





# THE JIMI HENDRIX EXPERIENCE

Listening to this set is like having Jimi's musical life flash before your ears once again, in all its feisty brilliance and tragic glory. It's the full Jimi Hendrix Experience, and yet it's an experience we haven't had before. This Experience doesn't claim to be an alternate history of Hendrix's music. It isn't designed to stand in for the irreplaceable albums created during Jimi's lifetime. But the new Experience does provide us a variety of fascinating new angles from which to appraise his achievements as guitarist, composer, lyricist, bandleader, studio experimentalist, live performer—the full gamut from sex idol to serious artist.

Take the opening track, "Purple Haze," an alternate version from Jimi's first full-scale recording session with the Experience and producer Chas Chandler, at Olympic Studios in London in January and February 1967. At first, the new "Purple Haze" seems merely to replicate the recording we know down in our bones. But soon, that very intimacy begins to spell out the variations: slightly altered guitar parts, very different phrasing in the lead vocal, much more emphasis on the band harmonies, and, most important, an extended, more improvised ending. The result is not only a set of sonic surprises that awaken you to how great the song and performance of this track are, but also insight into what made the released "Purple Haze" so perfect. For instance, the fact that the band worked out a more formal ending to the song, the way in which the reckless abandon of the playing was ever so slightly reigned in, and at the same time, Jimi's vocal buried a little more in the murk of the music, indicate a very conscious recording process. Producer Chas Chandler clearly had his sights set on a hit single, and with good reason—"Purple Haze" had the power to open up Jimi's music to a new audience without compromising its integrity in the slightest. What's even clearer is that Jimi didn't just go along with this production process; he quite clearly abetted it, undoubtedly because his great ambition was to be both a very skilled artist and a very popular star.

By disc four, this record-making style has changed noticeably. On the eight minute "Country Blues," recorded in New York in January 1970, we hear Hendrix without a producer and with his Band of Gypsies that includes bassist Billy Cox and drummer Buddy Miles (together with an unknown harmonica player). They are playing straight blues changes, explorers in search of a new song. They don't necessarily settle on one, but what they do instead is react with immediate intimacy to one another, collectively toying with the blues lexicon to see what new possibilities it holds. The blues itself, rather than song, is the form.



These tracks show the polarities of the Hendrix creative process. First, there is nothing here that seems rambling or purposeless. In its own way, the track labeled "Country Blues" is firmly structured, with beginning, middle and end. Similarly, the alternate "Purple Haze," so near and yet so far from the familiar hit, shows that even within his tightest structures, Jimi had room to improvise. Perhaps most important, both tracks show that his music-making was a very collaborative process, not the work of a lone misunderstood or manipulated genius but of a totally engaged participant in a process that required several talents in addition to his own.

In various ways, those collaborators had a great deal of influence in the music that Jimi made. With Noel Redding as a member of the Experience, song form tended to be emphasized; with Billy Cox replacing Redding on bass, Jimi was able to discard that form when necessary, because he and Cox had an empathy that never strayed far from the blues and R&B roots of what they are up to. With his two drummers, Mitch Mitchell and Buddy Miles, the process seemed to flow the other way: Mitchell, as much as Hendrix himself, was the freedom principle incarnate on the early

Experience recordings and even moreso on the later recordings with Cox replacing Redding. Even though he was unquestionably funkier, Miles was a straighter player, keeping to the keen edge of R&B—the Band of Gypsies recordings, so deeply influenced by what Sly

and the Family Stone and Curtis Mayfield and the Impressions were doing elsewhere, would have been impossible without Miles replacing Mitchell, because even though both are all over their kits, Miles is much more "on the one" in his emphasis.

The other key collaborator at the beginning is Chandler. Chas was much more than a mere impresario; his stamp is all over Disc One of this set, in particular, in the kinds of songs that are chosen and how they are shaped. His background as the Animals bassist gave him the sensibility to walk the line between blues-based rock and hit single pop, and made him the ideal person to induct Hendrix into studio music-making.

Still, it was inevitable that Hendrix would outgrow Chandler, as he probably would have outgrown any producer worth his salt. Among his other accomplishments, Jimi became that rare figure who understood the crucial differences between making great music on a stage and making great recordings, perhaps of that same music. One reason his live versions of songs like "Sgt. Pepper's Lonely Hearts Club Band," "Blue Suede Shoes," and his own "Burning of the Midnight Lamp" remain riveting is that he knew exactly how far to unharness the material, making it responsive to the moment without losing its shape. (If you think that's easy, go see any Jimi Hendrix cover band.)







# 'Burn Your Guitar, Jimi'

Still get wrapped around her finger  
And tear your mind a million miles apart

The final collaborators were the engineers. Mainly, this meant Eddie Kramer at various studios in London and New York, Gary Kellgren at the Record Plant in New York, and Wally Heider, whose west coast truck made the best of the live recordings. Hendrix was an explorer and these men were his guides; they understood the technology better than Chandler or any of his musicians and they were willing to push it to its limits to help Hendrix achieve the sounds he could hear in his head. The importance of the collaboration between Jimi and Kramer, in particular, is brought home by their ultimate collaboration, the Electric Lady recording studio in New York, where Kramer mixed much of this material. Above all, these Hendrix recordings, particularly with what Kramer has been able to do with them using today's technology, are as high quality as anything anyone put on tape in the 1960s.

But even though all music making requires one degree or another of collaboration (with the listener if no one else), what I'm not trying to say is that Jimi Hendrix was the creation of a team. Jimi Hendrix was a great leader. None of his collaborators achieved as much without Jimi Hendrix as they did with him. Each man's role is important but it is a role. Jimi Hendrix was the center of his own musical universe. That's the whole point.

Jimi Hendrix unquestionably had his theories about music and recording. But he left very little record of what they were, wrote nothing, did few if any interviews where he was invited to express himself in depth about his musical ideas. So much of what we can say about his intentions is pure guesswork, it's really a great part of the tragedy that surrounds him still.

What we know for sure is that Hendrix had gifts as a guitarist that remain unmatched and, to the extent that they are matchable, have utterly transformed just about everyone's approach to electric guitar. But Hendrix was far more than just a guitar slinger; he was a complete musician, a very fine composer of rock songs and a pioneer of recorded sound collages, as well as a fine improviser, based on his stagework alone. In the studio, his albums were increasingly constructed to make overarching as well as track by track impressions. He was adept at playing not only

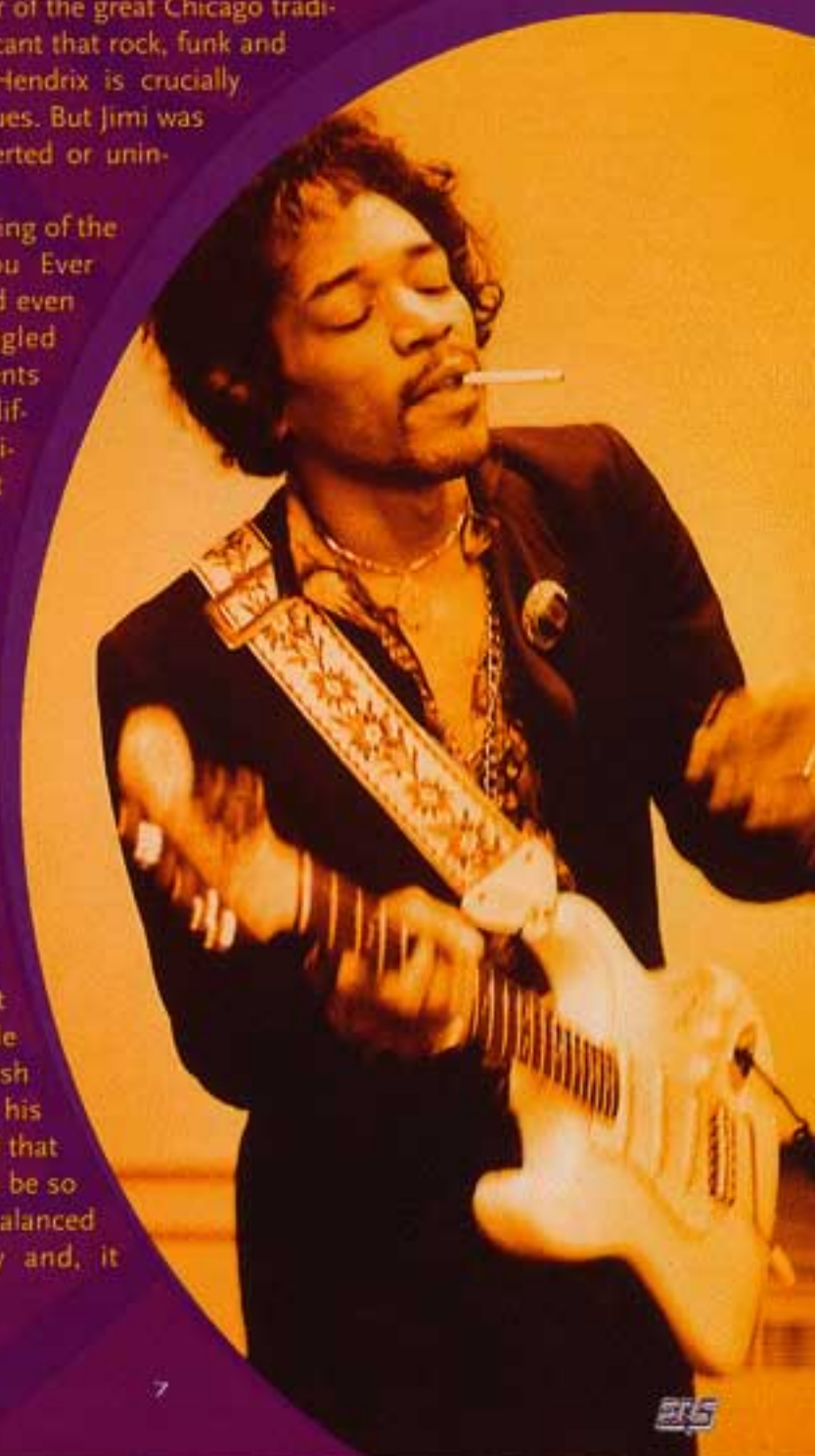
blues and rock'n'roll but certain kinds of pop music and, to all intents and purposes, what would become funk and jazz-rock.

Yet all that Jimi Hendrix did had the same root: The Blues. The material here reemphasizes this over and over. One of the first things we hear is that remarkable version of Howlin' Wolf's "Killing Floor," one of the cornerstones of electric Chicago blues, performed by the Experience in Paris before they even had a hit record. Later, there is his majestic version of B.B. King's "Rock Me Baby" from Monterey (and his "Like a Rolling Stone," which emphasizes the blues base from which Dylan took the song) and "Catfish Blues," his rewrite of another Chicago cornerstone, "Still a Fool" by Muddy Waters.

In a way, it's remarkable that Hendrix knew these records—for one thing, he was only nine when Muddy's record was an R&B hit—but he had clearly steeped himself in blues and its lore. Jimi also echoes Wolf and King on "Red House," and in a way, not only "Catfish Blues" but even his masterwork, "Voodoo Chile (Slight Return)" pays homage to Muddy, the greatest of all blues performers. Here, we also discover for the first time the deeply personal "It's Too Bad," in classic blues form with progressive jazzman Larry Young on organ.

So many of Jimi's best songs—"Stone Free," "I Don't Live Today," "Little Wing," "Sweet Angel"—are based in blues, that it's tempting to label him as the inheritor of the great Chicago tradition. Certainly, it's not insignificant that rock, funk and fusion jazz, to all of which Hendrix is crucially important, are based on the blues. But Jimi was not simply a peculiarly extroverted or uninhibited blues player.

