

'Brothers In Arms' deserves No. 1 rating

By Chris McCubbin
Staff Reporter

"Brothers In Arms" is Dire Straits' first No. 1 U.S. album. After eight years and five albums of some of the most intelligent, musically sophisticated and hard hitting rock 'n' roll ever, I say it is about time.

Record Review

There are two ways to evaluate this album. One is by the standards of the music industry today, in which case it is marvelous, wondrous and the greatest thing since sliced bread. Buy one and then buy 10 more for Christmas presents. The other way is by the standards of Dire Straits' other work, in which case this album is not bad.

Musically, there is little to say. Dire Straits has high standards and this album delivers once again. Mark Knopfler's guitar work is one of the wonders of the modern world. If Knopfler's talent isn't as obvious here as it is on some earlier albums, it is only because Knopfler is more of a songwriter here than a guitar hero.

Lyrical, "Brothers In Arms" is generally good, but it has some surprising points.

The first track, "So Far Away," is the album's worst cut; a completely disposable pop tune with throwaway lyrics.

The next track, "Money for Nothing," has become the band's biggest single release ever, thanks to its hilarious lyrics and backing vocals by Sting. It is followed by "Walk of Life," the album's other single release and probably the single best tune on "Brothers In Arms."

Knopfler's guitar is outstanding. "Your Latest Trick" is one of Knopfler's best poems:

All the late night bargains have been struck/ Between the satin beaus and their belles/ And pre-historic garbage trucks/ Have the city to themselves/ Echoes roars dinosaurs/ They're all doing the monster mash/ And most of the taxis and the whores/ Are only taking calls for cash/
Side one's final cut is "Why Worry," another light pop tune.

Side two is a sort of mini concert album. The concept being War Is Bad. The side suffers generally from Knopfler trying to deal with ideas, and his songs always work best when they deal with emotions.

Particularly overblown is the side's first cut, "Ride Across The River."

"The Man's Too Strong" is another silly lyric song, but the song is saved by playing above and beyond the call of duty by the rhythm section.

"One World" is the album's best rocker. Eric Clapton plays lead guitar on this cut.

The album's final cut and title track is side two's best. The sweeping folk-flavored synthesizers are reminiscent of Knopfler's superb orchestral work on the "Local Hero" sound track. The whispery vocal and understated lyrics are moving. This is the only cut on side two that really made me think about the horror of war.

Again, this is a good album. New and old fans alike will enjoy "Brothers In Arms." I just wish that Dire Straits' first number one album had been the perfect album the band is capable of producing.

G.P.A. Rating — 3.75.

Dire Straits' first No. 1 single joins album at top of charts

By The Associated Press

The following are Billboard's hot record hits as they appear in this week's issue of Billboard magazine. Copyright 1985, Billboard Publications, Inc. Reprinted with permission.

HOT SINGLES

1. "Money For Nothing" Dire Straits (Warner Bros.)
2. "Cherish" Kool & The Gang (De-Lite).
3. "St. Elmo's Fire" John Parr (Atlantic)
4. "We don't Need Another Hero" Tina Turner (Capitol)
5. "Don't Lose My Number" Phil Collins (Atlantic)
6. "Freedom" Wham! (Columbia)
7. "Pop Life" Prince & The Revolution (Paisley Park)
8. "The Power of Love" Huey Lewis & The News (Chrysalis)
9. "Oh Sheila" Ready for the World (MCA)
10. "Dress You Up" Madonna (Sire)

TOP LP's

1. "Brothers In Arms" Dire Straits (Warner Bros.) — Platinum (More than 1 million units sold.)
2. "The Dream of the Blue Turtles" Sting (A&M) — Platinum
3. "Songs from the Big Chair" Tears for Fears (Mercury) — Platinum
4. "Born in the U.S.A." Bruce Springsteen (Columbia) — Platinum

5. "Reckless" Bryan Adams (A&M) — Platinum
6. "No Jacket Required" Phil Collins (Atlantic) — Platinum
7. "Greatest Hits Vol. I & II" Billy Joel (Columbia)
8. "Whitney Houston" Whitney Houston (Arista) — Platinum
9. "Heart" Heart (Capitol) — Gold (more than 500,000 units sold.)
10. "Theater of Pain" Motley Crue (Electra) — Platinum

COUNTRY SINGLES

1. "I Fell In Love Again Last Night" The Forester Sisters (Warner Bros.)
2. "Drinkin' and Dreamin'" Waylon Jennings (RCA)
3. "Lost in the Fifties Tonight" Ronnie Milsap (RCA)
4. "Between Blue Eyes and Jeans" Conway Twitty (Warner Bros.)
5. "Meet Me in Montana" Marie Osmond (Capitol-Curb)
6. "She's Comin' Back to Say Goodbye" Eddie Rabbitt (Warner Bros.)
7. "With Just One Look In Your Eyes" Charly McClain (Epic)
8. "You Make Me Want to Make You Mine" Juice Newton (RCA)
9. "Modern Day Romance" Nitty Gritty Dirt Band (Warner Bros.)
10. "Kern River" Merle Haggard (Epic)

