



Bio information: **THE ED PALERMO BIG BAND**

Title: **THE GREAT UN-AMERICAN SONGBOOK VOLUMES 1 & 2** (Cuneiform Rune 435/436) Format: 2xCD / DIGITAL

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FILE UNDER: **JAZZ / BIG BAND JAZZ**

**The Ed Palermo Big Band is Making America Un-Great Again with a Brilliant Blast of Anglophilia, transforming British Rock Treasures into Wildly Inventive Jazz Vehicles on the Double Album:
*The Great Un-American Songbook Volumes 1 & 2***

From the Beatles, Rolling Stones and Jeff Beck to King Crimson, Traffic, and Jethro Tull, Palermo's 18-piece ensemble Storms the British Invasion and Plants the American Flag (upside down)

Crazy times call for outrageous music, and few jazz ensembles are better prepared to meet the surreality of this reality-TV-era than the antic and epically creative **Ed Palermo Big Band**. The New Jersey saxophonist, composer and arranger is best known for his celebrated performances interpreting the ingenious compositions of **Frank Zappa**, an extensive body of work documented on previous Cuneiform albums such as 2006's *Take Your Clothes Off When You Dance* and 2009's *Eddy Loves Frank*.

His fifth project for the label, *The Great Un-American Songbook Volumes 1 & 2* is a love letter to the rockers who ruled the AM and FM airwaves in the 1960s via successive waves of the **British Invasion**. Featuring largely the same stellar cast of players as last year's gloriously eclectic *One Child Left Behind*, the 18-piece EPBB lovingly reinvents songs famous and obscure, leaving them readily recognizable and utterly transformed. The first installments in what he hopes to be an ongoing project (he is currently working on an *Un-American Songbook, Volume 3*), these two volumes give a whole new meaning to Swinging London.

Volume 1 kicks off with guitarist/vocalist **Bruce McDaniel** belting **Lennon and McCartney's "Good Morning, Good Morning"** (Palermo obsessives will notice that the track opens with a bleating goat, which is rumored to be the same creature heard at the end of *One Child Left Behind*...how's that for continuity?) **The Beatles** provide the widest thread running through the project, including an instrumental version of **"Eleanor Rigby"** that's a tour de force by violinist **Katie Jacoby** (who also tears up **King Crimson's** prog rock masterpiece **"Larks' Tongue in Aspice, Part 2"**).

Palermo deploys his surging horns on an ecstatically sanguinary romp through **Blodwyn Pig's "Send Your Son to Die,"** and delivers another blast of brass on the extended arrangement of **Nicky Hopkins' "Edward, The Mad Shirt Grinder,"** a piece introduced on **Quicksilver Messenger Service's** album *Shady Grove*. A pedant might quibble that a recording by a San Francisco band doesn't belong in *The Great Un-American Songbook*, but was there a more British Brit than Hopkins, the era's definitive session keyboardist? Anyway, the picaresque piece provides the players with a consistently inspiring vehicle for improvising, including **Ben Kono's** torrid tenor, **John Bailey's** thoughtful and beautifully calibrated trumpet, and another arresting violin solo by Jacoby.

More than any other EPBB release, *The Great Un-American Songbook* is like rummaging around Palermo's record collection and playing tracks at random after imbibing an espresso-laced bottle of absinth. He's the first to admit that the album is a highly personal and nostalgia-induced undertaking. "Almost everything I do lately is reliving my past," Palermo says. "With the craft and skill I've developed being an arranger for all these years, I can now take those songs that I grew up with and loved, and reinterpret them. I picked my favorite songs, songs that I'm going to want to hear and play a lot. There's really no other way to explain my selection process."

Volume 2 opens with another rule-breaking wild card, as Palermo mashes up the Berkeley punk band **Green Day's** bitter indictment **"American Idiot"** with the point-counterpoint exchange of the *West Side Story* anthem **"America."** In his completely unnecessary defense, Palermo points out that he's inspired by the version of "America" that **Keith Emerson** recorded with his pre-ELP band **The Nice**, rather than the Broadway cast album or film soundtrack. **Jethro Tull's "Beggars' Farm"** features an appropriately charged Ben

[press release continued on verso]

Kono flute solo, while also unleashing **Bruce McDaniel**'s vocals, which register just the right tone of reverent irreverence (or is that irreverent reverence?). There are far too many highlights to mention them all, but **Napoleon Murphy Brock**'s vocals on **The Crazy World of Arthur Brown**'s "**Fire**" sounds like a lost Zappa outtake (Zappologists will catch numerous Zappa quotes and references laced throughout the project).

