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From the editor

I am emboldened by Brian Morton's invitation to revisionism on page 7 to start the wrecking ball rolling and admit Gil Evans, reviewed page 23, is a major blindspot. Take for evidence the unforgivably unvaried abstracted gospel vamp behind various solos on *Angkor Wat* (it makes its first appearance around 1:53). It's as if its laboured dissonance was thought so good it bore serial repetition; one repeat would have been bore enough. To be fair the generally dreary fare on this album apparently belongs to John Carisi (who, bewilderingly, also wrote the sublime, completely unexpected *Israel* recorded by Miles Davis's 1949 nonet) and Cecil Taylor, but the Evans signature seems unmistakable on that profoundly irritating *Angkor Wat* vamp. A mood is created, maybe, but so what? To end on a positive note, I properly encountered Clifford Jordan, Sal Nistico and Nat Adderley on two albums soon to be reviewed (*Fresh Sound FSR 769* and *766* respectively): marvellous stuff with variation aplenty, and without the luxury of premeditation squandered on the "arranged" Evans session.

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Cover: John Critchinson by Andy Cleyndert

