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From the editor

This month, from the JJ inbox, two stirring reminders of what politics continues to do for jazz:

US PR Ann Braithwaite writes: "Boldly original trumpeter, multi-instrumentalist and composer Wadada Leo Smith has topped three categories in *Downbeat's* 65th Annual Critics Poll: Jazz Artist, Trumpet and Jazz Album (for America's National Parks on Cuneiform.) ... A six-movement suite inspired by the scenic splendor, historic legacy, and political controversies of the country's public landscapes".

Richard Williams, curator of the Berlin jazz festival, says: "In a world where walls are being erected and borders strengthened every day, jazz exists to remind us of a simple lesson: that people and societies are at their best when they work together in a spirit of openness and inclusion ... In 2017 Jazzfest Berlin will demonstrate that this music, while retaining its precious African American core, welcomes all those, whatever their origins, who respond to a spirit that celebrates the right to be different, to challenge orthodoxies and to find ways of working with others".

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Gordon Jack records the highlights in the career of the Prez-influenced saxophonist who played with Stan Kenton and Woody Herman

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Modern players and non-vintage instruments (with a nod to Middle Eastern tradition) are the way for the Jeff Beck guitarist and general all-rounder, finds Bruce Lindsay

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David Lands reminds us of the remarkable story of the Hampshire musician who battled disability and in the late 1940s sold more records than Nat Cole and Louis Armstrong

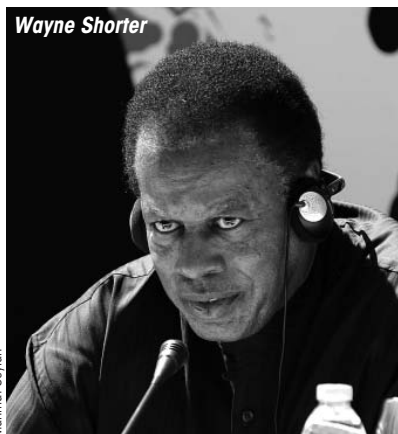
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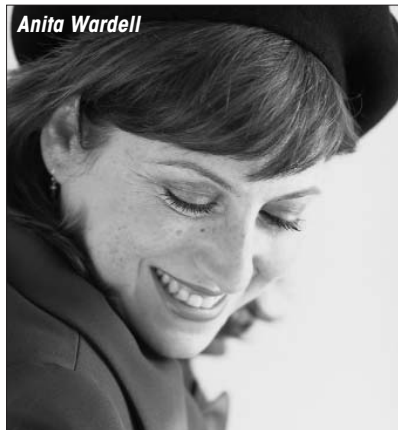
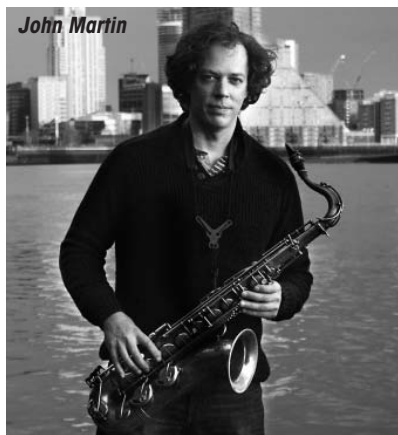
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As new pianists proliferate, Alan Luff asks how they compare with, say, Teddy Wilson



Mahmut Ceylan



Cover: Joe Zawinul in 1976 by Brian O'Connor