Until now, all benefits for students, teachers and representatives were taken for granted. There was no conscious link made by most if not all of the students, teachers and representatives between the start of a career, the better gig or the successful spin-off project and the IASJ. The IASJ Newsletter will try to make clear what lies underneath the IASJ, what goes on unconsciously in the minds of all involved in the organization. In the newsletter you will not find the networking and benefits completely analyzed but as much as possible shown in as much details as possible. It is up to you to draw conclusions. Hopefully it triggers you to think that if this works such and such way for this person it might work as well or even better for you. It should increase your involvement in the IASJ by seeing what our organization can do for you and for others. In the end, it is all about you!

Walter Turkenburg
IASJ Newsletter Editor

Three Questions to David Liebman

1. Is it correct what Stuart Nicholsson stated in his JazzTimes article of November 200 that jazz in the USA is not creative, "Marsalisized", and jazz in Europe is creative-only? Can one speak of different "sounds" in jazz if one compares the USA to Europe and Asia/Japan? Is jazz in the USA entertainment, in Europe art and in Japan exotic?

Of course any blanket statement that jazz is or is not creative in any one place is too much of a generalization to make. There are always pockets of resistance everywhere and creative people are at work in the most hidden of places. But when there is what appears to be a cultural "vibe" or perception, then we must take note. And in my opinion, the perception in America is that jazz is part of the entertainment business and a commodity to be sold like anything else. "Sale-ability" is what determines the worth of something in America and therefore jazz is marginalized because even at its most commercial, it doesn't sell anything near the incredible numbers of pop or country music. Culturally, Europe has a long history of art for art's sake and jazz fits conveniently into that pocket. Also with the long tradition of classical music and proximity of world influences from colonization and its legacy, mixtures and fusion of all sorts more naturally occur in European culture as a whole. In Japan, anything American is desired and exotic, compared to their own rich and long tradition.

2. Ken Burns had a series of TV documentaries on the US public television causing a storm of reactions on the internet. Is this major media production for jazz going to change our "selected memory", our perception of the "history of jazz" like the Smithsonian Collection in the late seventies when they coined the term "classic jazz"? How does the omission of the modern players balance with the better selling of jazz to the general public?

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The Ken Burns documentary is the classic case of the two sided coin or more philosophically, yin and yang principles. Expansion of the audience, familiarity with even a few of the great jazz people and whatever music seeped through to be heard via the incredible media blitz that was afforded Burns can only be helpful on the grand scale of things. Omission of the last forty or so years, the perception that jazz should sound a certain way as a result of the amount of air time apportioned to the older styles, the racial implications and the "great man" theory that Burns champions (a few personalities are what jazz is about) are of course detrimental to what some musicians and myself might feel. In the final result, the views of "Jazz" by Burns, Marsalis et al will be the general impression for a long period, whether one likes it or not.

3. In and around The Hague there are on the one side 104 small jazz cafes that offer weekly jazz for small audiences (50-75 people). On the other side there is the huge yearly North Sea Jazz Festival (25000 a day). The jazz club seems to have disappeared. Has the internet (GMN, Napstar, etc.) taken over the place and function of the jazz club?

The marginalization and ultimately disappearance of the small club as the major venue for both artistic advancement and audience familiarity is the saddest event of our time for the music. It was unavoidable as America and by extension European culture changed from a "neighborhood" mentality to instant access for everything in any way, anywhere. Clubs served a social purpose