

A DREAM

himself on me. When I heard it, it was all flash endings—no rhythms." (Lee breaks here into an amazing parody of his own style, pulling faces, posing like mad. It's nice to see he's still left with his sense of humour). "You know," he resumes, "that year I spent learning the basics—it took me about five years to learn how valuable that period was!"

"Mind you, some of the younger players are very, very good. Some of the 19-20 year olds, for example, who were brought up on the Beatles are great. Listening to Beatles' songs gave them a really great knowledge of sophisticated chords."

Like many a seasoned musicians, Lee has come to have a healthy disregard for the music business.

"Music's great, but the trouble with it being a business is that it keeps going round in circles. The industry caters for people who still go out and buy Beach Boy copies. That doesn't really help music. What helps music is a greater variation of what's happening."

It might be tempting to say that hard years of touring have left Alvin in a comfortably relaxed position. He's lost his fire and now is off into his own introspective trips. However, anyone who feels that is being naïve. Lee has passed by the stage now when he feels the need to blow every other guitarist off stage. He's lost that super - flash - Nottingham - kid-makes-good tag (which he probably never wanted anyway) and he's reached a stage where we're all going to be in for some fine playing.

Don't expect pyrotechnics all the way. They'll still be there, but there will also be the knowledge of when to hold them back. THAT is called maturity, and that's when a player gets REALLY good!

