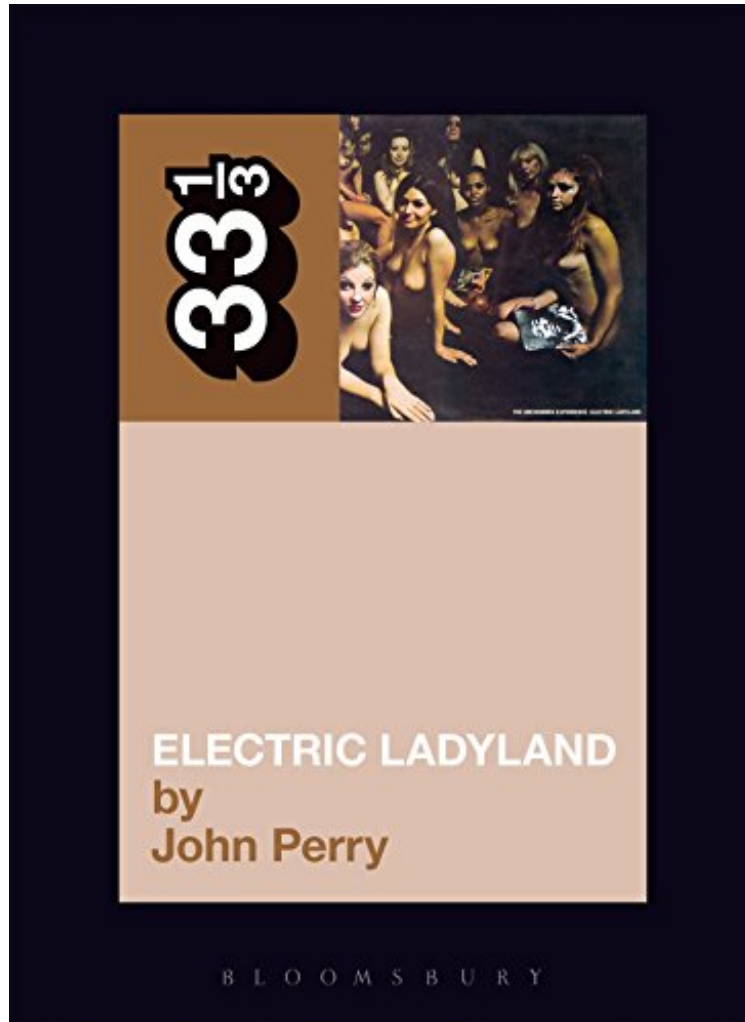


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## Jimi Hendrix's Electric Ladyland (Thirty Three and a Third series)

*John Perry*

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**John Perry : Jimi Hendrix's Electric Ladyland (Thirty Three and a Third series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Jimi Hendrix's Electric Ladyland (Thirty Three and a Third series):

1 of 1 people found the following review helpful. Insightful and Astute By j michael rowland John Perry nails it with observations that are insightful and astute. He writes about the realities of making and recording music in the 60s, and the way the methodology and technology of the time affected the creative process. And he points out the ways Hendrix successfully ignored conventional wisdom to produce his magnum opus, Electric Ladyland. 0 of 0 people found the

following review helpful. Electric Ladyland-From a unique perspective.By Plain TalkThis book is a more enjoyable read for musicians, as it offers many specific technical aspects of Jimi's playing. Although I disagree with some points, this is still a pretty good book if you want to dig deeper into how EL was received at that time. The writer had the unique opportunity to see Jimi in Europe early in Jimi's career. He was able to take his knowledge and that of Jimi's contemporaries in order to shape this book.0 of 0 people found the following review helpful. Five StarsBy gofygregreat little book, i love the series the books have

Electric Ladyland is one of the greatest guitar albums ever made. During the recording process, Jimi Hendrix at last had time and creative freedom to pursue the sounds he was looking for. In this remarkable and entertaining book, John Perry gets to the heart of Hendrix's unique talent - guiding the reader through each song on the album, writing vividly about Hendrix's live performances, and talking to several of Hendrix's peers and contemporaries. ExcerptNatural wit, sharpness of ear and a pervasive sense of fun prevented Hendrix from sticking just to the wah-wah pedal's literal use (and it's worth remembering that Hendrix off-stage was a natural mimic, whose imitations of Little Richard or of Harlem drag-queens made his friends howl). In fact, he found a use for the pedal without even using guitar. By turning his amp up high and treading the pedal he found he could modulate the natural hiss of amplifier valves, producing sounds of gentle breezes, howling storms or the susurrantion of waves on a beach; sounds that are all over "1983" and "Moon Turn The Tides". Hendrix had an ear and (though it's often overlooked) he also had a fine, sly sense of humour that - with characteristic lightness of touch - he was able to express in music.

