



Benjamin Bossi and Norman Salant

NS: I like lots of cities. **BB:** I haven't been to my favorite city.

BB: I'm into being able to play in front of rock'n'roll audiences like we did in front of 1500 people for the Los Lobos show (last New Year's Eve at the Fillmore). Even if you reach one out of six people you're doing really well. You know *that* is a challenge. **NS:** Someone who makes music a centerpiece of their attention rather than just a background. That's all. That's who I want to play for.

BB: I remember one show we had where we were ending one song and Norman did something, and then I did something, and Norman just burst out laughing. We were in the middle of the song and Norman just couldn't finish it. **NS:** We came out to open last New Year's Eve at the Fillmore where everybody's already drunk when they get there. They're totally fucked up and they gave out free noisemakers to everybody in the place when they came in. We were two saxes against a thousand people with noisemakers. We got about halfway through and we asked everyone to blow their noisemakers for a while. Then we just jammed with 'em. We did some screechin' and some squawkin'. We made it a contest to see who could play loudest. We did the most outrageous shit. Total bedlam. Somehow we survived it.

BB: There was this set by the Art Ensemble of Chicago in San Francisco in the late 70s. It was the most magical show I was ever at. They incorporated the audience on a lot of levels—singing, clapping, doing stuff—you were really another part of the band. It unified the room—it was a perfect concert. **NS:** I remember Pharoah Sanders playing at the Village Vanguard. This was like 1969 or 1970. He played a version of "Naima" on the soprano saxophone. It was the most beautiful thing I'd ever heard. It was so beautiful that I wanted to . . . to die. It was like the universe opened up and a whole new universe was there. **BB:** When I heard Charlie Parker for the first time, that was it for me.

NS: Dave Winfield of the Yankees, because of the Winfield Foundation, he really helps kids. **BB:** Not him! Not him! (Laughing and pointing at Salant.) **NS:** I would like to be invited to play at one of those White House things and turn it down. **BB:** I would like to be able to travel the world doing our duets all over the place—from playing on the street to playing in, you know, an opera hall.

NS: I would be a well-tempered clavichord. **BB:** A bass clarinet because of the way it resonates.

Born in the Bronx, **NORMAN SALANT** (sax player, composer, record producer and songwriter) has recorded with the Residents and Romeo Void. He has also recorded two solo albums: *Saxophone Demonstrations*

(Alive Records) and *Sax Talk* (CD Presents). He collaborates with Benjamin Bossi, who plays "folk guitar on the sax." Saxophonist **BENJAMIN BOSSI**, born in Hanover, N.H., has recorded four albums and performed on

American Bandstand with Romeo Void. Traveling frequently from coast to coast, Bossi recently performed with Thelonious Monster in N.Y. during the 1986 New Music Seminar.