



Jimi Hendrix

The Collector's 1964-1966:

Studio, Related & Remixed Recordings

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The intention of this set is to bring together all 1964-1966 Hendrix-related recordings in the best available sound quality and the most complete versions. Unconfirmed possibly Hendrix-involved recordings are not included; these will be incorporated into a future set of fakes, frauds and unconfirmed recordings. Information about these recordings is often scant, so what is presented here should be considered with that in mind. As with all reference works of this magnitude there are likely unintended errors in spite of diligent efforts to be error free; corrections are encouraged. If you are aware of any upgrades, especially cleaner copies of vinyl-sourced tracks, know of additional tracks that should be included, or have comments about the information presented here please contact [me](#) or [JPIO](#).

This collection was assembled based on information contained at [Doug Bell's website](#), which is compiled from several reference sources. Further details were obtained from From The Benjamin Franklin Studios, 4th Edition by Gary Geldeart and Steve Rodham (2014-15, [Jimpres](#)), [EarlyHendrix](#), Ultimate Hendrix by John McDermott, Billy Cox, and Eddie Kramer (2009, Backbeat Books), [Becoming Jimi Hendrix](#) by Steven Roby and Brad Schreiber (2010, Da Capo Press), Eyewitness Hendrix by Johnny Black (2004 Carlton Books Ltd), [In From The Storm](#), [Discogs](#), [45cat](#), [Billboard](#), [Cash Box](#), U.S. copyright records ([1](#), [2](#)), [BMI](#), and additional sources. Detailed information about vinyl releases can also be found at the excellent [JMHVinyl](#) website.

The Jimpres numbers (numbers assigned by Jimpres to variations of a song) are listed at the beginning of the track title. I've attempted to arrange the tracks in order by what may be closest to the original studio take followed by alternate mixes and altered versions; complete versions precede incomplete versions, and generally stereo mixes precede mono mixes. The brief track summary descriptions following the track titles are subjective and may be worded differently from the reference sources. The date format is determined by the recording location, i.e. US dates are month-day-year and UK dates are day-month-year. The track times given are Bell's timing of the music "from first note to last" (the time listed here is the most common time amongst the various sources noted in Bell), followed by the Jimpres timing (in parentheses), followed by the actual timing [in brackets] which often includes studio chatter, track silence, etc.; n/a means not available. Some of the discrepancies between track times are due to differences in mastering speeds between the various sources. There are likely numerous additional Official Release sources for many of the pre-Experience tracks as this material seems to be endlessly recycled and released. The Alternate Sources listings are commercial bootlegs or collectors discs or tapes that are known to contain the track. Five tracks, (115) Foxy Lady and four Cover Sources, are MPEG/MP3/lossy and so noted. Some, but not all, of the Rock Band multi-tracks test as MPEG/MP3/lossy.

There are five different groups of songs in this compilation that utilize the same backing track: Help Me, Instant Groove, and Save Me; You're Only Hurting Yourself, and Two In One Goes; That Little Old Groovemaker, and Groove; (I Wonder) What It Takes, and Win Your Love; and Wipe The Sweat, Sweet Thang, and Keep The Faith Baby. These are usually noted by Jimpres as having "the original" version's vocals "wiped", and then

overdubs added by a different artist to create a new version or song. With the possible exception of Wipe The Sweat, I suspect that in most instances rather than having anything “wiped”, an instrumental backing track was first created, which was then later utilized by different artists recording overdubs on top of it to create their version or song. [EarlyHendrix](#) also seems to agree with this, “It seems to have been a quite common practice for many a 60s soul record producer to recycle a backing track for use by different vocalists”. I am aware of other non-Hendrix related '60s soul records that have done the same, specifically several instances by producer [Jerry “Swamp Dogg” Williams](#).

The placement of instruments and vocals in mixes was verified by first checking a specific track where an instrument was noticeably mixed far to one channel, for example (5) Hornet’s Nest where the organ is mixed to the right channel, as also verified by [EarlyHendrix](#). The track was pulled up in Audacity, the stereo track was split into left and right channels, and the organ was verified as indeed being mixed in the right channel. Using that track as a guide, earphones were then labeled accordingly as right and left to test all tracks in this compilation for the placement of instruments and vocals in a mix.

There are four tracks in this compilation noted by Jimpress and/or Bell as being narrow or narrower stereo mixes. After locating what seemed to be an undocumented narrower stereo mix of (1) Fool For You Baby, I began to check other Curtis Knight stereo mixes to see if there were any others. While doing so I checked two copies of (2) Knock Yourself Out from the same vinyl source (In Memoriam; see tracks 139 and 191), each sent to me by different collectors from different vinyl-to-digital transfers they had done. Astonishingly, one copy seemed to be a wider stereo mix and the other copy seemed to be a narrower stereo mix. Unless we’re looking at different mixes on different pressings of the same vinyl source, which doesn’t seem likely, this leads me to think that in some instances a “wider” or “narrower” stereo mix may be unwittingly introduced depending on the digital transfer equipment and method. I have noted these possible “wider” or “narrower” stereo mixes where applicable. Some of these were also found on different factory-pressed CD titles (see track 042 for example), which would seem to indicate a greater likelihood that the mixes are actually different; these are included in the Related & Remixed Recordings section.

Some tracks in this compilation have stereo opposite versions on various CD sources, though generally these have been excluded as they are not different mixes but rather mastering anomalies, i.e. the channels have been flipped to create a reverse stereo image. In other words, what is heard in the right channel of one source is heard in the left channel of a stereo opposite version, and vice versa. There are two examples of this included here: (2) Foxy Lady and (1) Good Feeling. While initially checking for these stereo opposite versions on all source copies (including vinyl), I found two different copies of a track from the same exact vinyl source sent to me by different collectors, but with one copy being a “stereo opposite” version. Again, this leads me to think that this may be due to the digital transfer equipment and method, and not that the recording is a true stereo opposite. With that in mind, tracks in this compilation that are sourced from vinyl, and which I had few if any other source copies to test, may indicate the placement of an instrument in one or the other channel, though the actual placement may be flipped. In other words, if a vinyl-sourced track indicates the guitar is mixed in the left channel, it is possible that the actual recording has the guitar mixed in the right channel, and that the copy presented here has it in the left only as a result of the digital transfer equipment and method.