Speaking of irreverence, Palermo populates the *Songbook* with a vivid cast of characters providing some running commentary, including his fey executive producer, **Edvard Loog Wanker III**, **Pete Best**, and **Ringo Starr**'s long-lost cousin, **Mick Starkey**, who ends the album with a brief blast of Beatlemania on "**I Want to Be Your Man**" and "**Good Night**." But don't miss the hilariously majestic hidden track featuring the cranky but always-game crooner **Mike James** (last heard pondering the meaning of it all on *One Child*'s "**Is That All There Is?**"). By the end of the long and winding road through Palermo's musical backpages there's no doubt that his nostalgia is our delight, as vintage rock songs make for state-of-the-art jazz.

"Anything can be grist for the mill," Palermo says. "Once I start an arrangement I get so into it. I'm going to put my spin on it."

In many ways, Palermo's career is a case study in getting the last laugh. Born in Ocean City, New Jersey on June 14, 1954, he grew up in the cultural orbit of Philadelphia, which was about an hour drive away. He started playing clarinet in elementary school, and soon turned to the alto saxophone. He also took up the guitar, and credits his teenage obsession with Zappa to opening his ears to post-bop harmonies and improvisation.

Palermo caught the jazz bug while attending DePaul University, and took to the alto sax with renewed diligence inspired by **Phil Woods**, **Cannonball Adderley**, and **Edgar Winter** (the subject of an upcoming EPBB project). Before he graduated he was leading his own band and making a good living as a studio player recording commercial jingles. But like so many jazz musicians he answered New York's siren call, moving to Manhattan in 1977. After a year of playing jam sessions and scuffling, Palermo landed a coveted gig with **Tito Puente**, a four-year stint that immersed him in **Afro-Cuban** music.

An encounter with trumpeter **Woody Shaw**'s septet at the **Village Vanguard** in the late 1970s stoked his interest in writing and arranging for multiple horns, and by the end of the decade he had launched a nine-piece rehearsal band with five horns. Between **Don Sebesky**'s well-regarded book *The Contemporary Arranger* and advice from **Dave Lalama** and **Tim Ouimette** "I got a lot of my questions answered and I'll love them forever," Palermo says. "Then the real education was trial and error. I lived in a little apartment with no TV or furniture. All I had was a card table, and once a week I'd rehearse my nonet, then listen to the cassette of the rehearsal and make all the changes."

Palermo made his recording debut in 1982, an impressive session featuring heavyweights such as **David Sanborn**, **Edgar Winter** and **Randy Brecker**. As a consummate studio cat and sideman, he toured and recorded with an array of stars, including **Aretha Franklin**, **Eddie Palmieri**, **Celia Cruz**, **Lena Horne**, **Tony Bennett**, **Mel Tormé**, **Lou Rawls**, **Melba Moore**, **The Spinners**, and many others. As an arranger, he's written charts for the **Tonight Show Band**, **Maurice Hines**, **Eddy Fischer**, and **Melissa Walker**. Employed frequently by bass star **Christian McBride** for a disparate array of projects, Palermo has written arrangements for a **James Brown** concert at the **Hollywood Bowl**, a **Frank Sinatra** tribute featuring **Kurt Elling**, **Seth McFarland**, **John Pizzarelli**, and a 20-minute medley of **Wayne Shorter** tunes for the **New Jersey Ballet**.

Palermo had been leading his big band for more than a decade before the Zappa concept started coming together. Inspired by electric guitar master **Mike Keneally**, who performed with Zappa on some of his final concerts before his death in 1993, Palermo decided to arrange a program of 12 Zappa tunes. When the time came to debut the material at one of the band's regular gigs at the **Bitter End** in early 1994, a sold-out crowd greeted the band. "The Internet was just becoming powerful, and word really got around," Palermo says. "We were used to playing for small audiences, and the place was packed. There were people who had driven down from Canada, and up from West Virginia who didn't have a clue who I was, but they wanted to hear Zappa's music. It was an amazing night."

The Ed Palermo Big Band earned international attention with its 1997 debut *The Ed Palermo Big Band Plays Frank Zappa* on **Astor Place Records**. With Palermo's brilliant arrangements and soloists such as **Bob Mintzer**, **Chris Potter**, **Dave Samuels**, **Mike Stern**, and **Mike Keneally**, the album made an undisputable case for the Zappa jazz concept. His first album of Zappa tunes on **Cuneiform Records**, called *Take Your Clothes Off When You Dance*, came out in 2006, followed in 2009 by *Eddy Loves Frank*. But while Palermo has written more than 300 Zappa charts, he's anything but a one-trick pony. Recent releases like 2014's *Oh No! Not Jazz!!* and 2016's *One Child Left Behind*, both on **Cuneiform**, featured a bountiful selection of his original compositions and material by composers not named Frank Zappa.

