

8th Nordic Jazz Conference



25th-27th August 2009, Aalborg Universitet

Conference Programme & Book of Abstracts

‘National and local jazz history
writing in the Nordic countries’

‘Future collaboration between
the Nordic jazz archives’

DOF

Det Obelske Familiefond

CDJ

Center for Dansk Jazzhistorie

Welcome to The 8. Nordic Jazz Conference

Welcome to the 8. Nordic Jazzkonference 2009 in Aalborg.

We are quite happy that so many have decided to attend this conference, and we take it as a sign that there is a general interest in keeping the Nordic jazz conferences alive in the future.

The Nordic jazz conferences have been held since 1980, and they represents a mixture of participants which is quite unique. Here the academic world is mingled with other participants whose work lies elsewhere, in archives or different forms of media, radio and television, newspapers and recording industries etc. But we all share a common interest, namely to dive into the past, collect, preserve and disseminate knowledge of music and musicians, and - if you take a look at the program - a common interest and obligation towards the music and musicians of our respective countries.

As a new archive and research institution we at Center for Danish Jazz History have been curious as to how national and regional jazz history has been handled in the Nordic countries, what has been the focus points in jazz research and jazz literature, and is there a compliance in the way that we view our national jazz histories? Our respective national jazz archives play a vital role in this discussion, and these two strains will be the main focus of this conference.

We hope that you will all enjoy the conference and also that it may help strengthen the future collaboration between jazz researchers and jazz archives in the Nordic countries and the rest of Europe.

Finally, I would like to thank our keynote speaker, Dr. Wolfram Knauer, for taking time to attend the conference and the employees at Center for Danish Jazz History for their efforts in preparing for the conference, Thomas A. Jakobsen, Else Egeberg and Ole Izard Høyer.

Tore Mortensen
Associate Professor
Head of CDJ.

