

but on the whole the record is so much fun I find myself wishing for more than the six songs it's limited to. (400 Essex Street, Salem MA 01970.)

Adam Ant — *Friend Or Foe* (Epic). It's just Adam and Marco on this one, and damned if it doesn't turn out to be the catchiest batch of Antmusic yet. Adam's vocal lines are hookishly consistent, as in the past, but so are the instrumentals, which seem to be the key. No longer feeling as if they have something to prove, the dynamic duo give their all to the big beat and brassy arrangements, even managing to turn in a sprightly version of "Hello I Love You." Does this mean they'll finally get to be popstars over here, too?

Buck Dharma — *Flat Out* (Portrait). As Blue Oyster Cult's premier axe maniac, Donald "Buck Dharma" Roeser has been responsible for such gems as "Don't Fear The Reaper" and "Burning For You." Although much of *Flat Out* is as hauntingly melodic as those tunes, especially the eerie overdubs of "Wind, Weather And Storm," the album is noticeably lacking in crash-and-burn. But not punch, not by a long shot.

Jack Mack & the Heart Attack — *Cardiac Party* (Full Moon/Warner Bros.). This L.A. ten-piece sounds like it would like to be a sort of Westside Johnny. As much as the horns blare and the rhythm section gets down, somehow the band's original imitation soul repertoire never quite Stax up. Long distance operator, get me Memphis on the line....

Iggy Pop — *Zombie Birdhouse* (Animal). Ever since disbanding the Stooges, Iggy Pop has been making the same record over and over again in two versions: *Funny and Pretentious*. This is the funny one, with less band than last time but more studio effects. I like it better than anything since *Lust For Life*, but then, I have a weakness for funny.

Jody Harris — *It Happened One Night* (Press). When Jody Harris steps out and pushes his music over the threshold of noise, he has a wonderful gift for generating the sort of feedback that makes your teeth hurt. Unfortunately, he balances nearly a side of that with what is probably intended as pop, in which he occasionally gives into the delusion that he can sing. Approach with caution. (432 Moreland Avenue, NE, Atlanta, GA)

Dionne Warwick — *Heartbreaker* (Arista). Anybody can carry a Bee Gee tune, and quite a few people have committed them to vinyl over the past few years, but so far nobody has shown how well they can be sung, at least not to the extent Dionne Warwick does here. Granted, these are all new songs and thus the basis for comparison is slim, yet Warwick's subtle phrasing and inspired inflection breathe so much life into each and illuminate so much depth that you'd almost swear these were different Gibbs doing the writing. A revelation.



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