Musician Five, who appeared to be more socially oriented, was less concerned with the respect of others. This difference can be noted between musicians within each style category. Frequently the sampled musicians indicated they wanted the respect of those whom they respected. This explained the importance of the "hierarchy of prestige" in weakening the impact of less prestigious employment on musicians' success perception.

Entrapment

There was a tendency for musicians to express feelings of entrapment which they had experienced. Age did not appear to be a factor. Positive feelings toward mobility seemed most important in the avoidance of feelings of entrapment. In speaking of his experiences with such feelings Jazz Musician Four stated: "yeah, every time I do, I walk." Talent and skills were also cited as primary factors in avoiding entrapment. Because of the "success" nature of the sample, feelings of entrapment although expressed, did not seem as strong as have been cited in previous studies.
Cliquess

The idea of "cliques" or personal contacts seemed to be based more on a hierarchy of musicianship or expertise than necessarily on style categories. All musicians interviewed expressed the importance of personal contacts for gaining employment but were mostly hesitant to admit their membership in any musical clique. Jazz Musician Four and Classical Musician Five believed race and membership in certain religious persuasions were more important cliques than any musical cliques. Commercial Musician Three felt performance category defined musical clique. Commercial Musicians One and Five felt "being at the right place at the right time" was important for gaining access to musical cliques. While membership in cliques was mostly denied, Jazz Musician Four stated "Birds of a Feather Flock Together, ain't nothin wrong with that." This statement seemed to summarize the tendency of the sampled musicians to associate with other musicians whom they held in respect. However, this association did not appear to be in the manner of a "Jazz community" as Merriam and Mack (11) and Stebbins (14) had theorized. Although it is not clear from the interviews, it seemed that the younger pop musicians were more "cliquish" in the nature of a "pop community" than musicians in the jazz, classical and commercial categories.
As in earlier "jazz community" studies, manners of dress, language, codes of conduct, musical taste and audience membership seemed to be representative of a "pop community."

Dependency

All interviewed musicians expressed some feelings of dependency. Most defined their feelings of dependency as dependency on other musicians. Classical Musician Three felt he always depended on the musicians with whom he worked to do their best just as he attempted to do his best. Commercial Musician Five felt he was dependent on his sidemen to help him sell his musical product. Nearly all musicians cited dependency on leaders and contractors for employment. They also cited dependency on their audience as the purchasers of their musical product. What could be termed a "hierarchy of dependency" seemed to emerge. The least dependent musicians were solo performers, primarily keyboard players. The most dependent musicians were those whose main instrument was either less popular or was used less in many types of music, such as the trombone (as cited by Jazz Musician Four, Commercial Musician One and Two).

Dependency as discussed by the sample was not necessarily a negative concern. Having been acknowledged, it allowed the musician to use it for benefit in the form of planning. Such planning was manifested in the careful hiring of sidemen,
as in the cases of Jazz Musician Five and Commercial Musician Five. It also meant adapting skills and repertoire toward audience expectations such as Jazz Musician Three. Jazz Musician Two and Commercial Musician One consciously sought to please leaders and contractors upon whom they knew they were dependent.

**Security - insecurity**

There was general agreement that although the music business in general promoted feelings of insecurity, the talented musician could feel very secure, having confidence in his or her talent. Frequently, musicians expressed the need for a business sense (e.g. Commercial Musician Two, Classical Musician Four). This business sense allowed them to save and invest their money during profitable career periods. Such savings protected them during periods when performing opportunities were less. The abundance of career contingencies available to the sample, many due to the samples' highly educated nature, seemed to promote strong feelings of security.

**Competition**

Most of the musicians expressed knowledge of and some concern for what Jazz Musician One termed the "horrible, despicable" competition of the performer's occupation.
However he, among others, felt the higher a musician rose in the hierarchy of expertise, the more the competition tended to go away. Confidence in one's abilities was cited as the main reason for not letting competition become a bothersome concern (e.g. Commercial Musician Two). Jazz Musician Two felt competition was a healthy thing: "it makes (music) grow. Music would be nowhere without it."

Economic issues

The sampled musicians' thoughts on economic issues seemed to convey no illusions as to the unstable nature of the pay and fringe benefits of the performers' career. Nevertheless, what most regarded as inadequate compensation and an almost total lack of fringe benefits did not seem to be a terribly negative concern for these musicians. Money was definitely not the most important thing in the lives of most people in this sample.