General Information

The staff at Center for Danish Jazz History

Tore Mortensen, Associate Professor, head of department

Else Egeberg, Librarian

Thomas Albæk Jakobsen, Research Assistant

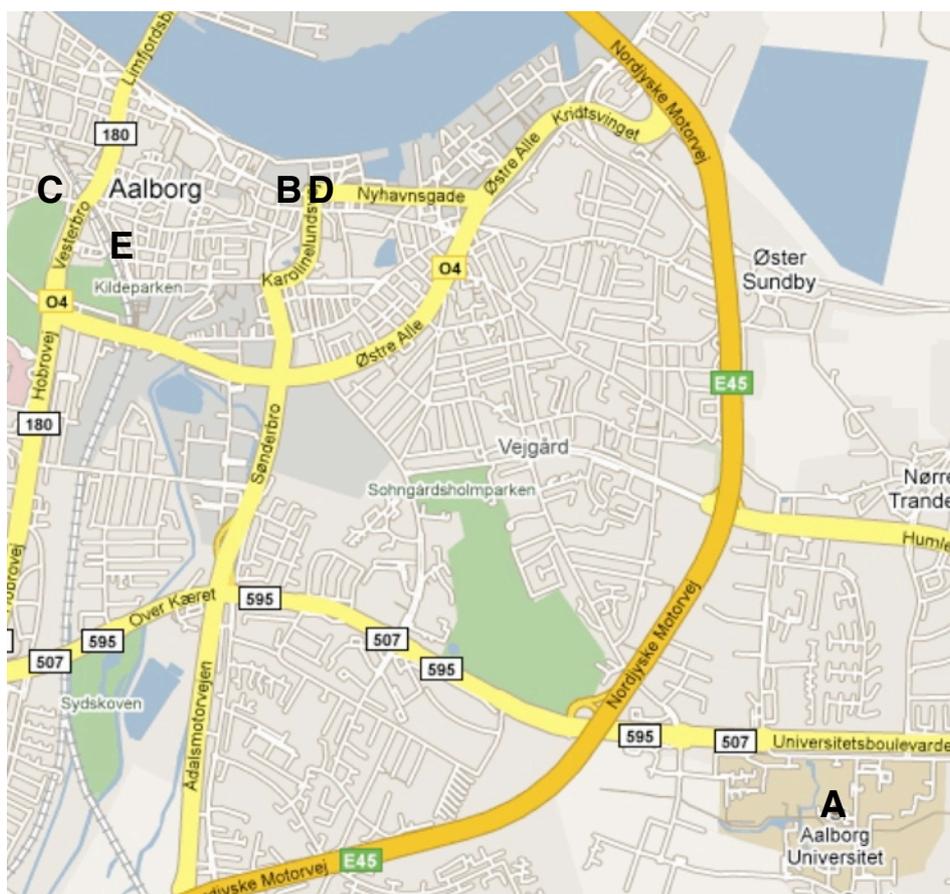
Ole Izard Høyer, Doctorial Student

Preben Klitgaard, volunteer

Frank Søndergaard, volunteer

Knud Knudsen, Associate Professor, AAU (associate)

Peter Kirkegaard, Teaching Lecturer, AAU (associate)



Conference venue (A)

AAU Campus, Kroghstræde 1 & 6, 9220 Aalborg Ø

Centre for Danish Jazz History

Evening venue Tuesday (B)

Biffen Art Cinema, Teglgårds Plads 1 (Nordkraft), 9000 Aalborg

Concert venue Wednesday (C)

Huset, Hasserisgade 10, 9000 Aalborg

Sømanshjemmet (D)

Østerbro 27, 9000 Aalborg

Train Station (E)

John F. Kennedys Plads 3, 9000 Aalborg

Practical information

Public transport

Aalborg University and Centre for Danish Jazz History is located approx. 6 km from the city center.

By bus:

From the train station take any bus no. 2 and get off at Kroghstræde 6.

By cab:

Aalborg Taxa tel. 98101010 or Mini Cab tel. 98124800



Check In, Center for Danish Jazz History (A)

Conference Room, K1 30.15 (B)

Lunch Area, K3 (C)

Public Transport (D)

Conference Programme

Time	Tuesday	Session Masters	Location
09.30	Check in		K6, CDJ
10.15	Wolfram Knauer History or Histories?	Tore Mortensen	K1 30.15
11.15	Hans Weisethaunet Jazz in Norway – as part of global jazz history	TM	-
12.00	Bruce Johnson On the margins: problems in jazz archiving outside the US	TM	-
13.00	Lunch		K6, CDJ
14.00	Christen Kold Thomsen Race Consciousness in Danish Jazz Reception	Peter Kirkegaard	K1 30.15
14.45	Bjørn Stendahl Jazz i Norge på 1960-tallet	PK	-
15.45	Coffee Break		-
16.00	Frank Büchman Møller From a local jazz club to the best venue in the world	PK	-
16.45	Alf Arvidsson Jazz into Art Music in 60's Sweden – Structures and Strategies	PK	-
19.00	Dinner		Biffen
20.00	Biffen Excerpt from "Play Your Own Thing" presented by Ole Matthiessen	Thomas A. Jakobsen	Biffen
21.00	Café Nordkraft		
Time	Wednesday		
09.30	Heli Reimann Lembit Saarsalu: "Music Saved Me"	Ole Ivard Høyer	K1 30.15
10.15	Peder Kaj Pedersen Jazz and Danish "Cultural Radicalism"	OIH	-
11.00	Lars Westin Uffe Baadh	Thomas A. Jakobsen	-
11.45	Morten Hein Johann Emile Dændler	TAJ	-
12.30	TM/OIH/TAJ Centre for Danish Jazz History		-
13.00	Lunch		K6, CDJ
14.00	Indrikis Veitners History of Jazz in Latvia - 1920-1940	Peder Kaj Pedersen	K1 30.15
14.45	Tor Dybo Globalizing Perspectives on Norwegian Jazz History	PKP	-
15.30	Coffee Break		-
15.45	Olav Harsløf Jazz Biography - Jazz Cronicle - Jazz History - Jazz Science	PKP	-
16.30	Finn J. Kramer-Johansen Fotografiet som historieforteller	PKP	-
19.00	Dinner		Huset
20.00	Concert		-
	Thursday		
09.00	Workshop The possibilities of future collaborations between the Nordic jazz archives and networks	Wolfram Knauer	K1 30.15
12.00	Lunch		K6, CDJ

Social Programme

Time **Tuesday**
19.00 **Dinner at Biffen**
21.00 **Cafe Nordkraft**

Time **Wednesday**
19.00 **Dinner at Huset**
20.00 **Concert with JazzNord Ensemble**

JazzNord Ensemble is a new initiative that brings together younger professional musicians and established artists with modern jazz as the point of departure. The ensemble is based in the northern part of Denmark and the musical profile is original music composed by the members of the ensemble. Click [here](#) to watch videos of the ensemble performing.

