

Mas: 'new breed' of women rocker

By Caroline Harding
Columnist

Time magazine describes her as one of a "new breed" of women rockers. *Backbeat* magazine declares that "the world needs more rock and rollers like her."

She is Carolyne Mas, a twenty-four year old singer/songwriter/musician who hails from Bronxville, New York. Mas possesses an expansive, throaty voice which is the result of her studies at the American music and Dramatic Academy. Her debut album is the product of a few well-received New York club appearances and proves her to be an exciting new artist.

In addition to producer Steve Burgh, Mas has also enlisted the help of guitarist David Landau, a veteran of Jackson

Browne and Warren Zevon tours. Landau's guitar work adds real spark to the cuts, and Crispin Cioe's saxophone frames the album with an upbeat style which is reminiscent of Clarence Clemmon's work with Bruce Springsteen's band. Mas herself handles the piano and electric guitar quite competently.

Mas writes all her own songs on the album, with the exception of three which were co-written with guitarist Landau. "Quote Good-bye Quote" is a fast cut which echoes with lively handclaps and streetgang whoops and cries, while "Snow" is a swelling, mid-tempo number which provides a welcome contrast to the high-powered rock found elsewhere on the album.

"Sadie Says" and "Still-

sane" are undoubtedly the two brightest cuts on the album, as they are fine examples of Mas' witty and precise style of singing. "Carolyne Mas" is not without flaws, however, as two selections prove to be somewhat disappointing. The lyrics on "Never Two Without Three" fail to make sense, and "Do You Believe I Love You" seems to suffer from frantic overdrive, which a slower tempo could easily remedy.

As a whole, "Carolyne Mas" is an admirable first album, and should have many listeners crying for an encore. Mas will be entering the studio this March to start work on a second album, and the final product should be released by the end of this year. Keep your eye on this startling offshoot of the new breed of lady rock and rollers.



Carolyne Mas provides a warm-up for Steve Forbert in concert on Tuesday, February 19 at 8:00 p.m. in Dana Auditorium.

Nighthawks a 'Full House'

By Gwen Bikis
Columnist

"Full House" - The Nighthawks

The Nighthawks did a gig in Greensboro recently; one which I regrettably did not attend, but nonetheless heard the word on. The material on this album, their fourth, would seem to bear proof to the reports I heard about the quality of their concert appearance in Greensboro. The album is solid, highly listenable, and, best of all irrefutably danceable.

The Nighthawks, hailing from the Washington, D.C. area, have a contingent of followers strong more in loyalty than in numbers, a monthly newsletter, an official newsletter in their honor, and little fame beyond the local level. Their label, Adelphi, is small and obscure, based in the Washington suburb of Silver Spring, Md.

The majority of their concert dates are played in smallish nightclubs and bars. Their

often-neglected talents of blues veterans in collaborative albums. The old bluesy Fleetwood Mac did it; Mick Jagger and Steve Winwood recorded an album with Howling Wolf; Canned Heat did one with John Lee Hooker. The results of such collusions have been mixed, but here, the influence of the Chicago Tradition is like a transfiguration.

The performances here are not notably airtight, like the finest of Chicago blues, but the jamming possibilities are endless (they must be great in concert). As such, this very good album, which contains little actual, get-down-to-it jamming, falls short of excellence.

That is a shortcoming, but the album has many strengths. The musicians stop short of taking themselves too seriously, a deadly boring sin when rock bands play the blues. No draggy, slow blues with overindul-

The blues as played here verge more on the rock mainstream than on the true blue bedrock that powered Paul Butterfield or vintage Eric Clapton. The blues here are more rollicking and reckless than true blues sung in pain and fostered by injustice and oppression.

Jacks and Kings is, instead, bawdy partying music, with lots of hopped-up boogie. As an example of what rock has assimilated from the blues, the Nighthawks' newest music shines. I wouldn't recommend this album as highly to a blues buff as I would to a rock-and-roller, but who could dispute the value of a good, solid, rock and roll album?