Commercial Musician One and Jazz Musicians One and Four cited the possibilities of recording royalties and residual payments for those musicians who recorded or had done radio or television work. Classical Musician Four received a pension for her work with the National Ballet Orchestra. Classical Musician Five cited his military retirement. While Classical Musician Three felt the intangible rewards of a performing career, such as public appreciation, were the most important benefits for a musician.
Control over working conditions

How individuals felt about control over their work environment seemed somewhat related to their function within that environment. A sideman like Jazz Musician One appeared to be less concerned with that issue than those musicians who functioned more as leaders of a group, such as Commercial Musician Five and Jazz Musician Three.

Musical integrity

The sample conveyed strong feelings about musical integrity. All musicians took great pride in their work and their abilities as skilled craftsmen and artists. The strong feeling that their musical product was "good" was a major factor in their resignation to other occupational concerns.

Travel requirements

Travel requirements were not a strong concern for many of the sampled musicians. Only ten of the twenty musicians had extensively traveled. They cited anecdotes about traveling in hot buses or not finding restaurants open late at night, however, they seemed to enjoy occasional travel, (e.g. Jazz Musician Four, Classical Musicians Three and Four).

The most negative problems about travel were expressed by musicians in the pop category. For them travel became
burdensome and a negative factor in their careers (e.g. Pop Musicians One and Two).

**Appearance**

Other than being neat, clean and wearing tuxedos or other special wardrobes required for their work, appearance did not seem to be much of a concern to the sampled musicians.

**Management control**

Musicians in the jazz and pop categories expressed considerable distrust for musical management, and particularly, agents. Jazz Musician One stated: "the old adage about agents being pissed-off because musicians were taking ninety percent of the agent's salary is true." The pop musicians conveyed stories about agents and owners changing working hours at the last minute or booking bands in clubs where the band's music was not suitable (e.g. Pop Musicians One and Two).

Although there was little respect shown for club owners, those sampled musicians who worked clubs felt their relationship to owners was "alright." Some felt owners too often hired the style of music in their clubs that the owner personally liked rather than thinking of potential clientele (e.g. Jazz Musician One). The sampled musicians seemed to have little problem with leaders or contractors because if they did not like them they just refused to work for them.
The classical musicians were the most involved with conductors as authority figures. Classical Musician Five expressed the discontent she had experienced with the dictatorial policies of some conductors for which she had worked. Classical Musician Five said military conductors were the worst because not only were they the conductor but in many cases they could "pull rank" on the musicians.

**Auditions**

Many of the sampled musicians had auditioned and felt they would have to audition in the future. Frequently the performers considered auditions unnatural as they believed them not really to prove anything. The Jazz, Commercial and Pop musicians felt their reputations as players eliminated their need to audition as they got older and more widely known. The Classical performers seemed to accept auditioning as a part of life.

**Maintenance of skills**

The older musicians expressed more concern with the maintenance of skills than the younger musicians. Jazz Musician Four stated: "I can't spit out 'Cheeroke' as fast as I used to." Classical Musician Three cited problems with arthritis. He stated "As far as trying to maintain what I have, I'll always work at that . . . it's a constant fight." Classical Musician Four stated: "you bet there's
a fear. You have to keep at it." Classical Musician Five also stated:

Well, once you get past fifty, there's nothing you can do about it (laughter). It deteriorates whether you want it to or not, in a sense. The older you get the more you have to put in on fundamentals and basic things to keep the muscles doing what they did without any preparation before, kind of keep them on track. So, as you get older I think you have to put in more time than you did. I think that's the answer

Training relevancy

Not all the sampled musicians felt their musical training had been relevant to their present performance demands. Commercial Musician One thought his undergraduate training in most everything except applied music was "a real bummer." Some performers, such as Commercial Musician Two, expressed regrets that they might not have fully taken advantage of training opportunities when they were young. Classical Musician Three felt he could have accomplished more if he would of had access to better teachers when he was young. Pop Musician Four stated:

I think that anything that you can learn musically that relates to your skills on your instrument doesn't hurt you at all, no matter whether it's classical or just exercises. That's good for you on down the road, in black music or country music or any kind of music you play. It all does have a relevancy. Everything relates to everything else.
In light of such responses it seemed that Arian's contention that most performers' training had not been relevant to their present performance demands was not necessarily true.

