

NORMAN SALANT

*Sax Talk, "Sax Talk/No Night"
12 Inch Dance Remix
CD Presents*

Norman Salant is back with more saxophone demonstrations of skill and taste. An album of textured urban sounds on that most emotive of instruments, *Sax Talk* is enhanced by Norman's abilities as composer, arranger, and experimenter with electronic treatments. The net product runs a satisfying gamut of several cultures, including vigorous dance numbers and placidly ambient mood pieces.

Side one begins with the festive "Sax Talk." Thick overdubs of wild horns, a snappy rhythm section, and a bridge of garbled speaking voices call up the tactile image of a smoke-filled club. "Europe After Dark," moving along with stately grace, is a memento from the short happy life of the Norman Salant Group three years ago in Bay Area clubs. More of a band piece, this number features structure and themes that would make a latter-day Roxy Music jealous. The beat picks up again with "No Night," a boiling kettle of New York drum mix, keening saxes, a chattering synth program, and Norman's feathery tenor voice under heavy treatment. But suddenly, we're off the subway and into rural Bulgaria for the traditional "Molih Ta," in which a young girl laments against the marriage plans made by her family. All voices are suggested by the horns, a simple untreated melody continually answered by the same theme in layered counterpoint. Side two begins with "Kiyo," a similar melody in the same scale. "Asphalt Prairie" is a late-night meditation featuring Romeo Void's Frank Zincavage and Peter Woods on bass and guitar.

On the other hand, the 12 inch maxi single leaps over all of this introspectiveness. Here, both mixes of "Sax Talk" put even more bite into the rhythm section, shift different layers of chatty saxes into foreground or background, and play splice and scratch games with the weird verbal material. A special little cut called "Heavenly Choir" is added for those who can't get enough of the endlessly descending theme by the one-man woodwind orchestra.

— Alan K. Lipton

When we undertook this project, we talked a lot about different artists that we wanted to get short profiles on. As we began to pursue these people, we discovered that they were certainly living proof as to the currently healthy state of the indie scene in America. Many of the performers we tried to track down were on the road. A lot more of them were in the studio working on new projects. But when we did connect, there was an earful to be listened to. A lot of people had a lot to say -- and at times it was hard to distill the main thoughts from some rather rambling conversations. For the folks that sent us replies in the mail, we've printed them verbatim. And for those whom we spoke with on the phone, we tried to clear what we were going to print as their words with them. We received a lot of different answers stylistically and have decided not to change them for I believe they further give us insight into these diverse performers. All the artists were asked the same four questions and allowed to interpret them any way they wanted. Here, then, are the questions, with each artist's answers as unedited as possible, to follow: **lolo**

1. Who are you trying to reach with your music?
2. Are you looking for change? If so, what kind of change?
3. What do you see as being different about your music and the impact that you make?
4. Is being on an indie label an essential part of the music you make?

NORMAN SALANT

Norman Salant CD Presents

1. My first response would be -- "Who would I not be trying to reach?" I'm trying to reach everybody, but most definitely myself. I'm the first person that I feel I have to please.

2. Yes -- I'm looking for personal change -- I'd like my personal situation to change so as to be able to create the kind of music I want to. I'm not really looking to change anyone else, though of course music that affects a person, music that they really like, definitely changes their perspective -- it can change the way they see things. Music is about relationships -- relationships between space and form. When you hear music that you like, it's because the relationship that that artist put forth makes sense to you.

3. My music is mine -- it's what makes it different -- it's mine. It's how I see things.

4. Yes and no. I've never not been on an independent label. The stock answer is that there's more interest in the quality of music at the indies over concern for money, but I'm not sure that's true. No major label would release "Sax Talk." But if a major would take on "Sax Talk," it'd still be the same thing, it'd mean the same thing. The reality is indies and the independent network is absolutely essential to what I'm doing right now.