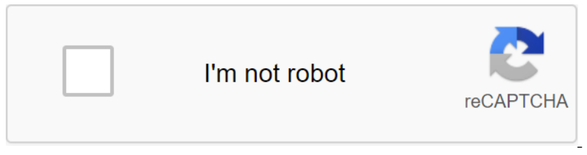
**Jimi hendrix electric ladyland torre**

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Edit the story of Hendrix's seminal album, his last, is told in words, music, rare archival footage and a diary that is kept by one of Jimi's collaborators. There are also interviews with bandmates Noel Redding and Mitch Mitchell, legendary singer Steve Winwood, engineer Eddie Kramer and Chas Chandler, who managed Jimi. Author anonymous Plot Summary (en) Add Synopsis of Rock Music (en) independent movie name of the character in the title See All (3) Parents Guide: Add content advisory for parents user reviews 1968 studio album Jimi Hendrix ExperienceElectric LadylandNorth American Reprise coverStudio album Jimi Hendrix ExperienceReleasedOcber 16, 1968 Recorded July and December 1967 January - April-August 1968 Studio Olympic, London Recording Factory and Mayfair, New York genre Psychedelic rock-funk blues Length73:56LabelRepriseProducer Jimi Hendrix Ches Chandler Jimi Hendrix USA chronology album Axis : Bold as Love (1967) Electric Ladyland (1968) Smash Hits (1969) Jimi Hendrix UK chronology album Smash Hits (1968) Electric Ladyland (1968) Gypsy Group (1970) Singles from Electric Ladyland All along with the watchtowerReleased Crosstown Traffic 1968 (USA), 1969 (UK) - the third and final studio album by Jimi Hendrix, released during Hendrix's lifetime until his death in 1970. Released by Reprise Records in North America and Track Records in the United Kingdom in October 1968, the double album was the only record produced by Hendrix. By mid-November he was at the first point in the US, where he spent two weeks in first place. Electric Ladyland was Experience's most commercially successful release and their only number one album. It reached number six in the UK, where it spent 12 weeks on the chart. Electric Ladyland included a cover of Bob Dylan's song All Along the Watchtower, which became the best-selling single Experience, reaching its sixth peak in the UK and 20 in the United States. Although the album embarrassed critics in 1968, it has since been regarded as hendrix's best work and one of the greatest rock records of all time. Electric Ladyland has been included in many lists of greatest albums, including the 2003 list of the magazine's 100 Greatest Albums and Rolling Stone's 2020 list of the 500 Greatest Albums of All Time, on which it ranked 53rd. The Experience began recording and producing Electric Ladyland in several studios in the United States and the United Kingdom between July 1967 and January 1968. Recording resumed on April 18, 1968, at the newly opened Record Plant Studios in New York, with Chas Chandler as producer and engineers Eddie Kramer and Gary Kellgren. Hendricks was known for his studio makeovers; he and drummer Mitch Mitchell recorded more than 50 takes in three sessions. Hendricks spoke insecurely of his voice often recorded his vocals hidden behind studio screens. He sang backing vocals himself on the title track and on Long Long Summer night. As the record progressed, Chandler became disillusioned with Hendrix's perfectionism and his demands for repeated highs. Hendricks allowed friends and guests to join them in the studio, contributing to a chaotic and crowded environment in the control room and leading Chandler to break up his professional relationship with Hendrix. Bassist Noel Redding recalled, There were a lot of people in the studio; You couldn't move. It was a party, not a session. Redding, who formed his own band in mid-1968, Fat Mattress, found it increasingly difficult to fulfill his obligations with Experience, so Hendrix played many bass parts. The album's cover states that it was produced and directed by Jimi Hendrix. The Double LP was the only Experience album fully mixed in the stereo system. Hendricks experimented with other combinations of musicians, including Jack Kasadi of Jefferson Airplane and Steve Winwood of Traffic, who played bass and organ on the fifteen-minute slow-blues jam Voodoo Chile. Hendricks appeared in an impromptu jam with B.B. King, Al Cooper and Alvin Bishop. According to music journalist David Stubbs, Electric Ladyland is definitely a rock album, albeit rock at the time of evolution into something else. John Robinson of Uncut magazine said his music reconciles the psychedelic pop music of Hendrix's previous recordings with aggressive funk, which he researched on his 1970 album Band of Gypsys. During the recording, Kramer experimented with innovative studio technologies such as backmasking, choral effect, echo and flanking, which, according to Cube Cod of AllMusic, reimagined Hendrix's psychedelic and funk sounds on the album. Electric Ladyland is a cross-section of Hendrix's wide range of musical talents. It includes examples of several genres and styles of music: the psychedelic Burning of the Midnight Lamp, the British single last summer (1967), the extended blues jam Voodoo Chile, the NEW Orleans style of Earl King's RCB Come On, the epic studio production of 1983... (Merman I have to turn to be), social commentary House Burning Down, and The Sixties-era Britpop Noel Redding in Little Miss Strange. The album also includes an electric reworking of Bob Dylan's classic song All Along the Watchtower, which was well received by both critics and Dylan himself, as well as Voodoo Child (Slight