Enormous thanks to Emil Vukov, FendersFingers, and Thomas Chapman for their invaluable assistance. Special thanks to [Hermon Hitson](#), [Niela Miller](#), [EarlyHendrix](#), Billie Rae Bates, Doug Bell, Steve Rodham, Hopboy, George Kanakaris, Stan Johnstone, Mark J, Pete Harker, Phil Harwood, Hervé Champion, Steve Elphick, Dowling, Big Time Bob Smith, Mick Coyne, Paul Fitzpatrick, and all the collectors at [Crosstown Torrents](#) and [JimiPassItOn](#) (JPIO) who have generously shared their recordings and information.

– David Chance, December 2017

“I believe you live and live again until you have got all the evil and hatred out of the soul.” – Jimi Hendrix

4 January 1969 Top Of The Pops interview with Tony Norman, London (1992, *Electric Gypsy* by Shapiro & Glebbeek, pg. 329)



DISC 1 – STUDIO RECORDINGS

possibly March 1964 unknown studio, New York, New York, USA

Special Notes: Ultimate Hendrix notes the T-Neck single was issued in June 1964. The single was reviewed in the June 13, 1964 issue of Cash Box ([page 12](#)). [EarlyHendrix](#) notes, "Testify is usually listed as either being recorded in March 1964 or May 21, 1964 at Atlantic Studios. Neither of these dates (or the location) is correct. The tape log listings have been published in Atlantic Records: A Discography by Michel Ruppli [1979, Greenwood Press]. The master tape is listed as being "purchased" by Atlantic, so they bought the master tape when it had already been recorded. The master tape numbers allocated for Testify (7920 and 7921) suggest May 20 or 21 as the date when it was added to the library when compared to numbers assigned to masters recorded on those dates. "March?" is listed as a speculative recording date in the logs, so the actual recording date is unknown."

[Roby and Schreiber](#) note the following personnel: Jimmy Hendrix (guitar), Ronald Isley (vocals), O'Kelly Isley Jr. (vocals), Rudolph Isley (vocals), Al Lucas (bass), Paul Griffin (piano) [there is an organ but no piano on this track], James Brown or Bobby Gregg (drums), and Dickie Harris, Haywood Henry, Quentin Jackson, Jimmy Nottingham, and Eddie Williams (horns).

001. (2) Testify (Part I) (official single version) – The Isley Brothers

Source: The RCA Victor and T-Neck Album Masters (1959-1983)

Official Release: vinyl single [1964, T-Neck 45-501]; The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68); It's Your Thing: The Story Of The Isley Brothers; The RCA Victor and T-Neck Album Masters (1959-1983)

Univibes number: S331

Track time as per Bell/Jimpress/actual: 2:52 (n/a) [2:52]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: possibly March 1964 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (vocals), O'Kelly Isley Jr. (vocals), Rudolph Isley (vocals), Al Lucas? (bass), Paul Griffin? (organ), James Brown? or Bobby Gregg? (drums), and Dickie Harris?, Haywood Henry?, Quentin Jackson?, Jimmy Nottingham?, and Eddie Williams? (horns). Secondary producers: Leo Sacks and Jeremy Holiday. Mastered by Mark Wilder.

Notes: This track is in mono. Jimpress notes the combined timing of Part I and Part II as 5:56.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 172: In The Beginning (combined with Part II); ATM 185-186: The Jimmy James Singles Collection.

Comparison Notes: The copy on ATM 172: In The Beginning is combined with Part II; track time = 5:57 (Part I = 2:52). The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:54. The copy on The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68) is combined with Part II; track time = 6:01 (Part I = 2:52). The copy on It's Your Thing: The Story Of The Isley Brothers is joined with Part II; track time = 5:57 (Part I = 2:52). The copy on The RCA Victor and T-Neck Album Masters (1959-1983) seems to have the best sound quality in comparison to other source copies tested; track time = 2:52.

002. (2) Testify (Part II) (official single version) – The Isley Brothers

Source: The RCA Victor and T-Neck Album Masters (1959-1983)

Official Release: vinyl single [1964, T-Neck 45-501]; The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68); It's Your Thing: The Story Of The Isley Brothers; The RCA Victor and T-Neck Album Masters (1959-1983)

Univibes number: S332

Track time as per Bell/Jimpress/actual: 3:05 (n/a) [3:09]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: possibly March 1964 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (vocals), O'Kelly Isley Jr. (vocals), Rudolph Isley (vocals), Al Lucas? (bass), Paul Griffin? (organ), James Brown? or Bobby Gregg? (drums), and Dickie Harris?, Haywood Henry?, Quentin Jackson?, Jimmy Nottingham?, and Eddie Williams? (horns). Secondary producers: Leo Sacks and Jeremy Holiday. Mastered by Mark Wilder.

Notes: See track 001 Notes.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 172: In The Beginning (combined with Part I); ATM 185-186: The Jimmy James Singles Collection.

Comparison Notes: The copy on ATM 172: In The Beginning is combined with Part I; track time = 3:05 (total time = 5:57). The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 3:07. The copy on The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68) is combined with Part I; track time = 6:01 (Part II = 3:06 + 3 seconds of silence at the end). The copy on It's Your Thing: The Story Of The Isley Brothers is joined with Part I and is fractionally incomplete at the very end, fading out slightly early; track time = 5:57 (Part II = 3:05). The copy on The RCA Victor and T-Neck Album Masters (1959-1983) seems to have the best sound quality in comparison to other source copies tested; track time = 3:05 (+ 4 seconds of silence at the end).

003. (1) Testify (official alternate take) – The Isley Brothers

Source: The RCA Victor and T-Neck Album Masters (1959-1983)

Official Release: In The Beginning...The Isley Brothers & Jimi Hendrix; The RCA Victor and T-Neck Album Masters (1959-1983); Twist and Shout & Testify: 25 All Time Favorites; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S339+S340

Track time as per Bell/Jimpress/actual: 3:01+1:11 (3:04+1:11) [3:00+1:11=4:12]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: possibly March 1964 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (vocals), O'Kelly Isley Jr. (vocals), Rudolph Isley (vocals), Al Lucas? (bass), Paul Griffin? (organ), James Brown? or Bobby Gregg? (drums), and Dickie Harris?, Haywood Henry?, Quentin Jackson?, Jimmy Nottingham?, and Eddie Williams? (horns). Secondary producers: Leo Sacks and Jeremy Holiday. Mastered by Mark Wilder.