Nothing demonstrates the ensemble's ongoing vitality better than the stellar cast of players, with longtime collaborators such as violinist **Katie Jacoby**, baritone saxophonist **Barbara Cifelli**, drummer **Ray Marchica**, and keyboardist **Ted Kooshian**. Many of these top-shelf musicians have been in the band for more than a decade, and they bring wide ranging experience, expert musicianship and emotional intensity to Palermo's music. From the first note, well, after the goat, the band manifests greatness in a truly Un-American cause.

For more information on The Ed Palermo Big Band:
www.palermobigband.com - www.cuneiformrecords.com

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available on the *The Ed Palermo Big Band* page @ www.cuneiformrecords.com



WHAT THE PRESS HAS SAID ABOUT

THE ED PALERMO BIG BAND

ONE CHILD LEFT BEHIND

CUNEIFORM

2016

“The Ed Palermo Big Band’s fifth FZ love-fest, *One Child Left Behind* (...★★★) swarms with excellent musicianship bundled with seriously zany creativity. ...songs from 1970s LPs such as *Waka/Jawaka–Hot Rats* and *One Size Fits All*. Songs from Neil Young, Los Lobos and Scarface’s soundtrack...vocalists are Zappa alumni Napoleon Murphy Brock and Zappa’s Sister Candy.”
- Frank-John Hadley, *Downbeat*

“... Roughly half of the tunes on *One Child Left Behind* are drawn from the Zappa canon; the rest are Palermo originals and other covers (Neil Young, Peggy Lee, Giorgio Moroder’s theme from *Scarface*). You can’t always tell which are which without a cheat sheet, but that’s a good thing. ... Of the Zappa tunes, both “Cletus Awreetus-Awrightus” and “The Grand Wazoo” come from the 1972 album... they are given bright, nearly effusive arrangements... Three tracks, the funkier of the lot, feature the vocals of Zappa alumnus Napoleon Murphy Brock... “Evelyn, A Modified Dog” and the band’s take on Los Lobos’ “Kiko and the Lavender Moon,” both sung capably but not memorably by Patrice “Candy” Zappa, Frank’s younger sister. **Palermo’s three originals more than hold their own.** ... “Dirty White Bucks”... it’s a real swinger of a tune, full of drama and animation. “Vengeance” projects a film-noir ambience while “The Goat Patrol” confirms... **this well-oiled 17-piece unit, one size doesn’t fit all.**”

- Jeff Tamarkin, *JazzTimes*, www.jazztimes.com

“One can always count on Ed Palermo and his Big Band to pop up every couple of years with another sizzling set of Frank Zappa inspired jazz... ***One Child Left Behind* is a dazzling display of musical artistry from this large outfit...**

With Palermo taking up the helm of conductor/arranger and lead alto sax, the rest of the band is made up of folks contributing trombone, sax, flute, clarinet, piccolo, keyboards, guitar, bass, drums, oboe, trumpet, and violin. ... The great thing about *One Child Left Behind* is that the non-Zappa material is just as strong, especially the big band sounds of “Vengeance”, the gentle “Harvest Moon”, the mysterious “The Goat Patrol” (featuring some stellar trumpet & trombone), and the acrobatic “Kiko and the Lavender Moon”. **The highlight however has to be the legendary Zappa cut “Andy”... it’s a real treat for any longtime Frank Zappa fan.**

It’s not very hard to gush about this band time... they just keep delivering such amazing music on a consistent basis. If you are a Frank Zappa fan, and have not yet checked out the incredible Ed Palermo Big Band, I urge you to do so as quickly as possible. ... Big band jazz is alive and kicking folks!!”

