

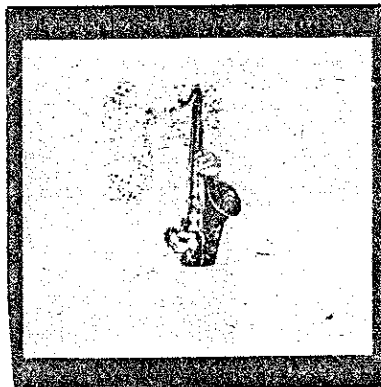
SOUNDS AROUND

with Dan Buckley

Brief Notes

The name of saxophone player Norman Salant is hardly a familiar one with me, but if his EP entitled "Saxophone Demonstrations" is any indication, he is a talent we will be hearing more from.

On it, Salant plays anywhere from three to eight saxophones at once (via overdubs), as well as bass, guitar, rhythm and piano (plus another group of musicians as a rhythm section on "Tickets are Free") in a variety of music that ranges from mystical (as on "Bowie'swana") to synthesizer/sequencer like materials (as on "Golden Arm" and others). He also turns in an excellent eight-tenor version of Blondie's "Accidents." The overall result is an EP that never lets down, full of excitement and vitality. Check it out.



J-24

Records

By Larry Kelp
Tribune Music Critic

San Francisco saxophonist Norman Salant, who recently performed on the fun rockabilly album "Pre-CBS" by Peter Miller and the Wildcats, has just put out his solo album, "Saxophone Demonstrations" (Alive Records). His performance is far better than his spelling ability.

Salant multitracks his saxophone lines until he comes up with what sounds like a sax combo, then adds

some rhythm (guitar or percussion) for flavor. The tune "Accidents" claims to include eight tenor saxes. The results are just right for fans of the Residents and Snakefinger, and the album direction was obviously influenced by David Bowie and Brian Eno's instrumental experiments on Bowie's 1977 "Low" album. One tune, "Tickets Are Free," is so well done that it should (but probably won't) be a pop hit.

January 17, 1982 Tribune/TODAY



FLIPSIDE

NORMAN SALENT 'Accidents' Alive Records
By Pooch
A real ear-opener. Think of a saxophone playing synthesizer lines, highly original concept and it sounds good. A cross between Eno and Charlie Parker, I predict he will be very influential.

MODERN WARFARE 'No Passion' Death Row/Nothing Left Records
By Al

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Reviews: Singles

By Howard S.-M. Wuelfing

Norman Salant's "Accidents" (Alive) comprises a pair of canny instrumental digressions based on Blondie's "Accidents Never Happen." On the dub side he evolves a series of startling sax tonalities while playing a sequencer-style lick Mark Mothersbaugh would kill for, to the accompaniment of a straight rock band. On the flip he goes it alone, manufacturing a backdrop from treated voices and various clever arrangements of massed saxes. Point is, it's not only valid art, it's catchy and invigorating—if the Feelies had a sax player, "Raised Eyebrows" would have sounded like this. One of Salant's sidekicks, Steve Ashman, has a 45 out as well, with Norm guesting.

LAST WAVE

Saxophone Demonstrations by Norman Salant is compelling evidence that instrumental rock lives. The 'demonstrations' are full-fledged experiments in various forms, ideas throttling down into the consciousness...
City Arts Monthly
March 1982