Hendrix classics like "Burning of the Midnight Lamp," "(Have You Ever Been to) Electric Ladyland" and even his revamped "Star Spangled Banner" may have blues elements but they are really based in a different kind of pop music sensibility, one less behold to beat and more to sheer sonic effect. If his classic vocal style would have made him lean a bit more toward blues, his English collaborators and his taste in contemporary rock records—his love for the Beatles, for sure—prodged him toward a more pop sound. If anything, this became more pronounced as he became more confident in the studio. Tracks like "Burning of the Midnight Lamp" and "Spanish Castle Magic" are grounded in British pop rock. A major reason his records are so interesting, and that alternate versions of them can be so revealing, is that Hendrix balanced these elements so skillfully and, it



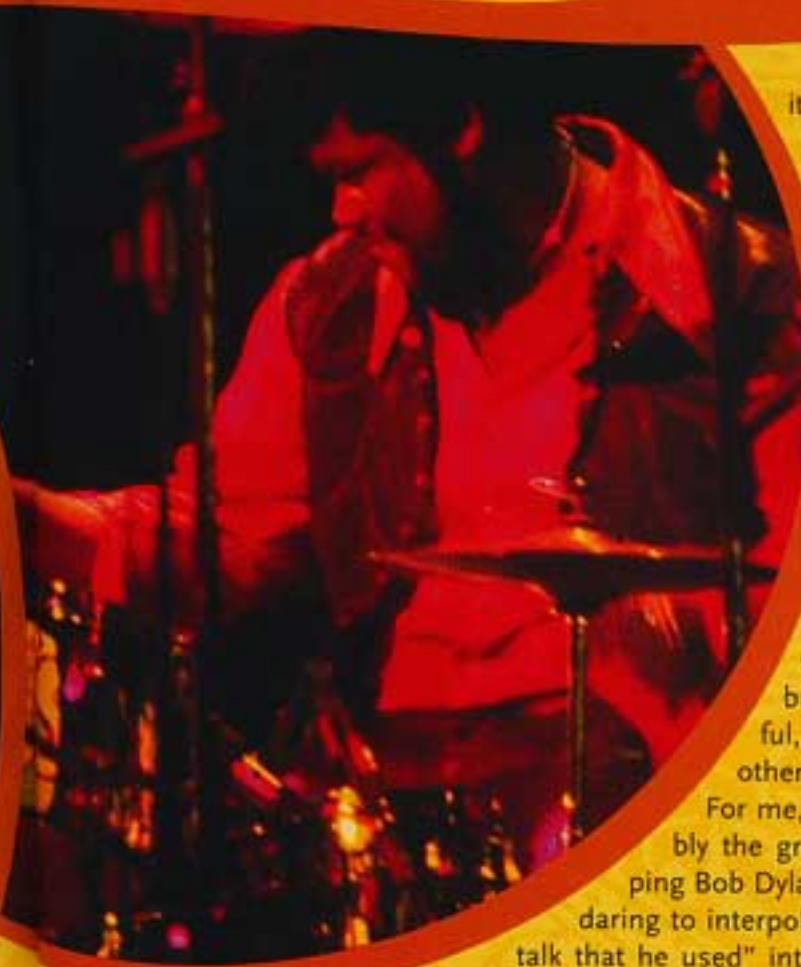




would seem, without ever losing sight of the paths he had not taken (which didn't mean they were paths he hadn't explored).

The Jimi Hendrix who emerges from these discs is also notable for his love for science fiction and for his humor. Both are present to some degree on the official albums but each is brought forward here. Although musically it may be dead serious, it's hard to think of a funnier rock classic than the middle section of "Gloria," way more raunchy in its complete version than previously issued fragments would leave you to believe. The overdubs from "Third Stone from the Sun" are classic Hendrix, almost child-like in their sense of play, yet part of a narrative, however fragmentary, that builds into the music track a sense of lyrical drive and mystique. (And I, for one, am grateful that it turns out that Jimi was extremely dubious about that "You'll never hear surf music again" proposition.)

Hendrix as a lyricist is more often concerned with matters of the spirit than spoof, sci-fi or surf, however. The words to "Stone Free," "If Six Was Nine," "I Don't Live Today," "Room Full of Mirrors," and "Little Wing" are among the best of the rock era. And for me, at least, the final verse of "Voodoo Child (Slight Return)" might be the one truly cosmic extension of the blues in our generation. It is, besides, a beautiful expression of Jimi's personality, both humble—it begins by apologizing—and almost arrogant—



it ends by promising an eternal devotion. If blues lyrics can be poetry, as Langston Hughes among others thought they could, then Jimi Hendrix was a true poet.

His instrumental skills tend to overshadow Jimi's skills as a singer, but on "Voodoo Child," the live "Like a Rolling Stone," "Purple Haze" and a dozen more, he is simply a great vocalist. Certainly he didn't have the technical gifts as a singer that he had as a guitarist but his phrasing is always insightful, sometimes quite comic and at others as weighty as you could dream. For me, "Like a Rolling Stone" is probably the greatest singing he ever did, topping Bob Dylan on Dylan's signal masterwork, daring to interpolate phrases like "and that sweet talk that he used" into what was already regarded as among the best sets of lyrics ever written, grasping both the deep despair and anger Dylan was expressing without ever turning loose the rock-'n'-roll humor and energy that Jimi, as one of the great Dylan fans, had also found.

Taken together, all these attributes add up to a great artist with magnificent achievements, who has left us with a trove of artifacts to ponder and exult in. They give that artist a complex personality, and an unfinished one, as befits a man in his late twenties. There is so much Jimi Hendrix in his music, that is, that you could almost forget that we are still missing the man.

Any claim to know where Jimi Hendrix might have taken his talents and interests had he lived is absurd. We live our lives in order to know these things, and when such a passionate and important life is cut so short, simple humility should require us to pause before engaging in any such guesswork. Certainly, one of the things that made Jimi Hendrix so great and what helps him remain so fascinating is that he was unpredictable.

But one thing we can know about the future of Jimi Hendrix. As long as Jimi was alive, he would have made music and it would have been the greatest music he knew how to make. Pete Townshend once told me that when he met Johnny Rotten it was just like meeting Jimi: "I knew he could never sell out." I never met Jimi Hendrix but I would be willing to bet you that he was shocked that he even found out there was a price. I celebrate the music of Jimi Hendrix but what any Hendrix fan must mourn is that great sense of integrity, which is what let us follow him down so many untraveled roads.

Like all of us, Jimi Hendrix was the product of traditions and influences ranging from his father to Muddy Waters and Bob Dylan, to the Pacific Northwest, where he grew up hearing great rock-'n'-roll bands, and the times in which he lived, in which individual lives and the society itself were changed profoundly and frequently. He is a product of all that and yet he used it to create one of the most singular personalities in the history of music or any of the arts, based on a body of work so imbued with freedom that it seems to quiver with life and still to be growing decades after he died. We can trace the paths from which it came but where it went, where it was going, will always remain, as it should, a mystery.

As long as music like that in The Jimi Hendrix Experience collection is heard, I believe that he does live today. That is no tragedy; it's the most human triumph there is, and if we really get it, it ought to fill us with wonder and joy. So... 'Scuse me while I kiss the sky.

Dave Marsh









#### DISC ONE:

##### 1. Purple Haze 3:26

Recorded: DeLane Lea Studios, London, January 11, 1967  
Olympic Studios, London, February 3, 7, 8, 1967  
Producer: Chas Chandler  
Engineer: Dave Siddle [DeLane Lea]  
Eddie Kramer [Olympic]

Mixed By Eddie Kramer  
NRG Studios, January 9, 2000

Guitar, Vocals: Jimi Hendrix  
Bass, Backing Vocals: Noel Redding  
Drums, Backing Vocals: Mitch Mitchell

*Previously Unreleased Alternate Recording*

"Purple Haze" was written December 26, 1966 in the dressing room of the Upper Cut Club, a London nightspot owned by former boxer Phil Walker. "Write the rest of that!" bellowed manager and producer Chas Chandler when he heard Hendrix toying with the song's distinctive hook that Winter afternoon.

Impelled by Chandler to make the song his next single, "Purple Haze" first took form as a demo at London's DeLane Lea Studios in January 1967. One month later, buttressed by the chart success of their debut single "Hey Joe", Chandler now had the financial backing to move the group's recording sessions to the vastly superior Olympic Studios. Once there, Chandler directed the group through a quickly paced session, confident he had all of the necessary ingredients for a timeless single at his disposal; namely a great song and terrific performances from each member. The song's inventive production supplied the final component. The sessions for "Purple Haze" marked the emergence of Chandler, Hendrix, and Olympic engineer Eddie Kramer as a dynamic creative force within the studio control room.

This recording is a variation of the final master. Different guitar parts, as well as lead and backing vocals are evident and an ending for the song had not yet been devised. That work would be completed on the final master when Eddie Kramer recorded various guitar parts from Hendrix at 7 1/2 i.p.s. and played them back at 15 i.p.s. This effort provided the exotic atmosphere Chandler and Hendrix desired as the song faded to a close.





2. **Killing Floor** 3:05

Recorded Live At: Olympia Theater, Paris, France, October 18, 1966  
Engineer: RTE

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

*Previously Unreleased Recording*

3. **Hey Joe** 2:52

Recorded Live At: Olympia Theater, Paris, France, October 18, 1966  
Engineer: RTE

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

*Previously Unreleased Recording*

This is where the legend of Jimi Hendrix began. These raw, exuberant performances represent the first recorded evidence of the newly formed Jimi Hendrix Experience.

These two performances, recorded live and mixed direct to two-track by French radio, marked only the fourth ever performance given by the new group. Hired by the popular French singer Johnny Hallyday to serve as one of his support acts, the Experience impressed the enthusiastic Paris audience.

These spirited Paris recordings came before Hendrix had set foot in a recording studio or even composed a single original song for Chas Chandler. Less than a month after he agreed to accompany Chandler to London in September 1966, Hendrix thrilled the sold out Olympia crowd with his endearing charisma and dramatic stage presentation. Unless other recordings surface, these fascinating performances represent the closest approximation of the raw potential Chas Chandler first witnessed when he spotted Hendrix—then billed as Jimmy James—playing to a handful of patrons at the Cafe Wha? in Greenwich Village during the summer of 1966.

Chandler would make a series of refinements in the group's sound during the weeks that followed this Paris performance. However, the former Animals bassist was firmly convinced that his vision for Hendrix had been confirmed by the audience's ebullient appreciation. In turn, Jimi Hendrix was thrilled. Chas Chandler not only believed in his talent, but had provided the struggling guitarist with the gift of opportunity for the very first time in his young life. He would never look back.



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## OLYMPIC SOUND STUDIOS

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## 4. Foxey Lady 3:26

Recorded: CBS Studios, London, December 13, 1966  
 Olympic Studios, London, February 3, 8, 1967  
 Producer: Chas Chandler  
 Engineer: Mike Ross (CBS)  
 Eddie Kramer (Olympic)

Mixed By Eddie Kramer  
 NRG Studios, January 11, 2000

Guitar, Vocals: Jimi Hendrix  
 Bass, Backing Vocals: Noel Redding  
 Drums: Mitch Mitchell

Previously Unreleased Alternate Recording

"Foxey Lady", one of Jimi's most provocative songs, began at CBS Studios in December 1966 before Hendrix retooled the recording at Olympic Studios in February 1967. This take came just prior to the finished master. Producer Chas Chandler can be heard requesting Hendrix 'drop in' [i.e. overdub] a guitar part after the main solo.

A stage favorite throughout the course of his career, the final master of "Foxey Lady" was set aside as the opening track for the UK version of *Are You Experienced*, the group's groundbreaking debut album.

## 5. Highway Chile 3:39

Recorded: Olympic Studios, London, April 3, 4, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 NRG Studios, January 9, 2000

Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

Previously Unreleased Alternate Recording

Recorded during the sessions for *Are You Experienced*, "Highway Chile" was instead selected to serve as the B-side of "The Wind Cries Mary", the group's third UK single. The song's basic track was successfully achieved on April 3, 1967. The following day, a four track reduction mix of take eight opened two of the tape's four tracks to accommodate a lead guitar and vocal overdub by Jimi.

Previously, "Highway Chile" had only been available in mono. That decision, explains Eddie Kramer, was made by Chas Chandler in April 1967. Chandler was taken by the impact of the mono mix as compared to the stereo mixes made at that time. Presented here for the first time is the full length master take mixed in stereo.

Subject JIMMY HENDRIXS EXPERIENCE

Engineers EDDIE - LAURIE

TITLE	TAKE	TIME	REMARKS	MASTER
"HIGHWAY CHILE"	1			
	2			
	3			
	4			
	5			
	6		F/S	
	7		F/S	
	8			









FRI. EVE., APRIL 5, 1968 at 8:00 P.M.

Mixed By Eddie Kramer  
NRG Studios January 11, 2000

Guitar, Spoken Word: Jimi Hendrix  
Bass, Backing Vocals: Noel Redding  
Drums: Mitch Mitchell  
Spoken Word: Chas Chandler

### Previously Unreleased Recording

This lighthearted overdub session came near the close of work for the *Are You Experienced* album. As a finishing touch, Hendrix and Chas Chandler, both avid Science Fiction enthusiasts, devised some dialogue to integrate within the song's framework. For the final master, these short speech excerpts were edited, slowed down and mixed into the body of the song. More than simply revealing the camaraderie enjoyed by Jimi and Chas during this period, we learn that Jimi's bold proclamation, "And you'll never hear surf music again..." was actually tempered by "sounds like a lie to me..."

Recorded: Olympic Studios, London, May 4, 5, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
NRG Studios, January 10, 2000

Guitar, Vocals: Jimi Hendrix  
Percussion: Mitch Mitchell  
Backing Vocals: Jimi Hendrix, Noel Redding, Mitch Mitchell

Previously Unreleased Recording

This tongue in cheek blues workout was recorded during the Spring 1967 sessions for what would ultimately become *Axis: Bold As Love*. Singing live accompanied by his own electric guitar, Jimi transformed Olympic Studios into a neighborhood tavern whose bartender [voiced by one of the group's roadies] roasts a down on his luck character [voiced by Jimi] from the establishment.


Hendrix began this session by initially putting forward an impromptu solo version performed at a faster tempo. This rendition cracked up the control room with laughter. Two loose unnumbered takes followed before the song began to take form. Presented here is take two, a more structured effort which came after Jim had provided his cohorts with specific dialogue instructions to open the song. A tambourine part performed by Mitch Mitchell was overdubbed on the following day.

