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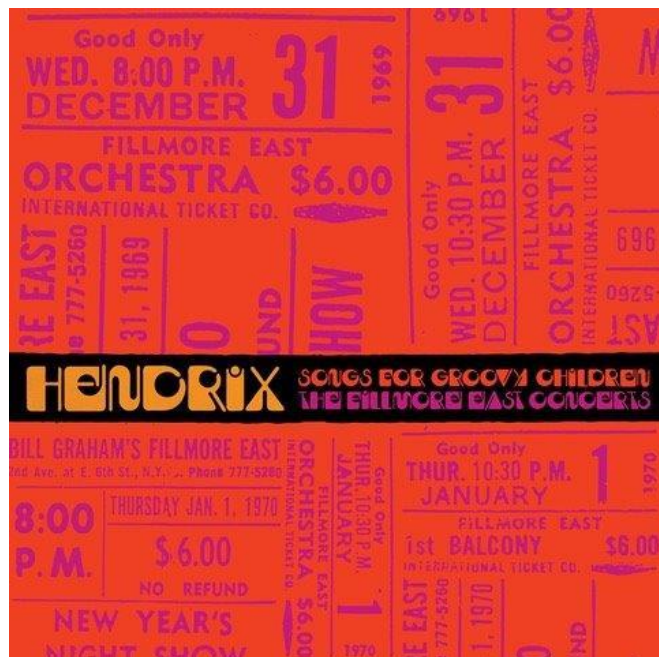
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This may be one of the most exciting, and the most frustrating periods for Jimi Hendrix fans. On one hand, Experience Hendrix has announced the release of the Band of Gypsys concerts at the Fillmore East from December 31, 1969-January 1, 1970; the premiere of the long-awaited Royal Albert Hall film; and perhaps one of the last chances to see and meet Billy Cox on this west coast Experience Hendrix tribute tour as he turned 78 in October.

At the same time, this may be one of the most frustrating periods, as Hendrix fans will cry out "why?" when it is discovered the 5 CD/8 LP *Songs For Groovy Children: The Fillmore East Concerts* set is incomplete with some songs from the performances edited and omitted; and the Royal Albert Hall film is a one night, one showing only theatrical release at the Royal Albert Hall in London with no plans yet either for a commercial release or a theatrical screening tour.



RELIVE THE BAND OF GYPSYS FILLMORE EAST... What stands as a legendary landmark in rock music history are four concerts performed by Jimi Hendrix, Billy Cox and Buddy Miles – the Band of Gypsys – on December 31, 1969 and January 1, 1970. Not only putting an exclamation point on the close of the 60s rock music history, but offering a birth of the changes rock music was heading in the 70s. Even though the Band Of Gypsys only lasted a period of four months, and only performed one more abbreviated concert after these Fillmore shows, they have been heralded as one of

the most impactful periods of Hendrix's career. Fans have called out for their induction into the Rock and Roll Hall of Fame. Just this year, the group with inducted into the Rhythm and Blues Hall of Fame. And authors Corey Washington and Nelson George have written volumes on how the group has impacted generations of predominately black-oriented audiences and musicians alike.

So it with great fanfare that Experience Hendrix has compiled the four shows in the new box set, being released as both a 5-CD and 8-LP package, *Songs for Groovy Children*. The name of the album comes from a remark Hendrix made right before they break into "Power of Soul" in their final show. The package comes complete with the band's story told by Billy Cox, along with an essay by Nelson George demonstrating the impact it had on him and black audiences.

Over the years, bits and pieces of these concerts have been released, this being the first comprehensive, albeit still incomplete, package of the four iconic concerts. There are 13 new, never before commercially released songs, as well as two songs which have never appeared either commercially or through collector unauthorized editions. Overall, there are over two dozen tracks "that have either never before been released commercially or have been newly pressed and newly remixed," according to the project press release. The package is filled with unseen photos from talent such as Fillmore East house photographer Amalie Rothschild, Jan Blom (whose iconic, color saturated images provided the original artwork for 1970's *Band of Gypsys*) as well as Marshall Amplifier representative Marc Franklin, who had full access to the group in their dressing room backstage.

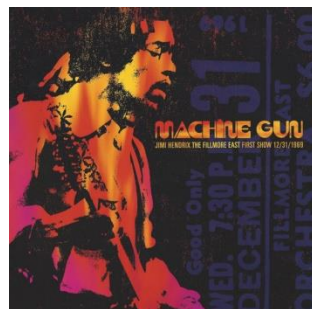
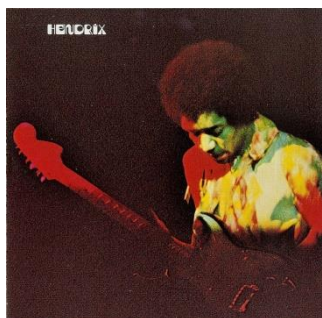
As the Band of Gypsys project only lasted four months, in reality, it was not meant to be a long-term project for Hendrix.

Billy Cox tells the story of how the Gypsys came to Jimi's aid in his times of legal troubles in the liner notes in the *Groovy* set. "He (Jimi) was being sued for money that he didn't have. He was down in the dumps and said, 'what am I going to do, Billy?' I said well, give them something. It was decided in a couple days that we would record a live album to give them and that's how it came to be." With Mitch and Noel unavailable, "Buddy was readily available because he hung out with us. We would up telling Jimi's management team what he wanted to do so they said, OK great. This will get him off the hook."

As a reaction to the band's induction into the Rhythm and Blues Hall of Fame, Cox noted how he was proud of the acknowledgement, but also said, "When he (Jimi) first came to me with the problem, I told him I was there to help. Jimi tried to get others who had played with him to help or some of his 'friends' but all refused him. They refused because there was no money to be made except for what the gig paid that night. Buddy Miles volunteered to help also. The agreement was for a ONE album deal only." He continues, "Let's not get it twisted, the BOG began as a rescue effort for a friend," and never necessarily intended for a long-term evolution.

Well, that one album deal has evolved into the eighth time material from the Band Of Gypsys' concerts has been released (even though two unauthorized). In 1970, Capitol issued the first album in a resolve to the Ed Chalpin lawsuit, with six songs pulled from the two shows on January 1. More than a decade later, Capitol tried to capitalize on the interest in the Band Of Gypsys, offering up a highly misrepresented album of the group as *Band Of Gypsys 2* in 1986. However, of the six songs on that album, only three were actually the Band Of Gypsys – "Hear My Train A Comin'" from the first show New Year's Eve along with "Foxy Lady" and "Stop" from the first show on January 1 – while the other three songs were pulled from the 7/4/70 Atlanta Pop Festival and 5/30/70 Berkeley Community Center concerts that didn't feature the Gypsys. Adding to the insult, a mis-pressing of that album hit stores. On that one, side two features "Hey Joe", "Hey Baby (Land of the New Rising Sun)", "Ezy Rider" and "Lover Man" from the Berkeley shows instead of "Voodoo Chile", "Stone Free" and "Ezy Rider".

In 1991, the original *Band of Gypsys* album was re-issued in England on CD by Polydor, this time adding three bonus tracks –



ironically, the three tracks that appeared on the *Band of Gypsys 2* album.

As the licensing and distribution of the Hendrix catalog moved to MCA in the mid-90s, that label offered an “expanded” *Live at the Fillmore East* in 1999 serving up 16 songs from the four performances.

17 more years passed, distribution of the Hendrix catalog moved to Sony/Legacy, and Experience Hendrix teamed with the label to present the complete first show from the New Year’s Eve concerts as *Machine Gun: The Fillmore East First Show 12/31/1969*.

Those are the previous commercial releases. But there are also two unauthorized box sets that can’t be overlooked. In 2002, a 6-CD set *Box of Gypsys* was released on the Marshall label. And five years later an identical set was released as *2 Nights at the Fillmore* on the Voodoo Chile label, claiming to be manufactured “under license from the Michael Jeffery Estate” (although Experience Hendrix later obtained an infringement writ against the label). Those releases include the five missing songs from this *Songs for Groovy Children* release. And while those were thought as “complete,” the new release includes two songs from the final Fillmore show – “*Lover Man*” and “*Steal Away*”. The latter is a song never before heard performed by Hendrix, a slow 12-bar blues song that was originally a hit for Jimmy Hughes in 1964.

The Fillmore East releases (Note: Individual songs from the shows have been released on other compilations. Here we just look at complete Fillmore releases.) Legend: 1. *Band of Gypsys* (Capitol) 2. *Band of Gypsys* (Polydor) 3. *Band of Gypsys 2* (Capitol) 4. *Live at the Fillmore East* (MCA), 5. *Machine Gun: Live at the Fillmore East* (Sony/Legacy) 6. *Songs for Groovy Children* (Sony/Legacy) 7. *2 Nights at the Fillmore* 8. *Box of Gypsys* (Marshall)

	1	2	3	4	5	6	7	8
12/31/69 1st show								
Power of Soul					X	X	X	X
Lover Man					X	X	X	X
Hear My Train A Comin'		X	X	X	X	X	X	X
Changes (Them Changes)				X	X	X	X	X
Izabella				X	X	X	X	X
Machine Gun					X	X	X	X
Stop					X	X	X	X

Ezy Rider					X	X	X	X
Bleeding Heart					X	X	X	X
Earth Blues					X	X	X	X
Burning Desire					X	X	X	X

12/31/69 2nd show

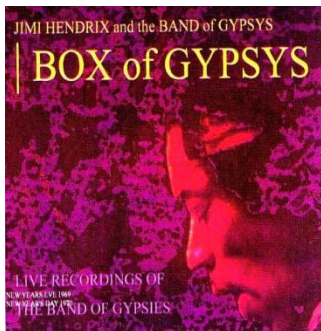
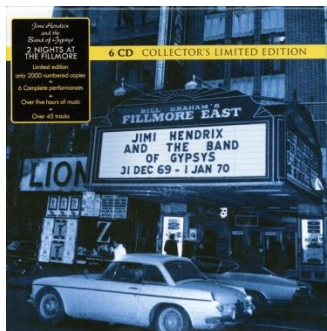
Auld Lang Syne				X		X	X	X
Who Knows				X		X	X	X
Stepping Stone							X	X
Burning Desire							X	X
Fire						X	X	X
Ezy Rider						X	X	X
Machine Gun				X		X	X	X
Power of Soul							X	X
Stone Free						X	X	X
Changes (Them Changes)						X	X	X
Message To Love						X	X	X
Stop						X	X	X
Foxy Lady						X	X	X
Voodoo Chile (Slight Return)							X	X
Purple Haze							X	X

1/1/70 1st show

Who Knows	X	X				X	X	X
Machine Gun	X	X				X	X	X
Changes (Them Changes)						X	X	X
Power of Soul				X		X	X	X
Stepping Stone				X		X	X	X
Foxy Lady		X	X			X	X	X
Stop		X	X	X		X	X	X
Earth Blues						X	X	X
Burning Desire				X		X	X	X

1/1/70 2nd show

Stone Free				X		X	X	X
Power of Soul (Power to Love)	X	X				X	X	X
Changes (Them Changes)	X	X				X	X	X
Message To Love	X	X				X	X	X
Machine Gun				X		X	X	X
Lover Man						X		
Steal Away						X		
Earth Blues				X		X	X	X
Voodoo Child (Slight Return)				X		X	X	X
We Gotta Live Together	X	X		X		X	X	X
Wild Thing				X		X	X	X
Hey Joe						X	X	X
Purple Haze						X	X	X



Let's take a closer look at *Songs for Groovy Children*, as with tapes and unauthorized releases that have circulated demonstrate there are portions of the performances missing.

While Hendrix fans are elated to see that the four legendary Band of Gypsies performances at the Fillmore East on December 31, 1969 and January 1, 1970 are being released; it is with disappointment to discover this release does not include the complete performances of the four concerts. It appears Experience Hendrix has, like the previous 2009 MCA/2010 Sony *Live at Woodstock* release, opted to purge history deleting five songs from the second show on New Year's Eve that they apparently have felt are not representative of the group.

Sending out pre-release press on *Songs For Groovy Children*, "this collection assembles all four historic debut concerts...in their original performance sequence." Being released in both 5-CD and 8-LP box sets, one would believe this would be the complete performances, but nowhere in the press releases is the word "complete" included.

In taking a look at the release, it appears five songs from the second set – "Stepping Stone", "Burning Desire", "Power of Soul" and the closing "Voodoo Chile (Slight Return)" and "Purple Haze" – have been omitted.

