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From the editor

It was gratifying and somewhat surprising (given the venue) to see in the *Guardian* last month an attack on the abuse of the term "curation". Jonathan Bouquet, reacting to London Southbank's description of pop singer Robert Smith as "curator" of its 2018 Meltdown festival, said "I can't bring myself to believe that the organisers of Woodstock, the Isle of Wight and Monterey were doing anything other than putting on top-notch festivals with great line-ups, with no overarching notions of artsy-fartsy 'conservation'". The same comparison could apply between today's numerous "curated" jazz events and, say, George Wein's Newport festival or even the notionally arty Camden Jazz Week of fond memory. A new generation of jazz publicists has discovered the power of pretence, but the artification of jazz is very old – Ralph Burns and company posed for publicity shots among abstract sculpture at the Museum of Modern Art in New York in 1947. Jazz survived and will outlive the latest trend as long as we resist affectation in favour of pure music-making without artistic crutches or, indeed, clutches.

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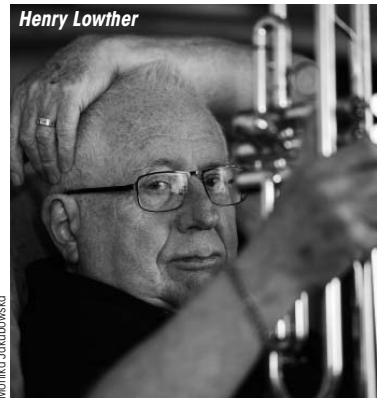
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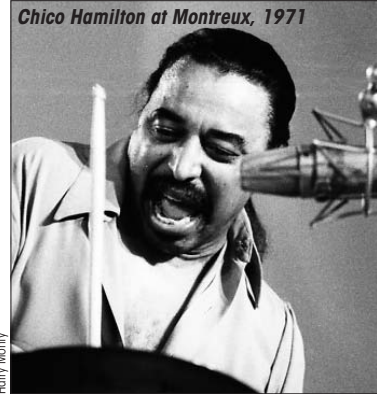
Pianist Pete Simkins salutes an enduring stalwart of mainstream jazz

Henry Lowther



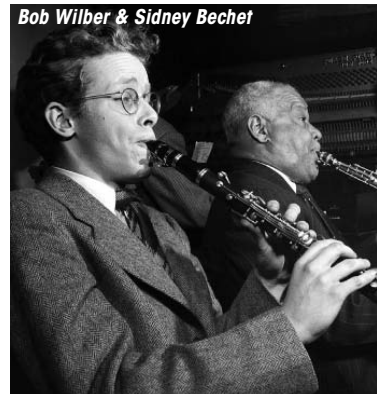
Monika Jakubowska

Chico Hamilton at Montreux, 1971



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Cover: Henry Lowther, by Monika Jakubowska

