

## WHAT THE PRESS HAS SAID ABOUT

**ZEVIIOUS**

**AFTER THE AIR RAID**

**CUNEIFORM**

**2009**

“...Zevious is jazz, it's rock, it's the downtown punk-jazz-harmolodic vibe. Zevious is for anyone who loves aggressive rock-oriented improv with grooves and some semblance of a song... [Zevious lets] us know that **being intense doesn't mean you can't have arrangements and that following a script doesn't mean you can't let your hair down.** [3½ stars]”  
-John Ephland, *Downbeat*, September 2011

“Led by new electric guitar hero Mike Eber, **this band should wipe the floor with any comparable group that dares to perform with such a bold, in-your-face posture. Though claiming various primal jazz fusion influences, the unmistakable sound of Robert Fripp and King Crimson from their trio period and the seminal album Red cannot be denied.** You also hear the British Canterbury concept via Gary Boyle or Alan Holdsworth, a little bit of the progressive sound of the Muffins, and even pieces of Frank Zappa, the jazzier Jeff Beck and Robin Trower, or Gary Lucas creeping in alongside a punk attitude. **Everything here is short, concise, and to the point.**...hard-edged, dark guitar is at the center of this trio's core.”  
- *All Music Guide*

“**After The Air Raid is a genre busting brawny recording that leans more towards technical metal than jazz.** That said, the trio favor odd-metered grooves and a rocking beat. ... Zevious favors the thunderous bass line over a swing one, but retains the skill of a jazz band. Its quiet/loud approach makes for a winning sound.”  
- Mark Corroto, *All About Jazz*, November 20, 2009

“Zevious is devious. It may look like your everyday electric jazz trio...but **Zevious is anything but typical.** ...the aroma of jazz-flavored metal, but their sophistication – odd-metered rhythms, unexpected harmonic ideas – slyly bubbles up. Their influences range wide: there's a little bit of fusion forebears John McLaughlin and Tony William's Lifetime in here, some electric free improv in the vein of Nels Cline and Last Exit, and nu-metal a la Rage Against the Machine. Compositionally and rhythmically, though, their next of kin are modern acoustic improvisers, folks like Vijay Iyer and Ken Vandermark. Even when they turn it down...the music is both frightening and beautiful.” - Steve Greenlee, *Boston.com*, November 30, 2009

“This album does bear repeated listens. The music is often quite melodic, harder edged in places and plain over the top bonkers at its darkest. Rhythms wriggle and weave in, around and over slabs of guitar. Quieter moments provide respite from the industrial cacophony...music is grounded in a progressive tradition...**Zevious throw their influences, together with a healthy dollop of talent into a big pot, break out the distortion pedals and crank out challenging, complex, sometimes insanely loud music.**”  
- Brian Watson, *Dprp.net*, July 6, 2010

“From our friends at *Cuneiform* comes a new release that has a grip on me right after the first listening...a sound at times that is electric jazzed punk and at other times the odd metered groove filled jam-scapes **reveal a new fusion unlike most I've tried before.**”  
- *Green Arrow Radio*, October 22, 2009

“Zevious is a strong guitar, bass and drums trio that **takes the hard edged fusion on seventies stalwarts like The Mahavishnu Orchestra and Tony Williams Lifetime and combines it with the post-modern aesthetic of progressive rock and modern jazz.** ...the band is very tight and turns on a dime, using intricate arrangements and improvisatory exploration to make their point...the musicians...carve a unique space in the crowded musical firmament.”  
-*Jazz and Blues Blogspot*, November 12, 2009

“This **amazing instrumental shredder-jazz-rock trio**...is busy, energetic, complex and uncompromising, featuring a restless bottom end and lots and lots of notes...**Elements of the technical metal/math-rock idiom mix freely with jazz textures that, together with the overall aggressive tone convey a sort-of punk attitude**...at just the right times, they slow it down and stretch out into a less intense improvisational mode... Surprisingly, **grooves abound amid the acute complexity**...it's that adventurous spirit...on every cut.”  
-Peter Thelen, *Expose*, 2010