- Pete Pardo, *Sea of Tranquility*, February 6th 2016, www.seaoftranquility.org

“...nine Zappa cuts chosen here on *One Child Left Behind* are some of his very best, and Palermo does a masterful job arranging them for his sixteen-piece big band. ... Especially noteworthy is the instrumental medley...that includes “Spider of Destiny,” “Grand Wazoo,” and “Fifty-Fifty,” with Giorgio Moroder’s motion picture theme for “Scarface” in the middle somewhere. ...surprising piece in this set is his adaptation of Neil Young’s “Harvest Moon,” ... Another non-Zappa piece...is the Lieber / Stoller tune “Is That All There Is,” ...Candy Zappa, Frank’s younger sister, providing vocals on the Los Lobos tune “Kiko and the Lavender Moon” as well as the FZ original “Evelyn, a Modified Dog” from *One Size Fits All*. The final surprise is a hidden track, the barbershop-style “Why You Bustin’ My Balls?” ... **Palermo brings new life to parts of the immense Zappa catalog as well as providing some new original tunes and carefully selected covers in his own consummate big band style.”**

- Peter Thelen, *Expose*, www.expose.org

“There’s two qualities of Ed Palermo Big Band recordings that are sure to appeal...each time. One, there’s a raw electricity that gives the sense that I’m actually hearing a live performance... a palpable sense of in-the-moment creativity. Two, that I’ll get my required quota of sharp wit and intelligence. ... Palermo’s big band gravitates toward the music of Frank Zappa...other artists on their new album (Neil Young, Los Lobos, theme to Scarface)... **they give these compositions their own voice and a new personality without forsaking the originals.“**

- Dave Sumner, *Bird is the Worm*, www.birdistheworm.com

“...Occasionally...a label comes along and you know it’s there for the long haul. ... It’s more than thirty years since Cuneiform Records started up...*One Child Left Behind*, the latest by the Ed Palermo Big Band – a familiar name in the world of Zappa enthusiasts...now turning its frankly zapped attentions to a few other songwriters too. Neil Young’s “Harvest Moon” ... Los Lobos’ “Kiko and the Lavender Moon” is transformed into a slice of sleazy striptease; and there’s a positively mood-inverting visit to the theme from *Scarface*, reinventing it as the greatest western you ever heard. Of course there’s oodles of Zappa here too, with former Frank frontman Napoleon Murphy Brock...and Zappa’s younger sister Candy”

- Dave Thompson, “Cuneiform Records – Thirty-plus Years of Essential Listening,” *Goldmine*, May 5, 2016, www.goldminemag.com

“... This latest extravaganza branches out to play tunes from other artists as well... you’ll totally dig on all-original compositions from Ed, like “Dirty White Bucks“, too! Other artists who are covered range all the way from Neil Young...the theme for “Scarface” ... There’s lots of Frank’s songs on this release... **my personal favorite of all the tracks on this album is “Po-Jama People“, with Napoleon Murphy Brock (from Zappa’s early bands) doing the vocal... absolute killer! ... MOST HIGHLY RECOMMENDED,** with an “EQ” (energy quotient) rating of 4.99...”

- Dick Metcalf, *Improvjazzation Nation*, #162

“On *One Child Left Behind*...Palermo pays homage to his formative musical training. The photos...give key insights into how marching band helped to form Palermo’s particularly jocular musical identity. **Singers Candy Zappa (Frank’s sister), Jenna McSwain, Mike James and**

Napoleon Murphy Brock keep pace with Palermo's high-energy, tongue-in-check delivery. No easy feat."

- Suzanne Lorge, "About 40 Years Ago," *The New York City Jazz Record*, May 2016

"... It was Zappa...who asked the musical question, 'does humor belong in music?' Ed obviously agrees... although the big band leader certainly is serious about serving up swinging arrangements and impressive soloing on his recordings.... No less than nine Frank Zappa compositions are featured on this particular outing, but Palermo seasons his musical buffet with songs by Neil Young...Giorgio Moroder...Los Lobos' Hidalgo and Perez...Lieber and Stoller...and three of his own delightful compositions... **...the arrangements are crisp and inventive and the ensemble playing is superb.** Ed's crew is pictured on the CD insert by school yearbook photos and hilarious captions... **Palermo's compositions are tight, energetic, and have a playful feeling about them, often reminding me of the work of Raymond Scott...** Ed also manages to find the best, jazziest core of songs like Young's "Harvest Moon," creating a classic dance band vibe, with McDaniel doing a very convincing turn as the crooner. ...the always-amazing and energetic Napoleon Murphy Brock infuses his unique brand of vocalese into "Pygmy Twilight," "Po-Jama People," and "Andy"... **As far as the Zappa material goes, Ed once again takes that complex and sometimes hard-to-grasp music, finds the core and makes it easier for a different audience to appreciate... The production, by Bruce McDaniel, is clean and dynamic. The music swings, the solos are many, and all outstanding. ...these folks can play!**

...Ed Palermo once again carries on in the spirit of FZ and branches out into some interesting explorations of other composers..."