Recorded: Olympic Studios, London, April 4, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
NRG Studios, January 10, 2000

Guitar: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

### Previously Unreleased Recording

5.00, 4.50, 3.50, 2.50, 1.50 at Hollywood Bowl, all offices Auto Club,  Valley  
Nore, all Mutual, Aired by B.B. King's "Rock Me Baby" (Shined, \$12.99, 2 MC, 9.99)

Inspired by B.B. King's "Rock Me Baby", this superb instrumental stab at "Here He Comes (Lover Man)" was a late contender for *Are You Experienced*.

Chas Chandler's production influence is readily apparent here. Chandler refined the raw, charged blues arrangement which had been the hallmark of the group's stage renditions for a more polished backing track. The group's enthusiasm is readily apparent. Near the close of this recording, Hendrix's exclamation, 'Yeah!' can be heard as the trio swelled to a rousing finale.

## EXPERIENCE...

...with a sound to blow  
mind. Bring a dog, bring  
date-but be there.

WHAT HENDRIX is the

with a down-home voice. The one with the fried hair.

and rainbow wardrobe Who owns his military life a tower





# 11. Burning Of The Midnight Lamp 1:30

Recorded: Olympic Studios, London, May 9, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 NRG Studios, January 11, 2000

Harpsichord: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Recording*

Intrigued by the harpsichord stored in Olympic's vast Studio A, Jimi climbed behind the instrument and began to develop "Burning Of The Midnight Lamp". This is the first known recording of the song which Jimi would issue as his fourth UK single in August 1967. Take four is featured here, with Jimi joined by Redding and Mitchell.

Chas Chandler would later slow the song's tempo during the July 1967 session at Mayfair Studios in New York which ultimately yielded the finished master. Inspired by the tonal contrast provided by the harpsichord, Jimi was convinced that he had found the special component he desired for the new song.

During this demo recording, Jimi was so eager to hear a playback and measure his progress that you can hear his boots walking across the studio floor toward the control room before Mitchell and Redding had even finished playing.

# 12. If 6 Was 9 5:57

Recorded: Olympic Studios, London, May 4, 5, June 9, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Chas Chandler, Jimi Hendrix & Eddie Kramer  
 Olympic Studios, June 9, 1967

Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell  
 Backing Vocals, Foot Stomping: Noel Redding, Graham Nash, Gary Walker, Chas Chandler

*Previously Unreleased Alternate Recording*

"If 6 Was 9" represented yet another bold creative leap forward for Jimi. With an extraordinary band performance in hand, Jimi, Chas Chandler, and guests Graham Nash and Gary Walker joined forces stomping on a drum platform to create the distinctive percussion effect the guitarist desired. Jimi then added another offbeat touch, playing a battered recorder he had purchased from a London street vendor for two shillings. Hendrix had no formal training on the instrument. Nonetheless, he utilized

the instrument to achieve a sound he apparently felt he could not realize on the guitar. This festive session was described by Eddie Kramer on one of the Olympic tape boxes as the "Symphony Of The Experience".

The recording presented here is a mono mix which features different guitar and backing vocals parts, most notably during the close of the song's first half. An edited stereo mix made during this session would later be issued as part of *Axis: Bold As Love*.

# 13. Rock Me Baby 3:20

Recorded Live At: Monterey International Pop Festival, June 18, 1967  
 Producer: Lou Adler  
 Engineer: Wally Heider

Mixed By Eddie Kramer  
 Avatar Studios, New York, June 23, 1999

Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Alternate Mix*

# 14. Like A Rolling Stone 6:48

Recorded Live At: Monterey International Pop Festival, June 18, 1967  
 Producer: Lou Adler  
 Engineer: Wally Heider

Mixed By Eddie Kramer  
 Avatar Studios, New York, June 23, 1999

Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Alternate Mix*

On the recommendation of Paul McCartney, a member of the festival's board of directors, the Experience were booked to make their US debut at the Monterey Pop Festival in June 1967.

The group's dynamic performance at the festival, illustrated here by "Rock Me Baby" and "Like A Rolling Stone", ranks among their finest ever. Hendrix's triumphant homecoming at Monterey concluded a remarkable reversal of fortunes for the guitarist. In just one year, Jimmy James had emerged from virtual obscurity in Greenwich Village to take Europe and now America by storm as the charismatic leader of the Jimi Hendrix Experience.









## DISC TWO:

### 1. Sgt. Pepper's Lonely Hearts Club Band 1:51

Recorded: Stockholm, Sweden, September 5, 1967  
Producer: Rune Hallberg

Tape Transfer By Eddie Kramer  
NRG Studios, January 11, 2000

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

Originally issued as part of *Stages*

### 2. Burning Of The Midnight Lamp 4:06

Recorded: Stockholm, Sweden, September 5, 1967  
Producer: Rune Hallberg

Tape Transfer By Eddie Kramer  
NRG Studios, January 11, 2000

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

Originally issued as part of *Stages*

The Beatles had enthusiastically championed Hendrix during the guitarist's early days in London. The admiration was mutual, as Hendrix enjoyed the Beatles and the creative freedom their music embodied.

The release of *Sgt. Pepper's Lonely Hearts Club Band* on June 1, 1967 legitimized a new sound and movement coming to be known as psychedelia. Three days later, with *Are You Experienced* still riding high in the UK album charts, the Experience headlined London's Saville Theater. Most of the Saville's audience had only just begun to absorb *Sgt. Pepper's* incredible new sounds, so when Hendrix and the Experience opened their set with their own version of the album's title track it brought the audience—which included Paul McCartney and George Harrison—to their feet. McCartney later described Jimi's version as "simply incredible, perhaps the best I had ever seen him play."

This version was recorded three months later during an appearance in Stockholm. The occasion also served as the premiere for the live debut of "Burning Of The Midnight Lamp", the group's fourth single. The audience that evening received a rare treat, as "Burning Of The Midnight Lamp" was only known to have been performed a handful of times in concert before it was pulled from the group's stage repertoire. For this recording, Jimi exchanged the harpsichord utilized on the studio master for the guitar, shading its sound by way of a wah-wah tone control pedal device.

## TOURING TROUBLES BEAT INSTRUMENTAL

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3'







#### 4. Little Miss Lover 2:21

Recorded: Olympic Studios, London, October 1, 3, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Chas Chandler, Jimi Hendrix, Eddie Kramer  
 Olympic Studios, London, October 3, 1967

Guitar, Vocals: Jimi Hendrix  
 Bass, Backing Vocals: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Recording*

The Experience returned to Olympic Studios on October 1, 1967 to resume sessions for their second album *Axis: Bold As Love*. The first song Jimi put forward was "Little Miss Lover".

Much had changed since the group's last booking at Olympic in the spring of 1967. The international success of *Are You Experienced* and their triumphant appearance at the Monterey Pop Festival fueled the group's confidence and momentum.

This alternate version, begun on October 1 and completed two days later showcased Hendrix's penchant for experimentation, particularly during the mixing process. While stereo phasing would be used with dramatic effect on the "Bold As Love" final master three weeks later, here Chandler, Kramer, and assistant engineer Andy Johns present an earlier version, blending the flanging sound popularized by Abbey Road engineers on behalf of the Beatles with a rough attempt at phasing.

#### 3. Little Wing 3:23

Recorded: Olympic Studios, London, October 25, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 NRG Studios, January 9, 2000

Guitar: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Recording*

"Little Wing" had been in development for some time prior to this session. Two weeks earlier, the guitarist had recorded a forceful instrumental demo of what would later develop as "Angel" [issued in 1997 as part of *South Saturn Delta*] and marked it "Little Wing". That rendition bore little resemblance to this magnificent recording. Yet some confusion obviously remained at the outset of this session, as tape operator George Chkiantz first labeled the box "Little Wind" before revising his notation.

Issued here is take one. The familiar rhythm structure is evident, but Jimi's approach [as had been the case two weeks prior with "Little Wing/Angel"] was considerably more aggressive than what would develop as the final master.

A second, equally powerful instrumental take was committed to tape before Chas Chandler called the group into the control room to review their work. "Chas knew right away what was needed," remembers Eddie Kramer. "He had Jimi slow the tempo down and try it again." That master version, finally completed on October 31 and featured as part of *Axis: Bold As Love*, remains one of Jimi's most popular recordings of all time.





5. **The Wind Cries Mary** 4:11

Recorded Live At: Olympia Theater, Paris, France, October 9, 1967  
Engineer: RTE

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

*Previously Unreleased Recording*

6. **Catfish Blues** 5:27

Recorded Live At: Olympia Theater, Paris, France, October 9, 1967  
Engineer: RTE

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell

*Previously Unreleased Recording*

These raw, direct to two-track live recordings made for French radio document the Experience's triumphant return to Paris almost one year to the date of their 1966 showcase as a support act for Johnny Hallyday.

Now in place of Hallyday's audience were more than 14,000 screaming Jimi Hendrix Experience admirers. In his own inimitable fashion, Hendrix graciously acknowledged his audience for their early support. "Thank you very much for last year, for letting us play here," prefaced Hendrix before starting 'The Wind Cries Mary'. "Instead of booing us off the stage you gave us a chance, so thank you very much."

What these two recordings lack in fidelity are vastly outweighed by the verve and exuberant spirit displayed by the group. "The Wind Cries Mary", finds Jimi in fine voice, showcasing his deft touch with slow ballads. The raucous "Catfish Blues", Jimi's unique hybrid of Muddy Waters' classic "Still A Fool", was another early stage favorite of the Experience.





## 7. Bold As Love 7:08

Recorded: Olympic Studios, London, October 5, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 NRG Studios, January 11, 2000

Guitar: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Recording*

Marked on the tape box as "Version II Title X" by assistant engineer Andy Johns, this is take twenty-one of the majestic "Bold As Love".

Jimi had dedicated much of the previous day to the new song, but those instrumental takes had been scrapped when they failed to yield a satisfactory backing track. Work resumed on this day with Mitchell and Redding showcasing a much firmer grasp of the song's arrangement. Each take seemed to get progressively better culminating with two superb efforts at nineteen and twenty. Hendrix then tried to focus on the song's ending, recording two short, but unsuccessful efforts before attempting the song once more from the top.

Later that evening, take twenty-seven, coupled with the second take of an edit piece comprising the song's ending would serve as the working master until further refinements—including the dramatic use of stereo phasing—were added three weeks later.

## 8. Sweet Angel 4:11

Recorded: Olympic Studios, London, November 13, December 28, 1967  
 Producer: Chas Chandler  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 NRG Studios, January 9, 2000

Guitar, Bass, Vocals: Jimi Hendrix

*Previously Unreleased Alternate Recording*

Recorded by Jimi alone, "Sweet Angel" stands as the first known version of what would ultimately become "Angel", one of his most favored ballads.

In early October 1967, the guitarist had routined a dynamic instrumental demo of "Angel" [at that time under the name of "Little Wing"] with drummer Mitch Mitchell during sessions for *Axis: Bold As Love*. While not developed in time for that album, Hendrix continued to refine the song in the weeks which followed. He would return to Olympic on November 13, 1967, where he recorded this demo performing the vocal, bass, and guitar parts himself. For percussion, Hendrix utilized a Rhythm Ace, a primitive drum machine. Known now as "Sweet Angel", the song had undergone a significant transformation. As he had done with "Little Wing", Hendrix recast the song as a gentle ballad.

Unfortunately, the sole surviving November 1967 master had been damaged in the years since its original recording. Nonetheless, the song was included as part of the 1997 release *South Saturn Delta*. Recently, a separate four track recording made in December 1967 surfaced. At this session, Hendrix, again joined only by engineer Eddie Kramer, looked to make further modifications on this existing master. He climbed behind Mitch Mitchell's drum kit and made several unsuccessful attempts to overdub the percussion parts himself.

The version featured here restores the elements which had been previously lost and presents the only known completed rendition.







The great thing about the Jimi Hendrix Experience is that it can be reproduced, live, before your eyes and ears. Under all the electronic equipment is the music of three count them, three, fantastic musicians, who need only plug in to get the full effect of what can't usually be done even in multi-million dollar sound studios.

The sad thing about the Jimi Hendrix Experience is that it was much too short; and that the shouts for more were ignored. But there's one more thing to be said: although the Experience was short, it was complete. Not one girl left the Hunter College Auditorium a virgin.

performed in front of six hundred students at this small western Massachusetts college.

Booked long before the Experience's popularity had exploded throughout the US, "Fire" and the group's entire Clark University performance provide a snapshot of the group's exuberance and the excitement they generated. Rock & roll had never before witnessed this special brand of verve, sexuality, and raw power.