Notes: [EarlyHendrix](#) explains that this track is actually two different mixes of an alternate take, back to back. The first part of the track (0:00-2:59, "mix 1") is basically a mono mix of the complete take with all the vocals and instruments in the middle with the exception of the backing vocals (2:45-2:50) which are in stereo and panned from left to right [visually the entire track appears to be in mono]. There is a very short bit of guitar that has been mixed out from 0:55-0:57, and the last line of the vocals ("it's in my soul") is treated with heavy echo to form an acapella bridge between the two parts of the track.

The second part of the track (3:00-end, "mix 2") is a composite of sections of the complete take. The section from 3:00-3:57 corresponds to the 0:51-1:48 section of "mix 1", except the short bit of guitar that is mixed out from 0:55-0:57 in "mix 1" can now be heard here, and the vocals that were heard from 0:51-1:13 in "mix 1" have been mixed out here. The section from 3:58-end corresponds to the 2:42-2:59 section of "mix 1", except the last line of the vocals ("it's in my soul") fades out here without the added heavy echo heard in "mix 1". The organ and horn parts of both mixes are mixed low.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 172: In The Beginning.

Comparison Notes: The copy on ATM 096: From The Beginning To The Start; track time = 4:12. The copy on ATM 172: In The Beginning; track time = 4:14. Jimpress notes that there is a copy of this track on It's Your Thing: The Story Of The Isley Brothers, however that track is actually (2) Testify Part I and II; track time = 5:57. The copy on The RCA Victor and T-Neck Album Masters (1959-1983) has more balanced levels than the copies on ATM 096 and ATM 172; track time = 4:12. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology is incomplete, fading out early on the "mix 1" section and lacking the "mix 2" section altogether; track time = 2:56.

004. Testify (official edit of (1)) – The Isley Brothers

Source: Live & Unreleased: The Radio Show

Official Release: Lifelines: The Jimi Hendrix Story; Live & Unreleased: The Radio Show

Univibes number: S228

Track time as per Bell/Jimpress/actual: 2:35 (n/a) [2:39]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: possibly March 1964 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (vocals), O'Kelly Isley Jr. (vocals), Rudolph Isley (vocals), Al Lucas? (bass), Paul Griffin? (organ), James Brown? or Bobby Gregg? (drums), and Dickie Harris?, Haywood Henry?, Quentin Jackson?, Jimmy Nottingham?, and Eddie Williams? (horns). Secondary Executive Producer: Alan Douglas. Secondary Producer: Bruce Gary. Secondary Engineer: Dave Kephart. Mastered by Mike Brown.

Notes: See track 003 Notes. This track is not mentioned in Jimpress. It is an incomplete version of (1), omitting 1:35 from the end of the track, and with voiceover commentary by Dave Kephart during the last 3

seconds. In Audacity it visually appears to be completely in mono. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: Jimi: A Musical Legacy; Live & Unreleased Part 1.

Comparison Notes: The copy on Lifelines: The Jimi Hendrix Story track time = 2:37. The copy on Live & Unreleased: The Radio Show track time = 2:39.

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May 13, 1964 A-1 Sound Studios Inc., Jefferson Hotel, 234 West 56th Street, New York, New York, USA

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005. (2) Can't Stay Away (official stereo mix) – Don Covay & The Goodtimers

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: West Coast Seattle Boy: The Jimi Hendrix Anthology

Track time as per Bell/Jimpress/actual: 2:47 (2:48) [2:50]

Composers: Donald James Randolph [Don Covay] & Ronald Alonzo Miller

Recording date/location: May 13, 1964 A-1 Sound Studios Inc., Jefferson Hotel, 234 West 56th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Don Covay (vocals), Horace Ott? (organ or piano), unknown (organ or piano), Horace "Ace" Hall? (bass), Bernard Purdie (drums), and George "King" Clemons? (backing vocals). Produced by Glovon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: The original pressing of the single lists the composers as Covay-Miller; later pressings list the composers as Covay-Ott. Horace Ott played keyboards on the single and is also credited as co-composer on the album on which this song appeared, Mercy! [1964, Atlantic 8104]. [BMI](#) notes the composers as Donald Covay and Ronald Alonzo Miller. The personnel credits are according to [Wikipedia](#). The track contains both an organ player and a piano player. The single was released either late-July or early-August 1964. It was reviewed in the August 8, 1964 issue of Cash Box ([page 18](#)), and an ad for it appeared in the August 15, 1964 issue of Billboard ([page 26](#)).

Special Notes: There is a version of this song on the following official releases, but which version is contained thereon is uncertain: Atlantic Soul Legends: 20 Original Albums From The Iconic Atlantic Label; Mercy / See-Saw; Please Don't Let Me Know [EP].

006. (1) Can't Stay Away (official mono mix) – Don Covay & The Goodtimers

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1964, Rosemart 45-801; Rosemart RT. 801; Atlantic AT.4006]; Mercy!

Track time as per Bell/Jimpress/actual: 2:48 (2:48) [2:50]

Composers: Donald James Randolph [Don Covay] & Ronald Alonzo Miller

Recording date/location: May 13, 1964 A-1 Sound Studios Inc., Jefferson Hotel, 234 West 56th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Don Covay (vocals), Horace Ott? (organ or piano), unknown (organ or piano), Horace "Ace" Hall? (bass), Bernard Purdie (drums), and George "King" Clemons? (backing vocals). Produced by Glovon.

Notes: See track 005 Notes.

Special Notes: See track 005 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection.

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May 18, 1964 A-1 Sound Studios Inc., Jefferson Hotel, 234 West 56th Street, New York, New York, USA

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007. (6) Mercy, Mercy (official stereo mix) – Don Covay & The Goodtimers

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: Mercy Mercy: The Definitive Don Covay; Mercy/See-Saw [Koch]; West Coast Seattle Boy: The Jimi Hendrix Anthology

Track time as per Bell/Jimpress/actual: 2:24 (2:21) [2:26]

Composers: Donald James Randolph [Don Covay] & Ronald Alonzo Miller

Recording date/location: May 18, 1964 A-1 Sound Studios Inc., Jefferson Hotel, 234 West 56th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (lead guitar), Don Covay (vocals), Jimi Hendrix? and/or Bob Bushnell? and/or Ronald Miller? (first and second rhythm guitar), Horace "Ace" Hall? (bass), Bernard Purdie? (drums), and George "King" Clemons? (backing vocals). Produced by Glovon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: The original pressing of the single lists the composers as Covay-Miller; later pressings list the composers as Covay-Ott. Horace Ott played keyboards on the single and is also credited as co-composer on the album on which this song appeared, Mercy! [1964, Atlantic 8104]. BMI notes the composers as Donald Covay and Ronald Alonzo Miller. Ultimate Hendrix notes the session for this track took place in March 1964; EarlyHendrix, Jimpres, and Bell note the recording date as May 18, 1964. The song was registered for copyright on June 15, 1964. The single was released either late-July or early-August 1964. It was reviewed in the August 8, 1964 issue of Cash Box (page 18), and an ad for it appeared in the August 15, 1964 issue of Billboard (page 26). Roby and Schreiber note the producer was Herb Abramson. Jimpres notes a copy of this track on the bootleg Loose Ends Vol. 2; Bell notes the version on that bootleg as being the mono version (5).