- Bert Saraco, *The Phantom Tollbooth*, www.tollbooth.org

"...what a joyous collection of tunes awaits...running with many musical styles into the bargain. ...This expansive album covers all bases, beginning with six instrumental numbers in modern jazz rock big band mode, showing off the tightly knit ensemble playing of the group, shining an occasional spotlight on soloists... The opener *Cleetus Awreetus Awrightus* gets proceedings off to a steamy start and features honkytonk piano and gloriously dirty sax... ...with...*Harvest Moon* and the appearance of vocals, the album takes a turn for the unexpected. This well-known Neil Young tune...lends itself naturally to the languid swing take... From then on we get all manner of funk, soul, blues, and crooner vocals...**the album is a delight, and I'm grinning like a kid in a sweetshop. A finger-poppin' take on Zappa's *Pygmy Twlylte* and then turning his *Po-Jama People* into a street-funk workout in the manner of Gil Scott Heron are just two examples of Palermo's cheeky but always winning arrangements. ...both...sung by former Zappa singer Napoleon Murphy Brock...** Things take a breather during a selection featuring Los Lobos' *Kiko And The Lavender Moon*, sung in sultry tones by none other than Candy Zappa, Frank's sister... The swing continues with jazz chanteuse Jenna McSwain leading *Village of the Sun*... **this album has been a really enjoyable ride from start to finish. For fans of Frank, obviously, but anyone with a musical ear should be able to appreciate this fine album. Recommended."**

- Roger Trenwith, *The Progressive Aspect*, June 30, 2016, www.theprogressiveaspect.net

"... I've listened to around 5,000 newly-released albums since the start of this decade. ... I share a list of 40 musicians who... are all on my radar screen, and ought to be on yours, too. **Ed Palermo... Rock Repertory Big Band Music... Is there even such a thing as a rock repertory big band? Well, not until Ed Palermo came along and invented the concept. He first made his mark in the music world with elaborate big band arrangements of Frank Zappa compositions...** But Palermo has gone on to show that Paul Butterfield and Todd Rundgren songs are also suitable for hot horn hoedowns. His latest album is *One Child Left Behind*."

- Ted Gioia, "The 40 Most Intriguing Musicians of 2016"

THE ED PALERMO BIG BAND

OH NO! NOT JAZZ!!

CUNEIFORM

2014

"Frank Zappa was wary of jazz. But **after ditching...the Mothers of Invention, in 1969, he sought out musicians who were fluent in jazz to negotiate his intricate, demanding charts. ... With his internal radar tuned into Zappa's zany frequency since middle school, Palermo and his assembly of 18 wayward sons and daughters prove they've mastered all the quirky complexities of the master's music. ... Palermo has done his own creative thinking about song structure, dynamics, riffing, combining instruments and sections for an uncommonly appealing big band sound...** Palermo presents a second disc of **original compositions. All eight, plus non-original swing-fest "Moosh," are triumphs of serious-minded orchestral jazz, with occasional whiffs of Palermo-style comedy. ... [4 of 5 stars]**" —Frank-John Hadley, *Downbeat*, May 2014

"Ed Palermo's righteous fixation on Frank Zappa...**the saxophonist and arranger retools the late genius' work for big band.** This... double-CD...features Zappa music on disc one and Palermo's own on the second. **The Zappa half...add some choice nuggets to the ever-growing Ed-does-Frank canon. The Palermo half is just as good, in some ways better. ...**

Palermo is nothing if not ambitious. He's comfortable enough...to delve into a complex creation such as "Lumpy Gravy," the theme from Zappa's first fully realized orchestral work. And he's also savvy enough to know to trim it and throw some funk at it—Ronnie Buttacavoli's trumpet and Bill Straub's tenor saxophone give a downtown edge to the piece that Zappa's quite-serious original reading lacked. Free to make his own statement and unbound by another composer's ideas, Palermo takes greater risks on his own material on disc two. At times that means setting the big-band formula aside altogether, or at least swatting it around... the set-closing take on the Beatles' "She's So Heavy" (one of two non-Palermo tracks here) is monstrously good."