#### 9. Fire 2:42

Recorded Live At: Clark University,  
Worcester, Ma, March 15, 1968  
Producer: Jimi Hendrix

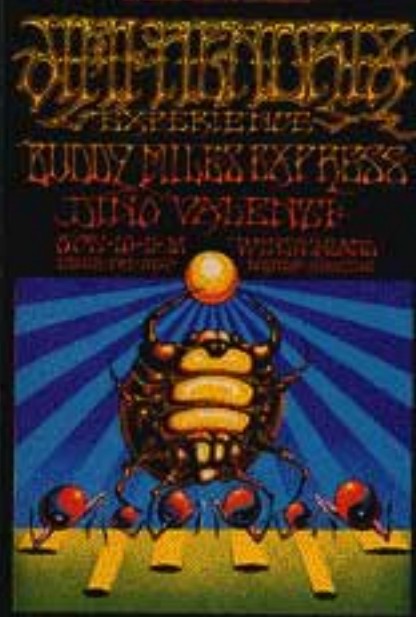
Tape Transfer By Eddie Kramer  
Sorcerer Sound Studios, November, 1998

Guitar, Vocals: Jimi Hendrix  
Bass, Backing Vocals: Noel Redding  
Drums: Mitch Mitchell

Originally issued as part of the  
Dagger Records 'bootleg' *Live At Clark University*.

A charged, tantalizing sample from *The Jimi Hendrix Experience: Live At Clark University*, an 'official' bootleg issued by Dagger Records, the label established by Experience Hendrix to service Jimi's most dedicated fans. This March 1968 concert recording presents the Experience on a US tour in support of *Axis: Bold As Love*. This powerful rendition of "Fire", one of the standout tracks from *Are You Experienced*, was





# 10. Somewhere 3:48

Recorded: Sound Center, New York, March 1968  
Electric Lady Studios, 1971  
Producer: Jimi Hendrix  
Engineer: Unknown [Sound Center]  
Eddie Kramer [Electric Lady]

Mixed By Eddie Kramer  
Sear Sound, New York September 28, 1999

Guitar, Vocals: Jimi Hendrix  
Bass: [Unknown]  
Drums: Mitch Mitchell

Previously Unreleased Alternate Version

This compelling demo was recorded a full month before sessions for *Electric Ladyland* formally resumed at the Record Plant in April 1968. "Somewhere", like "My Friend" from *First Rays Of The New Rising Sun*, took shape out from under the strong hand of producer Chas Chandler. At these March 1968 Sound Center sessions, Hendrix assumed the dual role of artist and producer.

Passed over for *Electric Ladyland*, the song lay fallow until 1971, when Mitch Mitchell overdubbed new drum parts at Electric Lady Studios in an effort to upgrade the existing master. That version makes its debut here as part of this compilation.

# 11. (Have You Ever Been To) Electric Ladyland 1:28

Recorded: Record Plant, New York, June 14, 1968  
Producer: Jimi Hendrix  
Engineer: Eddie Kramer

Mixed By John Jansen  
Electric Lady Studios, 1972

Guitar, Vocals: Jimi Hendrix

Originally issued as part of *Loose Ends*.

"Jimi, what's it called?" inquired Eddie Kramer from the Record Plant control room. "Electric Ladyland" replied Jimi simply.

What followed was Jimi's third take, an exquisite solo guitar effort which defined the song's rhythmic structure. Even at this early stage, Jimi's homage to the R&B styling of Curtis Mayfield and the Impressions was distinct.

Immediately following this recording, Hendrix was joined by Mitchell and the two recorded four formal takes. Take four, skillfully embellished with intricate layers of vocal, bass, and guitar overdubs would later be titled "Have You Ever Been (To Electric Ladyland)" and featured as the album's title track.

Released posthumously as part of the long out of print 1973 international compilation *Loose Ends*, this recording has never before been issued on disc in the United States.



13. Room Full Of Mirrors 1:25

Recorded: Record Plant, New York, August 12, 1968  
 Producer: Jimi Hendrix  
 Engineer: Gary Kellgren

Mixed By Eddie Kramer  
 Sear Sound, October 25, 1999

Guitar, Vocals: Jimi Hendrix  
 Harmonica: Paul Caruso

Previously Unreleased Recording

A sparse, engaging demo recorded during sessions for *Electric Ladyland*. Working without the Experience, Hendrix was joined on harmonica by his old Greenwich Village friend Paul Caruso. This is take three, the third and final attempt before Hendrix concluded the session.

Total involvement is the Jimi Hendrix Experience.

As the standard room-only crowd in the Auditorium Sunday night can verify, you don't just hear Jimi Hendrix, you feel his music through every pore of your body.

You've got to be either dead or turned off completely not to pick up the life beat of the Hendrix style. Man, it simply turns you on.

14. Gloria 8:52

Recorded: TTG Studios, Hollywood Ca, October 29, 1968  
 Producer: Jimi Hendrix  
 Engineer: Angel Balestier

Mixed By Eddie Kramer  
 Electric Lady Studios, July 9, 1997

Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

Previously Unreleased Alternate Mix

Six weeks after completing *Electric Ladyland*, the Experience took up temporary residency in Los Angeles, renting a home in the Hollywood hills. Jimi had booked time at TTG Studios in Hollywood to continue producing the debut album by Eire Apparent, another group under the direction of his manager Michael Jeffery. Coupled with his production duties for Eire Apparent, Jimi made an earnest effort to record new material for a fourth Experience album.

Beyond the development of new songs composed by Jimi, the Experience engaged in lengthy jam sessions with such notables as Lee Michaels, Buddy Miles, and Jack Bruce. One of the highlights of the group's two week October 1968 stint at TTG was surely this primal remake of Van Morrison's "Gloria". After a series of false starts, take eight took hold and Hendrix led the group through a roaring remake, punctuated throughout by his own risqué humor. Their amplifiers jacked to maximum volume, "Gloria" sounded very much like a vintage Experience stage performance.

Never seriously considered for the group's fourth album, "Gloria" nonetheless stands as another magnificent example of the sheer intensity the three-man Experience were capable of generating.





15. *It's Too Bad* 8:52

Recorded: Record Plant, New York, February 11, 1969  
Producer: Jimi Hendrix  
Engineer: Tony Bongiovi, Dave Ragno

Mixed By Eddie Kramer  
Sear Sound, New York, September 29, 1999

Guitar, Vocals: Jimi Hendrix  
Organ: Larry Young  
Drums: Buddy Miles

*Previously Unreleased Recording*

Joined by Buddy Miles and respected jazz organist Larry Young, Jimi premiered this dark, deeply personal original blues composition. The lyrics were based largely upon his relationship with his troubled half-brother Leon. Later in the song, Jimi probed deeper within himself, acknowledging the rejection he felt from many in the black community at that time.

"So I go way across the tracks, and man they treat me the same way as you do. They say, man until you come back completely black, go back from where you came from too."

Comfortable with Miles and Young, two emerging black artists who shared his unwillingness to limit their musical horizons based solely upon racial or cultural expectations, Jimi painted this frank, fascinating examination of his struggle to reach a wider black audience with his message and music. To express these feelings, Jimi sought solace within the blues. The blues formed the foundation of his inspiration and sound and, in this instance, provided a window to reveal the painful underside of his remarkable success.

16. *Star Spangled Banner* 4:12

Recorded: Record Plant, New York, March 18, 1969  
Producer: Jimi Hendrix  
Engineer: Gary Kellgren

Mixed By Eddie Kramer  
Electric Lady Studios, February 1971

Guitar: Jimi Hendrix

Originally issued as part of *Rainbow Bridge*.

Months before he would perform his most celebrated interpretation of America's anthem at Woodstock, Hendrix crafted this unique solo version.

This was the guitarist's first known sixteen track recording session. The Record Plant had recently replaced the twelve track unit which Jimi had recorded the bulk of *Electric Ladyland* with updated technology. Perhaps inspired by the occasion, Hendrix crafted this unique version. No bass or drum parts were recorded and there is no evidence that either Mitch Mitchell or Noel Redding were present.

While Hendrix never revisited this particular recording before his death, Eddie Kramer remixed the track and added it to the 1971 posthumous compilation *Rainbow Bridge*. "I was intrigued by the fact that Jimi was able to make the guitar sound like an early synthesizer, predating the guitar synthesizers which came in later," explains Kramer. "It just showed another aspect of his playing. His variety of tone colors were limitless."

Unavailable for more than twenty-five years, "Star Spangled Banner" makes its compact disc debut as part of this compilation.









# A TRIP INTO THE ELECTRIC LAND OF JIMI HENDRIX

## DISC THREE:

### 1. Stone Free 3:43

Recorded: Record Plant, New York, April 7, 9, 14, 1969  
Producers: Jimi Hendrix  
Engineer: Gary Kellgren

Mixed By Eddie Kramer  
Sear Sound, New York, September 29, 1999

Guitar, Vocals: Jimi Hendrix  
Bass: Noel Redding  
Drums: Mitch Mitchell  
Backing Vocals: Noel Redding, Roger Chapman,  
Andy Fairweather Low

*Previously Unreleased Alternate Version*

Perhaps because Reprise, his US record company, had held back "Stone Free" from their original version of *Are You Experienced*, Hendrix elected to record a new rendition of his first ever Experience composition. Showcasing a more sophisticated arrangement than that of the November 1966 recording which had served as the b-side for "Hey Joe", work on a new rendition began on April 7, 1969. Pleased with the group's progress, Hendrix recorded lead guitar and vocal overdubs during two subsequent sessions on April 9 and 14.

Though Jimi had now completed a new version of "Stone Free", it was not submitted to Reprise for release. The label instead issued the original 1966 recording as part of the popular July 1969 US album *Smash Hits*. Relegated to the Hendrix tape library, "Stone Free" became yet another pearl in the growing collection of material the guitarist was developing for his fourth album.





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# Jimi Hendrix Experience

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At the Royal Albert Hall Box Office (589 8212) and HAROLD DAVISON

LTD., 155-157, REGENT STREET, LONDON, W.1

Recorded: Olympic Studios, London, February 17, 1969

Producer: Jimi Hendrix

Engineer: George Chkiantz

Mixed By Eddie Kramer

NRG Studios, January 10, 2000

Please send stamped addressed envelope with applications

Guitar, Vocals: Jimi Hendrix

Bass: Noel Redding

Drums: Mitch Mitchell

Previously Unreleased Recording

## 3. Hear My Train A Comin' 6:56

Recorded: Olympic Studios, London, February 17, 1969

Producer: Jimi Hendrix

Engineer: George Chkiantz

Mixed By Eddie Kramer

NRG Studios, January 10, 2000

Guitar, Vocals: Jimi Hendrix

Bass: Noel Redding

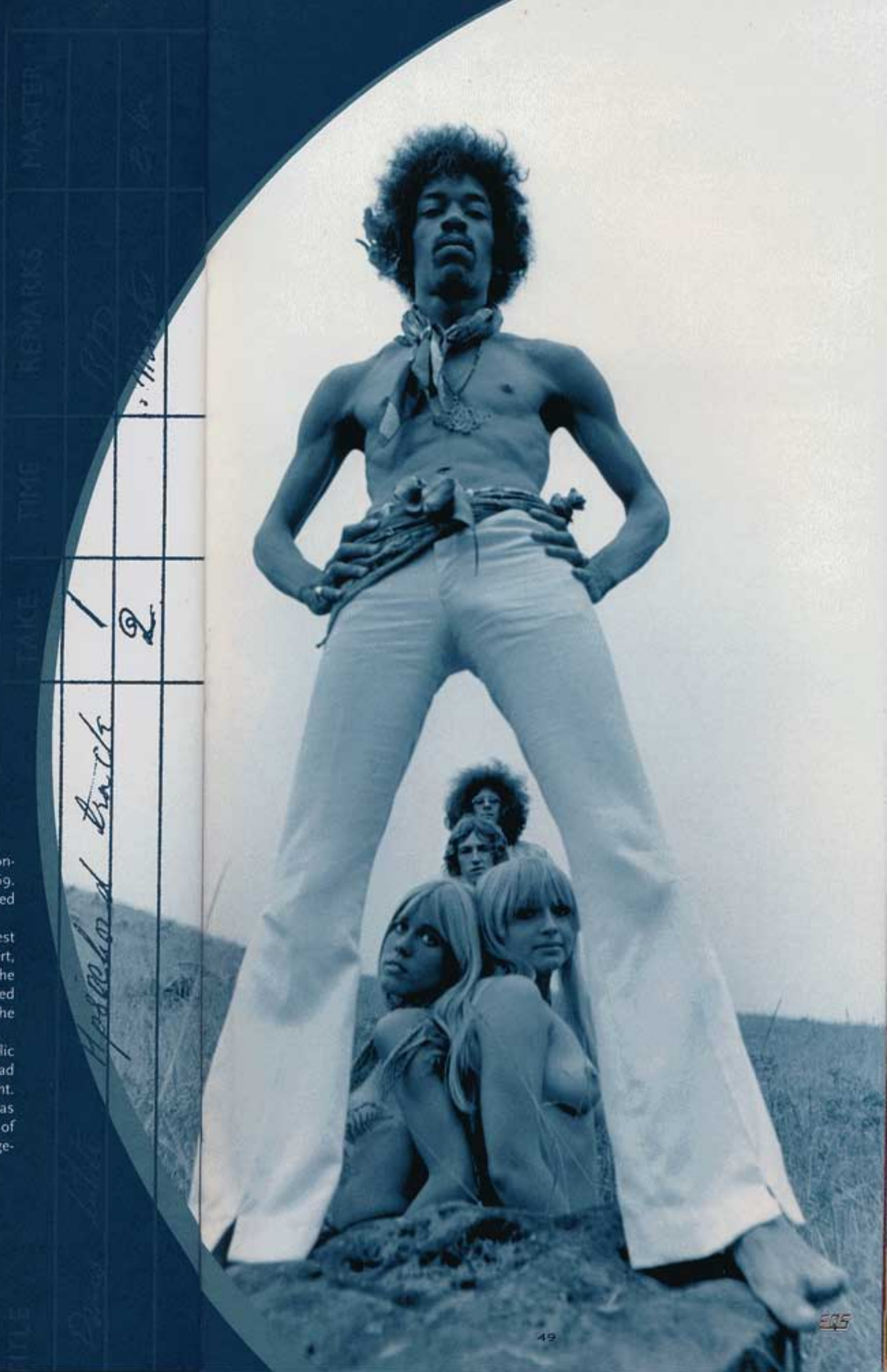
Drums: Mitch Mitchell

Previously Unreleased Recording

The Experience were scheduled to perform two sold out concerts at London's Royal Albert Hall on February 18 and 24, 1969. Plans were made to film and record both concerts at the famed venue for future release.