Return), a staple of both radio and guitar repertoire. Rolling Stone's Holly George-Warren praised Crosstown Traffic for its hard-rock riff. All Along the Watchtower became the band's best-selling single and their only hit in the United States, peaking at number 20; it reached the 5th in the UK. The album also included one of Hendrix's most famous uses of the wah-wah pedal, on Burning of the Midnight Lamp, which reached 18th place in the British Cover Of the Outer Sleeve of the Uk Cover by photographer David Montgomery and then Polydor Polydor Common in Europe Hendricks wrote Reprise descriptions of what he wanted for the cover, but mostly ignored. He directly asked for a color photograph of Linda Eastman (later known as Linda McCartney) of a group sitting with children on a sculpture of Alice in Wonderland in Central Park, and painted it for reference. Instead, the company used a blurry red and yellow photograph of his head during a performance at the Saville Theatre, taken by Carl Ferris. The sleeve of Alain Dister's front cover for the release of Barclay Track Records used its art department, which produced the cover of photographer David Montgomery, who also shot a portrait of Hendrix's cover depicting nineteen lounging in front of a black background. Hendricks expressed initial displeasure and surprise at the cover of Naked Lady (but later told Rolling Stone magazine that he dug it up anyway), just as he was unhappy with the cover of Axis: Bold as Love, which he found disrespectful. The cover was banned by several record dealers as pornographic, while others sold it with a gate lid screwed inside out, or in a brown wrapper. In France and the Benelux countries, Hendrix's records were released by Barclay Records, and the electric ladyland cover featured a photograph of Alain Dister and an inner sleeve photograph by Jean-Pierre Leluir and Donald Silverstein. Electric Ladyland was released in the United States on October 16, 1968. It was a hit psychedelic album, Richie Unterberger later wrote, and by mid-November he had reached the top of the U.S. after spending two weeks at the top of the pop charts. The Double LP was Experience's most commercially successful release and Hendrix's only number one album. In the UK it peaked at number six and charted within 12 weeks. Electric Ladyland confused modern critics; Reviewers praised some of his songs, but felt that the album lacked structure and sounded too tight. Melody Maker called it mixed and confusing, with the exception of All Along the Watchtower, which the magazine called a masterpiece. Considering for Rolling Stone in 1968, Tony Glover said that Hendrix's original songs sometimes sound unstructured and were somewhat disappointed with the heavy guitar on 1983... (Merman I have to turn to be) and the sci-fi conclusion of the House is burning down. Ultimately, Glover appreciated the energy flow uniting the songs and described Hendrix as amazing, adding that Electric Ladyland serves an extended look into Hendrix's head, and basically it seems to be some pretty good stuff in it (who of us is completely free of mental garbage?). Robert Christgau was more enthusiastic in Stereo Review, seeing it as an explosive showcase of rock's most important recent innovation - heavy guitar aesthetics and integrated work in itself in more ways than one. He found the production exceptional for my own sake I know -- and was surprisingly impressed by the quality of the text. While most guitarists in rock considered improvisation a simple task, Christgau said, Hendrix achieves unique effects, effects you'll never get from Kenny Burrell, referring to Voodoo Chile as an example. He later named Electric Ladyland the fifth best album of 1968 in his vote for the Jazz and Pop critics' poll. Retrospective Review Reviews Review AccountsSource:RatingAllMusic 14Blender37Down Beat 38 Encyclopedia of Popular Music 39 Great Rock Discography10/10 PopMatters10/10 with author and musicologist John Perry describing it as one of the greatest double albums in rock. According to author Michael Heatley, most critics agree that the album was the full realization of Jimi's far-reaching ambitions; Guitar World editor Noe Goldwasser called it the greatest work. The recording was also considered an important hard rock album in Tom Larson's 2004 book The History of Rock and Roll, and Clash reviewer Robin Murray viewed it as true classics of the psychedelic rock era. In a retrospective review for Blender, Christgau wrote that it was the final work of psychedelic music, describing the recording as an auditory utopia that holds together both an entrenched conflict and a sweet, vague spiritual aspiration held together by a master musician. According to Charlotte Greig, just like Are You Experienced, Electric Ladyland was revolutionary, introducing audiences to a blues-based psychedelic rock style. Electric Ladyland was included on many of the greatest album lists, including the number 10 ranking in the list of the 100 Greatest Rock Albums in Classic Rock magazine history and 37th place in the list of the 100 best albums of all at the time. Music journalist and writer Peter Doggett argued that this is probably the greatest rock album of all time because of its exceptional concept, cunning melodies, experiments and skilled musicality, which, in his opinion, remains unprecedented for any other