H.C. Erbs (trumpet), Peter Brem (sax), Søren Møller (piano), Johanne Andersson (cello), Søren Høy Ovesen (bass), Thomas A. Jakobsen (drums)



List of Participants

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Arild Widerøe	Jazz in der Aula	Schweiz
Bjørn Stendahl	Norsk Jazzarkiv	Norge
Bruce Johnson	University of Turku	Finland
Christen Kold Thomsen	Center for Amerikanske Studier, SDU	Danmark
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Erik Moseholm	Swinging Europe	Danmark
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Frank Büchmann-Møller	Syddansk Universitetsbibliotek	Danmark
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Jakob Østergaard Nielsen	JazzSpecial	Danmark



Book of Abstracts

History or Histories?

Why it is so difficult to draft a European jazz history

If European jazz has developed an own identity in recent years and decades, it is an identity of diversity. Yet, diversity in European jazz is quite different from diversity as present in American culture. It is a diversity based on century-old cultural traditions, differences and cross dissemination. The word "glocalization" has been used to describe this specific idea of a regional dialect within a seemingly globalized musical idiom. I will ask about the implications of glocalization for the drafting of a European jazz history. The paper will also discuss how a European archival network could help with the drafting of such a European jazz history.

Dr. Wolfram Knauer,
JazzInstitut Darmstadt

Jazz in Norway – as part of global jazz history.

How do we understand jazz history in Norway? Jazz history might be represented and informed by different kinds of narratives.

This papers addresses the question of writing national jazz histories, and is partly based on an ongoing project "Contemporary Soundspaces: Acoustemology and Musical Agency" at the University of Oslo. The relevance of this project lies in its theoretical and empirical investigation of agency and decision making related to auditory processes involving negotiations between "natural sound" and "culturally produced sound". The project deals with the aesthetic and social significance of sounding processes and aims to map out and analyze agency (sound actions) and the discursive values ascribed to these processes. In general, the project will gain

new knowledge in an area that seems largely relevant to ubiquitous and rapid changes in society. There is little actual research done in this area, and we expect that empirical investigation also will inform the theorization of the field, in the sense that preunderstandings mediated for instance by earlier "soundcape research" will be challenged. Our analysis of the role played by technology in contemporary sound mediations may certainly be expected to challenge some of the categories of discourse and dualisms upon which many of these practices rely as well as constructs enhanced by earlier research. In this project a case pays particular attention to aspects of the Norwegian jazz scene from the early 70s, and in particular the development, aesthetics and representation of the ECM sound, featuring central Norwegian jazz performers.

Part of the presentation moreover is based on the author's article "Historiography and complexities: why is music 'national'?" published in the British Journal Popular Music History vol. 2.2, 2007 (cf. Weisethaunet, 2007.) This article examines key issues in attempts to construct popular music and popular music histories in terms of 'nationality' and 'national' identity. Moving from historiographical issues to an in-depth discussion of the uses and problems of 'nation' as an overriding category in music history writing, it draws on a number of theoretical sources, including historiography, social theory, popular music studies, music anthropology, postcolonial theory, and current questions in cultural theory concerning globalization and cosmopolitanism. As pointed out by Homi Bhabha and others, our understanding of 'nation' 'is by nature ambivalent' (Bhabha 1990). This brings into debate issues from the author's study of music criticism in the USA, UK and the Nordic countries, and examples ranging from West African popular music (and jazz), to ideas of 'Nordic' jazz and journalistic and academic struggles to

construct jazz and popular music as 'American' in the US. Why is music so easily and ubiquitously taken to represent something 'national'? In order to account for music's relevance in the proximity of history, the author argues that it is necessary to broaden the horizon of these writing strategies and be critical and reflexive about the 'nation-building' project, common linear narratives within such histories and the mythological tropes that color these writings.