Research Problem Four: To Compare The Relationship of Demographic Profile to the Career Realities and Occupational Concerns

Information used to compare the relationship of demographics to the career realities and occupational concerns was gathered by the sample selection process, the questionnaire and the structured interview. Musicians were divided into age groups, marital status, children, education, years in career, gender and instrumental categories such as winds, strings, keyboard and percussion. These demographic divisions were compared to the career realities and occupational concerns.

Instrumental category

The most important demographic among the sample selected was the instrument which the performer played. There appeared to be a "hierarchy of dependency" based on instrumental categories. The seven keyboard players were more independent than the other instrumentalists. They reflected such independence in their thoughts about many
of the occupational concerns such as dependency, entrapment, security and mobility. Primary among the advantages which keyboard players had over other instrumentalists was being the "first call" on a job and the possibility of performing a "single." Consequently they experienced less dependency on other musicians. This in turn gave them more mobility which helped them avoid feelings of entrapment (e.g. see jazz interviews three, four and five; commercial interviews three and five and; pop interviews four and five).

The next least dependent instrumentalists seemed to be the string players.* They appeared secure and highly mobile but were more dependent on other instrumentalists than the keyboard players were. Reasons cited for this dependency was that in the jazz, commercial and pop fields, string players were at best "second call" to keyboard players. In the orchestral world competent string players were in short supply and coupled with the fact that many strings were used in an orchestra, considerable amounts of employment were available. However, such employment was more dependent on other musicians than the keyboard performer experienced (e.g. see jazz interviews one and two; classical interviews one and two; commercial interview one and; pop interviews one and two).

*Westby (16) and Faulkner (7) spoke of the job confinement of string players in relation to the variety of employment opportunities for wind players. However, Lunden (9) documented many more job openings per year for string players.
Third on the hierarchy of dependency were wind players. Their instruments allowed them more variety of employment opportunities than string players but they were at best "third call" on commercial jobs. Their variety of employment in bands and orchestras did not equal the amounts of string positions available. They were more dependent on other musicians (e.g. see commercial interview two and; classical interview three and five).

Percussion players seemed to be the most dependent musicians. There were less employment positions for them in bands and orchestras even though percussion was used in many styles of music. They were at best "second call" on commercial work and almost always dependent on others (e.g. see commercial interview four and; pop interview three).

The manner in which the musicians perceived their roles as either artist or worker or both artist and worker is shown on Table VII.

### Table VII

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<td>Most Dependent</td>
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As can be seen from Table VII, self-perception of the artist role does not correspond with the theoretical "hierarchy of dependency" shown in the left hand column.

Marital status

There appeared to be no close connections between the career realities and occupational concerns and the high rate of divorce of the sampled musicians (fifty-six percent). For instance, some of the most negative responses about all stated realities and concerns were conveyed by Commercial Musician One who had been married for twenty-six years. The lowest divorce rate was found within the classical category (twenty percent) yet there was little difference between classical musicians' responses and the responses of the jazz, commercial and pop categories to the stated realities and concerns. The least amount of marriages were present in the pop category with only one musician presently married. The age of the pop musicians was probably an important factor.

Contrary to cited literature, such as Lastrucci's (8) study, the high rate of divorce of the sample did not seem to be caused by some "atypical" or in Becker's (4) term "deviant" life style. Although it may be a matter of semantics, the distinction between what has been termed an "atypical" or "deviant" life style appeared as an important dissimilarity. The marital problems of the sample seemed
attributable to extreme dedication rather than some frivolous or irresponsible "atypical" behavior. The strong desire to excel, love of performing and the time it took to maintain skills and keep high standards in order to be a successful performer was possibly too demanding and draining for many individuals who at the same time needed to contribute to a lasting personal relationship. Travel did not seem to be a factor in this phenomenon.