Jimi was determined to have the film crew document the best possible performances for the project. To prepare for the concert, he took the unusual step of booking time at Olympic Studios the night prior to the first Royal Albert Hall show. The group recorded many of the numbers they planned to perform to ensure that the concert arrangements had been perfected.

The Experience had been saddled with a heavy slate of public appearances since their formation. Subsequently, the group had tired of seemingly performing the same material night after night. Increasingly, the stage became a forum to reinvent material such as "Spanish Castle Magic" and "Hear My Train A' Comin'". Both of these vigorous Olympic recordings feature the extended arrangements the group had devised in 1969.





4. **Room Full Of Mirrors** 7:55

Recorded: Record Plant, New York, April 21, 1969  
 Producer: Jimi Hendrix  
 Engineer: Gary Kellgren

Mixed By Eddie Kramer  
 Sear Sound, New York, September 30, 1999

*Previously Unreleased Recording*

Guitar, Vocals: Jimi Hendrix  
 Bass: Billy Cox  
 Drums: Unknown  
 Percussion: Unknown

With little time available to focus on developing new material, the Experience struggled to make progress on a follow-up to *Electric Ladyland*. The double album's enormous international success masked the dissension which had plagued the group in the recording studio. Beginning at TTG Studios in October 1968, through Olympic in February 1969, and Olmstead and Record Plant in April of that year, the Experience endeavored to make progress on a finished album. In the place of songs composed prior to entering the recording studio, jamming now became Hendrix's principal song-writing device. This strategy, however, ran contrary to Noel Redding's desire, as the bassist was particularly affected by the group's lack of progress and overall focus.

Despite the rising expense, Jimi was determined to continue recording. The studio increasingly became his personal refuge, allowing him to close out the world and focus on his music. No artist of Hendrix's era used the recording studio as a work space to write new material. The costs for such an exercise were considered too prohibitive and the atmosphere typically uninspiring. Jimi was undaunted by the financial costs. Even in the presence of his cadre of friends and hangers on, the Record Plant became the venue for his continued musical exploration.

Burdened with an exhaustive schedule of personal appearances, the tense relationship between Hendrix and bassist Noel Redding further deteriorated. Frustrated, Hendrix reached out to old friend Billy Cox, with whom he had served in the US Army and performed on the famed R&B 'chitlin' circuit' prior to leaving for New York.

The bassist reunited with Hendrix backstage at an Experience concert in Memphis on April 18, 1969 and three days later joined him in the Record Plant. This exploration of "Room Full Of Mirrors" marked Cox's first session with Jimi. The two, joined by an unidentified drummer and percussionist roared through thirty one spirited takes in an effort to perfect one of Jimi's most promising new songs.

Featured here is take thirty-one. Recorded live in the studio, Jimi concluded the take with a wild, outlandish solo. His impish laugh at the close was answered in style with a Bronx cheer led by engineer Gary Kellgren inside the control room.

5. **I Don't Live Today** 6:32

Recorded Live At: Los Angeles Forum, Ca., April 26, 1969  
 Producer: Jimi Hendrix  
 Engineer: Wally Heider

Mixed By Eddie Kramer  
 Wally Heider Recording, Los Angeles, June 10, 1969

Guitar, Vocals: Jimi Hendrix  
 Bass, Backing Vocals: Noel Redding  
 Drums: Mitch Mitchell

*Previously Unreleased Original Mix*

With both *Electric Ladyland* and *Are You Experienced* both riding high in the US charts, the Experience confirmed their spiraling popularity with a record breaking American tour in the Spring of 1969. With an eye toward creating a live album, the Forum concert, as well as an appearance at the San Diego Sports Arena in May were captured on tape.

In June 1969, engineer Eddie Kramer was dispatched to Los Angeles to prepare the album. Jimi's manager Michael Jeffery hoped that a live album could be quickly prepared as a possible release for Reprise or even Capitol Records, to whom Jimi still owed one album as per the settlement in his contentious legal battle with PPX Industries.

Recorded before a boisterous, sold out Forum audience, this commanding rendition was among those performances set aside for the proposed live release. Nonetheless, hamstrung by the outstanding legal obligations, Reprise shelved the live project in favor of the compilation album *Smash Hits*.

6. **Little Wing** 3:15

Recorded Live At: Royal Albert Hall, London, February 24, 1969  
 Producer: Jimi Hendrix  
 Engineer: Pye Recording

Mixed By Eddie Kramer & John Jansen  
 Electric Lady Studios, February 5, 1971

Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

*Originally issued as part of Hendrix: In The West*

Drawn from the group's second Royal Albert Hall performance, this breathtaking reading stands as one of Jimi's finest performances.

Originally prepared for the proposed 1969 live album, Eddie Kramer remixed the song and included it as part of the 1972 posthumous live compilation *Hendrix: In The West*. Long out of print, both "Little Wing" and "Voodoo Child (Slight Return)" from the Royal Albert Hall performance have been unavailable in the US for more than twenty-five years.

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~~broken~~ dr

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I find

But she

don't need

So I

an angel

living



## 7. Red House 13:12

Recorded Live At: San Diego Sports Arena, Cal., May 25, 1969  
 Producer: Jimi Hendrix  
 Engineer: Wally Heider  
 Mixed By: Eddie Kramer & John Jansen  
 Electric Lady Studios, February 4, 1971  
 Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

Originally issued as part of *Hendrix: In The West*

This rendition of "Red House", recorded in May 1969 at the San Diego Sports Arena, is arguably Jimi's finest recorded version.

A regular feature of the group's stage repertoire, this San Diego performance of "Red House" was the full extension of a prior achievement, a magnificent version that bore witness to Hendrix's blues heritage as well as his unsurpassed ability to update the blues and retain his own imprint.

## 8. Purple Haze 4:03

Recorded Live At: San Diego Sports Arena, Cal., May 25, 1969  
 Producer: Jimi Hendrix  
 Engineer: Wally Heider  
 Mixed By: Eddie Kramer  
 Wally Heider Recording, Los Angeles, June 8, 1969  
 Guitar, Vocals: Jimi Hendrix  
 Bass, Backing Vocals: Noel Redding  
 Drums: Mitch Mitchell

Previously Unreleased Original Mix

This second excerpt from the May 1969 San Diego performance was also slated for the proposed live album. The Experience may have ceased to be an effective unit in the studio, but, lost in their music onstage, their talent was undeniable. Here "Purple Haze" is delivered with brutish force, with the group channeling their considerable talent with a clear purpose. Whatever the personal differences which existed between Redding and Hendrix, the chemistry between them—witnessed here at its most ravaged—played an integral role in the final design of their music.

## 9. Voodoo Child (Slight Return) 7:53

Recorded Live At: Royal Albert Hall, London, February 24, 1969  
 Producer: Jimi Hendrix  
 Engineer: Pye Recording  
 Mixed By: Eddie Kramer & John Jansen  
 Electric Lady Studios, February 5, 1971  
 Guitar, Vocals: Jimi Hendrix  
 Bass: Noel Redding  
 Drums: Mitch Mitchell

Originally issued as part of *Hendrix: In The West*

This live interpretation of Jimi's anthem from *Electric Ladyland* represented the pinnacle of the Experience's February 24, 1969 Royal Albert Hall performance. The trio tore through "Voodoo Child (Slight Return)" with a raging intensity. Unbeknownst to anyone that Winter evening was that this performance would stand as the final British concert by the original group.

*E key*  
 Voodoo Child (Slight Return) 7:53  
 Well I stand up next to a mountain of pain  
 And I... chop it down with the edge of a razor  
 Repeat  
 Well I pick up all the pieces  
 And I... might even raise  
 2nd to last... Cause I'm a Voodoo Child  
 2nd to last... I'm a Voodoo Child  
 I didn't mean to take up all your sweet time,  
 I'll give it right back to you,  
 One of these days - (uh)  
 I didn't mean to take up all your sweet time,  
 I'll give it right back to you,  
 And if I don't meet you more in this  
 world than I do, I'll be on the next  
 one and don't be late  
 Cause I'm a Voodoo Child  
 Cause I'm a Voodoo Child

NDAY MORNING, MAY 25

## Police Arrest Gate Crashers At Arena Show

Thirty persons — 16 adults and 12 juveniles — were arrested by police last night after a crowd of about 300 persons tried to crash the doors of the Sports Arena for the Jimi Hendrix Experience concert.

Police said those arrested had no tickets and were trying to get into the show without paying. Hendrix is a popular rock 'n' roll singer renowned for, among other things, burning his guitar on stage.

Several of the arena security guards were injured slightly when about 200 persons smashed three glass doors and entered the arena. The guards were virtually trampled in the rush.

Police Inspector Ray Hoobler said the crowd started gathering shortly after the 8:30 p.m. concert started. Generally, the security guards managed to keep them back, he said, until the crowd grew.

The gate crashers started throwing rocks, bricks and pipes against the doors, he said. As the crowd grew more unruly, police officers were called in.

Fifty officers were used to quell the disturbance and a command post was set up in the Save-Co Dept. Store parking lot nearby.

Inside, the crowd rushed the stage during Hendrix' last number. The front row of chairs collapsed and several people were injured slightly. A member of the audience reported that it was impossible for the people in the front to leave, because of the press of the mob.



The long-awaited Jimi Hendrix Experience put the cap on the weekend with one of their usual out-of-sight performances. Hendrix gets more sounds out of a guitar than can be imagined, and puts them all together in a form that owes more to jazz than to rock. His sidemen, Noel Redding on bass and Mitch Mitchell on drums, join in a kind of perpetual free-form accompaniment, providing as a trio what many consider to be the best group in rock music today.

The final song brought the audience out onto the field, some dancing joyously, others content just to be near the Experience. Then, with feedback still droning through the amplifiers, the group ducked behind the curtains and the first Denver Pop Festival came to an end.

10. Izabella 3:39

Recorded: Hit Factory, New York, August 29, 1969  
Record Plant, New York, September 23, 1969  
Producer: Jimi Hendrix  
Engineer: Eddie Kramer [Hit Factory]  
Jack Adams [Record Plant]

Mixed By Eddie Kramer  
NRG Studios, August 28, 1999

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell  
Percussion: Juma Sultan, Jerry Velez  
Rhythm Guitar: Larry Lee

*Previously Unreleased Recording*

Following the final concert of the Experience's US tour in Denver, June 29, 1969, Noel Redding elected to leave the group and return to London. He would join Fat Mattress, a collection of his old friends and serve full time as their guitarist.

In the aftermath of Redding's sudden departure, Hendrix was forced to re-evaluate his musical course. While never formally announced by Hendrix's management, Billy Cox had been confirmed by Hendrix as his choice to replace Redding. With only a previous commitment to appear on the NBC *Tonight Show* in July 1969 looming, Jimi's schedule was clear. For the balance of the summer, the guitarist relocated to Shokan, a quiet upstate New York village near Woodstock. Here Hendrix was accorded sufficient time to relax and refine his new musical direction. Over time, the rustic summer retreat served to rejuvenate his creative spirit.

With Billy Cox in tow, Jimi revisited his Tennessee roots once more, reaching back to guitarist Larry Lee, another old friend and veteran of the chitlin' circuit. Where Cox had been actively involved in various music projects prior to heeding Jimi's call, Lee had just returned from a stint in Vietnam.

In contrast to the trio format in which Hendrix had favored with the Experience, Jimi's first impulse for this new venture was to grow larger in sound and scope.

It was, despite outside disruptions, an outstanding show in every respect. It was well organized, the sound was excellent, the audience was groovy and the performers superb. Here's hoping more of the same will follow in coming years.

Percussionists Juma Sultan and Jerry Velez were recruited to join Hendrix, Cox, Lee, and Mitch Mitchell. It was this expanded ensemble who backed the guitarist during his celebrated Woodstock performance on August 18, 1969.

Dubbed loosely by Hendrix as Gypsy Sun & Rainbows, Hendrix contacted engineer Eddie Kramer and booked time at the Hit Factory, a Manhattan studio owned by songwriter Jerry Ragavoy. With strong material in hand, Hendrix was eager to return to the recording studio. One of the brightest examples of his new music was "Izabella".