“...**Comparisons to pre-Mahavishnu efforts by John McLaughlin or the Nels Cline Singers easily apply with a punch comparable to the late great Minutemen.** Where the trio really has it together is on tracks like “Coma Cluster” which is dense, bleak and ominous. Johnny DeBlase's pieces...exorcise the spirit of Gary Boyle and Isotope not only due to Eber's guitar tone but also the tight rhythm section interplay. **Even the ghost of Hendrix leans over and smiles** on the heavy rock “That Ticket Exploded” while pieces like “The Noose” suggest the grunge rock of Soundgarden without vocals.”  
- Jeff Melton, *Expose*, 2010

“**Zevious have melded the '70's Progressive Fusion Rock idea with a modern sensibility...that should find a home with fans of Mahavishnu Orchestra to Frank Zappa to Progressive Metal fans of bands like Meshuggah.** *After The Air Raid* is a complex record, to say the least, twisting and turning and pushing the boundaries of what Instrumental music could be. Structurally intense...Zevious do seem utterly mad and genius at the same time...This is a very creative record where musicians play their asses off and still don't come off as long winded. This is just simply a really cool record.”  
- Butch Jones, *Seaoftranquility.org*, March 24, 2010

“This follow-up to the New York trio's 2008 debut finds them **moving further from their jazz roots, plugging in electric guitar and bass and indulging in 21<sup>st</sup> century fusion.** **Anyone who's followed the rise of UK bands such as trioVD and Troyka will recognize the main ingredients – proggy riffs with post-punk spikiness and avant-rock attack**...this is a jazz trio mucking about with rock: check the double-bass solo that starts ‘That Ticket Exploded.’  
- Daniel Spicer, *Jazzwise*, May 4-8, 2009

“If you like guitar based fusion instrumental music, this might be up your alley. All the tracks taken by themselves are quite good. *Where's The Captain?*: Starting very much in a fusion fashion...but a sound not dissimilar from Red era King Crimson is melded into the mix. ... **Gradual Decay: This less crazed and more melodic...not that different from something from Joe Satriani or Steve Vai.** *After The Air Raid*: It's very mellow and I suppose you could call it “a ballad,” although it's probably closer to a tone poem...it's somehow pretty. **This is dark, but intriguing.**”  
- Gary Hill, *Music Street Journal*, July 2010

“**Zevious...navigate its self-assembled rhythmic obstacles courses with such uncanny precision.** While mashing together the languages of jazz and rock, the East Coast trio miraculously avoids the bastardized funk or indulgent noise pitfalls of a thousand fusion bands before...*After the Air Raid*...crafts **jagged instrumentals that rock, swing, pulverize and lull.** **Occasionally, these lock into conventional tempos** long enough for toes to tap along – until another detour ties the listener's shoelaces together.”  
- Ryan Wasoba, *River Front Times*, March 10, 2010

**“...Zevious is beastly — they executed every odd measure, polyrhythm, and wild polytonality masterfully.** Audience members peered in wonder over their laptops as Zevious melted faces with creative grooves. ...**with apparent jazz and metal influences they straddle two complex realms and point out the similarities.** Mike Eber’s stifled electric guitar led the controlled mayhem, occasionally introducing his improvisational voice in fleeting, claustrophobic melodies. The originality of his playing can hardly be done justice here ...his cousin Jeff...can do absolutely anything to the drums. And the electric bass playing of John Deblase adds an ebullient, dangerous storm of heaviness. Zevious has explored the dark side with tremendous results, providing turbulent songs with quirky names...to seduce everyone’s inner demons. **Zevious is capable of some heinous shit and unbelievable complexity...you don’t have to understand it to be in awe of it.”**

- Ross Edwards, *Knocks From the Underground*, Jan 7, 2010, [www.knocksfromtheunderground.com](http://www.knocksfromtheunderground.com)

**“Zevious’ basement jazz speaks in rhapsodic, demented freakouts.”** - Corbie Hill, *Indy Week*, [www.indyweek.com](http://www.indyweek.com)

