The IASJ was explosively growing in the early years. Still for many members the real recognition would be that the larger schools of jazz around the globe would become the future Host Schools of the Annual IASJ Jazz Meetings. In Siena, Italy in 1992, two students and Teacher-Representative Rick Peckham represented Berklee. They stole the hearts of all the participants. In Ramat-Hasharon in Israel for the Annual IASJ Jazz Meeting in 1993, Mr. Lee Berk himself came to visit. During a meeting with the Daily Board in a hot tiny little office he expressed his wish that one day Berklee could become the Host School for an IASJ Jazz Meeting. From that moment on Berklee has been extremely helpful to the IASJ. At every meeting Berklee send their best Students, Teachers and Representatives and they gave extra financial support for the IASJ magazine Jazz Changes. When it came time to organize another IASJ Jazz Meeting in the USA after the one in New York in 1994, Berklee was the natural place to go.
Over the years it became clear that the IASJ and Berklee however different, have a lot in common. Both organizations are truly global. Jazz in all its forms develops on an international level and both Berklee and the IASJ reflect and take part in that development. When the Daily Board visited Berklee to prepare the meeting it felt like they were truly at home. Anything asked for was immediately possible and every plan was improved on the spot. What once was an impossible dream has become a straightforward reality. Many dreams are left to come true. It is realistic to think that the Annual IASJ Jazz Meetings will go on forever. Every year during the meetings it becomes clearer as to what needs to be done in jazz and jazz education. And that is a lot! The understandable reflex of many participants at the meeting is that the IASJ will solve all problems. To a certain extent the IASJ does solve some problems. The network that the IASJ has developed brings people together to work out their plans. However the IASJ does not dream. It is up to every individual to realize goals that are possible and seem to be impossible. The IASJ as always will help in any way possible. At this moment time has stopped for dreaming. Students, Teachers and Representatives from nearly 40 countries around the world will come to Boston in June 2001 to experience one of the most vivid weeks of their lives!

Walter Turkenburg
Editor

From the Artistic Director

Dear Friends,
I hope you are enjoying the new format for our new IASJ Newsletter. Walter Turkenburg and Jelle van Nieuwenborg really worked on it and I think it is much improved. Also the web site is happening and I know it will become a real tool for us to communicate with each other and the rest of the world. Exciting things are definitely happening for the IASJ.
Concerning the coming Annual IASJ Jazz Meeting 2001, the Berklee School has great significance in the jazz world due primarily to the fact that it is one of the oldest and probably most famous jazz schools in the world. Regardless of what the word "jazz" connotes as far as the title of a program, meaning that of course the majority of students at Berklee are in pop, technology and recording, the fact is that jazz is still what all of these VARIOUS FIELDS use as a reference point. And I am in favor of the word "jazz" becoming a kind of all-inclusive term like "classical" music or "pop". I see nothing wrong with that, even if there are as many meanings to the word as there are people thinking about it. One way of the other, jazz means the great improvisational art form of the 20th century represented by people like Armstrong, Bird, Duke and Trane. So a "jazz" school means a lot of things and means that the many styles abounding these days all partake somehow of the jazz tree. Now to the meeting itself. With the great facility at Berklee we will have the opportunity to record each of the ensembles in a professional situation allowing every student to leave with a finished CD. Possibly we will also have a CD of each combo's final performance and I am hoping that the final concerts will be streamed on the Internet. We will have some technology classes also. I am expecting Gary Burton to speak to us at one lecture, a long time friend of mine, trumpeter Tiger Okoshi who is on our Board of Advisers at another and a great ear training teacher named Steve Prosser. So the lectures look to be exciting. Also some of the esteemed Berklee staff will do instrumental master classes. Every participant will have a Berklee card giving access to all the facilities including the incredible library of recordings and manuscripts. There will be an afternoon off and I hope you will take advantage of the great sights and museums (as well as the lobster) in Boston and nearby Cambridge, home of Harvard University and MIT. My appreciation to Larry Monroe, Sharon Glennon and the entire Berklee staff for their invaluable assistance.
Boston (known as Beantown for its baked beans), next to New York and to some degree Los Angeles, San Francisco and Chicago, has been one of the great centers of jazz for decades. Fairly or not it was always considered the second city to New York. I remember when I was with Elvin Jones and Miles Davis, we would "open" in Boston before playing New York. This has been true of theatrical and other forms of entertainment also. I am not suggesting that Boston is second rate by any means, because it has been the home of great clubs like Paul's Mall, Storyville, Lennies on the Turnpike, the Jazz Workshop and local places like the Willow, Michael's Pub and 1369. Current places include Ryles, the Chrales Hotel and Scullers. Generations of musicians have come from there: Alan Dawson, Roy Haynes, Tony Williams, Jerry Bergonzi, Mick Goodrick, and others. There was always something