Special Notes: There is a version of this song on the following official releases, but which version is contained thereon is uncertain: 16 Golden Oldies Volume 9; 20 Great Oldies I'll Always Remember, Vol. 19; 25 Ultimate Soul Legends; 29 Superstars: All Original Tunes 200 Great Oldies I'll Always Remember Vol. 2; 1964: The Beat Goes On; All About Rhythm And Blues; America's 24 Greatest Male Soul Singers; Atlantic Soul; Atlantic Rhythm & Blues 1947-1974, Volume 5; The Ballad Of Tom Jones; Basic Rhythm & Blues Vol. 2; History Of Rhythm & Blues, Volume 5-6: 1961-64; History Of Rhythm & Blues, Volume 6: On Broadway 1963-64; Hits & Soul 1; I Grandi Successi 1963-1964/3; Jimi Hendrix Classics; Lady Soul; Memory Time, Folge 4: 1964-1966; Mod Anthems: Original Norther Soul, R'n'B & Ska Classics; The Most Beautiful Soul Ballads; Oldies But Goodies Vol. IV; Rhythm & Blues [Atlantic {Japan}]; Rhythm & Blues Vol. 11 [Atlantic {Japan}]; Rolling Stone Classics 2; Solid Gold Soul: America's Great Soul Singers; Soul Clan; Soul Classics Numero 8: 1964; Sounds Of Solid Soul Vol. 2; Summertime Groove: Hot Sounds For Cool Events; Sweet Soul Kisses; Sweet Soul Music Volume 2; This Is Soul; The Ultimate Soul Collection Vol. 2: 45 Original Soul Classics; You Can Make It If You Try: The R'n'B Originals That Inspired The Stones.

Alternate Sources: Lost In The Mists Of Time.

008. (5) Mercy, Mercy (official mono mix) – Don Covay & The Goodtimers

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1964, Rosemart 45-801; Rosemart RT. 801; Atlantic AT.4006]; Mercy!

Track time as per Bell/Jimpres/actual: 2:21 (2:21) [2:23]

Composers: Donald James Randolph [Don Covay] & Ronald Alonzo Miller

Recording date/location: May 18, 1964 A-1 Sound Studios Inc., Jefferson Hotel, 234 West 56th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (lead guitar), Don Covay (vocals), Jimi Hendrix? and/or Bob Bushnell? and/or Ronald Miller? (first and second rhythm guitar), Horace "Ace" Hall? (bass), Bernard Purdie? (drums), and George "King" Clemons? (backing vocals). Produced by Glovon.

Notes: See track 007 Notes.

Special Notes: See track 007 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection; Loose Ends Vol. 2.

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mid-March 1965 Billy Revis home garage studio, Haas Avenue, Los Angeles, California, USA

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Special Notes: The recording date on this track is problematic due to the discrepancies between sources. EarlyHendrix notes the date as between February – April 1965, as does Bell. Jimpres and Ultimate Hendrix note the date as March 1965. Roby and Schreiber note the recording date as March 27, 1965. Plug Your Ears by Kees de Lange and Ben Valkhoff (1993, Up From The Skies Unlimited) notes the date as January 1964. Rosa Lee Brooks is adamant that the recording took place in 1964, with My Diary having been written by her and Hendrix on January 1, 1964. In 2011 she co-wrote an article in Swagher Magazine, Their Story: The Brooks/Hendrix Experience, which states, "The two met on New Year's Eve of 1963. Historical writers have tried to discredit this,

but Mrs. Brooks remembers very well that President John F. Kennedy had recently been assassinated...” However, the article goes on to quote her, “I did not know he was a musician and played with Little Richard until then”.

According to Little Richard researcher [Paul MacPhail](#) (Little Richard: Originator Of Rock, [order](#) from the author) notes that Hendrix “first hooked up with Richard in December 1964 at the Imperial Hotel's Domino Lounge in Atlanta, Georgia... Throughout January 65 they toured Lake Charles and Lafayette, LA, and Houston, Dallas, and Fort Worth, TX, then to Tulsa and Oklahoma City in Oklahoma. February, they were in California playing Los Angeles and San Francisco, and on Hollywood A-Go Go on TV. Early-March in El Monte and Downey in California. March 9, American Bandstand on TV. Mid-March, Ciro's in Los Angeles two days. Late-March, week at Royal Peacock in Atlanta, GA followed by a week at Whisky A-Go Go in Atlanta going into April. Second week in April back to Ciro's [Los Angeles] 2 days. Mid-April, Richard blasted Jimi during a show at Huntingdon Beach, CA for not dressing like rest of band.” So, according to MacPhail, Hendrix was touring with Little Richard in the South from December 1964 to January 1965, not making it to California until February 1965. Something is obviously amiss with the date of the meeting between Brooks and Hendrix, and may perhaps be merely the “fog of memory” of an event from her youth. Again, if MacPhail is correct that Little Richard was in Los Angeles in mid-March 1965, and in Atlanta in late-March going into April, then the recording more likely took place in mid-March 1965.

Another comment in the same [Swagher Magazine](#) adds to this “fog of memory” confusion. There it states, “In all the two spent three months together, then Jimi went to New York to try work and “make the song happen.” “In 1965, I got a job as a go-go dancer. On my first paycheck I got a letter from Jimi. He was calling himself Maurice James. He said he had an opportunity to try out for the Isley Brothers...” Is she referring to the February 1964 first collaboration with the Isley Brothers, which resulted in the recording of Testify (see tracks 001-004), or is she referring to the second collaboration in August 1965, or is it a mixed memory of both events?