The presentation argues that even though jazz histories are given their 'local' and/or 'national' representation, jazz—being perhaps one of the first truly global musical forms—must also be comprehended in terms of its 'global complexity' (Hannerz 1992).

Professor Hans Weisethaunet,
The University of Oslo.

'On the margins': problems in jazz archiving outside the US.

This paper presents critical reflections on some general problems associated with jazz archiving, especially outside the US, and suggests that these are linked to parallel problems in constructing regional jazz histories. At the heart of the problem is a disparity between the broad conception and the actualities of cultural diaspora in the modern period. The rapid global dispersal of jazz coincided with and was conducted through modern mass mediations. This process exemplifies the collapse of centre/margins models of cultural lines of force. Yet within jazz discourses the idea of the US as the defining centre of the music persists, as is illustrated in non-US jazz education, historiography, and cultural policy. Underpinning these discourses is the idea that jazz was invented in the US then exported, while in practice, as an internationalised 'world music', jazz was largely created in and through the diasporic process itself.

This tension between theoretical model and practice has, in many ways, made diasporic jazz communities their own worst enemy. The construction of local jazz histories has to contend with perennial subordination to the US 'original', according to which the local profile is regularly assessed as an inferior copy, rather than a valid form in itself. The point can be illustrated in the case of both nordic and antipodean regions. The trajectory of development of the Australian Jazz Archives through the 1990s, for example, was shaped by a deeply embedded public conviction that diasporic jazz was 'second-hand'. One of the most difficult tasks was reversing this mind-set and demonstrating that jazz outside the US has its own form of 'authenticity'

In arguing that diasporic jazz has its own integrity, the paper will also present some suggestions for stronger linkages between archiving in the Nordic region and Australasia.

Bruce Johnson
Universities of Turku (Finland), Macquarie (Australia), Glasgow (UK)
Founding Chair, Australian Jazz Archives National Council.

(Examples of) 'Race' Consciousness in Danish Jazz Reception.

Jazz music is historically an American music. And its roots in African-American culture are generally acknowledged. The history of its reception in Danish music and culture after WW2 shows how 'race' is usually ignored, yet the superior genius of African-American musicians continues to be used as benchmark. Race seems a necessary concept as long as originality or authenticity of expression is used to distinguish jazz from other musics.

Christen Kold Thomsen, lektor emer.
Center for Amerikanske Studier, SDU

Jazz i Norge på 1960-tallet (i tresserne)

Det vil handle om gullaldertoppen i norsk jazz omkring 1960, om endringene i jazzens stilmangfold, om den nye musikken og hvordan den ble mottatt, om påvirkninger fra popindustrien, konkurransen om ungdommen, hvordan de norske jazzklubbene forsvant mot midten av tiåret, hvordan musikerne måtte skifte beiter, hvordan de selv måtte skaffe seg spillesteder, hvordan jazzten langsomt kom tilbake på dagsorden mot slutten av tiåret og om de nye utfordringene før 1970-tallets kommende oppgang.

Bjørn Stendahl,
Norsk Jazzarkiv

From a local jazz club to the best venue in the world

In the light of the new book on Montmartre Jazz House (1959-1976), I will give a reading of its history and influence on Danish jazz and jazz musicians. During the 1950's, Sweden was ahead of Denmark jazzwise, but this changed in the following decennium, thanks to the Montmartre and its vast supply of mostly American jazz musicians.

Frank Büchmann-Møller,
Syddansk Universitetsbibliotek, Danmark

Jazz into Art Music in 60's Sweden – Structures and Strategies

In the 1960's, Swedish jazz musicians tried hard to raise social status for jazz and to get jazz accepted as part of the (state-funded) art music scene. Writing music including classical musicians and ensembles, cooperating with other established art forms as modern stage dance and poetry, and attempts to get into schools and churches were among the strategies used. This in turn also had consequences in what was played and what music-structural forms that were used.

Alf Arvidsson, Professor i etnologi, Inst för kultur- och medievitenskaper, Umeå Universitet, Sverige

Lembit Saarsalu: "Music Saved Me"

The Study of a Jazz Musician's Early Musical Development in Totalitarian Society.