From BooklistA new entry in a series about famous LPs. Perry calls Electric Ladyland the record in which Hendrix "reached his full artistic maturity." It was also the last album he made with manager Chas Chandler and the bassist and drummer who with him had constituted the Jimi Hendrix Experience. Ready to venture beyond the parameters Chandler's "manageable vision" set, "for the first time [Hendrix] could allow order to grow out of chaos"--and lead him into "a sea of excess." Perry recalls the era and how Hendrix fit into it, illuminating such underexamined phenomena as the contention that he was a "psychedelic Uncle Tom." Nice appreciation of an apparently timeless musician and album. Mike TribbyCopyright American Library Association. All rights reserved "an inspired new seriesleekly designedgood news for sentimental fools that just can't let go." -Janet Steen, Details magazine, Jan/Feb 04"engagingPerry is an astute critic and someone who, as a musician, gives credibility to his commentary on the studio process. Best, he brings a fans fervor to his revivification of a significant moment in Hendrix's three-plus year recording career The Boston Phoenix, 7/8/04 (Mike Miliard)If you already have three Hendrix recordings (or 300) and are moving to by a fourth, take the \$10 instead and pick up this nutshell book of how the his third studio album was made, by guitarist / writer Perry who lives in London and whose head seems screwed on pretty tight he neither wanted to fuck Hendrix or compete with him, just love him. Midway [though] reading this little book youre going to be pulling off the shelf Paris 1966 Olympia Theater Live Recordings, if you know whats good for you, and play it loud. This is the best capsulized 100 or so pages ever written on the late great Jimmy James. Long House Publishers Book Sellers, 2004"This is actually two books in one: a track-by-track analysis of "Ladyland," heavy on guitar-geek esoteria like detuning and wah-wah technique (if you have to ask, don't bother), preceded by an overview of Hendrix's life and career around the time of the album. Which, since his career as a headliner lasted only four short years, makes for a pretty good introduction to rock's greatest plank-spanker." Austin American-Statesman, 10/17/04any fan of the Hendrix sound will consider it an essential guide. The Bookwatch, September 2004"...Perry is quite the raconteur. His blow-by-blow commentary on Hendrix andcompany's musical dialogue throughout the album's tracks leaps off the pagelike an epic martial arts battle."- Joe Pettit, Ugly Things, Issue 25 (Ugly Things)If you already have three Hendrix recordings (or 300) and are moving to by a fourth, take the \$10 instead and pick up this nutshell book of how the his third studio album was made, by guitarist / writer Perry who lives in London and whose head seems screwed on pretty tight he neither wanted to fuck Hendrix or compete with him, just love him. Midway [though] reading this little book youre going to be pulling off the shelf Paris 1966 Olympia Theater Live Recordings, if you know whats good for you, and play it loud. This is the best capsulized 100 or so pages ever written on the late great Jimmy James. Long House Publishers Book Sellers, 2004Perry is quite the raconteur. His blow-by-blow commentary on Hendrix andcompanys musical dialogue throughout the albums tracks leaps off the pagelike an epic martial arts battle.- Joe Pettit, Ugly Things, Issue 25 (Sanford Lakoff)From the Inside FlapNatural wit, sharpness of ear and a pervasive sense of fun prevented Hendrix from sticking just to the wah-wah pedal's literal use (and it's worth remembering that Hendrix off-stage was a natural mimic, whose imitations of Little Richard or of Harlem drag-queens made his friends howl). In fact, he found a use for the pedal without even using guitar. By turning his amp up high and treading the pedal he found he could modulate the natural hiss of amplifier valves, producing sounds of gentle breezes, howling storms or the susurrantion of waves on a beach; sounds that are all over "1983" and "Moon Turn The Tides". Hendrix had an ear and (though it's often overlooked) he also had a fine, sly sense of humour that - with characteristic lightness of touch - he was able to express in music.