Forbert and Mas to rock Guilford

The Guilford College Union will present the new folk star Steve Forbert in concert at 8 p.m. Tuesday, Feb. 19, in Dana Auditorium. Carolyne Mas, a rock singer, will be his warm-up act.

Tickets will be available at the door for \$3.50 for Guilford students with ID cards and \$5.50 for non-Guilford students.

Two years ago, soon after Forbert had arrived in New York City with an aspiring punk-rock group and was singing in clubs there, the New York Times called him the "new Bob Dylan," the "new Elvis Presley" and the "new Rod Stewart."

Writer John Rockwell said: "His singing voice is both tender and aggressively sexual -- a folk-rock tenor that at its upper extreme thins out into a kind of introverted Rod Stewart timbre. The phrasing is instantly, intuitively right. Mr. Forbert is the kind of a singer who makes you realize his worth the minute he begins to sing.

Forbert's star began to rise with the release of his first album, "Alive on Arrival." It continued to rise with his second "Jackrabbit Slim."

Martha Hume in her "Pop Music" column for the New York Daily News discussed new releases by the Eagles, Fleetwood Mac and Elton John ("abominable attempt at disco") and told her readers: None of the new stuff is as good as Steve Forbert's "Jackrabbit Slim."

"If you didn't pick up on this young songwriter from Mississippi and Greenwich Village when he made his first album, you ought to do so now," Hume advised.

"There seems to be dozens of singers/songwriters around and it's difficult for one to stand out," she wrote. "Steve Forbert, because he writes like an angel and has a distinctive if sometimes strangled voice, does. And unlike the Eagles and Fleetwood Mac, Forbert's still hungry enough to really try to do a good job when he makes a record."

Forbert's warm-up act for his current tour, Carolyne Mas, is among the front ranks of a whole new breed of women rockers: tough, independent singers/songwriters who have assumed stances previously re-

served almost exclusively for male performers.

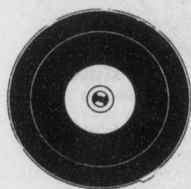
Referred to in the New York press as the "female Bruce Springsteen," the similarities are a big, throaty voice, a dramatic performing sensibility and outstanding song arrangements.

Mas sings in the succinct, precise phrases of a trained vocalist which, in fact, she is, having studied at the American Music and Dramatic Academy and performed with the Light Opera of Manhattan.

"An educated larynx sometimes runs counter to rock's gritty spontaneity, and to her credit she manages to bypass that dilemma, succeeding even among the spirited, hand-clapping street gang shouts of 'Quote Goodbye Quote,'" according to *Backbeat* magazine writer Steven Rea.

Mas' first album was "Carolyne Mas," which she recorded soon after a series of well-received New York City club dates.

Some of her popular songs are "Stillsane," "Sadie Says," "It's No Secret," "Snow" and "Call Me (Crazy To)."



Album

Review

idiom is that familiar bluesy base upon which rock and roll was founded -- that rich blue vein which has been mined by so many rock outfits, with varying degrees of success.

This album may be the Nighthawks' most successful. Much of their previous material sounded watered-down to me: George Thorough-good and the Destroyers without George's biting slide and gravelly vocals.

Much of the added punch of **Jacks and Kings**, "Full House" could probably be attributed to the featured sidemen: Pinetop Perkins (his guitar style is uniquely delicate and sensitive) Guitar Jr., Bob Margolin (plays with Muddy Waters, Dave Maxwell (plays with Jimmy Cotton).

It has been a sort of tradition for rock bands to highlight the

gent instrumental solos, no straining vocals (a la Led Zepelin singing the blues), and none of the horrendous attempts at authentic dialect.

Instead, this album features fast boogie numbers with clean driving harmonica work (Before You "Cuse Me); Wilson Pickettish soul renditions replete with a backdrop of driving horns (Gotta Get My Baby Back); and two instrumentals featuring Pinetop Perkins whacking away at the piano like Little Richard ("Two Bugs and a Roach," and "Rockin' the Boogie").

Side One opens with a good Chuck Berry rocker, ("Little Queenie") and closes with "Sea Cruise," an intriguing mix of rock, blues, Presley-ish "hiccup" vocals, and jazzy, swinging horns.