[Roby and Schreiber](#) note the recording location as Billy Revis's home recording studio in Los Angeles, California, and that the track was mastered by Elmer “Doc” Siegel at Gold Star Studios in Hollywood, California. Eyewitness Hendrix (page 31) quotes Rosa Lee Brooks, “The session took about two hours maximum, in Billy Revis's garage, which he'd converted into a studio, over on Haas Street.” There is no Haas Street in Los Angeles, but there is a Haas Avenue in South Los Angeles. Rosa Lee Brooks has stated, “I went to pick up Arthur [Lee] up at his mother's house on 29th and Arlington Street on the day of the session”. West 29th Street at Arlington Avenue is also located in the South Los Angeles area about 2 blocks west and 30 blocks north from where Haas Avenue begins (around 58th Street).

The single was mentioned in the June 5, 1965 issue of Billboard ([page 28](#)), “Malynn Products is releasing...” The newsstand release of Billboard was at least one week prior to the issue date (see track 132 Special Notes), meaning the actual publication date for the issue was late-May 1965, thus the single was likely also released circa late-May 1965.

As a side note, the U.S. Copyright Office lists a record for a work created by Rosa Lee Brooks in 1990 titled My Diary, Jimi, and Me registered for copyright on November 26, 1991. One can assume from the title that this is likely an unpublished manuscript about her time with Hendrix and the creation of the song.

009. My Diary (official) – Rosa Lee Brooks

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965, Revis 1013]; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S349

Track time as per Bell/Jimpress/actual: 2:23 (2:20) [2:24]

Composer: Rosa Lee Brooks & Jimi Hendrix, and/or Arthur Taylor Lee [Arthur Lee]

Recording date/location: mid-March 1965 Billy Revis home garage studio, Haas Avenue, Los Angeles, California, USA.

Personnel: Jimmy Hendrix (guitar, backing vocals), Rosa Lee Brooks (vocals), unknown (rhythm guitar), Alvin [unknown last name] (bass), “Big” Francis (drums), Arthur Lee (backing vocals), The Honey Cone [Edna Wright, Carolyn Willis, and Shellie Clark] (backing vocals), and unknown (horns). Produced by Billy Revis. Engineer: Elmer “Doc” Siegel.

Notes: This track is in mono. Rosa Lee Brooks has stated that this song was co-written with Jimi Hendrix, the first two lines being his, “I know that I will never love again, I know that I will be my only friend”. The vinyl single label lists Arthur Lee as the composer. There are two records for this song in [BMI](#), one listing Arthur Taylor Lee as the composer (BMI Work# 1030011), and the other listing Rosa Lee Brooks as the composer (BMI Work# 1030012). She also recollects that Arthur Lee “contributed a nice falsetto backing vocal, and helped arrange all the back-up vocals”, which included “the girls from the Honey Cone” (Eyewitness Hendrix, page 31). [The Honey Cone](#) were formed in Los Angeles around this time and were comprised of Edna Wright, Carolyn Willis, and Shellie Clark (see [SoulWalking](#) and [Edna Wright's Facebook page](#)).

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: 51st Anniversary: The Story Of Life; ATM 057-058: The KPFA Tapes; ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Jimi: A Musical Legacy; Keep On Groovin'; On A Public Saxophone; Pan Am Flight 102; Rarities [The Genuine Pig]; Rock Legends [bootleg vinyl EP]; Love – Black Beauty & Rarities.

Comparison Notes: The copy on ATM 096: From The Beginning To The Start tests as MPEG/MP3/lossy; track time = 2:22. The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:24. The copy on Rarities [The Genuine Pig] tests 54% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage, and it is incomplete at the end, fading out 4 seconds early; track time = 2:20. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology is incomplete at the end, fading out 2 seconds early; track time = 2:22.

010. Utee (official) – Rosa Lee Brooks

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965, Revis 1013]; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S350

Track time as per Bell/Jimpress/actual: 1:57 (1:57) [1:58]

Composers: Rosa Lee Brooks & Billy Revis

Recording date/location: mid-March 1965 Billy Revis home garage studio, Haas Avenue, Los Angeles, California, USA.

Personnel: Jimmy Hendrix (guitar, backing vocals), Rosa Lee Brooks (vocals), Alvin [unknown last name] (bass), "Big" Francis (drums), Arthur Lee (backing vocals), The Honey Cone [Edna Wright, Carolyn Willis, and Shellie Clark] (backing vocals), and unknown (horns). Produced by Billy Revis. Engineer: Elmer "Doc" Siegel.

Notes: This track is in mono. The song title refers to an early-'60s dance known as The U.T., supposedly in reference to the University of Tennessee at Knoxville (see the notes [here](#)). There are several recordings associated with the dance including U.T. Party by George Klein [1961, [Sun 358](#)], The "U.T." by Harry M. and The Marvels [1961, [ABC-Paramount 45-10243](#)], The U.T. by The Sparkles featuring Lucky Floyd [1962, [Caron 94](#)], Do The U.T. by The Campus Queens [1963, [Gone G-5140](#)], and The U.T. by Lee Washington [1966, [Fat Fish FF-8006](#)]. Although not mentioned in any of the reference sources, it sounds as though there is more than one backup singer, thus I have included The Honey Cone as backing vocalists on this track since they were also backing vocalists on My Diary. Since this track was also recorded at the same session, it would seem that this would also include an unknown rhythm guitarist in addition to Hendrix's lead guitar, though it is difficult to determine if there is an additional guitarist on the track so I have not included it in the personnel notes. The vinyl single label lists Rosa Lee Brooks & Billy Revis as co-composers. [BMI](#) notes only Rosa Lee Brooks as the composer.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: 51st Anniversary: The Story Of Life; ATM 057-058: The KPFA Tapes; ATM 185-186: The Jimmy James Singles Collection; Day Tripper [Quality]; Jimi: A Musical Legacy; Keep On Groovin'; On A Public Saxophone; Rarities [The Genuine Pig]; Rarities On Compact Disc Vol. 1; Rock Legends [bootleg vinyl EP].

Comparison Notes: The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 1:58. The copy on Rarities [The Genuine Pig] has optimally higher levels than other copies tested, but is slightly incomplete at the end, fading out @1-2 seconds early; track time = 1:56. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology has lower levels than other copies tested, and is fractionally incomplete on the ending fade out; track time = 1:58.

