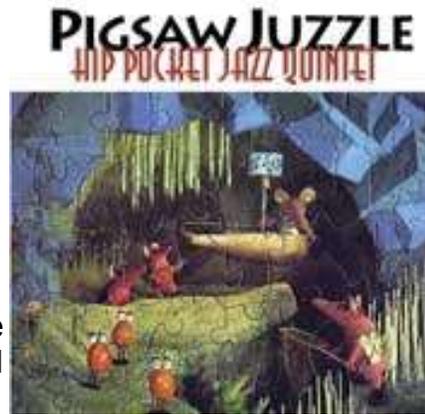


***Pigsaw Juzzle*, (Hip Pocket Jazz Quintet)**

Hip Pocket Jazz Quintet has been playing in the San Francisco Bay Area since 1989. *Pigsaw Juzzle* marks the group's first all-original release. The cornerstone of Hip Pocket's philosophy is to create truly improvised jazz. All the solos are live and unwritten, never played the same way before. All the musicians are in the same room at the same time. There are no overdubs. Add to this the band's penchant for writing interesting and original chord changes, and you get a collection of tunes that, from composition to performance, sound fresh.



- 1) **Pigsaw Juzzle (3:02)**. The title track of Hip Pocket's first CD of original tunes displays the band's post-bop sound. Written by tenor saxophonist Ethan Robertson, Pigsaw Juzzle features solos by tenor, Rhodes piano, and guitar.
- 2) **Upper Market (4:54)**. Pianist Robert Kennedy's bebop tune, named for a favorite area in San Francisco, has variations in the melody to keep the band on its toes. Solos by keys, sax, and guitar are followed by fours traded with drummer Casey Smiley.
- 3) **Carmela (5:30)**. This tenor feature ballad is named for the sax player's wife, and fittingly was written by her husband. A keys solo and some nice upright bass work round out this tune.
- 4) **Lambadame (7:44)**. Robert Kennedy is featured in this latin/swing tune he wrote fifteen years ago. With numerous feel changes and a non-standard form (20-bar phrases), this song is probably the most challenging in Hip Pocket's library. Soloists Kennedy and guitarist Russ Haines tie it all together. The title is a triple entendre based on Joe Henderson's *Recorda Me*, the forbidden dance "Lambada", and a lobotomy.
- 5) **Les Is Moore (5:20)**. The pianist's chord changes set the scene for the guitarist's melody in this guitar feature with a post-midnight feel. The title of the song refers to the musical question, "What if *WKRP in Cincinnati's* Les Nessman played a song by blues-rocker Gary Moore?"
- 6) **Head To Head (4:24)**. This funk tune with a swing turnaround, written by the sax player, is the only time bassist Mike Perkins isn't playing his upright bass. Keys, sax, and guitar solo on this tune.
- 7) **No Blues For Dave (6:38)**. The only song on this CD with traditional chord changes, was written by the guitarist on a piano for saxophonist Dave Harris, Jr. Solos by both the guitarist and the keyboardist musically quote *The Bunny Hop* for some unknown reason, and are followed by a tasty upright bass solo.
- 8) **Downstairs Waltz (3:25)**. A jazz waltz lullaby by the guitarist rounds out the CD. Tasty brush work by the drummer and a simple melody work together to help belie the nonstandard chord changes underlying this chart.