Blood, Sweat and Tears 3—(Columbia)

On one to one input every standard jazz line, arrangements of all Dionne Warwick's and Tom Jones' hits, and the later's illustrious voice to a computer, the result would be Blood, Sweat and Tears 3. The premise of their previous album had been warped by a musical disaster which contained not one original note.

The material isn't really that bad—essentially from the same source as the last album. The results comprise, however, the first anthology of jazz-pop brass music.

"Hi-Di-Lo" is almost redone by Steve Katz' harmonica, but the arrangement is choppy and never cuts loose. Katz' traditional one-choke-for-the-album, "The Battle," is a totally worthless imitation madrigal. Clayton Thomas' "Lucretia McEvil" is the first cliché-offender of the album, pounding the ears with muzak.

The promise of Blood, Sweat & Tears, "BS&T is naught but BullShit" and synthesizer and the rest of the result comprises, however, the first cliche-offender of the album. The atrocities end with "I Want You, I Need You, I Love You," Ray Charles' "Hal-lelujah I Love Her So" and J. Robin's "Smoky's Joe's Cafe" dominated music at the time. Presley's redundant piano triplets overtook them for no apparent good reason.

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July of 1956 brought Presley two more golden records in different but related styles. "Don't Be Cruel" and "Heartbreak Hotel" were followed by "We Belong Together" by Robert and Johnny. A battle royal had begun between Negro rock and greater rock.


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In January of 1956, when the pop music scene was dominated by Joe Turner's "Cotton, Cotton..." and Clyde McPhatter's "Treasure of Love," Presley broke into the music world with two records, both million sellers. "Heartbreak Hotel" can be described as pre-rock. It was written for the movie of the same name and merely followed the "Teen Movie Scene" scores of the day. The other was "I Was the One" and reflected the beginning of the "grease scene," containing the requisite redundant piano triplets complemented by oo-wahs, doo-doo-wahs, and wah-wah-wahs.

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Elvis

(RCA having issued an Elvis Re-Release, we awaited a Greaser)

From January 1956 through January 1957 Elvis Presley's "The King" album sold over one million copies each. Twelve came during, starting with one two-year hitch in the army. An analysis of the Presley phenomenon shows he can't possibly be immobile, but given a Saturday night with nothing to do... Is there a better time to listen to greaser love songs?

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