- Jeff Tamarkin, *Jazz Times*, June 2014

"Jazz from heck. **Ed Palermo has been arranging and performing the music of Frank Zappa with his 17-piece big band for about 30 years, and he keeps getting better at it. *Oh No! Not Jazz!!*...consists of both a new album of ingeniously reimagined early Zappa material along with another disc's worth of the saxophonist's own inventive compositions. Napoleon Murphy Brock pops up in an extended "Inca Roads,"..."**

- Richard Gehr, "Ear Crystals: The search for other world audio gems," *Relix*, March 2014

"... **Jazz purists may snivel at the idea of the late Mother Of Invention's music being reinterpreted as jazz sides but, fact is, Zappa's work is more conducive to jazz treatment than many of the pop sides that are being bandied about these days.**

For this record, Palermo charts his musical expedition beyond covers to include a number of blithely titled, Zappian-inspired originals like "Let's Reproduce," "Nostalgia Revisited" and "Prelude To An Insult" ... "There is a lot of humor, and I probably got a lot of that from Zappa," Palermo says... **Humor notwithstanding, this record isn't a joke. Extending the big band concept from Duke Ellington through Zappa to the present day, Palermo's band knows it's way around the bandstand. ... Seriously recommended."**

- Michael Verity, *About.com: Jazz*, Feb. 24, 2014, jazz.about.com

"... **This is utterly wonderful, in every sense of the word; wonderful in being just gorgeous music, and wonderful in the sense of being full of wonder.** It is 2 discs of astonishing big band music, one devoted to the music of Frank Zappa and one featuring compositions written by Ed Palermo

himself. **His band is filled with master musicians and top-notch improvisers, who have the technical skills required to play these thorny, detailed and hugely musical charts.**

Talk about ambitious. The first disc begins with...the most iconic of Zappa compositions, "Inca Roads." ...Napoleon Murphy Brock adds his vocals to the stew... Palermo transmutes this burner into a more swinging, fluid piece of music. **Each of the Zappa songs is played in a manner different from the original. They...demonstrate new facets to each of the compositions. ...all seem to stand out. ... Palermo does a superb job of capturing the spirit and ethos of Frank Zappa, keeping the flame alive.**

Disc 2 is all about Ed Palermo's own writing. The tone...differs from the Zappa, though the charts are no less complicated. ... **All of this is a wonder. ... [Rating: 5 of 5 Stars]**

- Dana Lawrence, *Sea of Tranquility*, February 14, 2014, www.seaoftranquility.org

"This album, their fourth of Zappa material, is as expansive as their hero, stretching to two CDs, taking in *Inca Roads*, *The Uncle Meat Variations*, *America Drinks And Goes Home*, *Lumpy Gravy*... *The Dog Breath Variations*.

Palermo doesn't just play his own big band arrangements of Frank Zappa tunes, he writes his own in the spirit of the man. So *Let's Reproduce* has the stacked horns and vibraphone that we expect from Frank, but also some violin and mandolin touches... The album finishes...with a revisit to Zappa's re-working of The Beatles' *She's So Heavy*, Palermo taking its big band inclinations even further... "

- Peter Bacon, *The Jazzbreakfast*, November 26, 2014, www.thejazzbreakfast.com

"... Oh No! Not Jazz! a feisty double-CD release from Ed Palermo... is as surreal as the Micros, but in a way that is hectic and driven and madly inventive. The first CD consists of arrangements for big band of Frank Zappa's orchestral music, and brilliantly apt they are, too. The music acquires a brassy, strutting edge...Zappa would surely have approved. ...Palermo's own pieces on CD2...evokes John Zorn's way of juxtaposing styles in disconcerting and invigorating ways. Why is the Doctor Barking? is a good example, with its entertaining combination of filmic tension (think Bernard Herrmann's score for North by North-West) with the Roadrunner's mad velocity."

- Ivan Hewett, *The Telegraph*, October 7, 2014, www.telegraph.co.uk

"Oh yes it is! The title is a giveaway that Ed Palermo is a Frank Zappa fan and the first disc here is his fourth album of Zappa charts... CD2 is all Palermo and **it's one of the most exciting, irreverent and entertaining big bands I've heard for years.**"

- Peter Bevan, *Northern Echo*, October 9, 2014

"... Palermo's own compositions...are somewhat Zappa influenced yet...sound extremely original at the same time, pulling in a strong swing component working in a powerful orchestral jazz style, and pulling out all the stops. ...the dozen Palermo pieces...are the real icing on the cake here. But that in no way lessens the excellence of the arrangements of Zappa material on disc one; in fact, that they can both exist side by side complementing each other is a testament to Palermo's brilliance as both a composer and arranger. ... a version of "The Uncle Meat Variations"...is every bit as impressive as the original from 1969, in fact...it's better than the original. ... The five minute arrangement of "Lumpy Gravy" is a real surprise, breathing new life into what was probably one of Zappa's weirdest endeavors. ... this is an outstanding package that underscores Palermo's prowess as a composer, arranger, and bandleader. My highest Recommendation."