**“Zevious is barnstorming the country, bringing spiky, assertive electric jazz to listeners who are hungry for adventurous music. ... a new, more-electric sound, radically defying genre boundaries. ... Touchstones for Zevious’ work include contemporary jazz improvisers like Vijay Iyer and Ben Monder, so-called math metal bands such as Meshuggah, the pioneering jazz-rock fusion of Mahavishnu Orchestra, and the progressive rock of Magma. Kindred spirits also include aggressive outfits such as Fred Frith’s Massacre, Ronald Shannon Jackson’s Decoding Society and James “Blood” Ulmer’s Music Revelation Ensemble... It may be knotty and cerebral, but there’s a surging groove in Zevious’ music.** Eber says ‘we all went to jazz school and tend to be sympathetic to academia, but there is a lot of technically precise and well-composed music out there that is deadly boring... **What we are trying to do is create music that is precise and sound in its theory, but still packs an emotional punch.**’ The same might be said of the artists who Eber feels have had the most influence on his composing...the modern classical works of composers such as **Iannis Xanakis, Gyorgy Ligeti, Bela Bartok and Igor Stravinsky.”**

- Gene Armstrong, *Tucson Weekly*

**“Zevious is playing Union Pool...with Dysrhythmia and Smother Party. ... If you are in the New York area come out for the show, these guys are all amazing.”**

- Kris LoCascio, *Johnny Brazil*, February 25, 2011

**“...while Austin certainly gets its fair share of veteran jazz and free improvisation appearances, there aren't too many shows featuring up-and-coming inside-outside players who are putting together some of the most innovative music on the international scene. Zevious...is touring in support of their second record...After the Air Raid.** The trio...**merge knotty, angular modernism with a gritty rock sensibility. Mike Eber's fuzzed Telecaster appropriates both the all-stops pulled organ work of Larry Young or Colosseum guitarist Clem Clempson into muscular, thrashing trio music that works as an interesting counterpoint to the work of borough jazz-guitar superstars and peers like Mary Halvorson or Amanda Monaco. ...a major dose of both the raw emotion and cerebral detail that are present in cutting-edge jazz and improvised music, and these are first-time Austin appearances that you won't want to miss.”**

- Clifford Allen, *Austinist*, March 25, 2011, [www.austinist.com](http://www.austinist.com)

**“With increased intensity, distortion, and complexity, these three men are on the rise.**

Michael Eber: It took us about a year and a half or so to find our voice as a band, but once we discovered it, we started gravitating towards a heavier sound. You can hear glimpses of it on our first album, but “After the Air Raid” is a much more focused and honest sounding record...**Every show is exhilarating since we just get to relax and play – all the hard work is pretty much done.** Definitely the hardest part is rehearsing. Some songs take us 3-4 months to be able to play and turn into music...more intense, high energy music has led to much more excitement... I have definitely noticed people paying more attention now since the music is more demanding of both the band and the audience. Jeff plays in an amazing progressive instrumental rock band called Dysrhythmia and Johnny plays in a really awesome free jazz/shred band called Many Arms. I have an instrumental microtonal rock band called Smother Party. All highly recommended!”

-*Ithaca Underground*, February 27, 2010

**“...last night...was a truly awesome night of live music. ... ZEVIOUS (who came all the way out from New York)... These dudes were honestly an amazing band, and no offense, kicked the ass of many of the INDY bands I've seen over the past year.”**

- “What’s wrong with local music?” *THE EYE OF NAP*, 3/11/2010

**“...Although...Zevious started off as a jazz combo, it quickly spiced up its compositions with strong hints of math rock, complex prog, and even a touch of technical metal. The group recently released its latest album, After the Air Raid, on Cuneiform Records, a perfect fit if there ever was one. ...this kind of stuff is often jaw-droppingly intense and tight in concert.”**

- Brandon Wu, **“Your Weekend in Experimental Music: Zevious, Boom Tic Boom,”** *Washington City Paper*, March 19, 2010