Knowing that these songs were recorded, and have been included on unauthorized releases, when we asked why they are missing, we were told, "The bootlegs make clear what and why in terms of songs that have tuning problems, etc." And we have to admit, that's true. Back in those days, there were not guitar tuners, multiple guitars on stage, or a roadie bringing a new guitar out for every song; as is so commonplace today. Hendrix had to work with the tool that was in his hands, and with the stress he put on the instrument, there was no way it would stay in tune for the duration of a concert, let alone doing two shows a night until the early hours of the next morning had to be fatiguing. Still, we certainly expect the diehard Hendrix legions of fans to cry "foul," as they have experienced many of Hendrix's live performances where Hendrix misses a note yet makes the mistake work, and would want the complete history included "warts and all."

Hendrix historian Kees DeLange has assisted in analyzing the material that is included on this release to evaluate the differences. "Two songs have been radically edited – 'Foxy Lady' from the second show on December 31 is now the finishing song omitting the last six minutes or so, and is identical to the track that was included on the *West Coast Seattle Boy* release," going on to comment, "This part is indeed a bit shaky but on the other hand nothing if left of Jimi's improvisations and some nice parts could have easily been left in." The other track with edits is "We Gotta Live Together" which is exactly the same as on the 1998 release *Live at the Fillmore East*. "The parts where Buddy is inviting the audience to participate could have been represented better especially because Jimi is playing some nice accompanying guitar," says DeLange, even though it's admitted Miles rambles on endlessly during this passage.

"On the other hand the complete versions of 'Power of Soul' and 'Changes' shed a very welcome light on the editing choices Hendrix made in 1970," notes DeLange. "By skipping the more tentative parts the performances gained a lot of strength and coherence. They also benefitted from the fact they were sped up a little.

"Roughly the following sequences were left out of 'Power of Soul' – 0:20-1:40, 5:10-5:40 and 6:55-7:15. In those Jimi's playing sounds a bit insecure. The *Songs for Groovy Children* version sounds totally different is therefore nice to have."

As "Changes" is Buddy Miles' trademark, he took center stage on the song, taking it well beyond what was probably necessary with Hendrix allowing him his time in the spotlight. So for the atypical consumer, a large portion of this song has been spliced out, "the sequence from 3:30-7:20 which were radically cut back in 1970."

Because of the improved fidelity on *Songs for Groovy Children* over previous releases, DeLange notes "The version of 'Machine Gun' from *Live at the Fillmore East* actually sounds better because the small out of tune sections are a lot more noticeable on *Songs for Groovy Children*."

The new mix on the first show also seems more open than it was on the *Machine Gun* release which seemed compressed and limited.

What is exciting is a brand new track that had never been heard, and is a song that has never appeared in the Hendrix archive with the Band of Gypsies doing the Jimmy Hughes song "Steal Away", as well as their take on "Lover Man" from the second show on January 1.

Overall, *Songs for Groovy Children* is a welcome addition to the Hendrix catalog. As DeLange finishes with a final comment, "I like it very much. It's revealing and honest. Personally I think the set works well if you want to show a general audience what the significance of the Band of Gypsies really is."

The two sets are being released a couple weeks apart with the 5-CD and digital streaming formats being issued on November 22 with a retail cost \$59.98, and the 8-LP vinyl set coming out December 13 with a retail of \$119.98 in time for the holiday shopping season.

Here's the trailer for the release -

<https://www.youtube.com/watch?v=GQDT52e5Hdg> - and here's a preview of "Foxy Lady" from the second set on December 31 that has been offered - <https://youtu.be/8c7hPSPHlWY>

BOG "STEAL AWAY" FROM JIMMY HUGHES

...With the never-before-heard version of Jimmy Hughes "Steal Away" from the Band of Gypsies on *Songs for Groovy Children*, the question is "who was Jimmy Hughes?"

Hailing from Louisiana, Hughes practically put the legendary Fame Studios on the map with his 1964 hit "Steal Away" which rose to #17 on the U.S. pop charts.

Hughes was a part of the gospel quartet The Singing Clouds while in high school. In 1962, he auditioned for Fame Studios' producer Rick Hall who was impressed enough to record the song "I'm Qualified". The song was not a hit, and Hughes returned to his day job at a local rubber factory, but continued singing secular R&B songs in local clubs.

Two years later, Hughes returned to Fame with the song "Steal Away", partly based on a gospel song "Steal Away to Jesus".

According to the Red Kelly blogspot, "He (Hall) pressed up 1000 copies of the 45, packed them into a Ford Fairlane wagon he borrowed from his Father-In-Law's lot (along with two cases of vodka and partner Dan Penn) and set off on a mission to get 'Steal Away' the attention it deserved. They knocked on the door of 'every R&B station that had a tower' in the South, covering hundreds of miles over the course of a couple of weeks. Rick, a 'white cracker' as



he described himself, would tell them 'I ain't much, I ain't got nothin'... but I'm begging, please play my record. Listen to it, and if you like, it play it... and so they did.'

The stations were enamored by the mixture of gospel-tinged R&B. "By the time he and Dan got back, the phones were ringing off the hook at the distributors all up and down the line, clamoring for copies of that first Fame single. 'Steal Away', as Jimmy himself said, was 'what Black people liked' and was one of the first records to focus on that whole 'how can something so right be so wrong?' thang that is still resonating in Southern Soul today."

Kelly continues, "Jimmy, meanwhile, had no idea what the Fame team was up to, and was as surprised as anyone to hear his song being played on the radio. He took a two week vacation from work, and went out in support of the record. He was amazed by the response he was getting and, at the end of the two weeks, he signed on with Bill Lowery, who booked him all over the South. He never looked back. This song of songs would spend the whole summer of 1964 on the charts, and put Muscle Shoals, and Jimmy Hughes, on the map."

As the radio stations in the South picked up on the record – "Steal Away" b/w "Lolly Pops, Lace and Lipstick" (Fame 003) – climbed into the Top 20 on Billboard's Hot 100 charts. The record has also been cited as "a prototype not only for subsequent great soul singers such as Johnnie Taylor and Al Green, and helped define the signature Muscle Shoals sound."

Fame continued to parlay Hughes success over the next couple of years, inking a national distribution deal with the Chicago-based VeeJay Records. And while not as successful (partially due to the fact that VeeJay was putting their primary attention into The Beatles and Four Seasons releases), follow up singles continued to chart. The 1964 release "Try Me" (Fame 6403) rose to #65. The 1966 release "Neighbor, Neighbor" (Fame 1003) also achieved the #65 position, as well as climbing to #4 on Billboard's new R&B chart. Another 1965 release "I Worship the Ground You Walk On" hit #35 on the R&B chart that year. In 1967, "Why Not Tonight" (Fame 1011) cracked the Top 100 pop chart, reaching #5 on the R&B chart.

After the VeeJay label folded, Hall was able to secure a deal with Atlantic Records for Hughes, with the label releasing the single "It Ain't What You Got" (Atlantic 2454), which reached #43 on the R&B chart, and the album *Why Not Tonight* (Atco SD 33-209) in 1967.

Early in 1968, Hughes moved to Stax Records, where his recordings were issued on the subsidiary Volt label. His first record for the label, "I Like Everything About You" (Volt 4002), reached #21 on the R&B chart, but later records were less successful. At the time, Stax was undergoing a major reorganization, and even though his lone Volt album *Something Special* (Volt VOS-6003) was produced by label president Al Bell, Hughes later stated that he felt like the "low man on the totem pole" at the label, and became frustrated by what he saw as a lack of promotion.

By 1970, Hughes was tired of touring and being away from his family and gave up recording and performing.

Here's your chance to listen to Hughes' original version of "Steal Away" - Steal Away - <https://youtu.be/gMXGUdTtBns>.

And for anyone looking to acquire a version, the song has been included on recent compilations including the 2008 release *The Best of Jimmy Hughes* (Fame 2K-0003) and the 2009 UK release *Steal Away – The Early Fame Recordings* (Kent 324).

JIMI HENDRIX SELLS 100,000 RECORDS ...In news stories, reports are that "record collectors are rejoicing," as vinyl record sales went from being nearly obsolete to, in 2019, becoming the most profitable form of physical music as records are projected to sell more units than CDs in this year for the first time since 1986.

While some clamor for the sound of vinyl, some analysts suggest the success stems from the Record Store Day promotions where bands offer limited-edition pressings and unreleased material that are consumed by the individual artist collectors and hint that much of that vinyl is never actually played, with many consumers buying both

the digital and vinyl versions of the releases. It's also become an additional marketing and sales channel for artists increasing their net incomes.

As the stories report, in 2018, the Recording Industry Association of America's (RIAA) mid-year analysis concluded CDs were declining three times faster than vinyl sales were increasing.

The RIAA's mid-year report for 2019 was released in September, and vinyl sales have increased even more from last year. So far this year, vinyl sales have grossed \$224.1 million. While CD sales are still in the lead with \$247.9 million, vinyl sales are projected to rise to the top. The first half of 2019 saw a 12.9% growth of vinyl sales, while CD sales stayed stagnant.

Vinyl records seem to be the most popular amongst classic rock fans. In 2018 alone, The Beatles sold over 300,000 vinyl records while Pink Floyd, David Bowie, Fleetwood Mac, Led Zeppelin, Jimi Hendrix, and Queen all sold over 100,000.

The collectability of vinyl seems to be the #1 reason for vinyl's growth, while CD sales are being severely impacted by online streaming platforms, which according to the report, accounted for over 62% of the industry's total revenues.

Record Store Day has been around since 2010. As they state, the day "concentrates on offering music fans a selection of exclusive and special releases that highlight how great shopping in record shops can be. It's also a great way to kick off the Christmas gifting season, offering customers the opportunity to get something unique for their friends and family this holiday."

With another Record Store Day coming up on November 29 offering more than 50 "exclusive" titles, you can see why vinyl sales are growing. Let's take a look at what Hendrix will have to offer

HO, HO, HO – CHRISTMAS COMES (AGAIN) ON

NOVEMBER 29...It's the annual Record Store Day, returning on Black Friday, November 29. It's time for Hendrix to say "Merry Christmas" again on this exclusive Jimi Hendrix Record Store Day release. For Hendrix collectors, it's the same material that's been released numerous times, just re-packaged in such a way "completists" feel they have to add it to their collection.

This time around, the four tracks – "Little Drummer Boy", "Silent Night", "Auld Lang Syne" and "Three Little Bears" – comes in a 12" picture disc format with one side featuring a photo of Hendrix dressed as Santa Claus, and the other featuring the *Electric Ladyland* album artwork.

The release is being limited to 4,500 units.

These tracks have been around since 1974, when the three holiday songs were released as a 7" promo single by Reprise Records, re-issuing the tracks as a 12" picture disc in 1979.

In 1999, Experience Hendrix in partnership with MCA released the tracks as a 7" colored vinyl single, offering it in four color choices – green, red, white and yellow (OK, who owns all four?). In 2010, Experience Hendrix teamed with Sony/Legacy releasing the tracks for Record Store Day as a limited-edition 10" album format.

So here we go again.



LEON HENDRIX OWES JANIE \$2-MILLION... Jimi Hendrix Estate Aims to Settle Trademark Suit for \$2 Million. In an article posted by *Bloomberg Law*, they state Jimi Hendrix's brother (Leon) is not entitled to benefit from rock legend's estate and his business partner had agreed to settle role in lawsuit for \$2 million...The successors to Jimi Hendrix's estate (Experience Hendrix LLC) have

secured a promise to be paid \$2 million from a man accused of helping the rock musician's brother profit off of Hendrix's copyrights and trademarks.

Andrew Pitsicalis has been Leon Hendrix's partner in Jimi Hendrix-inspired business ventures like Purple Haze Properties, even though Leon was excluded from the musician's estate in 2002.

After Jimi's father's will was upheld in 2007, Leon Hendrix and his business partner Andrew Pitsicalis began selling Jimi Hendrix merchandise through their Hendrix Licensing company

Experience Hendrix LLC and Authentic Hendrix LLC—the estate's successors in interest, both of which are controlled by other Hendrix family members—accused Pitsicalis and Leon of unlawfully manufacturing, licensing, and advertising products bearing Jimi's name and likeness.

That lawsuit stated: "Over the past ten years, defendants Andrew Pitsicalis and Leon Hendrix, and a variety of individuals and entities with which they have been associated, have attempted to hijack plaintiffs' trademarks and copyrights for their own personal gain. Federal courts have repeatedly prohibited those unlawful activities".

In the settlement papers filed with the courts in October, Pitsicalis admits that his business ventures with Leon infringed an assortment of trademarks and copyrights controlled by Experience Hendrix LLC, as well as Jimi Hendrix's publicity rights in those US states where such rights exist posthumously.

The settlement papers also reference a permanent injunction banning the defendants from any future use of the Hendrix IP, and a \$2 million judgement against Pitsicalis which, it confirms, supersedes any past judgements in this domain.