- Peter Thelen, *Exposé*, March 11, 2014, www.expose.org

"... The first eight tracks of the double-CD are Ed's big band arrangements of Zappa classics, ...era of 1966-1970. Included are very impressive arrangements of "Inca Roads," featuring...Napoleon Murphy Brock, as well as a notoriously difficult to play "Black Page #2. ...great solos are too many to mention! The second disc (tracks 9-19) offers up original Palermo compositions...diverse, alive and vibrant...often transitioning...from intricate and complicating, to elegant and lush on the drop of a dime! ...solos are magnificent and numerous, yet the compositions... still...stretch out and breathe. The themes and stories are...cleverly conveyed through the music. ...the music rides a fine line between tongue-in-cheek vamp and...serious music...like Frank Zappa, himself. ... Oh No! Not Jazz!! is simply full of wonderfully bright and innovative compositions, impeccable musicianship and mouth-dropping, killer solos throughout.

Released on Cuneiform Records, **the colorful CD packaging is great, complete with liner notes and some campy band-selfies!"**

- Joe Milliken, *Standing Room Only*, July 27, 2014, www.standing-room-only.info

"... Ed Palermo has dedicated himself to the spirit of Zappa through arranging his music for a big band but has also created a substantial body of original work beautifully steeped in big band jazz. The first of two discs on *Oh No! Not Jazz!!* is simply called *Zappa*. "Lumpy Gravy"... It's a perfect combination of Zappa and Palermo's big band smarts. All of the tunes...have the same mix of discipline and abandon. ... The second disc, *Palermo*, opens with a tune by David Leone, a Basie-ish big band swinger... There's a wide range of moods throughout the Palermo set, with an almost manic array of colors and textures. The inspiration of Zappa thrives in tunes like "Why is the Doctor Barking?" but it's the leader's skill in a jazz feel and the brilliance of the big band that shine here. Think Zappa, the rants of Buddy Rich and late-period Beatles' playfulness."

- Donald Elfman, *The New York City Jazz Record*, August 2014

"... The Ed Palermo Big Band have been exploring the music of Frank Zappa for the past couple of decades. The latest is *Oh No! Not Jazz!!*...a two-disc set with half devoted to Zappa compositions and the other to (primarily) Palermo's own writing. ...there's a warm and regal bearing in the arrangements and playing. There is humor in the writing...but of a more gentlemanly sort than the framing devices he likes to deploy. The 18-piece band are capable of both rich enormity ("The Dog Breath Variations") and supple quietude ("Little Umbrellas"). Palermo's compositions stand nicely alongside Zappa's, utilizing a similar love of precision overlaid with bursts of abandon, and all with a rich harmonic complexity and sly movement to the many horns. ..."

- David Greenberger, *Metroland*, December 11, 2014

"... The first disc of this double CD finds the 18 piece ensemble tackling classics like 'Dog Breath Variations' and 'The Black Page #2' alongside a slew of tunes from the Mothers era. Disc two collects Palermo's original work ... Things get off to a good start with *Inca Roads* and take a further positive step when the...should-be legend Napoleon Murphy Brock takes to the stage. ... The arrangement of *Chunga's Revenge* is also excellent, the big band bringing color and dynamic to the piece... In many ways the EPBB is the best band you could possibly see if you are a Zappa aficionado. They don't usually attempt the vocal elements and bring a freshness to works that more than warrant it. [Score: 5/5]"

- Jason Kennedy, *The Ear*, April 2014

"Ed Palermo's Big Band gives a double-dose of big-band jazz so good it's scary... On the Zappa compositions Ed performs his musical alchemy, preserving the integrity of the compositions while translating them into the voices of Big Band. ...there's a special treat...the stunning

"Inca Roads," ...Zappa alumnus Napoleon Murphy Brock on vocals. ...The title track from Zappa's *Chunga's Revenge* is sonically expanded with some full-bodied horn section work, while Katie Jacoby's fiery violin solo...evokes the tone of Don 'Sugar cane' Harris. Zappa...asked..."Does humor belong in music?" His answer was obvious... On "America Drinks and Goes Home" Ed gives us a Sinatra-like character (performed by Mike James)... the lounge-lizard / band singer that can't...come to grips with the more esoteric arrangement he's trapped in. **Palermo's gang is flying and swinging and generally having a good time.** ... With the exception of "Moosh" (David Leone) and "She's So Heavy" (Lennon & McCartney), the second disc is made up of Palermo originals... **Ed's music is whimsical and intricate**...and the 'Palermo disc' features wonderfully inventive soloing by Ed himself and various members of the band... **Bottom line: plenty of good playing, a good dose of humor, and not really scary at all. Unless Big Bands scare you, that is."**