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possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA

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Special Notes: Jimpress Part 1 notes the recording date as November 1965, Jimpress Part 2 notes the recording date as early 1965. [EarlyHendrix](#) notes the recording date as circa May-July? 1965 based on liner notes from Dancin' All Around The World: The Complete Vee-Jay Recordings 1964-65 which gives the date as July 1965, and from Vee-Jay: Celebrating 40 Years Of Classic Hits 1953-1993 which gives the date as May 13, 1965; Vee-Jay: The Definitive Collection also gives the date as May 13, 1965. Jimpress notes the recording location as an unknown studio in Los Angeles, California; [EarlyHendrix](#) notes the location as "most likely" New York, New York "in early 1965". [Roby and Schreiber](#) note the recording date and location as June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York. Ultimate Hendrix notes November 1965 as the date the Vee-

Jay single was issued. Vee-Jay: The Definitive Collection notes the release date as October 1965. [Roby and Schreiber](#) note the release date as October 1, 1965. [SongDatabase](#) notes I Don't Know What You've Got But It's Got Me reached #92 on the Hot 100 charts the week of November 27, 1965, and #12 on the R&B charts the week of December 18, 1965. The song was registered for copyright on November 29, 1965. [Roby and Schreiber](#) note the personnel as: Jimmy Hendrix (guitar), Little Richard (vocals, piano), Don Covay (vocals), Bernard Purdie (drums), Billy Preston (organ), Ronnie Miller (bass), and The Crown Jewels horn section [considered by other Hendrix researchers to be a fake band name – they were correctly known as The Royal Company] (horns).

[BMI](#) notes the composers of I Don't Know What You've Got But It's Got Me as Donald Covay and Horace "Ace" Hall. This song appears on the following official releases, though which take, part(s) and mix are used on the release is uncertain: Back On Track: Songs We Shouldn't Forget; Back To The River: More Southern Soul Stories, 1961-1978; Bar-B-Cue'n Blues; Chicago Hit Factory: The Vee-Jay Story, 1953-1966; Feel The Groove (includes both parts of both takes); Forever Classic [MasterTone]; The Great Little Richard; Greatest Soul Ballads [Direct Source Special Products]; Have Mercy!: The Songs Of Don Covay; The History Of Rock 'n' Roll [Go Entertain]; Icons; Instant Soul; Little Richard [Charly/Cambra Sound]; Little Richard [Collectables]; Little Richard [Weton-Wesgram]; The Many Faces Of Jimi Hendrix; The Masters [Eagle Masters]; Ooh! My Soul: 20 Original Hits [Charly Schallplatten GmbH]; Ooh! My Soul: The Very Best Of The Vee-Jay Years; Rock And Roll Roots [Demon Music Group]; The Second Coming [Charly] (includes both parts of both takes); Sentimiento y Rock'n Roll; She's Got It [Pazzazz]; Collected: Songs We Shouldn't Forget; Soul Brothers [Independent Entertainment Sweden AB]; Soul Grooves [Disky]; The Sweetest Feeling: The Golden Age Of Soul; Talking 'Bout Soul [RPM] (includes both parts of both takes); A Taste Of Soul: Volume One; Tutti Frutti [Harmonia Mundi]; A Whole Lotta Shakin' Goin' On [Charley/Fontana].

I Don't Know What You've Got But It's Got Me may be the most confusing pre-Experience song to sort out amongst its various complicated releases and how it is noted in the various reference sources. There are two different takes of the song with each take divided into two parts. Some releases have the parts separated into two tracks and some releases have the parts combined as a single track. Some releases have both parts complete while others have a complete part 1 but an incomplete part 2. There are a total of seven variations noted by Jimpress.

Take 1 with backing vocals, organ mixed low, part 1 @2:04 "Sometime I even moan...because baby"

Note: if the track you're listening to contains the following lyrics @2:00 mark, you're listening to part 2:
"Sometime I just moan, I said wooooo...sometime it makes me wanna cry-y-y-y-y"

(2) = part 1 stereo, complete

(6) = part 2 stereo, complete

(3) = part 1 mono, complete

(7) = part 2 mono, complete

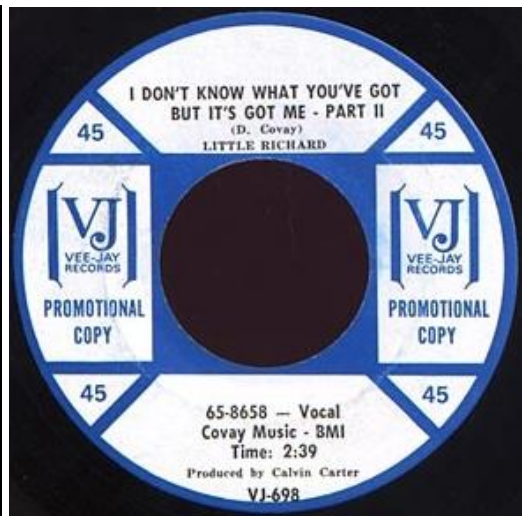
(1) = part 1 mono, complete, with overlap into part 2 [fade out]

(5) = part 2 mono, complete, with overlap from part 1 [fade in]

Take 2 no backing vocals, organ mixed high, part 1 @2:14 "I moan, I even groan sometime for you baby"

(4) = part 1 mono, complete + part 2 mono, incomplete

There are at least ten different vinyl single releases of I Don't Know What You've Got But It's Got Me, presumably all are in mono. Some singles contains both parts of a take, while others contain a part from take 1 and a part from take 2. [EarlyHendrix](#) notes five different variations of the Vee-Jay single; there are in fact at least eight including the Canadian version [Vee-Jay VJ-698X]. The song was also released in the UK on Fontana TF 652 with at least two variations. I have assigned these ten different releases a "single number" in an attempt to better identify them. The precise take and parts on some of the singles is unknown.



Single 1
(take 1)
(1) / (5)

Vee-Jay VJ-698 promotional copy [bar logo, blue on white]

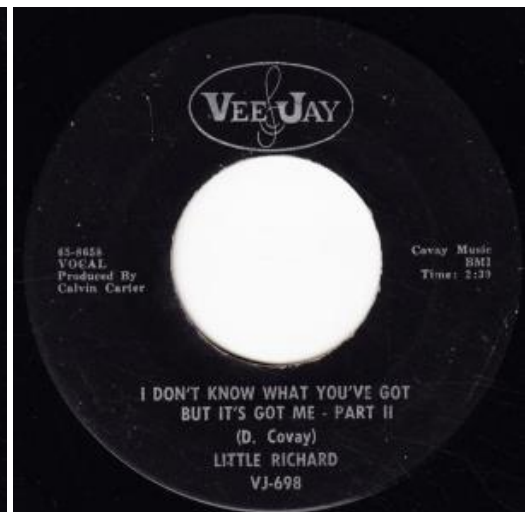
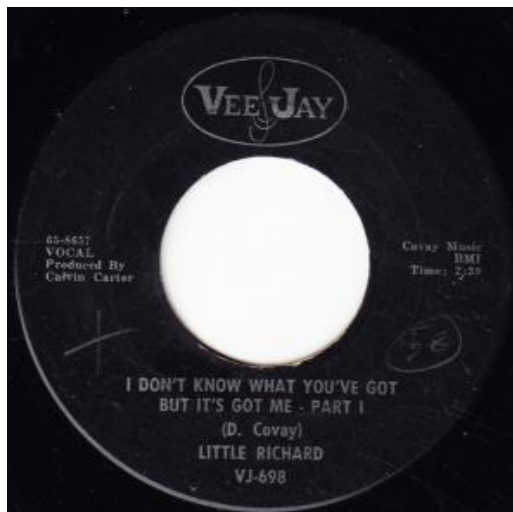
Side A = take 1, part 1 / Side B = take 1, part 2.