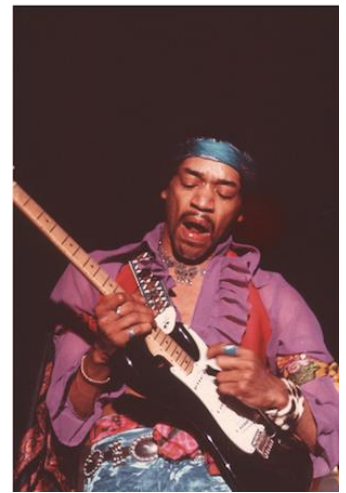
To read the full article - <https://news.bloomberglaw.com/ip-law/jimi-hendrix-estate-aims-to-settle-trademark-suit-for-2-million>



MERCHANDISING HENDRIX AS ART ...In what is being termed, "a series of compelling limited editions of Jimi Hendrix's own artworks, iconic photographs, rare releases of handwritten lyrics and album cover art that spotlight Hendrix as the multi-dimensional artist he truly was," Experience Hendrix LLC is partnering with Strax Technologies to offer the *Jimi Hendrix Collection* of limited-edition digital art pieces.

Strax describes itself as, "the innovative company behind a new wave of digital art and augmented reality art collections."

"Our process model enables StraxArt to offer limited edition framed prints of Jimi Hendrix pieces at a price that is accessible to everyone," says Eric Singleton, co-founder and advisor to Strax Technologies, Inc. "It was crucial to our mission to make these available without any compromise on quality. We use pigment inks, sustainably sourced framing and 100% cotton museum quality paper for a true heirloom product that embraces the spirit of fine art and the spirit of Jimi – one of the most important aspects of our mission." Please note, his definition of affordable is \$229-249 for digital prints, and upwards of \$499 framed.



Let's take a look at the initial offerings:

- Jimi Hendrix hand-drawn artworks – 1957 Watercolor Mountains, Art Markers and 1957 Watercolor Floral. Printed on 100% museum quality archival papers with pigment-based inks. \$229-\$249 for print. \$399-\$499 framed.
- Jimi Hendrix handwritten lyrics – "Machine Gun" – two pages of handwritten lyrics in a 29.25"x19.5" print... "Valleys of Neptune" – three pages of handwritten lyrics in a 40"x18.5" print. \$249 for print. \$499 framed.
- Album covers – 20"x20" prints of the original Band Of Gypsies and Electric Ladyland releases, Live at the Hollywood Bowl, and a 20"x31" Axis: Bold As Love. \$229 for print. \$469 framed.
- Photographs – Desert Rider (Jimi Hendrix on motorcycle) by Ed Thrasher, Woodstock by Alan Koss, Royal Albert Hall by Graham Page, Copenhagen by Torben Dragsby (above), Northern California Folk Rock Festival/Newport by Richard Peters, 12/12/67 Top of the Pops and Waikiki Shell in Hawaii by Robert Knight (above). Horizontal prints are 23.75"x18.5" with vertical prints 17.5"x23". \$229 for print. \$469 framed.

As described in the press release, "While Jimi Hendrix was a prolific artist on many levels, he had an abiding interest in visual art which evolved over his years as a performer. The *Jimi Hendrix Collection* is predicated on the philosophy that fine art can only be appreciated to the extent that it can be accessed. StraxArt's program of digitizing fine art for both preservation and accessibility was a natural fit with and Authentic Hendrix's policy of making graphic pieces associated with Jimi Hendrix more generally available."

"Jimi's versatility and array of artistic talent was part of what made him so amazing. His gift was so enormous that it expanded into a surprising range of art forms," said Janie Hendrix, CEO/President of the Hendrix family companies. "Together with StraxArt, we have produced a beautiful collection that represents the many dimensions of Jimi's artistry. We're excited to offer these exclusive pieces, designed with those who love Jimi in mind."

All pieces will have a limited-edition run of 1,000. For more information: www.jimihendrixcollection.com.

HENDRIX'S FASHIONABLE

CULTURE/COUNTERCULTURE...Memories of the 70's social upheaval remain emblazoned in our minds, with the shootings at Kent State bringing it all to a head. Now, the Kent State University Museum has created two exhibits – *Culture/CounterCulture: Fashions of the 1960s and 70s* and *Wearing Justice* - examining that May 4, 1970 date, demonstrating social justice through fashion.

As described in an article published in the *Akron Beacon Journal*, the exhibition "showcases the history of May 4, 1970 through the dichotomy of the clothes worn by the establishment and the students,

and another that offers a modern perspective on the events of May 4 and the social justice issues of today's world."

"The culture/counterculture dichotomy is that you think of the 1960s and you think of hippies and fun tie-dye, psychedelic patterns and jeans, but we also have celebrities and socialites and couture dresses, so I wanted to showcase the contrast between those different strands," said Museum Curator Sara Hume. "That is the conflict that comes forth on May 4. I see May 4, in a lot of ways, as the culmination of these simmering tensions in society."

According to Hume, "This exhibition shows the divergence and sometime convergence of different influences from various social, economic and political mindsets. The exhibition juxtaposes high-end fashion of the establishment and pieces worn by celebrities including Dinah Shore and Miss America Bess Myerson against the variety of youth styles including DIY designs, globally inspired looks and pieces that push the traditional distinction between men and women's wear. The late 60s were also a period of heightened race tensions in the United States. While entertainers such as Diana Ross and Jimi Hendrix became style icons, everyday African Americans continued to fight for their civil rights."

Wardrobe from Hendrix and Ross, on loan from the Rock and Roll Hall of Fame, is included in the display.

Described in the article, "The exhibit opens on high fashion of the 1960s with dresses worn by celebrities and African American entertainers, including a jacket worn by Jimi Hendrix and a dress worn by Diana Ross, both of which are on loan from the Rock and Roll Hall of Fame. Next, there is high-end couture, an examination of the gender binary, a look at experimental materials like clear plastics and crocheted raffia, and a display of color, patterns and textures."

The article goes on to note, "Embedded in all of it will be an Army uniform from the Vietnam War that is on loan from Ohio History Connection, a dress uniform once worn by a National Guardsman who was on campus on May 4 and a Vietnam-era jacket embroidered with the phrase 'When I die I'll go to heaven because I've served my time in hell.'"

The final portion of the exhibit showcases the counterculture fashions, much of which is on loan from community members and Kent State alumni that incorporate tie-dye, denim and fringe."

The second exhibit - Wearing Justice - takes a more modern perspective.

"They have similar themes to support the 50th commemoration but at the same time, one is focused on the history, whereas 'Wearing Justice' is a representation of students and faculty's view of current issues," said fashion design and merchandising professor Chanjuan Chen, who curated the juried exhibit with fellow professor Sue Hershberger Yoder.

"A hallway display of T-shirts representing modern movements such as the Women's March, Black Lives Matter and Parkland, all collected by Museum Director Sarah Rodgers and Exhibition Designer Jim Williams, sets the stage for the modern take on social justice issues and leads into two rooms filled with student and faculty work."

The exhibit opened in September and runs through September 6, 2020. The museum is located on the Kent State University campus (515 Hilltop Dr.) in Kent, Ohio. For more information: <https://www.kent.edu/museum/event/culturecounterculture-fashions-1960s-and-70s>

HENDRIX GUITARS NEITHER "ICONIC" NOR

"HISTORIC" ... (Courthouse News Service) A federal judge in Manhattan ruled on September 27 that twin brothers (Taharq & Tunde Ra Aleem aka The Ghetto Fighters) who played in Hendrix's band have no ownership or rights to two guitars they say Hendrix gifted them and which they later sold to his family's company for \$30,000 when they needed the cash.

"Plaintiffs have offered no evidence that the guitars are 'historic,' 'iconic,' or otherwise have nonmonetary value sufficient to create an unconscionable injury," U.S. District Judge Edgardo Ramos wrote.

"Although the record indicates that the guitars were indeed used by Jimi Hendrix for the recording of specific songs, the record does not indicate the import of those songs, nor does it indicate the import of the guitars to Jimi Hendrix or his career."

The twins, Taharqa Aleem and Tunde Ra Aleem, say they were gifted a double-neck guitar and an electric guitar by Hendrix before the superstar overdosed in 1970. When they sold the instruments to Experience Hendrix LLC, which is run by the Hendrix family, in the mid-1990s, the brothers were allegedly strained financially.

Tunde Ra died in 2014; Taharqa filed the November 2016 lawsuit in New York Supreme Court with another of his brothers, Tajiddin.

The brothers said there was an oral promise that they could buy back the guitars at any time, as long as they gave notice and paid back the \$30,000. Experience denies making such a promise — which it equated to a "zero-interest loan secured by the guitars" — and there is no written record of the transaction.

The guitars today are on display at the Rock and Roll Hall of Fame in Cleveland. Though he determined the twins have no ownership rights to the guitars, Ramos also decided Experience Hendrix is not the sole and exclusive owner.

"The alleged 1995 oral promise is clear and unambiguous; according to Taharqa, Janie Hendrix promised the twins that Experience would return the guitars if the men indicated they wished to regain possession of the guitars and proffered \$30,000," Ramos noted. "The larger question is whether the promise was made at all."

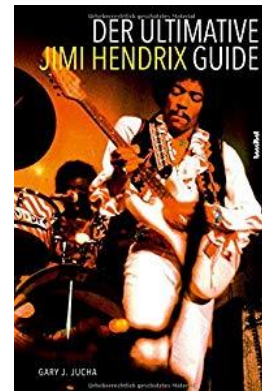
The brothers argued for the guitars based on the legal principle of promissory estoppel, which makes a promise enforceable by law even if it's not formal, if the promisee's interests are hurt because he relied on it. Ramos did find that the twins had relied on the promise. He said otherwise they would have sold the guitars at auction or simply kept them.

Ramos also emphasized the allegation from the lawsuit that Hendrix gifted guitars to his bandmates frequently, context that could be said to make these particular two a little less iconic.

Aleem and his brother sent a demand letter to Experience Hendrix over the guitars in 2016, citing the alleged 1995 promise, after meetings in 2001 and 2006 proved fruitless. They got no response.

But Experience argued the six-year statute of limitations started ticking with the attempted deals in both 2001 and 2006, making them expired either way.

BOOKS (Vol. 112)...The Hendrix library continues to expand with new photobooks, looks at Jimi's guitars and music, and dissertations on the sociological impact of Hendrix.



DER ULIMATIVE JIMI HENDRIX GUIDE

By Gary Jucha

Hannibal Verlag

ISBN: 978-3854456186

Paperback 488 pages

2017 €26,99

This is a German reprint of the 2013 Backbeat/Hal Leonard book *Jimi Hendrix FAQ*. While Jucha attempted to tell the story of "all

that's left to know" about Hendrix, the book is rife with misinformation, slanted perspectives and one-sided interviews.



ENTSCULDIGT MICH

(Excuse Me)

By Stefan Gruner

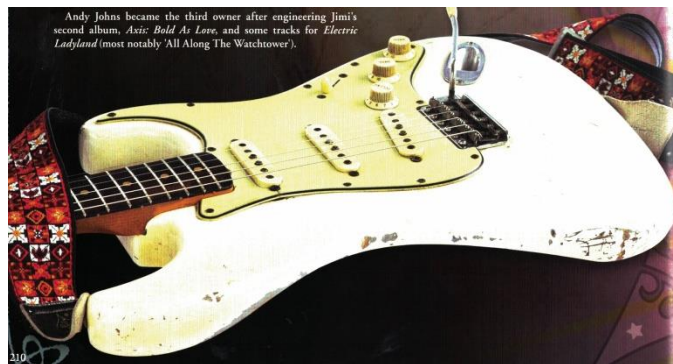
Books on Demand

ISBN-13: 978-3752835137

Paperback 6.1x9.4x1.4

2018 €16.50

As this book is in German, we cannot tell you much about its contents. As described by the publisher and loosely translated, "A prophetic cycle around Jimi Hendrix, not only in terms of his music and lyrics, but also the mid-to-late 60s, especially the Flower Power movement, the hippies, the Vietnam War and the protest against it." And from a description provided by our friends at www.hendrix-fans.de, "This one is a small book, where the author explains his meanings and opinions, some in a kind of poetic verse, about Jimi Hendrix." There is no factual or historical information.



Museum of Art in New York City hosted *Play It Loud: The Art of Rock and Roll*.

As much as art, collecting guitars is a passion. It's as much about the sound as it is the design, the history, the rarity, the uniqueness, the luthier, the provenance.

Are guitars valuable? Certainly. A 2011 auction of Eric Clapton guitars fetched over \$2-million. A recent auction of 120 guitars from Pink Floyd's David Gilmour collection netted over \$21-million. Another recent auction of B.B. King memorabilia generated over \$1.3-million, including \$280,000 for one of his iconic "Lucille" guitars. The estate of the late Walter Becker of Steely Dan has put up 1,100 of his guitars and amps for auction. And then there's artists such as Rick Nielsen's Cheap Trick whose collection tops 2,000 guitars.

