

Norman Salant (Alive, 533 Sutter, Suite 1107, San Francisco, CA 94102) Anyone with an interest in the saxophone or avant-garde music should check out Norman Salant's *Saxophone Demonstration*. Using a wall of saxes (eight or more), Salant creates music of many moods, sometimes resounding, powerful, sometimes atmospheric and moody. Salant's techniques escape the implications of both jazz and rock, forming a ground work for the sax in the '80's.

EXPRESS

**Norman Salant: Saxophone Demonstrations (Alive)** — Salant's eight-song EP is divided into two different approaches: Side One offers "4 Saxophone Demonstrations in the New Wave," and Side Two presents "4 Saxophone Ramifications of Sex and Love." (Don't ask me why Salant insists on misspelling "saxophone.") Throughout, Salant uses multi-tracking to interesting effect, using from two to eight saxes on every cut. Of the two sides, I prefer the "new wave" one: "Accidents" uses eight tenor saxes to create a speedy, intricate mesh of sound and rhythm; "Bowieszawa," as the title indicates, takes up where Bowie's own "Warszawa" (from *Low*) left off; and "Tickets are Free" finds Salant's multiple saxes augmented by a small band on a catchy tune with a big, full sound. Side Two's songs are a more sinuous, deliberately paced lot (with the exception of the noisy "19.4," which I find difficult to listen to). "Second Coming" and "After Loving" both build beautifully, with the sexual suggestion in the music matching the titles. This music is undeniably different; Salant's explorations in double-tracking and echo are infinitely more satisfying than John Klemmer's various solo discs, for example. I'll be interested to see where Salant takes it next time out. *Alive Records, 533 Sutter St., Suite 1107, SF, CA 94102.*

— Blair Jackson



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AMERICA  
UNDERGROUND  
Robert Payer

**NORMAN SALANT: Saxophone Demonstrations (LP)—Alive AEP-101.** What the hell?? A reedman whose bag is multitracking sequencer-like horn lines and thumbing his nose at Bowie and Blondie? Believe it. Salant knows his horn, all right, but he's more interested in the tonal possibilities of massed saxes than merely showing off his chops. He goes from space ("Bowieszawa," a goof on "Low") to rock ("Tickets Are Free" and "Golden Arm," on which the rhythm track literally kicks the tone arm out of the groove) with impressive ease. Neat and surprising. (3977 Sedgewick Ave., Bronx, NY 10463.)

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