-Bert Saraco, *The Phantom Tollbooth*, February 1, 2014, www.tollbooth.org

"For years, Ed Palermo and his 18-piece orchestra have been performing and recording as one unit, working as flawlessly as if they all shared one conscious mind. Palermo has long been celebrated for his inspirational playing and amazingly inventive jazz arrangements of Frank Zappa compositions."

-Nick Abitia, *Sound Colour Vibration*, Jan. 24, 2014, www.soundcolourvibration.com

"...Ed Palermo and his big band have been a critical part of helping to revive and keep alive Zappa's music via Ed's very sympathetic and hip re-arrangements of Zappa music and the fine ensemble that grew around the fine idea. ...Oh, No! Not Jazz!!...has two CDs, one another excellent collection of Zappa big band rearrangements...essential. ...the compositions are some of Frank's very best, pieces that give you Frank's melodic genius, the daring and the (for then) very complicated yet directly communicative sounds. It is a veritable best of...Frank's jazz-rock works: "Inca Roads", "The Uncle Meat Variations", "Little Umbrellas", the "Dog Breath Variations", the Theme from "Lumpy Gravy" and the "Black Page #2". Then there is a hilarious Sinatra-like Las Vegas sleaze version of "America Drinks and Goes Home". **The re-arrangements are marvelous, the band tight as a drum, and they are peppered through with effective solos... ..the Zappa disk is essential listening if you don't know why Zappa is musically important."**

- Grego Applegate Edwards, *GappleGate Music Review*, April 29, 2014

"Presenter picks for 2014... Jazztrack with Mal Stanley...#2. Recording (International): Ed Palermo Big Band - Oh No! Not Jazz!!"

- ABC Radio Jazz, Dec 19, 2014, abcjazz.net.au

"Music To Listen To Jazz By – Best of 2014... David Basskin [Best of list] ...Oh No! Not Jazz!! - Ed Palermo Big Band ..."

- JAZZ.FM91, www.jazz.fm

"Welcome to ukvibe's BEST JAZZ ALBUMS OF 2014 ...UKVIBE TOP TWENTY...

17. The Ed Palermo big Band – Oh Not! notJazz! (Cuneiform) "A very special big band project"

- UK Vibe, ukvibe.org

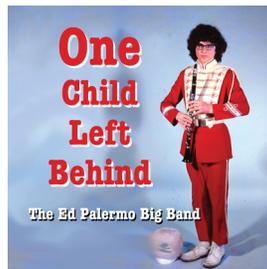
"Oh No! Not Jazz!!" is a fine double album. ...It's a great selection, the arrangements are beautiful and the playing is excellent. ...this is the fourth album in which Ed Palermo and his band pay tribute to Frank Zappa. Each and everyone of these is essential listening. ... Disc two of the set is original Ed Palermo material. No Zappa references, but top notch swingin' big band jazz. Nice. Very nice. You definitely need to hear this."

- United-Mutations, March 9, 2014, united-mutations.blogspot.com

ED PALERMO BIG BAND RECORDINGS ON CUNEIFORM RECORDS



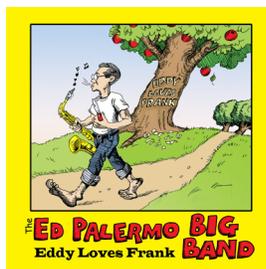
The Ed Palermo Big Band
The Great Un-American Songbook
Volume I & II
[2017, Rune 435/436]



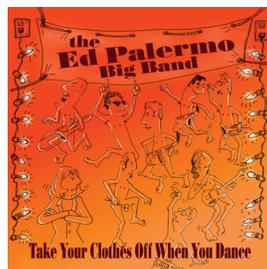
The Ed Palermo Big Band
One Child Left Behind
[2016, Rune 420]



The Ed Palermo Big Band
Oh No! Not Jazz!!
[2014, Rune 380/381]



The Ed Palermo Big Band
Eddy Loves Frank
[2009, Rune 285]



The Ed Palermo Big Band
Take Your Clothes Off When You Dance
[2006, Rune 225]