Which takes us to British guitar collector Armand Serra. As a teenager living in France, he became fascinated with rock and roll. After he was "hooked" hearing a Grand Funk album, he visited a local record store. "An album was playing over the speakers, and I listened to the who A side without knowing who it was. I was totally blown away and couldn't believe my ears; it was simply the best thing I ever heard. After the needle stopped, the store owner showed me the album cover. It was Jimi Hendrix: *Isle of Wight*." That was the beginning of Serra's fascination.

At that time, guitars were not vintage, they were either new or second hand. Which made his interest in collecting instruments fairly easy at the beginning as many musicians, who later became legendary in their own right, simply sold their guitars to local stores or through classifieds in the music papers.

Some 50 years of collecting, Serra has amassed a huge collection of guitars, and now shares his assemblage in the massive 480-page, two-volume coffee table-size volumes *Guitar EXP*.

Unlike other guitar books that usually provide a stock museum-quality image of a guitar, as described by Serra, "I put an emphasis on the images (of the instruments) in an effort to communicate to the reader the real beauty of the guitar."

With that, he offers multiple photos of many of the guitars, with details of how and why he acquired, often detailing the pedigree and provenance of each.

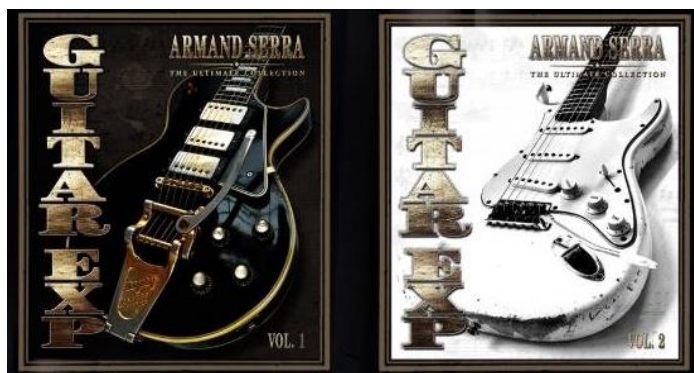
For those who are interested in tracing some of the history of the Fender Stratocaster or Gibson, Serra's collection has a strong focus on those instruments. For Fender, he goes back to the 1950 Broadcaster with models almost every year through 1974.

There are guitars ranging from the first one he ever bought (a Japanese copy of a Gibson 335) to ones played by Jimmy Page, Pete Townshend, Mick Ralphs, Bryan Ferry, Keith Richards, Robin Trower, Martin Barre, Jeff Beck, Steve Vai, et al.

And, of course, Jimi Hendrix. Serra owns the 1963 Fender white Stratocaster that Linda Keith had given to him in 1966.

As he tells the story, "I first encountered this in 1979. The owner told me that he had acquired it from a member of the Rolling Stones crew as a payment for monies owed to him, and that it had belonged to Jimi Hendrix.

"This intrigued me greatly at the time, but little did I know that it would take 25 years of research to get to the bottom of the story. Researching this guitar led me to many dead-ends, but with much



GUITAR EXP: THE ULTIMATE COLLECTION

By Armand Serra

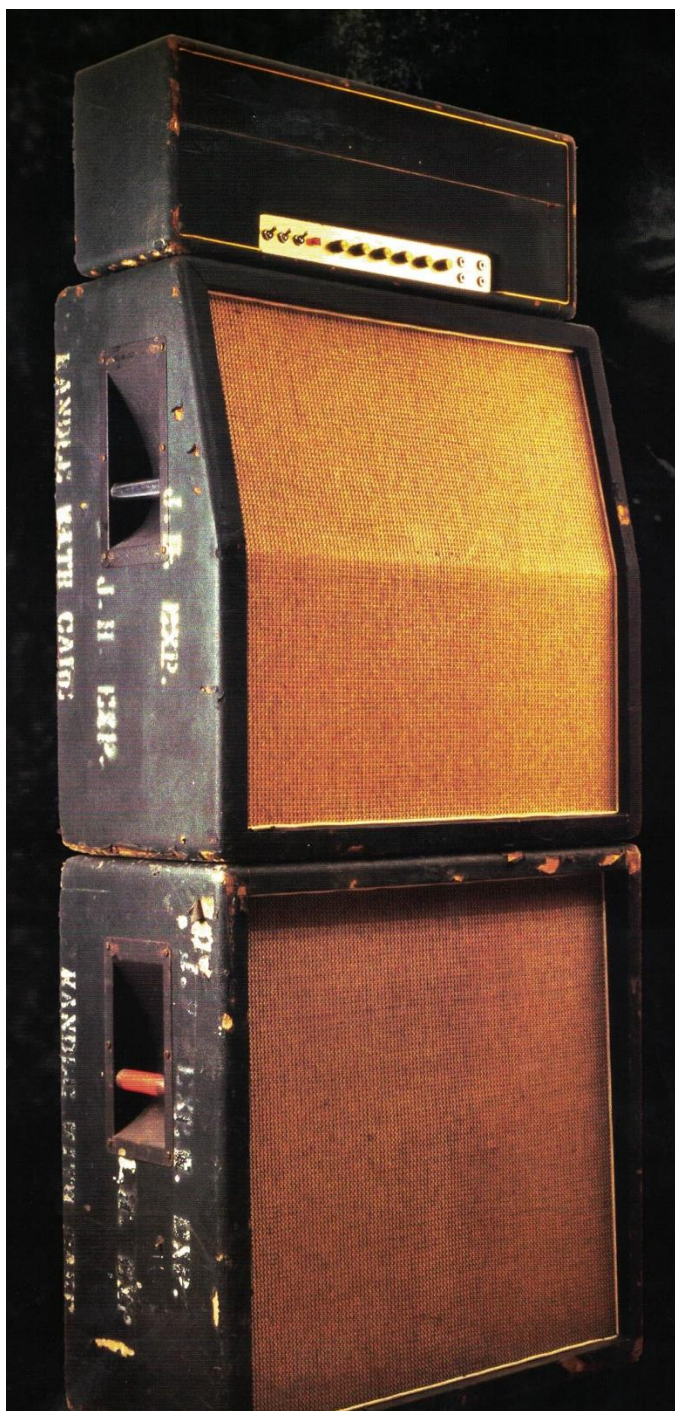
Armand Serra Publishing

ISBN 978-1-63452-519-0

Hardcover 480 pages

2015 £95

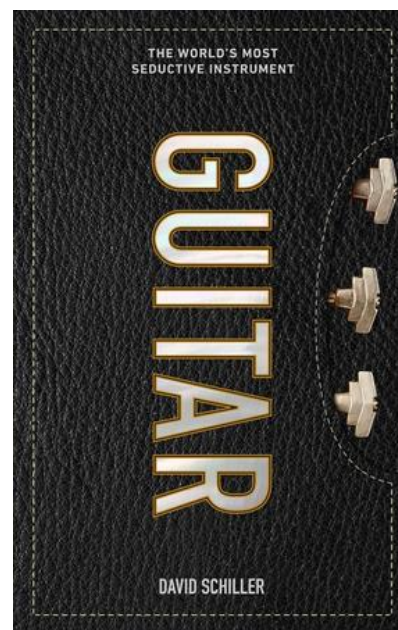
The guitar's coming-of-age as a collectible was heralded by the *Dangerous Curves* exhibit held in 2000 at Boston's Museum of Fine Arts, the first major museum to celebrate the guitar as a work of fine art. Since that time, other events have paid homage to the instrument. The National Guitar Museum manages a travelling exhibit *Guitar: The Instrument That Rock the World* (www.nationalguitarmuseum.com). Recently, the Metropolitan



Jamaican singer named Arthur Louis...Arthur's guitar had been stolen from the stage of The Speakeasy Cub after a set, and he was offered the choice of either Eric Clapton's Firebird I or Jimi Hendrix's white Strat. He chose the Stratocaster," noting the guitar remained in Louis' possession until 2004. Serra acquired the guitar after it was put up for auction, calling it "The Holy Grail," dedicating eight pages to this instrument itself.

In Volume 2, Serra turns to some of the gear he's collected. And here, we find stacks of Hendrix Marshall amps and cabinets including a Super Lead 100 and 4x12 cabinet which he acquired in auction from the estate of Hendrix historian Tony Brown, along with another 4x12 cabinet which he acquired later to complete the stack.

While not an inexpensive set (the "deluxe" edition currently £130 including shipping to the U.S.), the two-volume "deluxe" limited-edition set (2,000 copies) printed on heavyweight art paper with over 1,000 photos is housed in a hardbound slipcase. A "Collector's Super Deluxe Edition" (limited to 250 copies) features embossed book covers and handmade slipcase, gold and silver edging with deluxe book trim and packaging, with the volumes' forwards signed by ZZ Top's Billy Gibbons and Cheap Trick's Rick Nielsen. For anyone interested in guitars, especially guitar history along with Jimi Hendrix history, this has to be considered.



GUITAR: THE WORLD'S MOST SEDUCTIVE INSTRUMENT

by David Schiller

Workman Publishing

ISBN 978-1-5235-0772-6

Hardcover

2019

210 pages

\$35

"Four chords and ten picks ago," author David Schiller starts out, as he describes how he first fell in love with the instrument, to sending him out on a search of the evolution of the instrument.

As described, "*Guitar* is a true labor of love. Beginning in a guitar store on Bleecker Street in New York City, Schiller, accompanied by a photo researcher, traveled far and wide to study and photograph hundreds of guitars; visiting shops, collectors' offices, museums, festivals, factories and artisan workshops around the country and all over the world. From pursuing great photo collections to tracking rare images in far-flung museums, Schiller worked tirelessly to capture the personalities, individual styles, and voices of his favorite instrument."

Each one of the 200 guitars included gets its own individual page with spectacular photo reproductions of the instrument with a brief description of its invention and design.

perseverance the rely story slowly emerged. In brief, this is what I uncovered.

"The guitar had four owners between the end of 1966 and March 1970, and it remained with the fourth owner for 34 years. The first owner was none other than Keith Richards." As Hendrix history goes, Richard's then girlfriend Linda Keith "discovered" Hendrix who was then gigging as Jimmy James and the Blue Flames in Greenwich Village. Befriending Hendrix, "Keith recalled that Jimi had been forced to pawn his own guitar, so she gave him a white Stratocaster that belonged to Keith Richards." Going to discuss the history, Serra continues, "Andy Johns became the third owner after engineering Jimi's second album. He recalled Jimi bringing as many as seven Stratocasters to Olympic Studios. One of them, the 1963 'Linda Keith' white Strat, was later gifted to him," noting that was not an uncommon practice among musicians at the time.

"On March 18 1970 Mick Jagger held a private party, and among the VIP guests were Andy Johns, John Uribe and an unknown

Instruments designed not only by renowned guitar manufacturers and luthiers, but by scientists, former auto mechanics, watchmakers, mechanical engineers and the like.

There's certainly the iconic instruments such as the Fender Stratocaster and Telecaster, Gibson ES-335, Les Paul, Martin D-45, National Resonator and the like. Then there's also the quirky and crazy ranging from the Kramer Triax and Kawai Moonsault to the Rickenbacker Light Show and Micro-Frets 1960's Orbiter that was one of the first wireless guitars with an FM transmitter built in. There's Mozzani's lyre-guitar, Godwin's guitar organ and a harp symphitar.

There's unique designs from renowned luthiers including Tony Zemaitis, Ervin Somogyi, John Monteleone, Murray Kuun, Bruce Becvar, Linda Manzer, et al.

There's representations from guitar manufacturers including Kramer, Framus, Hagstrom, Kay, Taylor, Ibanez, Guild, Jackson, Supro, Eko, Mosrite, Parker, Washburn, etc.

There's Django Reinhardt's Selmer Orchestre, Duane Allman's Les Paul Gold Top, Les Paul's "Log", Jerry Garcia's Alembic, Bo Diddley's Gretsch, Santana's Paul Reed Smith, Jimmy Page's Gibson doubleneck and George Harrison's hand-painted "Rocky". And, of course, there's Jimi Hendrix's Gibson Flying V.

Calling the Hendrix guitar the "Sonic Missile," the original 1967 Gibson was hand painted by Hendrix himself, with the unit here "fully restored in 1999, and this painting is an authentic reproduction of the original." As described, "Originally one of the three models in the avant-garde and commercially disastrous line of Modernistic guitars by Gibson introduced in the late 1950s, the Flying V got a little makeover a decade later and became a Gibson staple," noting the design put every fret within reach. The article notes Hendrix owned three Flying Vs.

Workman Publishing's presentation of this book is a work of art in itself. The hardbound edition features an embossed cover replicating the art-deco headstock of a D'Angelica New York acoustic guitar as the book slips into hard bound sheath that mimics a guitar case.