Education

The comparatively high educational level of the sample was another indication of the homogeneity of this group of individuals who perceived themselves successful within an occupation. Eighteen of the twenty musicians interviewed had attended college (ninety percent). However, there seemed to be no difference between those with higher education and those without toward the career realities and occupational concerns. Educational attainment may have influenced self-perceptions of success. Moreover, higher education may have aided the individual in choosing the right career. Consequently, perceived success may also be an indication of an educated population. Education did allow for many career contingencies for the sampled musicians. Having such contingencies might be important in avoiding entrapment, dependency and insecurity for the performer.
Children

Twelve of the sixteen married musicians had children while six of the nine divorced musicians had children. The presence of children for the married musicians may have influenced their thoughts toward the career realities and occupational concerns. An example is Jazz Musician Five versus Jazz Musician Three. Both were successful piano players of approximately the same age. Jazz Musician Five had been married sixteen years and had three children. Jazz Musician Three had never been married. He seemed to be somewhat more idealistic than Jazz Musician Five in his responses regarding the stated career realities and occupational concerns (e.g. jazz interviews three and five).

Age

The homogeneity of the twenty musicians interviewed eliminated the divergence of responses one might expect from a group with so wide an age span (twenty-four to seventy-two years of age). In all categories there was little difference between the attitudes expressed by the youngest musicians and the oldest musicians. What differences were expressed may have been attributable mostly to the economic situations of the musicians. In general, the younger musicians were less independent financially. Musicians working within the various musical categories necessarily
had a slightly different emphasis regarding their occupational concerns. As the transcripts reveal, the similarities far exceeded the differences.

**Years in career**

The obvious difference career spans made in the responses of the individuals lay in the wealth of information possessed by those who have had longer careers. However, years in the career did not seem to effect the musicians' attitudes toward the career realities and occupational concerns. Musicians expressed their love of music and their desire to please their audience at all levels of experience (e.g. Classical Musicians One and Two and Classical Musician Five).

**Gender**

There was little if any differences between the responses of the two female musicians within the classical category and their male counterparts. There were no female respondents in the jazz, commercial and pop categories.
CHAPTER BIBLIOGRAPHY


CHAPTER IX

SUMMARY AND CONCLUSIONS

This study investigated the career realities and occupational concerns of selected professional performing musicians. The research problems were (1) to establish a demographic profile of musicians who perceived themselves successful, (2) To determine the musicians' career realities, (3) To determine the musicians' occupational concerns, and, (4) To compare the relationship of demographic profile, career realities and occupational concerns to each other. As part of the selection process and for purposes of music career education, the musicians who comprised the sample were full-time performers who perceived themselves as having personal occupational success. The measurement tools were the questionnaire and the structured interview. The questionnaire confirmed the sample selection, collected demographic data and substantiated the topics which were investigated by the structured interviews. The structured interviews gathered data which either confirmed or refuted the career realities and occupational concerns which had been extracted from previous studies.
The studies reviewed were sociological in nature and empirically based. They documented many possible career realities and occupational concerns, however they pointed to four criticisms. The first criticism was that the populations of such studies were not clearly defined as full-time performers. The term "musician" meant many things including part-time performers. For music career education, each musical career under the broad heading "musician" should be studied separately. Previous investigations had not strongly considered career contingencies which allowed for different emphases within a musical career.

Secondly, musicians were often labeled as jazz, classical, commercial or pop musicians by the researcher, not according to how the musicians perceived themselves. A third criticism was that prior research was nearly always conducted by "outsiders," that is the researcher was not part of the group from which information was gathered. The fourth criticism was the practice of reporting data in a manner which allowed for little assessment of each respondent.

There were four differences between this research and previous studies. First, data were gathered from a defined population which consisted of selected full-time performing instrumentalists. Secondly, the sample included different musical style categories while emphasizing full-time status
and self-perceived labels. A third difference was the "insider" role of this researcher. Fourth, data was reported through complete interview transcriptions, not just fragments of conversations.

Twenty musicians were chosen for the main study, five each in the style categories of "jazz," "classical," "commercial" and "pop" music. The musicians were chosen because of their positive responses on the questionnaires which indicated self-perceived occupational success and full-time status. Each musician chosen consented to an extensive personal interview. The structured interviews were taped, and the complete set of twenty interviews was contained on twenty-four ninety-minute tapes. The tapes were transcribed by a court reporter and the transcriptions checked for accuracy against the tapes. The interview transcriptions were reported in four separate chapters in the body of the text. The data gathered through this process was used to resolve the four research problems.

Research problem one, to establish a demographic profile of musicians who perceived themselves successful, was fulfilled by reporting general demographic data about each respondent in the appendix of the study. A narrative about the demographics of the five musicians in each musical style category and a narrative about the demographics between
the four style categories was included in Chapter Eight.