rock artist. The album was included in the 1950s and 1960s A Basic Record Library published in Christgau's Record Guide: Rock Albums of the Seventies (1981). In 2000, he was voted number 32 on Colin Larkin's album All Time Top 1000. In 2003, the magazine named Electric Ladyland one of the 100 greatest albums, while Rolling Stone ranked it 54th in its publication 500 Greatest Albums of All at the Time. (A revision of the Rolling Stone list in 2020 raised the rating to 53.) The track, which lists original albums The Original US Reprise and UK Track, did not list the time of the songs. The length of the track is taken from the 1968 album International Polydor Production. All songs written by Jimi Hendrix, except for those noted. Side The gods committed love1:192. Have you ever been (For Electric Ladyland) (Electric Ladyland on the British edition of gatefold)2:083 . Crosstown Traffic (Cross Town Traffic on the label of the British edition)2:254. Voodoo Chile14:50 Side twoNo.TitleWriter (s)Length1. Little Miss StrangeNoel Redding2:472. Long hot summer night 3:213. Come on (Part 1) (Come on British edition)Earl King4:044. Gypsy Eyes (Gypsy Eyes on the British Edition) 3:385. Burning midnight lamp 3:33 Side threeNo.TitleLength1 . Rainy day, dream away3:392 . 1983... (Merman, I must be)13:253. Moon, turn the tides.... Gently Away0:58 Side 4No.TitleWriter (s)Length1. Still raining, still dreaming 4:192. The house is burning down 4:263 . All along the babe Dylan watchtower3:544. Voodoo Child (Small Return) (Slight Return) on the British edition) 5:06Total length:73:56 Notes As was distributed with multi-profile albums, sides one and four were pressed back to back on the same dish, also sides two and three. This was called automatic communication or automatic sequence and was designed to make it easier to play the entire album consistently on automatic recordings. In this case this has led to some CD releases of Electric Ladyland, which have sides in the wrong one-four-two-three order. A new issue dedicated to the 50th anniversary was released on November 28, 2018. It has an originally designed Hendrix cover, and is available as a box-set with either a Blu-ray drive and 3-CDs or Blu-ray drive and 6-LPs. Blu-ray includes a 5.1 surround mix of Eddie Kramer and a high-resolution version of the album. The remastering was made by Bernie Grundman from the original workshops. The box set also features early picks, demos and live concert from September 14, 1968, in the Hollywood Bowl plus 1997 documentary Finally... Beginning: Making Electric Ladyland featuring Ches Chandler, Mitch Mitchell, Noel Redding and Eddie Kramer. Staffing credits taken from the 1993 MCA compact disc liner notes. Jimi Hendrix Experience Jimi Hendrix - vocals, guitars, piano, percussion, electric harpsichord; bass guitar on Have You Ever Been (For Electric Ladyland), Long Hot Summer Night, Gypsy Eyes, 1983..., The House Is Burning Down, and Everything Along the Watchtower; crest and fabric paper on Crosstown Traffic by Noel Redding - backing vocals, bass guitar on Crosstown Traffic, Little Miss Strange, Come on, Burning Midnight Lamp, and Voodoo Child (small return); acoustic guitar and vocals on Little Miss Strange by Mitch Mitchell - backing vocals, drums, drums, percussion all tracks except Rainy Day, Dream Away and Still Raining, Still Dreaming; vocals by Little Miss Strange Extra Musicians Chris Wood - Flute on 1983... (Merman I Must Turn To Be) Freddie Smith - Tenor Saxophone on Rainy Day, Dream Away and Still Rain, Still Dreams steve Wynwood - Hammond's Organ on Voodoo Mike Finnigan - Body on Rainy Day, Dream Away Still Raining, Still Dreaming Al Kooper - Piano on Long Hot Summer Night By Dave Mason - Twelve-String Guitar, backing vocals on Crosstown Traffic and All Along the Watchtower Jack Casadi - bass on Voodoo Chile Buddy Miles - drums on Rainy Day, Dream Away and Still Raining, Still Dreaming Larry Dream Away and Still Raining, Still Dreaming Brian Jones - drums on All Along the Watchtower The Sweet Inspirations - backing vocals on Burning of the Midnight Lamp Production mixing, arrangement, US LP issue liner notes Eddie Kramer, Gary Kellgren - engineers mixing David King - UK album sleeve design by David Montgomery - UNITED Kingdom, David Sygall - US cover photo Digital remaster lee Hershberg - original CD release by Joe Gastwirt - 1989 compact disc release by Eddie Kramer, George Marino , Scott Sedilo - 2018 Anniversary cd Release Charts and Certificates Chart (1968) Pictposition Canada RPM Top 50 Albums 63 1 Germany Charts 64 12 Norway Charts 65 13 UK Official Charts 66 6 U.S. Billboard 200 /Selling France (S) Gold 269,375 68 United Kingdom (BPI) Gold 100,000 United States (RIAA) 71 2× Platinum 2,000,000 Sales Data Based only certification data based on U.S. certification notes released September 2, September 2, 1968: All along the watchtower with the B-side Burning Midnight Lamp; The single in the United Kingdom, released on 18 October 1968 with the B-side Long Hot Summer Night and the American single released on 18 November 1968: Crosstown Traffic with B-side Gypsy Eyes; British single released on April 4, 1969, with several other titles: Cross Town Traffic with B-side Gypsy Eyes - In March 1968, Jim Morrison of Doors joined Hendrix on the club stage in New York. 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