Jimpress song variation number (1) / (5).

Presumably Jimpress discography number A221.

Bell discography number P11.

EarlyHendrix "Release 1" (promotional copy).



Single 2

Vee-Jay VJ-698 [oval logo, silver on black, with A-side matrix number]

Labels are identical to Single 3, but both sides have a matrix number.

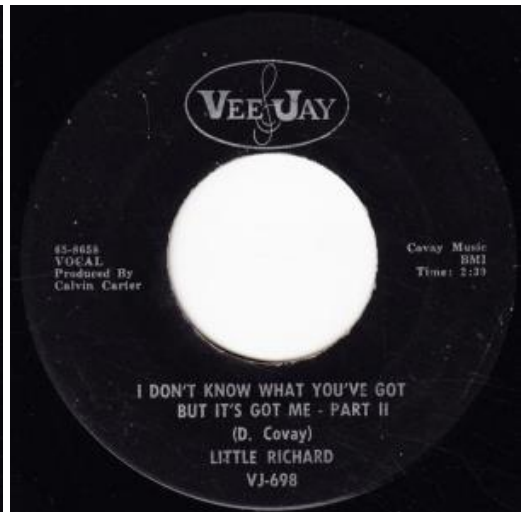
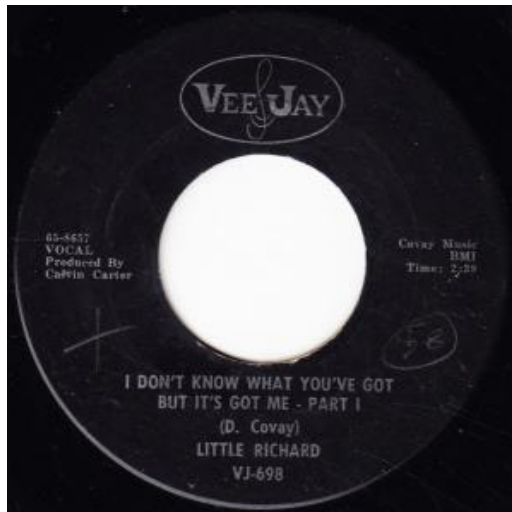
Side A = take 1, part 1 / Side B = take 1, part 2.

Jimpress song variation number (1) / (5).

Jimpress discography number A221.

Bell discography number P11.

EarlyHendrix "Release 1" (stock copy).



Single 3

Vee-Jay VJ-698 [oval logo, silver on black, no A-side matrix number]

Labels are identical to Single 2, but only side B has a matrix number.

Side A = take 2, parts 1 & 2 / Side B = take 1, parts 1 & 2, incomplete.

(take 2 / take 1)

(4) / (3)+(7 incomplete) Jimpress song variation number (4) / (3)+(7 incomplete).

Jimpress discography number A230 (alternate pressing 2).

The B-side of this single contains the combined parts 1 and 2 of take 1, although part 2 is incomplete, fading 40 seconds early.

Bell discography number P13. Bell's listing seems to indicate that the A-side of this single contains the combined parts 1 and 2 of take 2, though no track timing is given.

[EarlyHendrix](#) "Release 2".



Single 4

Vee-Jay VJ-698 [bar logo, silver on black]

Side A = take 2, parts 1 & 2 / side B = take 1, part 2.

Jimpress song variation number (4) / (5).

Jimpress discography number A229 (alternate pressing 1) – the picture accompanying this listing in Jimpress Part 4 shows the oval logo as on Singles 2 and 3, rather than the bar logo.

Bell discography number P12. Bell notes that the A-side of this single contains the combined parts 1 and 2 of take 2 with a track time of 4:06.

[EarlyHendrix](#) "Release 3".



Single 5
(take 1)
(1) / (5)

Vee-Jay VJ-698 [bar logo, white and silver on black, rainbow outer ring]

Side A = take 1, part 1 / side B = take 1, part 2.

Jimpress song variation number (1) / (5).

Jimpress discography number A221.

Bell discography number P11.

[EarlyHendrix](#) "Release 4"; previously listed as take 2.



Single 6
(take ?)
(?) / (?)

Vee-Jay VJ-698 [oval logo, silver on red]

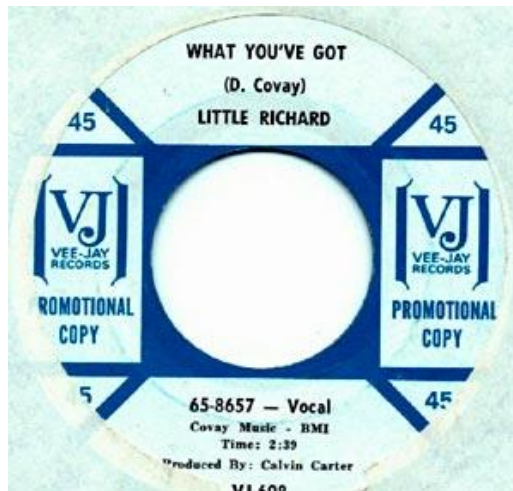
Side A = take ?, part 1? / Side B = take ?, part 2?

Jimpress song variation number (?) / (?).

Not listed in Jimpress.

Not listed in Bell.

Not listed at EarlyHendrix.



Single 7

(take 2)
(4)

Vee-Jay VJ-698 promotional copy [bar logo, blue on white]

This is a unique promotional copy and is easily identifiable by the song titles being different for both sides: What You've Got / Dance A Go Go.