ADULT CONTEMPORARY SINGLES

1. "Cherish" Kool & The Gang (De-Lite)
2. "Saving All My Love For You" Whitney Houston (Arista)
3. "We Don't Need Another Hero" Tina Turner (Capitol)
4. "Freedom" Wham! (Columbia)
5. "You're Only Human" Billy Joel (Columbia)
6. "The Power of Love" Huey Lewis & The News (Chrysalis)
7. "Your Secret's Safe With Me" Michael Frank (Warner Bros.)
8. "Lost in the Fifties Tonight" Ronnie Milsap (RCA)
9. "Everytime You Go Away" Paul Young (Columbia)
10. "Part Time Lover" Stevie Wonder (Tamla)

BLACK SINGLES

1. "Oh Sheila" Ready for the World (MCA)
2. "Saving All My Love For You" Whitney Houston (Arista)
3. "Cherish" Kool & The Gang (De-Lite)
4. "You Are My Lady" Freddie Jackson (Capitol)
5. "All of Me For All of You" 9.9 (RCA)
6. "I Wish He Didn't Trust Me So Much" Bobby Womach (MCA)
7. "Dare Me" The Pointer Sisters (RCA)
8. "Fly Girl" Boogie Boys (Capitol)
9. "We don't Need Another Hero" Tina Turner (Capitol)
10. "Object of My Desire" Starpoint (Elektra)

'Boy in the Box' redundant, juvenile, not worth the listen

By David Fraley
Staff Reporter

"Boy in the Box," Corey Hart, EMI America Records.

Record Review

There's something that bothers me when I see an album offering a "Free limited edition poster."

Why on earth would I want a poster of Corey Hart? If I wanted to look at a kid that appears to be about 16 years old, has a ratty pseudo-punk haircut, an earring and dog collar bracelets, I could go down to a local high school. This brings a few perplexing questions to mind. Who would want a poster of Hart, and who are they (Hart and company) trying to sell this album to? It seems to me that I could find answers to these questions also by going down to Lincoln High.

Which leads me to the best one-word description of Hart's new album, "Boy in the Box," — juvenile.

Last year, Hart was nominated for a Grammy Award in the category "Best New Artists." I don't watch the Grammy's so I don't know if he won or not. The only reason I knew he was nominated is because the back of the poster is a collage of photographs and little memos that mention to it. I suppose if he had won, they would have included that, too.

It appears though, that Hart is caught in the same situation many new artists are when attempting to follow up a successful debut album — not taking

any risks by changing a sound that sold a lot of albums.

The songs on the album sound very similar to one another and remarkably similar to "Sunglasses at Night," a popular song from his last album. I realize each artist has his or her own style, but this goes beyond individual genre.

The tempo and the mix of percussion and guitars with little semi-power chords popping in here and there all sound very much the same on all the songs.

Hart's vocals also sound the same, which is to be expected (unless he is still puberty bound), but it sounds like he sings with a mouth full of goo (or some other viscous substance).

All this leads me to another one-word description of Hart's album — redundant.

"Juvenile redundancy." What a concept.

They should have put a sticker on the album saying, "Free limited edition juvenile redundancy." I might buy an album like that. This one isn't worth the money.

No G.P.A. rating.

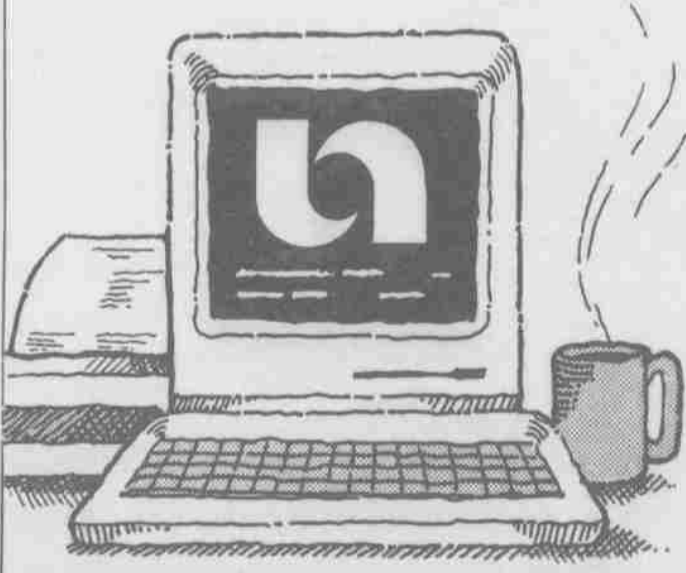
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