Research problem two was fulfilled by extracting the career realities from previous cited literature and either confirming or refuting them through the structured interviews. Such career realities were cited as being "role conflict," "career contingencies," "musical labels," "life style," "hierarchies," "audience popularity" and "environment." There was an overlap between the cited career realities studied in research problem two and the occupational concerns studied in research problem three. Results showed that musicians who worked full-time as performers and perceived personal occupational success, were not suffering from feelings of "role conflict" to the degree that has been suggested by previous investigations. Moreover, contrary to studies which have cited hostile attitudes by musicians toward their audience, the population investigated by this researcher held their audience in high regard. The most negative attitudes came from some of the "pop" and "commercial" musicians.

The manner in which the musicians dealt with potential conflict seemed to stem from their intense love for what they were doing. They would rather play their instruments than do anything else. Many of them considered themselves fortunate that they had been able to play music, whatever that music was and had earned their livelihood by doing
what they liked to do. For a few musicians, their self-perceived role, the kind of music they preferred and the music they most often had to perform were consistent. Others perceived their role as being one type of musician, yet they had to perform mostly another type of music. Nevertheless, to the musicians interviewed, the fact that they were earning their livelihood by performing, seemed to be the most important thing.

Along with the intense desire to perform, the "life style" of the musicians appeared as another important factor in the perceived satisfaction of a performing career. Again, contrary to much of the existing literature, this life style was primarily viewed to be a positive factor. Most of the interviewed musicians felt their performing careers allowed them freedom in their daily activities and the "mobility" to relocate almost anywhere. However, they all cited "environment" as a very important aspect to their continued employment opportunities. The freedom they perceived to have, seemed to be a primary factor in their avoidance of feelings of "entrapment." To maintain that feeling of freedom, many interviewees cited the necessity of keeping their skills at a refined level so their reputations as highly skilled performers would remain current. The confidence in those skills and abilities was
also a primary factor in their ability to feel "secure" in what most admitted to be a potentially very "insecure" and "competitive" business. Many felt these same skills were an important factor in their "audience popularity," and this enhanced their employment opportunities.

Research problem three, to determine the musicians' occupational concerns, was fulfilled by establishing the occupational concerns as cited in previous literature and either confirming or refuting them through the structured interviews. Such occupational concerns were cited as "mobility," "status," "entrapment," "personal contacts," "dependency," "security," "competition," "economic issues," "working conditions," "management control," "auditions" and the "maintenance of skills." The musicians' attitudes toward the occupational concerns appeared as a factor in their ability to accept career realities. For example, the absence of role conflict seemed related to the musicians' perception of "respect" and "status." For the musicians interviewed the ultimate "occupational hierarchy" was performance expertise. Consequently, when musicians were working with other musicians whose musical skills were held in high regard, occupational hierarchies based on prestigious employment became secondary. Moreover, potential conflicts caused by having to perform music which was not consistent
with the musician's perceived role (e.g. the Jazz Musician performing commercial music) were often avoided. This was because skilled musicians were often just as concerned with how the music was played as they were with the musical style. Even though the sampled full-time musicians often had to play musical styles which were dictated by others, they felt it was important to perform well and in an artistic or highly skilled manner. Therefore, most of the interviewed musicians thought musical "labels" both unnecessary and in reality almost impossible to apply to many working musicians. Each musician preferred to be known as a good piano player or a good bass player. "Good" meant the musician could do many musical styles well.

Some musicians felt their ability to perform many kinds of music was in itself a "career contingency." Other musicians developed contingencies both in and out of performing. One of the main contingencies outside of performance appeared to be education. The sample interviewed was highly educated in that eighteen out of twenty had attended college and seven held at least one degree. Some of the sample had developed teaching as a contingency although they were not presently using those skills. Other contingencies developed outside of performance were instrument repair and small trades. Contingencies within performing such as entertainment
skills, business skills or performing on more than one instrument seemed an important factor in the duration of the sampled musicians' career spans. There was an important distinction between the sampled musicians' attitudes toward career contingencies and conclusions reached by previous investigators. Prior studies had implied that contingencies were a negative factor. It was felt they were often developed as an alternative to or escape from a performance career. The sampled successful musicians used their contingencies as support for their performing careers when needed. They perceived contingencies as mostly a positive factor.