The book is more for guitar aficionados than specifically for Hendrix fans. But since the two go hand-in-hand, we have to include in the Hendrix library.

HENDRIX 1968: DAY BY DAY

by Ben Valkhoff and Luigi Garuti

ISBN: none

Vormgeving

Hardcover/Softcover

304 pages

2019

€26,95 (soft) / €35,95 (hard)

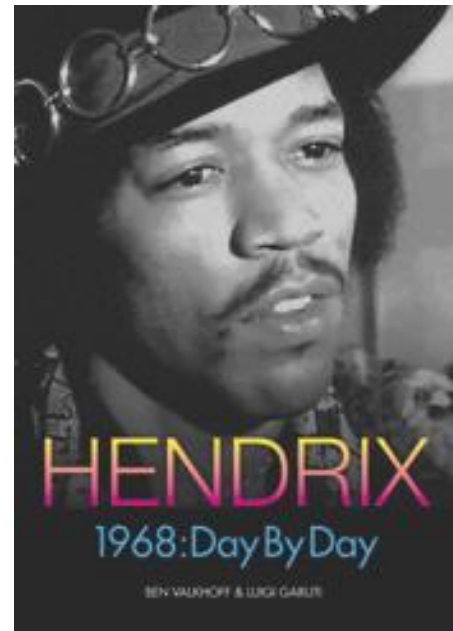
Sometimes having all the pieces doesn't necessarily make it a whole. That's the feeling I get reading the latest Ben Valkhoff offering *Hendrix 1968: Day By Day*.

Valkhoff is a Hendrix historian that has amassed one of the largest archives of Hendrix history. He's shared that with his *Eyewitness* book series, annuals (1966-67, 1968, 1970) that delved into the live performances with a detailed description, some including concert review reprints, attendees comments, and enhanced with photos, adverts or posters of the shows. Then he gave us the *Foxy Papers* series, a four volume chronological series chock full of newspaper and magazine clippings. But he almost seems to have forgotten he has all that with this book.

He's partnered this time around with Luigi Garuti, an Italian Hendrix archivist, and this time gives us a day-by-day diary-style volume. While they've compiled tidbits of information of Hendrix's doings in 1968, they fail to tell the story of the given days. The only cohesiveness to their composition is the diary-style chronological order the book is in.

I say diary-style, because aside from a dozen photos (one starting off each month), the remainder of the book is strictly text, and then in individual paragraph notes as opposed to telling the story of the day.

In their initial synopsis of the book, it's said the authors "have documented in detail the concerts of the Jimi Hendrix Experience, the



studio recordings, the after-midnight jam sessions, and the interviews." But what they have given us are snippets of each day. Valkhoff's own *Eyewitness* book, while strictly focused on the concert performances, provide much more detail. As does John McDermott's *Jimi Hendrix: Sessions* of the studio sessions.

I find myself having to pull out Valkhoff's *Eyewitness: The Illustrated Jimi Hendrix Concerts 1968* to cross-reference the morsels of information the two present in this new book and how they fit. Doing that, I find that some of the quotes and clippings included in this book were culled from the that one, but often taken out of the context of a review or article and simply presented as a quote. And there are other recollections and reviews in the original volume that are absent here, rendering *Hendrix 1968: Day By Day* incomplete.

As an example, in the *Eyewitness* coverage of August 25 at the Carousel Theater, Valkhoff included the concert information and sets list, transcripts of two newspaper reviews, four photos, a copy of a concert ticket stub and comments from Ivan Lipton, Tom Bowles and Noel Redding. In *1968 Day By Day*, we get the concert information and sets list, and new comments from an unknown spectator and theater employee, a quote pulled from one of the original newspaper reviews, and then a quote from Noel Redding that's different than the quote in *Eyewitness*. Missing are the complete review transcriptions along with Bowles and Lipton comments in *Eyewitness*, along with the photos and ticket stub.

For whatever reason, they had opted to not include any complete concert reviews or article transcripts; nor any visual accoutrements of photos, concert posters, advertisements, venue information and other items that helped tie the concert information together as it did in *Eyewitness* and provide more archival history. And, unless it's a quote pulled from a newspaper article, provide no credits of the source of the quotes and items included to support and substantiate the information included. While in the book's introductory section, they do provide a listing of sources, the book's content does not identify specific origin of the items.

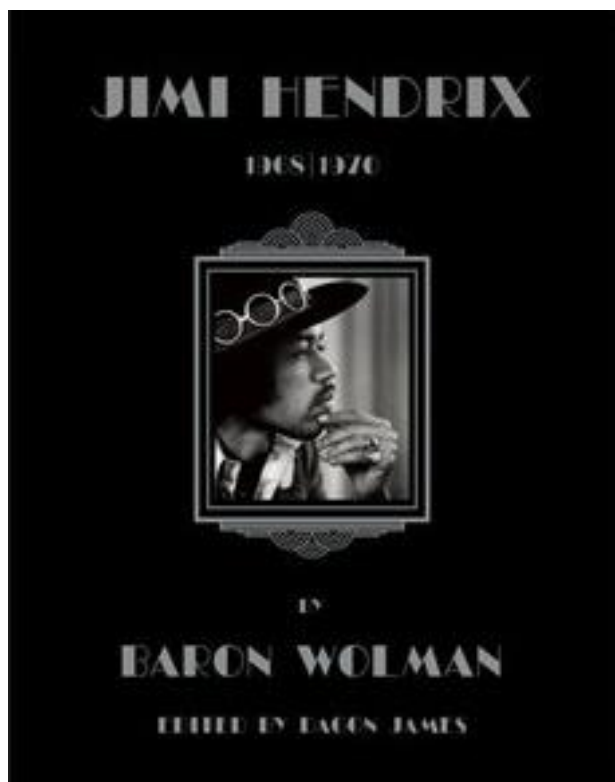
Mitch Mitchell used to call Hendrix archivists "trainspotters," or persons that are interested in knowing everything about a particular subject, even very small, unimportant details.

And while Valkhoff and Garuti have unearthed new pieces of information, there's not a lot that can generally be considered important in Hendrix history. That makes this book only of interest to those trainspotters, or Hendrix completists.

I wish they would have adorned and accented the text with images reflecting the particular dates to provide more value.

With that, I'm finding it very hard to justify paying roughly \$60 in the U.S. (by the time you add the shipping charges) for the hardcover

edition (\$50 for soft cover). Especially considering how Valkhoff has done previous volumes, leaving us to expect a 1966-67 edition and a 1969-70 editions to follow. Perhaps if they would have provided the entire career period the price would have been easier to swallow.



JIMI HENDRIX 1968/1970

by Baron Wolman with Dagon James

Stratus Books

ISBN 978-1-62628-025-0 (hardcover)

ISBN 978-1-62628-026-7 (softcover)

Hardcover 99 pages

2019 \$49-\$780

Marking the 50th anniversary of the first time photographer Baron Wolman shot the Jimi Hendrix Experience in 1968, this may be one of most “must have” and “biggest rip off” Hendrix editions ever released. Renowned photographer Baron Wolman used Kickstarter and Indiegogo to solicit pledges/orders for a volume containing all 422 photos he shot of the Jimi Hendrix Experience covering four photo sessions in 1968 and 1970. That collection includes photos both onstage and in candid settings.

Fans and collectors were asked to invest between \$49-780 for limited edition packages that included a numbered and signed copy of the book and various other accoutrements depending on the package purchased (Archive Edition, Deluxe Edition, Collector’s Edition).

Wolman was the chief photographer for *Rolling Stone* in the late 1960s. One of the agreements he had with publisher Jan Wenner was that he would retain ownership of all his photographs and over the years has released a virtual library of his works with Hendrix photos included in and adorning the covers of some of his books including *Classic Rock & Other Rollers* and *The Rolling Stone Years*.

This is where the frustration comes in for collectors, as while this is Wolman’s complete archive of 422 photos, were hoping for more images in larger size. While promoted to include, “sumptuous full-page reproductions,” most of the larger images found in the volume are what many would consider “common.” Wolman images that have been reproduced time and time again in various magazines, books, posters and publications. And while we get all the proof sheets, those only offer small thumbnail images, leaving the reader begging to see some of those in a larger size.

Now let’s take a look at why it is a “must have.”



In the preface, Ross Halfin puts this book in perspective with his final comment, “This book is the true Jimi Hendrix experience.” Turn the page, and there’s a glorious two page spread image of Hendrix performing live at the Fillmore.

While a journal featuring every photograph Wolman took of Hendrix, the book goes beyond that to give us Wolman’s behind-the-scenes perspectives on Hendrix and the photo sessions. In an interview with Dagon James, Wolman talks about Hendrix in such a way that you can almost imagine you are in the room with him. With the book displaying intimate images of Hendrix and Noel Redding in their hotel room, Wolman comments, “What was so interesting was how calm and relaxed he (Jimi) was. He mostly sat till in the room and you can see from the photos how he gestures and expresses with his hands while he spoke,” continuing, “When he spoke he was articulate, intelligent and socially aware.”

In that era, there was much more freedom for photographers to have access to musicians and performers. Bill Graham gave Wolman full access to the Hendrix performances at the Fillmore, with photos from February 1 and February 4, 1968 included here (February 2-3 the Experience played at Winterland, which Wolman did not like to shoot at). And as chief photographer for *Rolling Stone*, Wolman was able to capture more personal images of the band including their stay at the Travelodge Motel where they stayed for the Fillmore shows, as well as on February 6, 1970 when *Rolling Stone* writer John Burks was meeting with all the original Experience members at Michael Jeffery’s New York City apartment discussing a reunion that never came to be.

Over the years, many photographers have made the statement that you could never take a bad photo of Hendrix. Of Wolman’s collection, “You know, I photographed a lot of artists performing live, by my collection of Jimi concert pictures is by far the best. When I look at these photos I still feel the magic of being in that moment on stage with my cameras, capturing the members of the Jimi Hendrix Experience at the height of their powers.”

In the Wolman interview, he talks about his years with *Rolling Stone* magazine as the chief photographer. That progresses to the next chapter of reprints of the *Rolling Stone* Hendrix articles that include Wolman images along with reprints of the 1968 Fillmore/Winterland concert tickets and Rick Griffin poster.

Wolman’s first photo shoot took place on February 1, 1968 at the Fillmore Auditorium. He shot eight rolls of film that night. That chapter gives us 10 full page Hendrix photos, another four half-page photos, along with seven pages of proof sheets.

The next day, Wolman accompanied *Rolling Stone* founder Jann Wenner to the Travelodge Motel where the Experience were staying. Wolman shot an entire roll of film while Wenner conducted an interview with the group (published in the March 9, 1968 issue). Here we get five full page photos along with the proof sheet from that session.

Wolman returned to the Fillmore on February 4. As described in the book, “Wolman had decided in advance to try something new – to photography this performance from the perspective of the audience,”



noting he was more accustomed to capturing bands from the on-stage space he had access to. These days, that is the more common type of access photographers have in what is termed “the pit” in front of the stage. This chapter offers two two-page photos, one more full page image plus two half-page photos and four proof sheets of the show.

Two years later, Wolman was once again assigned to shoot the Jimi Hendrix Experience. This time, it was in Michael Jeffery’s New York City apartment where the band reunited to talk with writer John Burks about the band reforming. Three more full page shots of Hendrix, a two-page spread of the Experience, eight half page photos and three pages of proof sheets.

As an Afterword, Wolman comments how he credits his Hendrix experience for the success he’s had as a photographer. “Like so many, I too, credit Jimi Hendrix with a personal epiphany of sorts. It was at his February 1968 concerts that I learned two important lessons: how to anticipate the physical gestures of musicians so that I might catch a single still photo that communicated their joy and ecstasy and perhaps more importantly, to accept that the creative force driving me to make my best photographs was coming through me, not from me.”

He closes, “I hope that this book demonstrates the many sides of Jimi Hendrix. Quest and very thoughtful offstage, he was a man possessed onstage, possessed by invisible artistic powers that drove him to make music, to entertain, and to perform. He was infectious and hearing him play was infinitely exhilarating – I hope that you can feel that emotion in my photographs.”

Wolman indicates the book is limited to 750 copies. It was offered in four package versions – First, a standard softcover version which was produced solely for Kickstarter and strictly limited to the number of advance orders “to ensure their collectability” for \$49.

Then a hardcover, signed and numbered edition limited to 750 copies offered in three different packages including 1) Archive Edition – \$780 - numbered 1-25 that also includes four 8”x10” photos signed by Wolman, a 5”x7” reproduction of the Jimi Hendrix Experience 1968 handbill, and one authentic Jimi Hendrix ticket from one of his four performances in from the Fillmore and Winterland concerts in San Francisco from February 1-4, 1968. These 50 year old tickets were provided courtesy of the Bill Graham archives. 2) Deluxe Edition – \$400 - numbered 26-100 with two 8”x10” photos signed by Wolman, an authorized 5x7” reproduction of the Jimi Hendrix Experience 1968 handbill, and one authentic Jimi Hendrix ticket from one of the four San Francisco performances. 3) Collector Edition – \$150 - numbered 101-750 with one 8”x10” photo signed by Wolman, a sheet of four postcards by Wolman, and an authorized 5”x7” reproduction of the Jimi Hendrix Experience handbill from their four night run of performances at San Francisco’s Fillmore and Winterland.