Presented here is take three from the fourth reel of tape recorded that August evening. Jimi would later overdub a new lead vocal, as well as lead guitar parts at the Record Plant on September 23, 1969. For the September session, Hendrix recorded his lead guitar overdub while playing a Gibson SG, a novel departure from his normal instrument, the Fender Stratocaster. The Gibson SG provided Hendrix with a tight, biting sound texture he desired for the solo.

Despite the promise evident in recordings such as this, Hendrix was unable to round his expanded group into form. Subsequent recording sessions at the Hit Factory and Record Plant illustrated the limitations of the big band concept as presently configured. Jimi's frustration with their inability to grasp his musical vision was further compounded by pressure from his management to resume touring so that funding for the construction of his own Electric Lady Studios would continue. At great personal cost, Jimi canceled a series of September 1969 US concert dates and disbanded Gypsy Sun & Rainbows.

While the big band concept may not have paid immediately dividends, Jimi had embarked on a bold new creative path. Subsequent recordings with both the Band Of Gypsys and the reformed Experience in 1970 would successfully continue his exploration of the marriage of rock, funk, and soul.

Gypsy Sun & Rainbows







Beverly Spector Hyatt House  
360 North Rodeo Drive  
Beverly Hills, California

# Message to Love

Patla G. G. G.



~~we~~ were traveling a speed  
~~of~~ ... of a born man.  
We got alot of love to give ...  
from the mirrors of our hand -

- I said a message to love  
don't you run away --- look at your heart baby  
then come on ~~and~~ with me today.

Well I am what I am thank God  
Some people just don't understand -  
find yourself <sup>and</sup> then you too  
~~find~~ find your self first, don't  
you be no fool -

Beverly Spector Hyatt House  
360 North Rodeo Drive  
Beverly Hills, California



Here comes a woman  
wrapped up and chained  
~~to~~ messing with those fools  
keep your life in pain

If you want to be free, come along  
with me - Don't play with the man,  
they never understand -  
I say find yourself first and then  
your ~~talent~~ talent ---  
work hard in your mind, for it to come  
alive - And then Show to the man,  
you're as strong as them  
Cause in the eyes of ~~him~~ God,  
~~we~~ we're all children to Him

Beverly Spector Hyatt House  
360 North Rodeo Drive  
Beverly Hills, California



everybody ... Love alive  
everybody ... Live alive  
everybody ... Come alive  
everybody ... Hear my message

## DISC FOUR:

### 1. Message To Love 3:35

Recorded: Record Plant, New York, December 19, 1969  
January 20, 1970  
Producer: Jimi Hendrix  
Engineer: Bob Cotto [December 1969]  
Bob Hughes [January 1970]

Mixed By Eddie Kramer  
Electric Lady Studios, July 18, 1997

Guitar, Vocals: Jimi Hendrix  
Bass, Backing Vocals: Billy Cox  
Drums, Percussion, Backing Vocals: Buddy Miles

Previously Unreleased Alternate Version

The transformation which Jimi's recordings with Gypsy Sun & Rainbows had only hinted, was now complete. By October 1969, with Mitch Mitchell having returned to England, Jimi teamed with Cox and former Electric Flag drummer Buddy Miles to form the Band Of Gypsys. Jimi's recordings with Cox and Miles signaled that a new chapter had begun. "Message Of Love" was indicative of this exciting transition, incorporating rock, funk, and soul within Jimi's own, entirely original style.

Formal work on "Message To Love" initiated on December 19, 1969. Eighteen takes were required before the group had achieved a satisfactory backing track. "We toyed with the tempo on that song," explains Cox. "Buddy wanted to slow it down, but Jimi wanted it more upbeat. Jimi would say, 'If you can't see little kids skippin' on your fast songs, you got nothing.'" Work on the song was completed one month later on January 20, 1970.

Before this studio recording could be issued, Hendrix instead released a live version taped at the Fillmore East on January 1, 1970 as part of *Band Of Gypsys*. With the live version now available, issuing a studio recording of the same song, however different in style or arrangement, seemed regressive in Hendrix's view and not in keeping with his plans for the projected double album *First Rays Of The New Rising Sun*.







## 2. Earth Blues 4:08

Recorded: Record Plant, New York, December 19, 1969  
January 20, March 24, 1970  
Producer: Jimi Hendrix  
Engineer: Bob Cotto (December 1969)  
Bob Hughes (January 1970)  
Jack Adams (March 1970)

Mixed By Jimi Hendrix & Eddie Kramer  
Electric Lady Studios, August 22, 1970

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Buddy Miles  
Backing Vocals: Billy Cox, Buddy Miles, & The Ronettes

Previously Unreleased Alternate Version

This alternate recording showcases the original drum tracks recorded by Buddy Miles in December 1969, different guitar parts by Jimi plus backing vocals by the Ronettes of "Be My Baby" fame.

"Earth Blues" was another important new composition Hendrix had been developing with the help of Cox and Miles. Their shared musical background played an integral role as Hendrix continued to expand the boundaries of rock and soul. "I think Buddy and I were bringing more of Jimi's roots and the R&B scene to the music," explains Billy Cox. "In Jimi's embryonic stage, he was playing with the Sam Cooke's and Jackie Wilson's. We grew up around that kind of music and we all had toured on what was called the 'chitlin' circuit.' That was called the 'chitlin' circuit' because all of these little places that we went to served chitlins or fish. Jimi traveled in that circuit also, so we were just bringing it all back home to him, because we had that camaraderie and that type of music in common."

## 3. Astro Man 4:11

Recorded: Record Plant, New York, January 21, 1970  
Producer: Jimi Hendrix  
Engineer: Bob Hughes

Mixed By Eddie Kramer  
NRG Studios, August 26, 1999

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Buddy Miles

Previously Unreleased Recording

Long before Eddie Hazel and Ernie Isley popularized the role of funk guitar, Jimi had already cast the foundation. Backed by Cox and Miles, Jimi designed a sound and style with the Band Of Gypsies which could not be considered contemporary R&B or simply rock with an R&B flavor. "Jimi didn't sit us and tell us what he wanted us to play," recalls Billy Cox. "He just played it by ear and the music evolved. Our roots had been in blues and R&B, but when we put it all together it came out as an entirely different type of music."

"This is gonna be fun!" laughed Jimi before launching into an enthusiastic rendition of "Astro Man", his comic cartoon fable. The song's inspiration was simple, drawing its roots from Jimi's love for animated cartoons. "That's what 'Astro Man' was all about," laughs Cox. "We used to love watching cartoons at his apartment. He enjoyed Mighty Mouse and especially loved Rocky and Bullwinkle."

## 4. Country Blues 8:26

Recorded: Record Plant, New York, January 23, 1970  
Producer: Jimi Hendrix  
Engineer: Bob Hughes

Mixed By Eddie Kramer  
NRG Studios, August 26, 1999

Guitar: Jimi Hendrix  
Bass: Billy Cox  
Drums: Buddy Miles  
Harmonica: Unknown

Previously Unreleased Recording

This extraordinary January 1970 recording was not a numbered take, but rather an inspired jam session. Hendrix, Cox, and Miles relished such interplay and "Country Blues" is a joyous example of their shared musical vocabulary.

"What made us different [from the Experience] was the communication between Jimi and Billy and myself," explains Buddy Miles. "I think our greatest attribute was that we could work together with little or no effort. It's one thing when you have to explain music to people, it's another thing to [follow] a musician, especially if they're paving the way. Jimi was the nucleus, he was the center of attention, which I had no problem with, because I just know that I wanted to be there with him. Billy must have felt the same way, because he had that bond with Jimi."

**Tuesday Nights at**

**BLOOD, SWEAT & TEARS**  
APALLOOSA  
ALLMAN BROTHERS

**SPECIAL NEW YEAR'S SHOW**  
THURSDAY, JANUARY 1  
8:00 & 11:30 PM

**JIMI HENDRIX**  
BUDDY MILES  
BILLY COX

**THE VOICES OF EAST HARLEM**  
THURSDAY, JANUARY 1  
8:00 & 11:30 PM

**FRIDAY & SATURDAY, JANUARY 2 & 3**  
**GRATEFUL DEAD**  
LIGHTHOUSE  
10:00 PM  
COLD BLOOD

**FRIDAY & SATURDAY, JANUARY 2 & 3**  
**IKE & TINA TURNER**  
MONGO  
SANTAMARIA  
FATS DOMINO

**FILLMORE**  
SECOND AVENUE





WED., JAN. 28  
FROM 8 P.M. TO 1 A.M.  
(5 HOUR FESTIVAL)

ONE PERFORMANCE ONLY!

5. Freedom 3:51

Recorded: Record Plant, New York, February 16, 1970  
Producer: Jimi Hendrix  
Engineer: Bob Hughes

Mixed By Eddie Kramer  
NRG Studios, August 27, 1999

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell  
Percussion: Juma Sultan

Previously Unreleased Recording

In the wake of the Hendrix's failed January 28, 1970 Madison Square Garden performance, the Band Of Gypsys were disbanded. Manager Michael Jeffery pressured his talented star to reform the Jimi Hendrix Experience.

A reunion of the original Experience was jettisoned almost as immediately as it had been proposed. Hendrix was reluctant to reform the Experience with original bassist Noel Redding. Instead he decided that Billy Cox remain and join Mitch Mitchell in a revamped edition of the group.

During this difficult transition period, Jimi was shuttling back and forth between recording studios. At Juggy Sound, Hendrix gathered with engineer Eddie Kramer to craft *Band Of Gypsys*, his souvenir of the Band Of Gypsys' four remarkable Fillmore East performances. Upon delivery of the finished album to Capitol Records, Hendrix would finally be free of his legal obligations. As the construction of Electric Lady Studios inched toward completion, Jimi was eager to focus his energies on *First Rays Of The New Rising Sun*, the ambitious double studio album he planned.

On this evening, Hendrix traveled to the Record Plant after mixing sessions at Juggy Sound had concluded. Upon his arrival, an informal jam session with Buddy Miles ensued. Soon thereafter Billy Cox and Mitch Mitchell arrived. Miles departed and work began on "Freedom."

This recording is dramatically different than the version now included as part of *First Rays Of The New Rising Sun*. Most notably, Jimi devised an inventive, extended introduction and, in contrast to his efforts the previous summer with Gypsys Sun & Rainbows, skillfully integrated the percussion effort of Juma Sultan.

6. Johnny B. Goode 4:46

Recorded Live At: Berkeley Community Theatre, Berkeley, Ca.,  
May 30, 1970  
Producer: Jimi Hendrix  
Engineer: Abe Jacob

Mixed By Eddie Kramer & John Jansen  
Electric Lady Studios, January 17, 1971

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell

Originally issued as part of Hendrix: *In The West*

Jimi's electrifying remake of Chuck Berry's classic "Johnny B. Goode" stands as one of the peaks of his 1970 US tour. Reworking cover material for his live performances was a time honored Hendrix tradition and "Johnny B. Goode" was no exception. "Two weeks earlier we were playing at Temple University and just before we went onstage Jimi said we were going to start the show with 'Sgt. Pepper's Lonely Hearts Club Band' and 'Johnny B. Goode'. I just looked at him. 'Sgt. Pepper' and 'Johnny B. Goode'? He laughed and said, 'C'mon man, you know all that old shit!'"

madison square garden

Pennsylvania Plaza,  
7th Ave., 33rd St.





7. **Lover Man** 2:56

Recorded: Electric Lady Studios, New York, July 20, 1970  
 Producer: Jimi Hendrix  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 NRG Studios, August 27, 1999

Guitar, Vocals: Jimi Hendrix  
 Bass: Billy Cox  
 Drums: Mitch Mitchell

*Previously Unreleased Recording*

A finished studio version of "Lover Man" had eluded Hendrix for more than three years. Sporadic attempts at various studios, each utilizing a variety of arrangements and tempos to try and master the song failed to satisfy him.

In the interim, "Lover Man" had blossomed as a favored concert vehicle. This newly discovered July 1970 recording mirrored the live arrangement the group had performed on the 1970 US tour.



PLUS MANY OTHERS!!!

8. **Blue Suede Shoes** 4:27

Recorded Live At: Berkeley Community Theatre, Berkeley, Ca.,  
 May 30, 1970  
 Producer: Jimi Hendrix  
 Engineer: Abe Jacob

Mixed By Eddie Kramer & John Jansen  
 Electric Lady Studios, January 17, 1971

Guitar, Vocals: Jimi Hendrix  
 Bass: Billy Cox  
 Drums: Mitch Mitchell

*Originally issued as part of Hendrix: In The West*

BERKELEY COMMUNITY  
 THEATRE  
 FRIDAY, MAY 29  
 8:00 P.M.  
 JAMES TAYLOR  
 THE PENTANGLE

Like "Johnny B. Goode", Carl Perkins' "Blue Suede Shoes" was yet another early rock n' roll favorite of Jimi's. An afternoon soundcheck prior to the group's two evening concerts at the Berkeley Community Theatre yielded this spontaneous gem.

