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EVENT

TOP GEAR SPECIAL
Exclusive
BEHIND THE SCENES

**SUPERCAR
SUPERSTAR**

Matt LeBlanc tells *Event* how he plans to put troubled *Top Gear* back on track... with a little help from his friends

The cover features Matt LeBlanc in a black leather jacket and blue jeans standing next to a man in a white racing suit and helmet. They are positioned in front of a red sports car with its hood open. The background is a stylized orange and blue gradient.



ART

Above: *Amazon*, 2016. Left: *Bahrain I*, 2005, is an aerial view of the Bahrain International Circuit, where the Formula 1 grand prix is held. Right: *Pyongyang I*, 2007, was taken at Arirang, a North Korean rhythmic gymnastics pageant that attracts more than 100,000 participants

ALSO WORTH SEEING

Rhythm & Reaction: The Age Of Jazz In Britain
Two Temple Place, London
Until Apr 22 ★★★★★



Premier drum kit for Kit Kat Club, 1928

For many of us nowadays, jazz tends to be simply background music in hotel lifts and trendy cafes. A new exhibition, however, sets out to reveal how a century ago this musical genre transformed society.

Born in New Orleans in the late 19th century, jazz arrived on these shores after the First World War, with American groups such as the Original Dixieland Jazz Band – and solo stars such as Duke Ellington – proving a hit on British stages. Dance halls sprung up nationwide too, and jazz inspired several dances (from the charleston to the cakewalk).

These are often seen as signs of female emancipation – though this show focuses on race relations, not gender ones. JB Souter's painting *The Breakdown* features a black saxophonist who so enraptures a white female listener that she loses herself, naked, in dance. The work – and its reception – exposed

contemporary fears about the potential rise of black men in society; on show at the Royal Academy in 1926, it was removed for being 'obnoxious'.

The proliferation of radios, gramophones and music magazines in the Twenties aided jazz's popularity. This show includes textiles and Royal Winton coffee sets as examples of how a 'jazz aesthetic' developed in British design: one of bright colours and zigzagging lines.

This is an enlightening show. The trouble is that since the V&A's recent, high-tech blockbusters about opera and David Bowie, we've become spoiled by music exhibitions that take us on an audiovisually stunning, interactive journey. That's impossible, of course, in a small venue such as Two Temple Place (a converted Victorian townhouse). This exhibition teaches us much about the jazz age, but at no point do we ever feel transported back there.

Alastair Smart