Each of these books is hand signed by photographer Baron Wolman and editor/art director Dagon James, and all hard cover copies come with exclusive signed photographs, ephemera and artifacts, all housed in a protective slipcase.

And admittedly, the book is published in art quality standard. Baron’s full page photographs are meticulously reproduced in large format 9 x 11.5” and printed in a five color lithographic process with spot varnish, on heavyweight 200-gsm matte art paper. The cover, dust jacket, and slipcase are beautifully complimented by metallic silver and purple accents,

It was a nice marketing job for Wolman, and certainly a nice addition to any Hendrix collection. Apparently you can still find copies of the book at www.wolfgangs.com.

JIMI HENDRIX: A LIFE FROM BEGINNING TO END

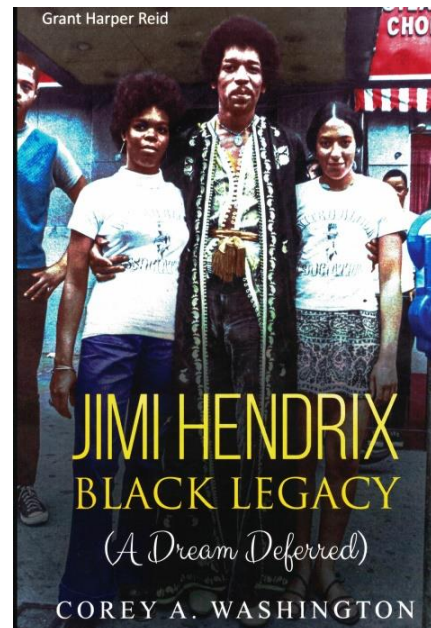
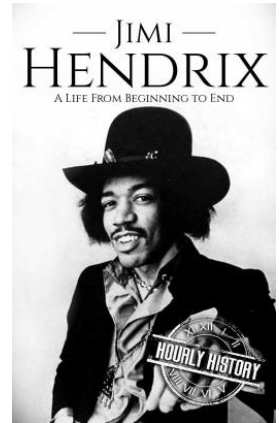
Hourly Histories

ISBN: 978-1096479222

Paperback 44 pages

2019 \$12.99 (\$6.95 audio book)

Hourly Histories are a series of books covering public personalities life stories “from beginning to end” in a short-story format meant to be able to be read in one hour. From Catherine the Great and Amerlia Earhart to Elvis Presley and Jimi Hendrix, they try to cover them all. Published by Amazon, they once again offer a book so fraught with errors, misinformation and missing so much critical information about Jimi’s life it hardly makes this worth telling you about except – AVOID! There is absolutely no credibility to the biography. Not even any pictures included to maybe think there is some justification to buy it. This once again proves Amazon founder Jeff Bezos doesn’t care about anything but sucking money from consumers.



JIMI HENDRIX: BLACK LEGACY (A DREAM DEFERRED) 2ND EDITION

by Corey A. Washington

Washington Press (www.jimibl.com)

ISBN 978-1793462336

Paperback 530 pages

2019 \$25

After studying Jimi Hendrix for over 20 years, as we moved into 2019, author Corey Washington presented his findings and

philosophies regarding Jimi's relationship with the black community in his book *Jimi Hendrix: Black Legacy (A Dream Deferred)*.

As history goes, research is never done, new material continues to get unearthed, and new facts found. Such is the case that has caused Washington to offer this second edition.

We published the review of the first release of the book in *Voodoo Child* issue 110 (reprinted below). So what's new to justify the second edition less than a year later?

Grant Harper Reid is one of the primary reasons. Reid, an author himself, has surfaced in the past couple of years sharing the photos he took of Hendrix at the Harlem United Block Association benefit concert on September 5, 1969. He's shared those photos, along with his knowledge of the musical and cultural history of Harlem in two books (*Rhythm for Sale* and *Harlem Bible*). Washington wanted to lease one of Reid's photos for the new cover of the book, and then obtained rights to include 11 others of Reid's photo archive. In doing this, he adds the chapter "Grant Harper Reid – Hendrix in Harlem" and offers an excerpt from *Harlem Bible*. He extends that section, also adding a chapter with an interview with Geraldo "Jerry" Velez, who was one of the percussionists with Hendrix's Gypsy Suns and Rainbows entourage who performed at the Harlem event, calling him "Jimi's Puerto Rican Soul Brotha."

The first volume included a chapter on Hendrix being inducted into the Rhythm & Blues Hall of Fame. As the ceremony took place over the summer, Washington has expanded that chapter with coverage of the event and transcriptions from the presenters, including Billy Cox and Washington himself.

There are some other minor additions, but nothing that would overall change the direction of the book. And since Washington had the opportunity to make these adjustments for the second edition, "I went through the whole book and cleaned up errors that I didn't catch on the first edition and incorrect info that others have corrected me on," Washington tells us, and, "The charts are also arranged in an easier way to read."

If you didn't pick up the first edition, this is well worth the investment to explore the "black" side of Jimi Hendrix. But if you did, it's hard to say you need to get this one too.

(original review reprinted from *Voodoo Child* #110)

JIMI HENDRIX – BLACK LEGACY (A DREAM DEFERRED)

by Corey A. Washington

With the volume of books that have explored and exploited the life and music of Jimi Hendrix, very few have tackled the touchy subject of Hendrix's lack of respect, appreciation and acceptance in the overall black community. For nearly two decades, author Corey Washington has been studying Hendrix with an emphasis on his impact on this target audience. Some six years ago, Washington offered his first glimpse of this topic with *Nobody Cares Me*. This edition picks up where that left off, engaging in a more comprehensive exploration. Like so many other African-Americans, Washington admits he originally erroneously dismissed Hendrix as a sell-out. It took pro wrestler Hulk Hogan using "Voodoo Chile" as his theme to awaken him.

Since then, Washington has been on a quest to unearth who is to blame for the lack of recognition of Hendrix by black audiences. He doesn't take an accusatory stance, although he points out many of the primary problems in terms of black recognition; rather taking an informative and educational position to solidify Hendrix's position in African-American history.

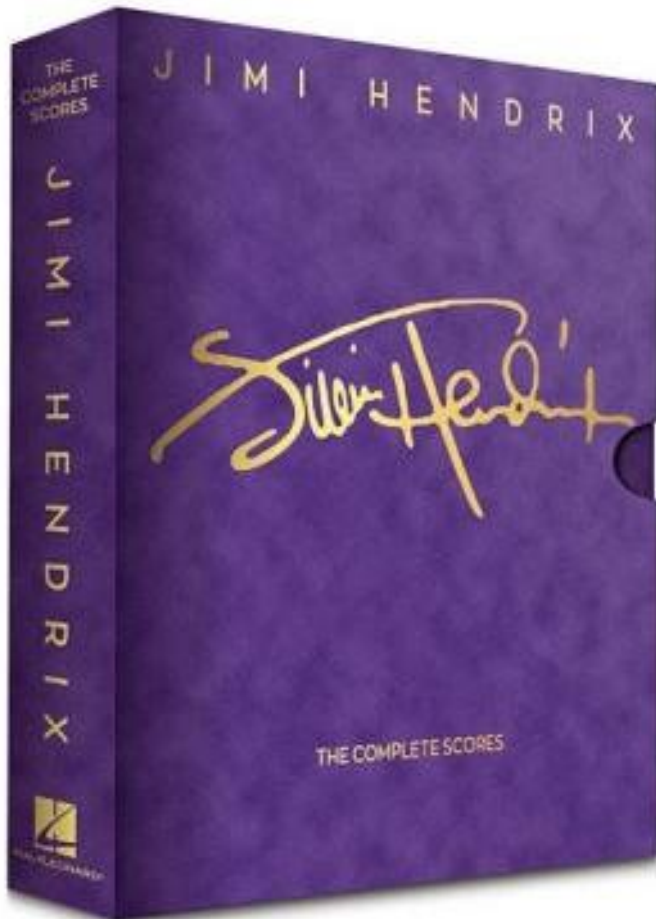
Each chapter examines Jimi's impact – on black people, on jazz, on funk, on radio, on the R&B community – analyzing and assessing his legacy both real and perceived with reasons rather than excuses. In one interview with radio host and Hendrix historian Cordell Dickerson, while Hendrix occasionally spoke that there were no color boundaries and the perceptions of racelessness, "People would say, 'I don't think of Jimi as black, I just think of him as Jimi,'" of which he responded, "Well if you don't think of Jimi as black, and don't see him as black, then that's a real problem." While that is a primary purpose to this book, we need to look at *Jimi Hendrix Black Legacy*

as a textbook. Teaching the black community of the importance of Jimi Hendrix. At the same time, the book offers a view of the mystery and mystique of Jimi Hendrix – the man, the myths and the music – in such a way that all interested in Hendrix history need to ingest the information Washington presents in this extensive 600-page exploration. Washington doesn't stand on his soapbox alone. In 2011, he created a blogtalk radio show series of podcasts. Here, he provides transcriptions of those shows where he interviewed many of the personalities who have been involved in Hendrix history including Taharqa Aleem, Rosa Lee Brooks, Jimmi Mayes, King George Clemons, Ernie Isley, Solo Douglas (Alan Douglas' daughter) and Sheldon Reynolds. He also relies on input from those artists who continue to preserve the Hendrix legacy and put forth an understanding of how Hendrix fits in the black community including Jimmy Bleu, Stan Skibby, Cordell Dickerson, Professor Griff, Andre LaSalle, et al. All providing their personal insights into the perception of Jimi in the black community. Similarly in other chapters, Washington brings other authorities on board to present their platforms as they explore Jimi's impact and influence. Washington astutely points out the three-quarters of Jimi's musical life he was playing soul, R&B and blues. From the days of doing the chitlin' circuit to touring with the likes of the Isley Brothers and Little Richard; from sessions with Don Covay to the classic R&B with Curtis Knight and Lonnie Youngblood; exploring the blues and R&B underlayments that exist in the Jimi Hendrix Experience material; the black slang in his lyrics; the work on Buddy Miles albums; the hip hop session with Lightnin' Rod from The Last Poets to "Mojo Man" with the Aleems; his sessions with keyboardist Larry Young; to the Band of Gypsys. The fact that Jimi Hendrix has been inducted to the R&B Hall of Fame. The fact that all his commercial releases during his lifetime achieved Top 20 status on the Billboard R&B charts (ironically the Band of Gypsys only rising to #14 while his three studio albums all achieved Top 10 status). As stated in the book, "The truth is Jimi never stopped being black." Unfortunately what is most remembered is the three years where he rose to superstar status, primarily marketed to white audiences. He aptly points out some of the problems that caused that. He spends a chapter on the fact that black/urban radio ignored Hendrix. With comments like "that music is too white" or "it has too much rock guitar in it" (pointing out the fallacy of that with airplay by artists such as Sly and the Family Stone, Slave, ZAPP, the Ohio Players, et al.) from urban program directors, Hendrix was not heard by black audiences. (Editor note: Hendrix was heard on sessions like "Mercy, Mercy" with Don Covay and a number of Isley Brothers and Little Richard releases although nobody knew at the time Hendrix was the guitar player). Other reasons included the fact that Hendrix management team was white and catered to that audience, marketing to the white audiences who attended concerts and had the money to spend; the psychedelic rock sound of the Experience; the composition of the Jimi Hendrix Experience with two white sidemen; and that the black audience at that time was not willing to step outside their musical comfort zone.

Washington does point, as time goes on, to how artists like P-Funk opened new awareness. Then there was the G-Funk era by the likes of Dr. Dre and Digital Underground sampling Hendrix music in their material. Then there's Vernon Reid and the Black Rock Coalition. And even a chapter on Prince and the comparisons between he and Hendrix. Once again, and what we appreciate about this book, is that Washington doesn't take an "all knowing" stance, but brings in other authorities to document his position. For example, in the chapter on Jimi's impact on funk he calls in Tim Kinley, a renowned funk historian with a special focus on P-Funk; and Rickey Vincent, who has expounded on Hendrix's connection to funk/soul and black music in his two books *Funk and Party Music*. Even then, they first acknowledge being late to the game to discovering Hendrix. Ultimately, it seemed to take the Band of Gypsys for a major portion of the black community to discover Hendrix. As Vincent points out in his own discovery of Hendrix via the Band of Gypsys that upon further investigation he came to realize, "that Funkadelic is built on the whole Jimi Hendrix vibe." Even Washington acknowledged, "It

wasn't until I discovered the Band of Gypsies that I was able to trace the origins of my favorite brands of funk."