All of the interviewed sample felt personal contacts were important to their careers, but they frequently denied their membership in "cliques." However, there appeared to be a tendency for the sampled musicians to associate with other musicians whom were held in respect. Such associations seemed stratified according to performance expertise, not necessarily musical style categories. The most "cliquish" group of musicians interviewed appeared to be the "pop" musicians. They were younger and in many ways displayed traits reminiscent of what had been termed "the Jazz Community" in earlier investigations. Such traits were manifested in the pop musicians' style of dress, language, codes of conduct, musical taste and a strong audience identification.
Research problem four, to compare the relationship of demographic data, career realities and occupational concerns to each other, was accomplished by taking the individual demographics of instrumental category, marital status, education, age, gender and years in a performance career and comparing them to the respondents attitudes toward the career realities and occupational concerns. Few differences existed in the relationship between the respondents' individual demographics and their attitudes.

The demographic which most affected the sampled musicians' responses was the instrument which the musician played. What was termed a "hierarchy of dependency" emerged from the interviews. The least dependent musicians were solo performers, primarily keyboard players. The next least dependent musicians appeared to be string players because they were at least "second call" in commercial, jazz or pop work and they seemed to have the most employment opportunities in orchestral work. Third on the "hierarchy of dependency" were the wind players. They had more opportunities for a variety of employment but they were at best "third call" in most jazz, commercial or pop work. The amount of orchestral jobs open to them was less than that, for string players. Percussion players seemed most dependent. Even though their instruments were used in all
styles of music, there were fewer employment opportunities for them. They were at best "second or third" call in jazz, commercial and pop work.

Dependency appeared as a positive factor for the musicians who realized their dependency. For those who were leaders, there was a tendency to hire certain sidemen or to make adjustments in repertoire or style to please their audience. Sidemen musicians consciously sought to please leaders or contractors upon whom they knew they were dependent.

Many of the musicians thought they were financially compensated enough if one only figured the actual time spent performing. When preparation, training and the cost of instruments, music and required wardrobes were considered, most felt they were not financially compensated enough. Few of the interviewed performers had ever received any "fringe benefits" from their musical employment such as health insurance or unemployment compensation. Royalties on recordings and residuals for radio and television work were cited by a few musicians. One older musician was receiving a union pension. Another musician was receiving a military pension having performed in a military band for twenty years. Many of the musicians felt the real rewards of a musical career were other than financial ones. They cited
the music itself, the joy of making music with other artistic people, and audience approval.

A few musicians indicated some concern over "working conditions." They tended to be leaders on jobs and consequently had to deal more directly with the employer and audience than did the sidemen. Frequently the sampled musicians conveyed considerable distrust and dislike of agents and other "authority figures." They felt agents were only after the money and did not look out for the musician. Some jazz, commercial and pop musicians thought club owners did not realize how important musicians were to a night club's business. Some sampled classical musicians cited distrust of conductors and orchestral management.

An important occupational concern for the older musicians in the sample was the "maintenance of skills." They felt one had to work harder to retain the muscular control that had come easy when they were young. This was especially true for the sampled classical musicians. On the other hand, jazz musicians expressed the notion that their musical thinking process improved as they got older. Consequently, as long as they were performing regularly, their abilities got better.

Many of the jazz, commercial and pop musicians felt their reputations as performers had eliminated the need for them to do "auditions." Moreover, they thought auditions
were unrealistic and did not prove much. The classical players believed auditions were a fact of life.

The sampled musicians were divided on the subject of "training relevancy." Many agreed their instrumental training had been good; however, some felt they had not taken full advantage of it when they were young. They said they could have practiced more or studied harder. Some believed they could have had better instructors if they had been in a big city environment. Only one commercial musician thought his college training was irrelevant to his present performance demands.

The occupational concerns of "travel" and "appearance," seemed least important to the sampled musicians. Only ten of them had traveled extensively and their consensus of opinions were that travel was not a displeasurable experience. Likewise, few of the musicians were concerned with appearance as an occupational problem.