9. **Cherokee Mist** 6:02

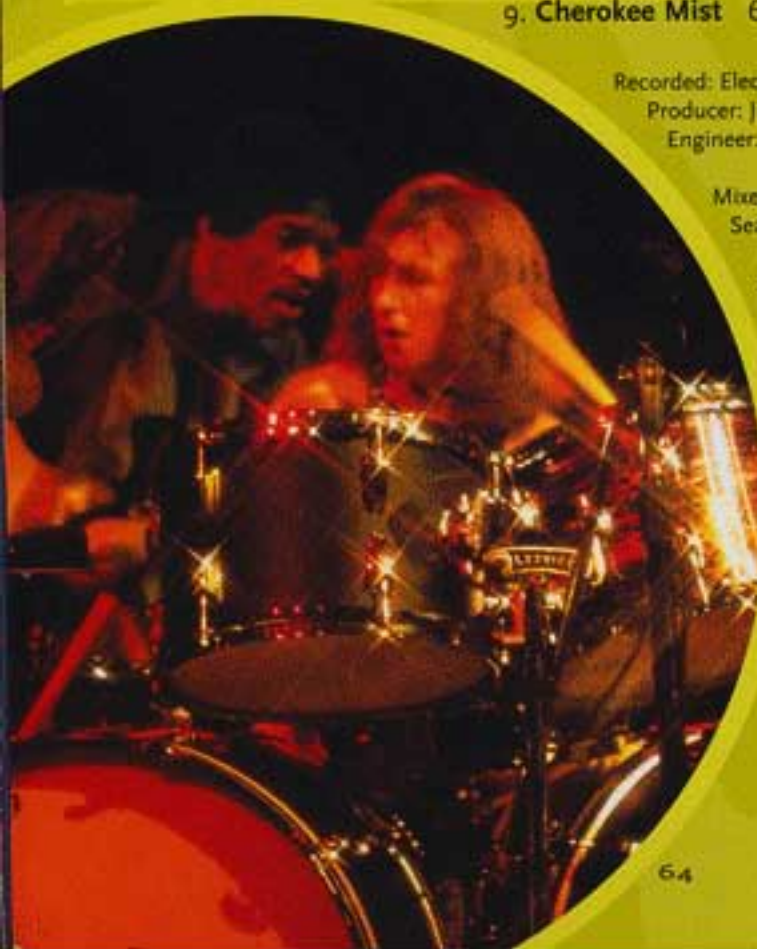
Recorded: Electric Lady Studios, New York, June 24, 1970  
 Producer: Jimi Hendrix  
 Engineer: Eddie Kramer

Mixed By Eddie Kramer  
 Sear Sound, September 30, 1999

Guitar: Jimi Hendrix  
 Bass: Billy Cox  
 Drums: Mitch Mitchell

*Previously Unreleased Recording*

The possibilities which Electric Lady Studios held for Jimi had renewed his enthusiasm. This creative rejuvenation accelerated the development of a host of exciting new ideas. Within the subterranean recording facility, Jimi embarked



on his most productive studio work since his 1967 recordings at Olympic Studios in London. "Inside the studio we were never bothered by outside influences," remembers Jimi's bassist Billy Cox. "We were left to create music and that's what we loved to do. That made Jimi so happy. He would say, 'Man we don't fish or go bowling like other people do. We make music, and *this* is fun.'"

Both on stage and in the recording studio, Mitchell and Cox understood Jimi's unorthodox methods. The two flowed smoothly with him, guided by eye contact or a simple nod from Jimi indicating his quicksilver changes in musical time and tempo. A prime example of their shared musical code is this radiant interpretation of "Cherokee Mist". This recording took form as a diversion between takes for "Astro Man". Without warning, Jimi kicked off the song and his trusted rhythm section fell immediately in behind. As their momentum swelled, Jimi shifted gears, incorporating elements of what would ultimately develop as "In From The Storm" one month later. This was a favorite Hendrix songwriting device, running through rhythm patterns until a song had developed to his satisfaction. "We remembered patterns not notes," explains Cox simply. "Cherokee Mist" proved no different. Jimi pushed Cox and Mitchell throughout freely interspersing the "In From the Storm" rhythm pattern right up to the song's conclusion.



10. **Come Down Hard On Me** 3:18

Recorded: Electric Lady Studios, New York, July 15, 1970  
Producer: Jimi Hendrix  
Engineer: Eddie Kramer

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell

Mixed By Jimi Hendrix & Eddie Kramer  
Electric Lady Studios, August 22, 1970

*Previously Unreleased Alternate Version*

Having scrapped a series of takes recorded the previous evening, Jimi reprised "Come Down Hard On Me" and crafted this version, complete with guitar and vocal overdubs, over the course of a single session.

One month later, as mixing sessions for *First Rays Of The New Rising Sun* began to narrow the album's contending tracks, Jimi returned to the song and created the rough mix presented here.

While "Come Down Hard On Me" held much promise in its present form, there is little doubt that Jimi would have developed the song in much fuller detail had he lived. Nonetheless, even as a work in progress, the song provides another compelling example of Jimi's winning blend of rock and soul.

11. **Hey Baby/In From The Storm** 8:56

Recorded Live At: Maui, Hawaii July 30, 1970  
Producer: Jimi Hendrix  
Engineer: Mike Neal

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell

Mixed By Eddie Kramer  
Sear Sound, October 26, 1999

*Previously Unreleased Recording*

Following a concert in Seattle, Jimi joined Cox, Mitchell, and their entourage in Maui, Hawaii for a three week retreat.

"We were to relax for a few weeks," explains Mitch Mitchell. "We then got involved in *Rainbow Bridge*, this crazy film that Mike Jeffery was working on in Maui. At any rate, Mike and a few other people from the film came up with this idea of literally going through the streets with a truck and a few placards saying: Anyone one that wants to come, come up to the crater of the sun, to the volcano. We are going to have a concert. If my memory serves me right, it was like a four mile hike. Even if you had a car to drive on where it was, you still had one hell of a walk."

The hastily arranged concert proved to be a logistical disaster. Staged in a meadow on the mountain, the wind howled so fiercely that Jimi's crew were forced to cut foam from the group's instrument cases to serve as microphone wind screens. With no hard wired power available, the group had to share a generator run by the film crew. The concert was recorded on an eight track tape machine installed in a rented panel track. Technical gremlins plagued the recording, preventing Mitch Mitchell's drums from being properly recorded. To salvage the material, Mitchell later overdubbed his drum parts at Electric Lady listening to the performance on headphones while Eddie Kramer watched the film footage on a makeshift movieola.

Despite the chaotic surroundings, the group relished the opportunity to play in such a relaxed, informal outdoor setting. Where Hendrix had headlined the recent Atlanta Pop Festival before more than 200,000 people, the group turned in an inspired set before a sparse audience of a few hundred people. "The main thing was that the band just enjoyed playing," remembers Mitchell. "All of these people turned up and we were having some fun." One of the strongest efforts recorded that afternoon was the unique hybrid of "Hey Baby (Now Rising Sun)" and "In From The Storm" presented here. Hendrix had recently recorded studio versions of both songs at Electric Lady, but had never combined the two in such a dramatic fashion, either before or after this recording.



## 12. Ezy Ryder 3:43

Recorded: Record Plant, New York, December 18, 1969, January 20, 1970  
Electric Lady Studios, New York, June 15, 1970  
Producer: Jimi Hendrix  
Engineer: Jack Adams, Bob Hughes [Record Plant]  
Eddie Kramer [Electric Lady Studios]

Mixed By Jimi Hendrix & Eddie Kramer  
Electric Lady Studios, June 15, 1970

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Buddy Miles  
Percussion: Billy Armstrong  
Backing Vocals: Steve Winwood, Chris Wood, Arthur & Albert Allen

*Previously Unreleased Alternate Version*

Long before Electric Lady Studios opened to the public, Jimi made use of the facility as soon as it was technically operational. His first order of business was to evaluate the many multi-track tapes he had accumulated over the previous nine months. "Jimi wanted to create a double album," details Kramer. "Once we had assembled all the tapes he had recorded at places like the Record Plant and Hit Factory the previous year, we went through them and pushed aside the songs we weren't going to use."

One of the first songs Hendrix tackled at Electric Lady was "Ezy Ryder." "That had begun at the Record Plant," describes Cox. "Eddie pulled out the tapes and Jimi spent a lot of time doctoring up and trying to improve those tracks we had already recorded. We spent a bunch of time doing this before we started recording new material."

This alternate version reveals how Jimi began to extensively retool the original Record Plant recording by way of multiple overdubs. Hendrix saved only the original drum parts by Buddy Miles before rebuilding the song front to back. Of all of the alterations, the most prominent were the different lead guitar parts overdubbed by Jimi at this session. Later that same evening, Jimi was joined by Steve Winwood and Chris Wood of Traffic, who both contributed backing vocals.

## 13. Night Bird Flying 4:24

Recorded: Electric Lady Studios, New York,  
June 16, July 19, August 22, 1970  
Producer: Jimi Hendrix  
Engineer: Eddie Kramer

Mixed By Jimi Hendrix & Eddie Kramer  
Electric Lady Studios, August 22, 1970

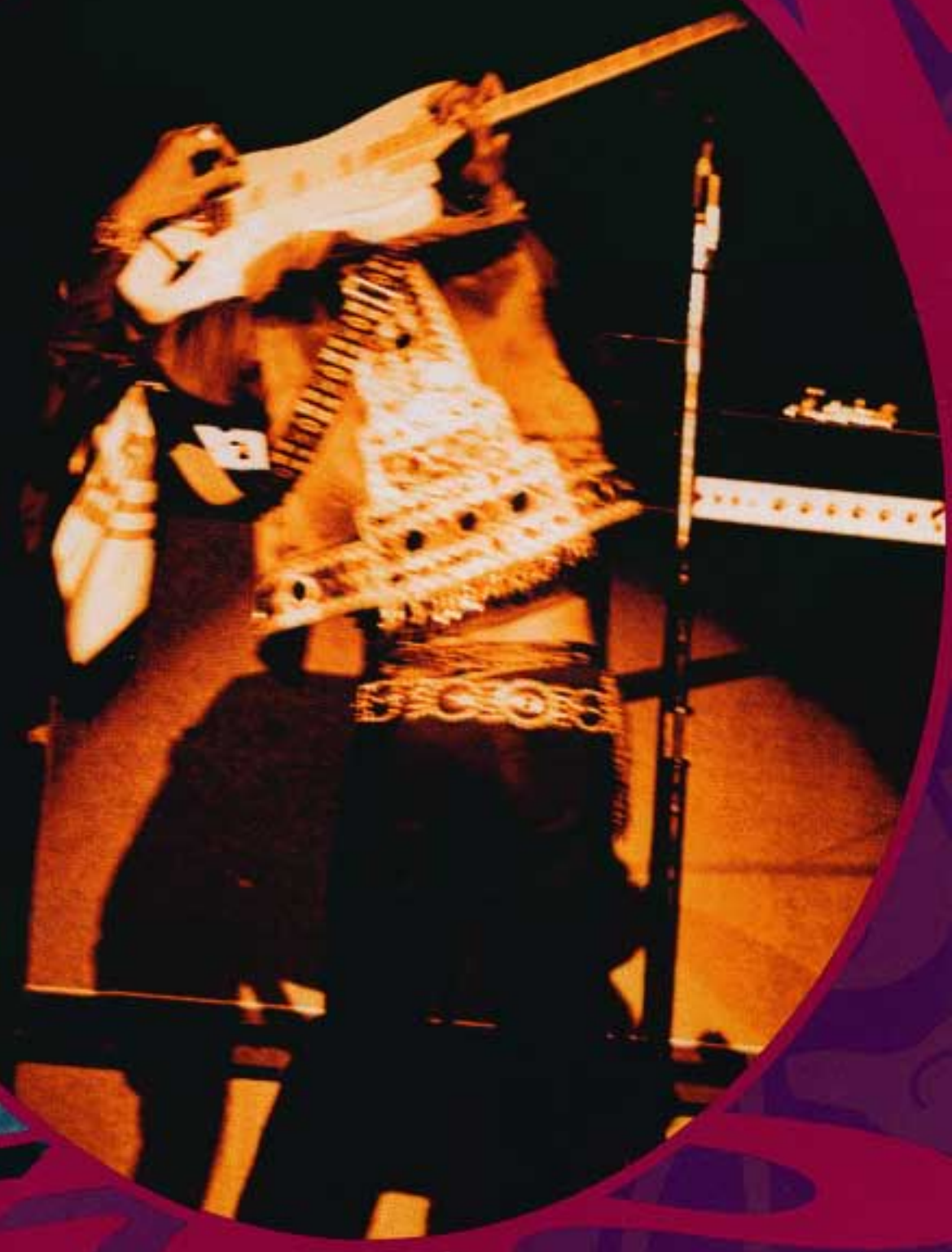
Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell  
Percussion: Juma Sultan

*Previously Unreleased  
Alternate Version*

"Night Bird Flying" had emerged as one of the brightest examples of Jimi's summer tenure at Electric Lady. Not only had the guitarist reserved a space for the song on the forthcoming *First Rays Of The New Rising Sun* double album, he designated the song to be issued alongside "Dolly Dagger" as a single. The quality of new material such as "Night Bird Flying" bolstered Jimi's confi-

dence in the new album. "The record was coming together," recalls Eddie Kramer. "The record had momentum and we could see that there was a shape to it. I remember Jimi writing up some of the song titles, saying 'That will make a good Side A. That will make a good Side B. We have enough for a Side D and C.' That was pretty cool, to see all of the effort of the last two years just coming together. You could see the end in sight."