Today, more and more in the black community are recognizing the Hendrix contributions. Yet still, more needs to be done. And that's what Corey Washington is doing with *Jimi Hendrix Black Legacy*



JIMI HENDRIX – THE COMPLETE SCORES

Compiled by Hal Leonard Publishing
in conjunction with Experience Hendrix
ISBN: 9781540031198

Hardcover 1040 pages
2019 \$80

This can certainly be considered a guitar player's dream to learn to play the music of Jimi Hendrix. Over 1,000 pages featuring the full scores and lyrics to all 52 songs from the first four albums - *Are You Experienced*, *Axis: Bold as Love*, *Electric Ladyland*, and *Band of Gypsies*.

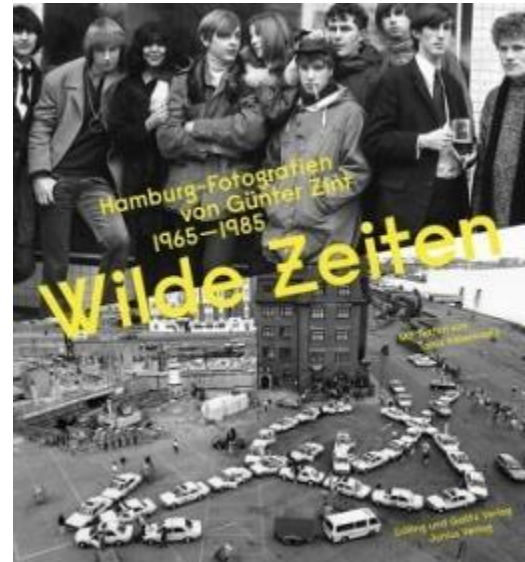
Each instrument has been transcribed from the original recordings, so you can dive deep into the compositions, lyrics, solos, and sounds of the entire group, whether the Jimi Hendrix Experience or Band of Gypsies. Guitar and bass parts are written in both standard notation and tab.

And each song comes with a descriptive introduction preparing one to dive into the composition. As an example on the song "Changes", "Originally a hit for the Buddy Miles Express, Buddy, Jimi and Billy Cox recreate Buddy's soul masterpiece here in grand fashion. The song begins with a slightly deceptive figure that alludes to the key of A, before moving into the song's catchy signature riff in measure 5. This main riff is based on the combination of the A blues scale (A, C, D, Eb, E, G) and the E blues scale (E, G, A, Bb, B, D). Jimi gives the lick an extra lift with his slick use of the wah-wah. In measures 10 and 12 of the intro, Jimi introduces the E major pentatonic (E, F#, G#, B, C#) lick that he uses through the verse section." Going on with the description, "The guitar solo begins with stop-figures played in measures 1 through 4 (bass and drums hit on beat 1 only, leaving three beats of space for Jimi to fill). His soloing

through this section is of the highest order, as he says so much with primarily just the five notes of the E minor pentatonic scale (E, G, A, B, D). Jimi also adds the major 3rd, G# to strengthen the dominant 7th tonal environment inherent in the tune."

Obviously, for the studied musician who can read music. Packaged a collector's "must have," the 9"x11 1/2" hardcover edition has a purple velour finish with gold embossing and comes in a velour protective case.

For additional information and to review some sample pages - <https://www.halleonard.com/product/279346/jimi-hendrix-the-complete-scores>



WILDE ZEITEN

HAMBURG-FOTOGRAFIEN VON GÜNTER ZINT 1965-1989

ISBN 978-3-96060-504-1

Hardcover 256 pages
2018 €49.90

The period of 1960-1980 were "Wilde Zeiten" (Wild Times) in Germany when the youth generation rebelled against the establishment. Photographer Günter Zint was there, and captured it all.



As described by the publisher, "Günter Zint is an institution in Hamburg. The restless photographer has taken over two million photos over the past 50 years and has always been more than just an observer." Ever present, he got to know everyone – from the police and governors to the rock stars and movie idols.

Over the years, Zint worked as a photographer for the famed Stern and Spiegel magazines, started the St. Pauli Nachrichten (St. Pauli News newspaper) in the 1960's, and in 1988 founded the St. Pauli Museum.

It was in the 60's when Zint was a house photographer in the Star Club and while the band was in St. Pauli in March of 1967. It was there he met Jimi Hendrix, and thus the connection with this book.

This book is not about Hendrix, but includes some of the photos he took of Hendrix and the Experience both at the Star Club and as the band posed for a photo shoot in St. Pauli, a few of the over 300 images included in this photo book.

COVERS (Vol. 112) ...It's amazing the contemporary artists who continue to pay their respects to Jimi Hendrix, not just covering his songs, but interpreting them in their own musical genre style. It once again proves Hendrix was more than a wild guitar player, but a composer of serious music that stands the test of time.

Tommy Emmanuel – *Accomplice One* (CGP 006)
"Purple Haze"

Of Australian descent, renowned fingerpicking guitarist Tommy Emmanuel is as much a Nashville session player as he is an intercontinental musician. With his complex fingerstyle technique inspired by Chet Atkins' musical style, Emmanuel has pulled down two Grammy Awards for Best Country Instrumental Performance, a pair of CMAA Awards and more than a half dozen ARIA (Australian Recording Industry Association) Awards. *Guitar Player Magazine* has named him "Best Acoustic Guitarist" in its readers' poll and he's been appointed a Member of the Order of Australia and inducted into



the Australian Rool of Renown.

Accomplice One is a testament to Emmanuel's musical diversity, the range of expression that stretches from authentic country-blues to acoustic rock shredding, by way of tender and devastating pure song playing. The songs are a mix of new takes on

indelible classics and along with new Emmanuel compositions.

The project is as much an exhibition of talent as it is a collection of songs as it serves as a testimony to his skill and talent with a who's who of country artists pairing with Emmanuel on the 16 tracks including Ricky Skaggs, David Grisman, Suzy Bogguss, Rodney Crowell; as well as the likes of Jake Shimabukura and Dire Straits' Mark Knopfler.

Legendary dobro player Jerry Douglas teams with Emmanuel on an acoustic duet of "Purple Haze".

The arrangement aptly demonstrates Emmanuel's style of playing bass lines, chords, melodies, and harmonies simultaneously all at a frenetic pace. His fast-paced, uptempo instrumental presentation seemingly challenges Hendrix, adding a dozen notes to every one of Jimi's. In the end, all you can say is, "amazing."

Says Emmanuel, "There are so many great moments on this record that I truly cherish."

Check out Emmanuel and Douglas with their take on Hendrix <https://youtu.be/9shVKjHkKy8> (2019) (www.tommyemmanuel.com)

Vance Gilbert – *Angels Castles Covers* (Disismye 005)
"Castles Made of Sand"

How do you fuse Philly soul and folk music? Vance Gilbert shows us here on his project *Angels Castles Covers*.

The project is a mix of classic R&B covers with a few non-genre tracks from the likes of Todd Rundgren, Shawn Colvin, Joni Mitchell and Jimi Hendrix – many in a soulful folk music setting.

A showcase for New Jersey-based Gilbert's smooth, rich voice; the songs chosen have a specific meaning to how music not only influenced him, but broke him out of his narrow-visioned music upbringing. He explains the purpose of each track in his liner notes.

For example, on Todd Rundgren's "It Wouldn't Have Made Any Difference", Gilbert says, "When I first heard this in high school it made me realize how small my listening world was up to that moment."

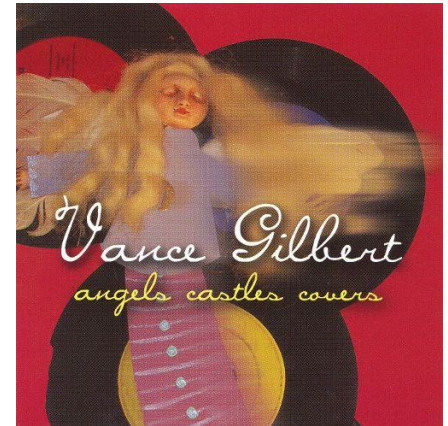
And when it comes to including Hendrix's "Castles Made of Sand", Gilbert states, "As kids, me and my brother weren't allowed to listen to makers of subversive topic music as kids in our house.

The Doors' 'Light My Fire' was about drugs, the Isley Brothers were all about having sex, and Jimi Hendrix was just 'bad.'"

As his world has opened up he says, "I don't live in that house anymore."

Gilbert's career evolved from the time he was doing "cocktail jazz" in the 80s.

Although he started out hoping to be a jazz singer, he discovered his affinity for the storytelling sensibilities of acoustic folk music. While he grew up in Philadelphia and absorbed the "Philly soul" sound of the era,



a move to Boston where he became a multi-cultural arts teacher had him discover more of New England folk genre. He started performing at local folk club open mic nights, and once word got out about his stage-owning singing and playing, he was "discovered" by Shawn Colvin in the early 90s.

Since that time, Gilbert has released a dozen albums, and as noted on his website, "Considered by many to be an integral part of the national folk scene, Gilbert's approach to the acoustic singer songwriter idiom is significant. Gilbert's compositions, while frequently employing sophisticated melodies and harmonies that attest to his jazz roots, remain sublime attestations to the storyteller's craft."

Gilbert opens his project *Angels Castles Covers* with Marvin Gaye's "Ain't Nothing Like the Real Thing" as a completely apropos introduction to this set of mostly R&B covers – although we certainly don't want to categorize Hendrix's "Castles Made of Sand" as R&B. Overall Gilbert fuses his soft soul sound with a folk flavor.

"Castles Made of Sand" is a prime example. Accompanied simply with an intricate fingerpicking acoustic guitar, Gilbert turns the song into a true folk ballad with a soulful flavor. (2006) (www.vancegilbert.com)

Buddy Guy – *Live at Legends* (Silvertone 88765-43762-2)
"Voodoo Chile"

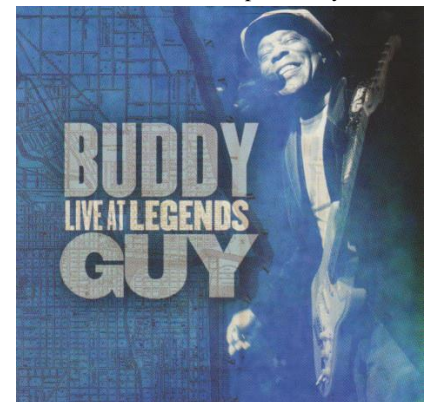
Legendary Chicago blues guitarist Buddy Guy has been a part of the Experience Hendrix tribute tours off and on for the past few years.

And we know his legacy and connections with Hendrix date back to 1968, Hendrix sitting in with Buddy Guy at a jam at the Generation Club on April 7 of that year.

Back in 2010 while doing a month-long stint at Legends, his home club in Chicago, he serves up a "greatest hits" set including "Damn Right I've Got the Blues", "Mannish Boy", "I Just Want to Make Love to You" and closes with a medley of "Voodoo Chile" and "Sunshine of Your Love".

"It's showtime at Buddy Guy's Legends," the emcee shouts out to the crowd. "It's time for the legend himself. The multi-Grammy Award winner. The Rock and Roll Hall of Famer. The baddest motherfucker in town. Mr. Buddy Guy!"

From there we get an exemplary example of Chicago blues with Guy's piercing electric blues captivating the crowd, closing the show with a medley paying homage to Hendrix and Cream with the first



half as he churns out “Voodoo Chile” and the second half Cream’s “Sunshine of Your Love”.

The material for the release was recorded on January 29 & 30, 2010, and issued as both a 2-LP or single CD, also including three bonus studio tracks – “Polka Dot Love”, “Coming for You” and “Country Boy”.

And as a bonus to this review, here’s a link with Buddy Guy and B.B. King discussing when they first met Hendrix - <https://youtu.be/IJ8F1771sBg> (2010) (www.buddyguy.com)

Charles Lloyd & The Marvels + Lucinda Williams - *Vanished Gardens* (Blue Note B002843601)
“Angel”

With a career spanning over eight decades, renowned saxophonist Charles Lloyd understands the personality and character of his fellow musicians. In 2017, three-time Grammy Award winning country vocalist Lucinda Williams joined Lloyd in a concert at UCLA’s Royce Hall. The comradery spawned this *Vanished Gardens* project.

The two, “bring the best of their musical worlds to the project, a dazzling blend of jazz tunes glowing like embers and Williams’ intricately poetic songs,” notes the Blue Note press release.

“A couple of years ago she came to one of my Marvels (Lloyd’s

support band with renowned players in their own right – Bill Frisell, guitar; Greg Leisz, pedal steel; Reuben Rogers, bass; and Eric Harland, drums). It was our first meeting and I sensed a deep Southern crossroads connection,” fusing Lloyd’s Memphis roots with William’s Louisiana soulfulness. Over the next year, both artists sat in on one another’s concerts. “It was clear we had something we wanted to explore together,” Lloyd states.