The small sample investigated by this study probably invalidated the generalization of any conclusions to a larger population. However, it was concluded that the sampled full-time successful musicians were no more or less negative toward their career realities and occupational concerns than full-time successful professional people within any vocation. The data obtained demonstrated
that prior investigations of the musical occupation were often biased in a negative way. This happened because previous studies failed to consider career contingencies within a musical career as separate vocations. By combining all such vocations in their samples, previous studies have included the opinions of musicians who were not dependent on performance for livelihood. Dependency is the factor which allowed for the sampled musicians' tolerance of imperfect career conditions. Dependency itself seemed to be tolerated because the sampled musicians would rather perform than pursue another vocation.

The acceptance of dependency was also aided by the musicians' preference for the musical life style. This life style included such factors as long hours of practice or rehearsal, erratic working hours, and the possible need for mobility. Many of the non-financial rewards of the performers' career were also part of the life style such as possible audience approval, the joys of making music and the association with other musicians. However, the life style was not indicative of such strong negative terms as "atypical," "deviant," "isolated," or "alienated." Any negativity expressed by full-time performers was stated more as justifiable career concerns than as the "hostility" to which prior investigations had alluded. Previous studies
have based their conclusions on the statements of many musicians who were dependent on other aspects of the musical career, not performance. For this reason much of the sub-cultural literature is not suitable for describing the occupational problems of successful full-time musician role models.

It was also concluded from the investigation that the successful full-time performers studied used some career contingencies as positive factors for the sustained duration of their careers. Few exceptions existed, even for musicians at the top of the hierarchy of expertise. In fact it was nearly impossible to separate the full-time performer from some type of career contingency. Such contingencies manifested themselves in the form of a varied repertoire, doubling on secondary instruments, entertainment skills, teaching and instrument repair skills. Some were also outside of music such as a business or trade or even a wealthy spouse or inheritance. The competition and economic facts of a performance career were such that even the most highly skilled and talented musicians occasionally needed contingencies. However, these contingencies did not assume the importance of a primary vocation. Nevertheless, the fact that contingencies were a factor for the sampled musicians, may have implications for the career guidance
of students. The tendency for musical institutions to encourage the over-specialization of music students in limited areas of performance expertise may be to insure failure for many students in the real world of performance. They often do not plan for or learn contingencies until it is too late. To correct this problem more music schools need to provide alternatives to the traditional performance oriented music curriculum. Such alternatives can be the contingencies which future full-time successful performers may use to support their careers.

A further conclusion regarding musical labels and style categories is suggested by this study. There are really only two main style categories for the full-time musician, creative music and commercial music. It seems that many performers have the illusion of being artists in all types of music, when in fact they are most often performing for commercial purposes. When a musician is dependent upon performance, it seems they are also dependent upon performing music for which an audience is willing to pay.

Future investigations should study other vocational emphases within the musical career to discover their career realities and occupational concerns. Examples could be the educator-musician or the church-musician. A better approach might be to study the performer's career by instrumental
categories such as woodwind performers or string performers. An even more thorough approach might be to investigate single instrumental categories such as trumpet players or flute players rather than musical style categories.
APPENDIX

MUSICIAN QUESTIONNAIRE

This is a confidential survey. No names will be used when reporting the results of this questionnaire.

1. Age:

2. Gender:
   - Male
   - Female

3. Race
   - Caucasian
   - Afro-American
   - Hispanic
   - Other

4. Marital Status:
   - Single
   - Married
   - Separated
   - Divorced
   - Remarried
4b. If married, how many years have you been married?

4c. How many children do you have?

5. Have you had to travel extensively to obtain adequate employment as a full-time performer?
   Yes
   No

6. Do you own your own home or apartment?
   Yes
   No

7. How many years have you lived at your present location?

8. Do you think full-time performing musicians live differently than other people (circle one)?
   NOT SOMewhat QUite Very Much
   AT All A Bit

9. Age you began your musical study:
10. Your principal instrument

11. Years of formal education:
   High school
   College:
   1. __________
   2. __________
   3. __________
   4. __________
   Graduate school

12. Years of private music instruction

13. Has your past musical training been relevant to your present work as a professional musician (circle one)?

   NOT AT ALL
   SOMEWHAT
   QUIET
   A BIT
   VERY MUCH

14. How many years have you been a professional musician?

15. As a professional musician, how many weeks a year are you normally employed?

16. About what percentage of your personal yearly income
is derived from performing music?

1. 100 percent  
2. 90 percent  
3. 75 percent  
4. Less than 75 percent  

17. About what percentage of your daily work activities are in preparation for or in actual performance of music?

1. 100 percent  
2. 90 percent  
3. 75 percent  
4. Less than 75 percent  

18. What kind of musician do you most consider yourself? (Choose one or rank in order with one (1) being most to five (5) being least)

classical  
jazz  
commercial  
pop  
other (specify)  

