

fessor of Non-classical Guitar and Jazz Studies at Rhodes. How did you approach this period and what were your responsibilities?

J.B. Rhode Island Conservatory was only a brief experience where I gave theory classes, a bit of jazz history and taught private students. The best thing there was the annual one week jazz camp we did where we taught all day and then performed in a local club every evening. I performed with a two-guitar quintet at that time along with Emily Remler, who came up to do some teaching."

C.B. It's been written that the stint at Rhodes gave you the opportunity to get into the New York jazz scene. Who were the other guitarists in the Big Apple at that time and made a real impression?

J.B. This statement is completely wrong and needs to be corrected. It's part of a weird story someone got hold of that has been perpetuated all over the place of late. I always lived in the New York area and commuted to Rhodes, about a three hour drive away, to teach one or two days a week. It certainly didn't bring me to NY. If anything, it took me away!

As far as players goes, the biggest impression made on me was by Harry Leahey, a guitarist from Plainfield, New Jersey who can be heard on several Phil Wood's records (and a couple of his own - Ed). He's still the most remarkable guitarist and one of the greatest musicians I've ever heard. I play nothing like him. He impressed me but somehow didn't greatly influence my direction except perhaps in the sense of reinforcing my conviction about the need to find one's own path, or voice in music."

C.B. Following on from that thought,

who were the players who you listened to when you first started out and why?

J.B. When I started out, I was impressed by players such as Lee Morgan, Art Farmer, Clifford Brown, Sonny Rollins, Charlie Parker and Barry Harris - strong melodic players with individual identities. The music of each of these guys transcends their instruments.

same direction, trying to produce strong melodies that communicate, trying to develop musical ideas in both harmonic and rhythmic terms, trying to play concisely and clearly and to say something unique and go in my own direction.

C.B. You've mentioned that you tended, in the beginning, to gravitate towards jazz guitarists who exhibited technical muscle. I sense however, that you've developed in recent times, a more sensitive approach to your playing. Is that a fair assessment?

J.B. Despite the fact that what you've said has also been observed by others, I don't think I ever really cared about impressing anyone with any sort of technical exhibition or display. Simply put, I think one needs to develop the techniques to be able to say what one needs to. Sometimes, one plays up-tempo, not to show everyone that you're a 'fast player', but to be able to have access to the colours that come along with the songs played at those speeds."

C.B. How then, do you want to develop in the future. Do you intend to keep to the mainstream tradition?

J.B. I want to go along with the things I'm working on. Developing ideas is very important. Self editing, having a high degree of control which allows you to play from your mind and heart and never just what happens to be under your fingers is also very important."

C.B. What are your thoughts on the present day jazz guitar scene. is there anyone coming up who has impressed you greatly?

J.B. The present day guitar scene is probably fairly close to what it's always been. Few can get away from being just guitarists to being 'musicians'; it's not an easy thing to do on our instrument. The difference today



C.B. You've worked a lot with pianists over the years, maybe more than other guitarists. Has this been a conscious decision or just how the cards have fallen?

J.B. I love playing with piano. It's a rich partner capable of so much colour and the interaction between the comping of a piano and a solo instrument is fantastic. But I've also performed with many other guitarists such as Bruce Forman, Bobby Broome, Emily Remler, Harry Leahey and Herb Ellis.

C.B. It's now twelve years since your first album. How do you think your style has developed since then. Do you feel you've changed direction at all or indeed, do you want to?

J.B. I think I'm still moving in the