Having worked with a lot of poets over the years, especially during his transcendental meditation years in Big Sur, Lloyd boasts, “Lu (Lucinda) is a poet. An authentic, American voice. Her sound is like an emotional barometer. Sometimes it swirls around in the tempest of a storm and sometimes it is sweet and pure as a southern breeze carrying the intoxicating perfume of magnolia to you.”

Her talents have been recognized. Over her own 30 year career, she’s been honored with three Grammy Awards (nominated 15 times), along with a pair of Americana Music Awards.

Teaming here, with her distinctive graveled drawl, Williams participates in five tracks on the album including three interpretations of material from her solo albums along with her take on “Angel”.

As both remain true to their roots and traditions, *Vanished Gardens* pays homage to their careers. Lloyd’s jazz, Williams’ storytelling, southern gospel, Americana. It’s solemn and steadfast.

And all leads to “Angel”, as one review notes, “with Williams’ full-hearted interpretation closing the album on a note of benediction...ending it with a perfect prayer for peace.” (2018) (www.charleslloyd.com)

ISLEY BROTHERS 60TH ANNIVERSARY TOUR...Isley Brothers 60th Anniversary tour. Ronald and Ernie Isley have embarked on their 60th anniversary tour.
<https://youtu.be/2PWVBeJWu1s>

Of course, while Jimi Hendrix played with the Isleys, and lived at their home and knew the two, he only played with Ronald. Ernie didn’t join his brothers until 1966.

The year was 1964. Jimi Hendrix was scuffling around in Greenwich Village when Kelly Isley, in search of a guitar player for

the Isley Brothers’ backup band, found him there in early 1964. At the time Hendrix was out of work and his guitar was in a pawn shop. Kelly got the instrument out of hock and bought Hendrix a set of strings for it. As soon as Hendrix began playing, Kelly hired him and invited him to a rehearsal the next



day at their mother’s house in Englewood. When the Hendrix said he had no way of getting there, Kelly arranged for him to live in his mother’s back room. Hendrix ended up doing two stints with the Isley Brothers, who at the time were made up of Kelly, Rudolph and lead singer Ronald Isley, at that time were best known for the hits “Shout” and “Twist and Shout.” Hendrix toured as a member of the group’s backup band during the first half of 1964, then left to join Little Richard’s band but returned to the Isleys for a period in 1965.

At the time he was living with the Isleys, Ernie was the younger brother more interested in baseball than music and was often in the backyard playing with Marvin while their older brothers and their band were practicing inside.

In an interview in the *San Francisco Chronicle*, Ernie recalls, “He was quiet,” he says of Hendrix. “He minded his own business. He just practiced that guitar all the time. I really didn’t understand that because he was already so good. It was like his guitar didn’t have any wrong notes on it.

“He’d be rehearsing a lot of things in the house without an amp. We’d see him going behind his back or through his legs or playing guitar and drinking a glass of orange juice at the same time.”

It wasn’t until Hendrix had left the Isleys before Ernie became interested in music taking up the drums in 1965, and joining the Isleys the next year.

Ernie has participated in the Jimi Hendrix Tribute Tours, and both enjoy talking about the Hendrix days. As part of their 60th anniversary tour, they are offering “meet and greet” packages.

Tour dates:

December 7 – Salem Civic Center, Salem, Virginia

December 17 – Walt Disney Theatre, Orlando, Florida

December 19 – Mahaffey Theater, St. Petersburg, Florida

December 20 – Kravis Center, West Palm Beach, Florida

December 22 – Time Union PAC Center, Jacksonville, Florida

January 18, 2020 – Star of the Desert Arena, Primm, Nevada

Other dates will continue to be added to the tour. For further information – www.theisleybrothersofficial.com

NOTES FROM THE THIRD STONE... How popular is Jimi Hendrix? Just look at this metric – the official Jimi Hendrix Facebook page - <https://www.facebook.com/JimiHendrix/> - has nearly 7-million followers! According to a recent statistic, the page has 8,463,934 “likes” with 7,837,164 “followers.” And the number one most shared post is the promo video for the new release *Songs for Groovy Children*. The release is sure to hit the *Billboard* charts upon release.

Once again, Hendrix was well represented at the Julien’s Rock & Roll Auction in New York held October 25-26. A 390-page catalog for the auction included items from Kurt Cobain, the Rolling Stones, The Beatles, Michael Jackson, Madonna, Elton John, and of course, Jimi Hendrix. From Hendrix, the big seller was an autographed copy of *Are You Experienced* that sold for \$44,800. A Jimi Hendrix owned hat and tie sold for \$16,000, guitar strap for \$10,000 and scarf sold for \$10,000, An original Earl Warren Fairgrounds concert poster sold for \$768, Fillmore East concert posts sold for \$1,000. A Jim Marshall signed photograph sold for \$1,920 while a Jim Commins contact sheet fetched \$768. Jimi’s personal ASCAP certificate went for \$5,780, while an 11/22/68 arrest warrant sold for \$2,500. An

Electric Ladyland alternate art promo poster went for \$2,240, the record's unreleased album art for \$1,280 and a platinum record award went for \$3,840. A *Cry of Love* gold record award went for \$1,920. *Smash Hits* unreleased album art sold for \$1,280, as did original album art. You can flip through the auction book - <https://www.juliensauctions.com/flip-through-catalog?id=295>

On October 24, the London-based Ted Owen Auction House offered a small collection of rare and eclectic items owned and relating to Jimi Hendrix. Lots included Hendrix's personally owned smoking pipe from Woodstock 1969, his first Armond Wah Wah pedale used in the UK dating from 1966, a tailored Lord John Carnaby Street suit, and some original tapes including a 2" master and personally owned 1/4" tape of *Eire Apparent*. Of the latter, two 1/4" Master Tapes owned by the late Jimi Hendrix. One containing the recording of *Eire Apparent* produced by Hendrix and also as a participating musician. The tape is annotated in Hendrix hand "Jimi Eire Apparent". The second master contains three unreleased tracks, "Going To The River", "Walk A Little Closer" and "Heave If We Try" recorded at the Record Plant Studio New York. At press time we did not have auction results.

Last issue, we told you about an exhibit called "Play It Loud: The Art of Rock and Roll" that was taking place at the Metropolitan Museum of Art in New York. Well, if you missed it, the exhibit is moving to the Rock and Roll Hall of Fame in Cleveland, opening November 21. As a brief reminder, The exhibit features 130 instruments, including pieces of Hendrix's Monterey Festival guitar and his Woodstock guitar (on loan from the Experience Music Project in Seattle) and painted Flying V (pictured here), alongside posters and artists' stage wardrobe and gear. The collection is drawn from 70 private and public collections in both the United States and United Kingdom with many never publicly displayed previously. With objects dating from 1939-2017, the exhibition will examine many ways in which instruments were used in the evolution of rock and roll.

For Jimi's 77th birthday, the Israeli entourage Quarter to Africa is releasing a special EP titled *Quarter to Hendrix* with their interpretations of "Purple Haze" and "Voodoo Child" in what they call "ethno groove style." *Quarter to Africa* (www.Q2Africa.com) combines Israeli jazz-punk with African and Mediterranean groove music. The Arabic maqam scales, African rhythms and jazz-funk, this is the musical mix behind a *Quarter to Africa*, a multicultural and roots ensemble that creates a spiritually uplifting musical collage. The multifaceted mix of instruments includes saxophone, electric guitar, guitar, trumpet, percussion, synth, bass guitar, drums and vocals - all together creating the unique fusion that is actually a *Quarter of Africa*. You can check out *Quarter to Africa* doing "Purple Haze" - <https://youtu.be/GfWsClrdc6g> and a live club version of "Voodoo Child" - <https://youtu.be/IyAcmUxFjZE>. And for more information on their project - <https://quartertoafrika.bandcamp.com/album/quarter-to-hendrix-purple-haze-voodoo-child>

For those who know the Hendrix repertoire, you've heard him toss in licks from Gun's "Race With the Devil" a number of times in live performances. So how did Jimi know the song? That song was written by Adrian Gurvitz. The foundation for Adrian's success dates back to his early work in England with Gun, achieving a Top-10 hit with "Race With the Devil". His work with Three Man Army and the Baker-Gurvitz Army secured his position on UK's hard rock scene. Following that, his career turned to songwriting where he wrote tracks for the likes of Steve Perry, REO Speedwagon and Chicago; garnering a Grammy Award for the 1992 hit "Even If My Heart Would Break" from The Bodyguard soundtrack. In those early days in London, it was not uncommon to find Gurvitz jamming in a club - numerous times with Hendrix. In a recent interview with Fox News, Gurvitz recounts some of those moments: "Jimi came into town around '67. We all used to go to a club that was actually called the Speakeasy. Everybody used to go there after a gig. Pete Townshend would be in there, Hendrix would be in there, (Eric) Clapton. We met loads of people, and I used to go there all the

time. We were all there every night. That's where we found our girlfriends. One night, I was there and I met Jimi. We chatted away, and he said, 'Hey, man, you want to get up and jam?' I said yeah. It was my first time getting up and jamming with Hendrix. We played for about an hour. It was a real moment... We ended up playing three, four times together." On another night, "There was another club in South Kensington. I went there one night and Jimi was already there. He said, 'Come on, man, you want to jam?' This time he picked up the bass and he let me play guitar. I was s--- scared, I was like, 'How the hell do I get through this?' It was a scary night, but I think I did OK." Gurvitz was at Monterey when the Jimi Hendrix Experience made their American debut. "When he did the Monterey Pop Festival, I went there with my best friend to hang out and see the show. In the middle of his set, he started to play 'Race With The Devil', which just blew my mind. I never thought Jimi would play my song, (Hendrix quoted the song's riff during his song 'Machine Gun' at the Isle of Wight Festival in 1970)." Gurvitz notes, "Nobody played like Hendrix, let me put that right down right away. Nobody. I think he was the greatest electric guitar player of all time, and will ever be. But I had fun pretending to be a little bit like him. I loved him."

Casinos are everywhere. Even online now. And that's where you can bet Jimi Hendrix is there. The modern slots found at legal US online casinos feature all kinds of fun themes and palatable slot soundtracks. Some of the most popular themes are based on blockbuster movies and hit TV shows. Others are based on legendary, hit-making musical artists. These ones feature fan-pleasing slot soundtracks sure to enhance the slot-play experience. Naturally, many of the top most popular ones are rock music-themed. The heavy guitars and fast-paced music likely get online slot players grooving into spin after spin. The all-Jimi Hendrix hit soundtrack turns the Jimi Hendrix online slot into an experience. The game is available at NJ online casinos, including 888 Casino and Golden Nugget. Plus, it can also be found at SugarHouse Online Casino in Pennsylvania. It is a typical three-row, five-reel online video slot with 20 paylines. But it is a tribute to Hendrix. That means the slot's symbols are all based on Hendrix himself and various imagery and artwork that surround his legacy. It also means there's a hard-rocking Hendrix soundtrack featuring "Foxy Lady", "Crosstown Traffic", "Purple Haze" and "Little Wing". A lot of the game's sound effects feature iconic Hendrix guitar riffs completing an experience.

Upcoming events

November 28, 2019 - Not sure if this will formally be a Jimi Hendrix birthday tribute, but legendary organist Zoot Money, who was one of the first to play with Hendrix when he landed on the UK shores in 1966, will be the featured performer at The Bull's Head in Barnes. The club, sometimes called London's suburban Ronnie Scott's, has been around over 50 years. It has been named one of the 12 venues which has made the most important contribution to live jazz in the UK, still presenting live music seven days a week. Of course, Money has been one of the biggest names in British blues renowned for his powerful Hammond organ style and decades with his Big Roll Band. For \$20, you can still see Money as he holds residence at the Bull's Head (373 Lonsdale Road in London's western suburb Money holds forth there as the house band almost every Tuesday and Thursday either with his Big Roll Band or with the Alan Price (original Animal) Band. <http://zootmoney.org/gigs/>

November 29, 2019 - Guitarmageddon Jimi Hendrix Birthday Bash. Jimi Hendrix would have turned 77 this year. They'll be celebrating in Billings, Montana this year with the Guitarmageddon, a local tradition back after a two-year hiatus. This year, honoring the 50 year anniversary of *Electric Ladyland*, the entourage of musicians will perform the album in its entirety. This project is spearheaded by Billing's artists Matt Devitt and Brian Epley. The event is being held at The Pub Station (2502 First Av. North) in Billings. Tickets are \$10 in advance, \$12 at the door. For additional information: <https://thepubstation.com/events/hendrix-birthday-bash-guitarmageddon/>