The aim of the study is to exteriorize the particularities of the growth of jazz musician under the conditions of Soviet regime by investigating the "musical life story" of Estonian saxophonist Lembit Saarsalu. Lembit Saarsalu, born in June 8th in 1948, is a leading figure in Estonian jazz. He might be called the only jazz musician in Estonia, who has achieved international reputation as a mainstream jazz player.

The development of human being is a result of mutual processes between individual and society. From one side the environment afforded by particular society, determine the conditions for the development of individuals. From other side the individual shapes the environment according to his own developmental needs and goals. Therefore, changes in behavior produce changes in the environment, which in turn feed back to affect behavior. Human behavior and environment are thus inseparably linked, and it is impossible to study one without the other. The development of individuals in totalitarian society deviates radically from developmental patterns demonstrated in democratic societies, where the growth of individual is less dependent on societal constraints. In totalitarian society where the ruling power tries to control every facet of individual's life, the discretions and options for autonomous development are limited. Thus, compared to the individuals in democratic societies, peoples living under the totalitarian regime have fewer options to influence and reshape their social and cultural environment.

What were the conditions for musical development and how social and cultural environment influenced the development

of musical child in 50s Soviet Estonia, how musician himself narrates his story retrospectively — these are the questions present study tries to answer. The key words for understanding the theoretical stance of my paper are narrative research, narrative identity and social constructionist approach.

Heli Reimann, doctoral student,
University of Helsinki, Finland

Jazz and Danish "Cultural Radicalism"

The intention of this paper is to discuss some historiographic problems connected to this peculiar Danish phenomenon, which from the late 1920es and on integrated jazz in intermedial theatre- and film contexts, which were seen as a possibility of revitalizing a concert life in crisis, and which were seen as a possible basis of a cultural pedagogical approach to the teaching of music. Does this approach to jazz belong to international and/or national history of jazz, does it belong to the history of music in Denmark or to the history of Danish culture – and – not least: what are the consequences of different answers to such questions?

Peder Kaj Pedersen, Lektor i
Musikvidenskab, Aalborg Universitet

Uffe Baadh

Uffe Baadh (1923-80) var 20 år när han flydde från det ockuperade Köpenhamn i en liten båt över Öresund. Under ett år spelade han med några av Sveriges främsta orkestrar innan han anslöt sig till Det Danske Brigade i början av 1945. Efter befrielsen blev han med i Peter Rasmussens kvintett, sommaren 1947 emigrerade han till USA, tog sig namnet "Frank Bode", spelade på trio med Benny Goodman och Jimmy Rowles och ingick i storband ledda av Claude Thornhill och Harry James, innan han övergick till studiojobb och lokala spelningar i södra Kalifornien. Han spelade på samma klubbar som Lenny Bruce, medverkade i

en film med Jayne Mansfield och hörs på ljudbandet till "G. I. Blues" med Elvis Presley...

Lars Westin,
Jazzhistoriegruppen, Sverige

Johann Emile Dændler 1911-2006

A presentation of a jazz pioneer. Dændler played an important role in the early years of jazz in Denmark. Dændler was initiator and first chairman of 'De danske Jazzmusik-Foreninger in 1932. He played jazz music - mostly as a drummer. He was employed with Skandinavisk Grammophon (Danish EMI) from 1933 to 1945. He was an AR person and participated also in recordings. He was trained as a recording engineer in Abbey Road in 1936. From 1937 he made all recordings for Danish EMI - including the labels HMV, Columbia and Odeon. He also made the early recordings of Tono. He was the main contributor on Danish jazz to Hilton R. Schleman: Rhythm on Record. Who's Who and Register of Recorded Dance Music 1906/1936. Melody Maker, 1936. The book is furthermore dedicated to Dændler.

The presentation will be based on the very short account of Dændler given by Erik Wiedemann: Jazz i Danmark, Gyldendal, 1982. The main source will, however, hours of recorded interviews with Dændler in his later years. The Danish jazz as seen through Dændler and Schleman will be observed. Dændler's record collection will be briefly mentioned. The presentation will include a film sequence of Dændler recording.

Morten Hein

Presentation of Center for Dansk Jazzhistorie

A presentation of aims, scope and research activities.