This alternate August 22 recording provides a window into the construction of this complex track. Particularly noteworthy are the mix effects created by Hendrix and Kramer to suggest the flight of a bird or spacecraft. These would be abandoned before the finished master was completed later that same evening. Jimi would also layer additional lead guitar parts to the song's dramatic closing. Also heard is a discussion between Hendrix and Kramer discussing the song's ending.







#### 14. All Along The Watchtower 4:22

Recorded Live At: Isle Of Wight, England, August 30, 1970  
 Producer: Jimi Hendrix  
 Engineer: Pye Recording

Mixed By Eddie Kramer  
 NRG Studios, January 12, 2000

Guitar, Vocals: Jimi Hendrix  
 Bass: Billy Cox  
 Drums: Mitch Mitchell

*Previous Unreleased Alternate Mix*

#### 15. In From The Storm 4:19

Recorded Live At: Isle Of Wight, England, August 30, 1970  
 Producer: Jimi Hendrix  
 Engineer: Pye Recording

Mixed By Eddie Kramer  
 NRG Studios, January 12, 2000

Guitar, Vocals: Jimi Hendrix  
 Bass: Billy Cox  
 Drums: Mitch Mitchell

*Previous Unreleased Alternate Mix*

Jimi's August 1970 performance at the Isle Of Wight festival represented his first British concert in eighteen months. The guitarist had last appeared in Britain fronting the original Experience for two sold out February 1969 appearances at London's Royal Albert Hall. At the Isle Of Wight, Hendrix headlined an impressive bill which also included the Who, Doors, Free, Emerson, Lake, & Palmer, and Miles Davis.

As the concert grew near, Hendrix's was reluctant to leave Electric Lady Studios and travel to the site. The guitarist had made significant progress toward crafting a new album at his new recording studio and did not want to resume touring until he had finished. "We knew that Jimi had these commitments coming up," remembers Billy Cox. "More than anything, he needed rest. He was just plain wore out. He did not get that much R&R in Hawaii because he had to work on *Rainbow Bridge*. However, once we hit the stage at the Isle Of Wight and felt the reception of the people, the music energized us all and we ended up playing for more than two hours."

Before 600,000 people on this small British vacation island —by far, the largest audience he had ever performed for—Jimi blended old favorites such as the passionate rendition of "All Along The Watchtower" featured here with enthusiastic presentations of new material like "In From The Storm". "Songs like 'All Along The Watchtower' may have been old to Jimi and Mitch but they were new to me," explains Cox. "I think adding my flavor to those songs made it refreshing for Mitch and Jimi to play them again. Playing new songs like 'In From The Storm' gave us a chance to take them out of Electric Lady, which was our laboratory, and see what people's reactions would be. The response at the festival was very positive. It was incredible. The people reacted as if the songs had already been out there on record."

No 97876

WEEKEND TICKET

WEEKEND TICKET

No 97876



ISLE OF WIGHT FESTIVAL  
 SUNDAY  
 AUGUST 30 1970

No 97876



ISLE OF WIGHT FESTIVAL  
 SATURDAY  
 AUGUST 29 1970

No 97876



ISLE OF WIGHT FESTIVAL  
 FRIDAY  
 AUGUST 28 1970

THREE POUNDS

THIS TICKET IS SUBJECT TO THE STANDARD CONDITIONS OF SALE AVAILABLE FOR INSPECTION AT THE PLACE OF PURCHASE, NOT TRANSFERABLE

ERG



16. Slow Blues 1:45

Recorded: Electric Lady Studios, New York, August 20, 1970  
Producer: Jimi Hendrix  
Engineer: Eddie Kramer

Mixed By Eddie Kramer  
NRG Studios, August 25, 1999

Guitar, Vocals: Jimi Hendrix  
Bass: Billy Cox  
Drums: Mitch Mitchell

*Previously Unreleased Recording*

Jimi had been focusing on recording overdubs for "In From The Storm" when this jam session with Cox and Mitchell ensued. Sensing the guitarist's sudden inspiration, Kramer and assistant engineer Dave Palmer quickly pulled the previous tape off the machine, threw on a fresh reel and snapped the record button. Captured in progress was this gorgeous, slow blues jam. Jimi effortlessly guided his bandmates with a warm, stinging guitar tone rarely featured. Sadly the recording inexplicably cuts out, and there is nothing more.

Unbeknownst to anyone that evening, this would be the last multi-track studio session tape that Jimi would ever record. Less than one month later, his untimely death in London robbed the world of one its brightest innovators. His invincible reputation, constructed from legendary concert performances and the music he issued over the course of just four years remains in full force.

the story  
of life is quicker  
than the wink of an eye  
the story of love  
is hello and goodbye  
until we meet again











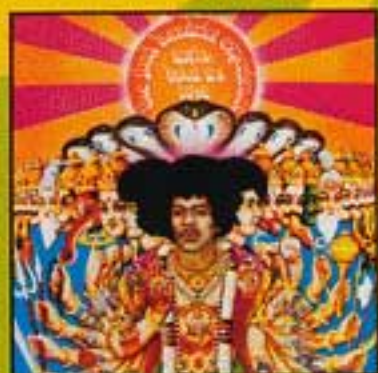
ARE YOU EXPERIENCED

Purple Haze • Manic Depression • Hey Joe • Love Or Confusion • May This Be Love • I Don't Live Today • The Wind Cries Mary • Fire • Third Stone From The Sun • Foxy Lady • Are You Experienced? • Stone Free • 51st Anniversary • Highway Chile • Can You See Me • Remember • Red House



ELECTRIC LADYLAND

...And The Gods Made Love • Have You Ever Been (To Electric Ladyland) • Crosstown Traffic • Voodoo Child • Little Miss Strange • Long Hot Summer Night • Come On (Let The Good Times Roll) • Gypsy Eyes • Burning The Midnight Lamp • Rainy Day, Dream Away • 1983... (A Merman I Should Turn To Be) • Moon, Turn The Tides... gently gently away • Still Raging, Still Dreaming • House Burning Down • All Along The Watchtower • Voodoo Child (Slight Return)



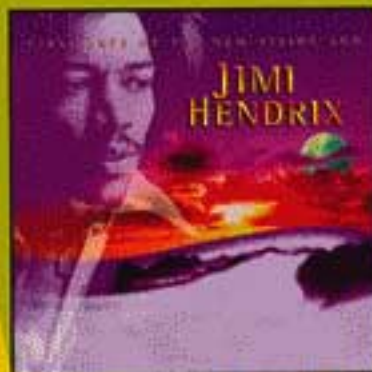
AXIS: BOLD AS LOVE

Exp • Up From The Skies • Spanish Castle Magic • Wait Until Tomorrow • Ain't No Telling • Little Wing • If 6 Was 9 • You Got Me Floatin' • Castles Made Of Sand • She's So Fine • One Rainy Wish • Little Miss Lover • Bold As Love



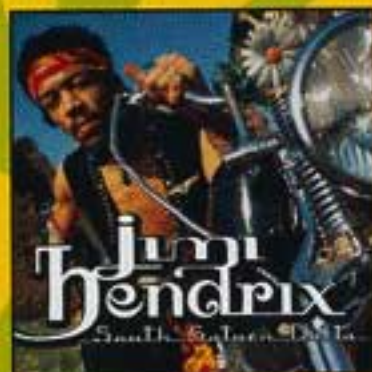
BAND OF GYPSIES

Who Knows • Machine Gun • Changes • Power To Love • Message To Love • We Gotta Live Together



FIRST RAYS OF THE NEW RISING SUN

Freedom • Izabella • Night Bird Flying • Angel • Room Full Of Mirrors • Dolly Dagger • Ezy Ryder • Drifting • Beginnings • Stepping Stone • My Friend • Straight Ahead • Hey Baby (New Rising Sun) • Earth Blues • Astro Man • In From The Storm • Belly Button Window



SOUTH SATURN DELTA

Look Over Yonder • Little Wing • Here He Comes (Lover Man) • South Saturn Delta • Power Of Soul • Message To The Universe (Message To Love) • Tax Free • All Along The Watchtower • Stars That Play With Laughing Sam's Dice • Midnight • Sweet Angel (Angel) • Bleeding Heart • Pali Gap • Drifter's Escape • Midnight Lightning



BBC SESSIONS

DISC ONE  
Foxy Lady • Alexis Korner Introduction • Can You Please Crawl Out Your Window • Rhythm And Blues World Service • I'm Your Hoochie Coochie Man • Traveling With The Experience • Driving South • Fire • Little Miss Lover • Introducing The Experience • Burning Of The Midnight Lamp • Catfish Blues • Stone Free • Love Or Confusion • Hey Joe • Hound Dog • Driving South • Hear My Train A Comin'  
DISC TWO  
Purple Haze • Killing Floor • Radio One • Wait Until Tomorrow • Day Tripper • Spanish Castle Magic • Jammin' • I Was Made To Love Her • Foxy Lady • A Brand New Sound • Hey Joe • Manic Depression • Driving South • Hear My Train A Comin' • A Happening For Lulu • Voodoo Child (Slight Return) • Lulu Introduction • Hey Joe • Sunshine Of Your Love



EXPERIENCE HENDRIX THE BEST OF JIMI HENDRIX

Purple Haze • Fire • The Wind Cries Mary • Hey Joe • All Along The Watchtower • Stone Free • Crosstown Traffic • Manic Depression • Little Wing • If 6 Was 9 • Foxy Lady • Bold As Love • Castles Made Of Sand • Red House • Voodoo Child (Slight Return) • Freedom • Night Bird Flying • Angel • Dolly Dagger • Star Spangled Banner



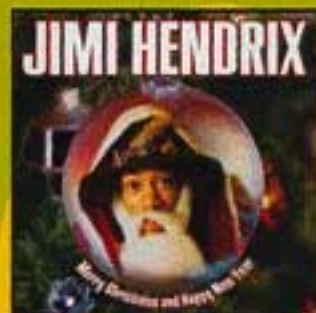
LIVE AT THE FILMORE EAST

DISC ONE  
Stone Free • Power Of Soul • Hear My Train A Comin' • Izabella • Machine Gun • Voodoo Child (Slight Return) • We Gotta Live Together  
DISC TWO  
Auld Lang Syne • Who Knows • Changes • Machine Gun • Stepping Stone • Stop • Earth Blues • Burning Desire • Wild Thing



LIVE AT WOODSTOCK

DISC ONE  
Introduction • Message To Love • Hear My Train A Comin' • Spanish Castle Magic • Red House • Lover Man • Foxy Lady • Jam Back At The House  
DISC TWO  
Izabella • Fire • Voodoo Child (Slight Return) • Star Spangled Banner • Purple Haze • Woodstock Improvisation • Villanova Junction • Hey Joe



MERRY CHRISTMAS AND HAPPY NEW YEAR [JULY]

Little Drummer Boy/Silent Night/Auld Lang Syne • Three Little Bears • Little Drummer Boy/Silent Night/Auld Lang Syne (Extended Version)



LIVE AT THE OAKLAND COLISEUM

DISC ONE  
Introduction • Fire • Hey Joe • Spanish Castle Magic • Hear My Train A Comin' • Sunshine Of Your Love • Red House  
DISC TWO  
Foxy Lady • Star Spangled Banner • Purple Haze • Voodoo Child (Slight Return)



LIVE AT CLARK UNIVERSITY

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Box Set Produced By Janie Hendrix, Eddie Kramer, & John McDermott for Experience Hendrix, L.L.C.

All songs written by Jimi Hendrix and published by Experience Hendrix, L.L.C. except

"Killing Floor" by Chester Burnett  
"Hey Joe" by Billy Roberts  
"Rock Me Baby" by B.B. King/Joe Josea  
"Sgt. Pepper's Lonely Hearts Club Band" by John Lennon/Paul McCartney  
"Catfish Blues" by Robert Petway  
"Gloria" by Van Morrison  
"Star Spangled Banner" Adapted by Jimi Hendrix  
"Johnny B. Goode" by Chuck Berry  
"Blue Suede Shoes" by Carl Perkins  
"Like A Rolling Stone", "All Along The Watchtower" by Bob Dylan

Mastered by Eddie Kramer & George Marino  
Sterling Sound, New York

Essays by Dave Marsh & John McDermott

Design by Stan Stanski & Phil Yarnall/Smay Vision

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To Sir with love.

Jimi's fans. Thank you for all of your support! Enjoy and experience the music that James Marshall Hendrix created for us.

For more information about Jimi Hendrix please write Experience Hendrix PO Box 88070 Seattle, Washington 98138

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