19. What kind of music do you most prefer to perform?
(Choose one or rank in order with one (1) being most to five (5) being least)

classical
jazz
commercial
pop
other (specify)

20. What kind of music do you most often have to perform in your career (choose only one)?

classical
jazz
commercial
pop
other (specify)

21. Do you value an audience's reaction to the music which you most often have to play (circle one)?

NOT
SOMEWHER
QUIT
VERY MUCH
AT ALL
A BIT

22. Are business skills important in your professional performance career (circle one)?

NOT
SOMEWHER
QUIT
VERY MUCH
AT ALL
A BIT
23. Do you feel you have the necessary business skills for your performance career (circle one)?

| NOT AT ALL | SOMEWHAT | QUITE A BIT | VERY MUCH |

24. Are entertainment skills important in your professional performing career (circle one)?

| NOT AT ALL | SOMEWHAT | QUITE A BIT | VERY MUCH |

25. Do you possess the necessary entertainment skills for your professional performing career (circle one)?

| NOT AT ALL | SOMEWHAT | QUITE A BIT | VERY MUCH |

26. Do you feel you have had to compromise your artistic standards in order to be financially successful as a professional musician (circle one)?

| NOT AT ALL | SOMEWHAT | QUITE A BIT | VERY MUCH |

27. Do you feel you are adequately (financially) compensated for your musical product (circle one)?

| NOT AT ALL | SOMEWHAT | QUITE A BIT | VERY MUCH |

28. Do you feel there are rewards in being a professional
musician beyond financial considerations (circle one)?

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<thead>
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<th>QUITE A BIT</th>
<th>VERY MUCH</th>
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</table>

If so, what are such rewards?

________________________________________________________________________

________________________________________________________________________

29. Would you rather earn less money and play the music you want to play?

________________________________________________________________________

Or, earn more money and play music dictated by others?

________________________________________________________________________

30. Do you think of yourself most:

- as a worker?  
- or as an artist?  
- or a little of both?  

________________________________________________________________________

31. Do you think of your duties as a professional musician:

- as work?  
- or as play?  
- or a little of both?  

________________________________________________________________________
32. Do you like what you do (circle one)?

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33. What do you like best about being a professional musician?

34. Do you consider yourself occupationally successful (circle one)?

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35. To what do you attribute your occupational success?

36. In your opinion what does it take to be successful as a full-time performing musician?

37. What advice would you give to a young performer who has decided to pursue a performance career?
38. If you had a chance to start over, would you be a professional musician (circle one)?

NO  PROBABLY  MAYBE  ABSOLUTELY

39. In your opinion, what are the most significant occupational problems of the full-time performing musician?

40. Would you be willing to be interviewed about your career realities and occupational concerns by another musician?

Yes

No
### Table VIII

**Demographic Data: Key to Interpretation of Table VIII**

Numbers with no suffix refer to actual raw data.

Numbers with suffix "A" refer to question responses:
- 1A = not at all
- 2A = somewhat
- 3A = quite a bit
- 4A = very much

Numbers with suffix "B" refer to question responses:
- 1B = not at all
- 2B = somewhat
- 3B = enough
- 4B = totally

Numbers with suffix "C" refer to question responses:
- 1C = no
- 2C = probably not
- 3C = maybe
- 4C = absolutely

Abbreviations are as follows:
- cl = classical
- ba = bass
- ja = jazz
- pi = piano
- co = commercial
- ce = cello
- po = pop
- vi = violin
- m = male
- va = viola
- f = female
- cla = clarinet
- art = artist
- tr = trumpet
- wo = worker
- f.h. = french horn
- bo = both artist & worker
- dr = drums
- r&b = rhythm and blues
- gu = guitar
- fu = fusion

Numbers under married means yes and the number of years.

Numbers under formal education means college: 4 = Bach's degree, 5 = master's degree, HS = Highschool only.
# TABLE VIII

**DEMOGRAPHIC DATA**

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