Tore Mortensen, Ole Izard Høyer og
Thomas Albæk Jakobsen

History of Jazz in Latvia - 1920-1940

1. First written information about jazz in Latvia - 1922.
2. Early bands, personnel, places
3. 1930-ties - developing of jazz-oriented musicians and bands
4. Bellaccord Electro - first Latvian record company and the records
5. 1940 - Soviet occupation and breaking the development of jazz in Latvia.

Indrikis Veitners, Doctoral Student,
Head of Jazz Department,
Latvian Music Academy

Globalizing Perspectives on Norwegian Jazz History

In this paper I will discuss globalizing perspectives on Norwegian jazz history from the beginning of the 70s. A special emphasis will be on cross-cultural forms of improvisation in Norwegian jazz life from an ethnomusicological point of view with an emphasis on the questions of musical borrowing from other cultures—where improvisation is an important musical character—and how such borrowing could create other sort of musical characteristics, e.g. in creating «time» and «groove» during performance practices. This theme has its reference to the question of creating a kind of «otherness» with the basis in jazz improvisations, but where it is influenced of cultural impressions from outside the mainstream American jazz traditions. In other words the purpose for this article is to discuss some aspects on how Norwegian jazz musicians and ensembles 1) either use material from other oral musical cultures than the jazz tradition in their improvisations or 2) collaborate with improvising musicians from other oral cultures outside the jazz tradition. My discussion is limited to different Norwegian based groups such as E'Olen, Frode Fjellheim Jazz Joik Ensemble, and Utlå.

Tor Dybo, Professor, dr.art.
Universitetet i Agder, Norge

Jazz Biography - Jazz Chronicle - Jazz History - Jazz Science

On research, analysis and literary form in Danish jazz history writings, illustrated by the later editions

The up till now Danish jazz history writing consists of partly documentaring descriptions added with different degrees of personal engagement, partly of interview-based biographies and memoires. Interviews have more and more been important for different sorts of documentations. On the opposite the authors do not take inn analytical and sociological methods or aesthetical and philosophical theories (as used in descriptions of the history of the classical and experimenting music). Starting with a survey over the latest editions of Danish jazz history the paper will deal with this discrepancy and submit possible arguments for discussion.

Olav Harsløf, professor,
RUC, Danmark

Fotografiet som historieforteller

Presentasjon av et bevarings- og formidlingsprosjekt.

Fotograf Tore Fredenlund er en kjent norsk "jazzfotograf" som var til stede ved og foreviget små og store jazzbegivenheter i landet, spesielt på 50-tallet. Han har donert hele jazzdelen av sin fotosamling til Norsk jazzarkiv.

NJA har startet et fotoprojekt som tar sikte på å både sikre bildene for ettertiden, identifisere motivene, katalogisere dem og gjøre dem tilgjengelig for publikum.

Foredraget vil presentere prosjektets ulike sider og faser, vise eksempler på "blinkskudd" og illustrere fotografiets rolle som viktig bidragsyter til vår jazzhistorie.

Finn J. Kramer-Johansen, daglig leder i
Norsk jazzarkiv (NJA)

Workshop: The possibilities of future collaborations between the Nordic jazz archives and networks

Wolfram Knauer will be the impartial moderator on the workshop which will have the following topics.

Archival resources:

What kind of resources do the specific archives have and work with most of the time? What do we have to collect, what do we not have to collect?

Archiving:

What software is used and how far is the progress in the archiving of records, books, periodicals, correspondence, photos?

Discography:

Is there a possibility for a pan-Scandinavian discographical web project, and could that at one point be enlarged into a European discographical project? Has anyone experience with a sort of Wiki-Discography?

Digitizing:

What is the standard procedure as to digitizing music, written documents, photos?

Availability of digitized documents:

Are there any plans for a web presentation of specific material?

Database compatibility:

What kinds of databases are used and are they compatible (or at least could they be made compatible at one point)?

Oral History:

Where do we stand with original oral history documentation (done by the archive itself) or oral history housed in other archives or done by journalists etc.?

Special collections:

Which special collections are there in the different archives and how can they be

presented to people outside the archive at this moment?

Networking:

How can a networking mailing list among the archives be helpful? And how could the existing mailing list (Euro Jazz Archives) and the existing website (www.jazzarchive.eu) help networking (and be kept an active tool)?

List of Participants, Contact Information

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