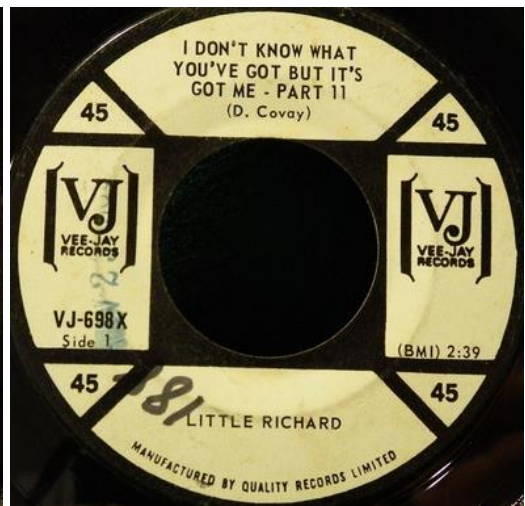
Side A = take 2, parts 1 & 2 / Side B = Dancin' All Around The World.

Jimpress song variation number (4) / (2) Dancin' All Around The World.

Not listed in Jimpress.

Bell discography number P14. Bell notes that the A-side of this single contains the combined parts 1 and 2 of take 2 with a track time of 4:07.

Listed at [EarlyHendrix](#).



Single 8

(take ?)
(?) / (?)

Vee-Jay VJ-698X (Canadian pressing) [bar logo, black on tan]

Side A = take ?, part 1? / side B = take ?, part 2?

Jimpress song variation number (?) / (?).

Not listed in Jimpress.

Not listed in Bell.

Not listed at EarlyHendrix.



Single 9
(take 1)
(1) / (5)

Fontana TF 652 (version 1) [blue on silver]

Side A = take 1, part 1 / Side B = take 1, part 2.

Matrix runout Side A = 272153 1F // 1 420 1 1 1

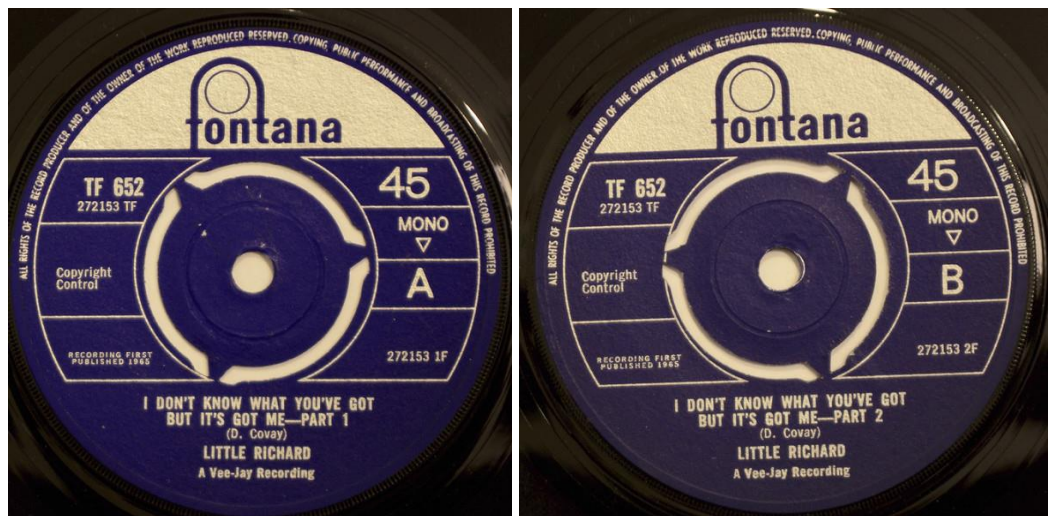
Matrix runout Side B = 272153 2F // 1 420 1 1 1

Jimpress song variation number (1) / (5).

Not listed in Jimpress.

Bell discography number P11. Released early 1966 (45cat notes January 1966).

Listed at [EarlyHendrix](#).



Single 10
(take ?)
(?) / (?)

Fontana TF 652 (version 2) [dark blue/purple on cream]

Side A = take ?, part 1? / Side B = take ?, part 2?

Matrix runout Side A = 272153 1F // 2 420 1 1 1

Matrix runout Side B = 272153 2F // 1 420 1 1 2

Jimpress song variation number (?) / (?).

Not listed in Jimpress.

Not listed in Bell.

Not listed at EarlyHendrix.

011. (2) + (6) I Don't Know What You've Got But It's Got Me (official take 1 parts 1 & 2 stereo complete) – **Little Richard**

Source: Vee-Jay: Celebrating 40 Years Of Classic Hits 1953-1993

Official Release: 20 Greatest Hits [Deluxe/Highland] (incomplete?); The Best Of Little Richard: The Vee-Jay Years (incomplete?); The Collection [Castle Communications, CD] (incomplete); Compact Command Performances: 15 Greatest Hits [Motown]; Dancin' All Around The World: The Complete Vee-Jay Recordings 1964-65 (incomplete?); Rip It Up [Chameleon] (incomplete?); Vee-Jay: Celebrating 40 Years Of Classic Hits 1953-1993; Vee-Jay: The Definitive Collection; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S348

Track time as per Bell/Jimpress/actual: 4:44 (4:44) [4:46]

Composers: Donald James Randolph [Don Covay] & Horace "Ace" Hall

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (vocals), Billy Preston? or Don Covay? (organ), Don Covay (backing vocals), Bernard Purdie (drums), unknown (bass), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter.

Notes: The Jimpress listings for this track are somewhat confusing. I think the intention of the separated listings in Jimpress is to note (2) as the complete stereo mix of take 1 part 1 only, and (6) as the complete stereo mix of take 1 part 2 only. However (2) is only found complete and always combined with (6), either complete or incomplete. This track is listed in Bell as (take 1 (2), 1st take with backing vocals, complete, stereo) rather than the Jimpress assigned numbers (2) and (6). At 3:26 there is a quote from the lyrics of Sam Cooke's song Bring It On Home To Me. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. Jimpress notes Little Richard on vocals and piano, and Don Covay on organ, but I don't detect a piano on this track. [EarlyHendrix](#) notes possibly Billy Preston on organ.

Alternate Sources: Lost In The Mists Of Time (incomplete); On A Public Saxophone (incomplete); Rarities [The Genuine Pig].

Comparison Notes: The copy on The Best Of Little Richard: The Vee-Jay Years has part 2 incomplete; track time = 4:04. The copy on Compact Command Performances: 15 Greatest Hits [Motown] has part 2 incomplete; track time = 4:16. The copy on Rarities [The Genuine Pig] has part 2 incomplete, and my copy tests as MPEG/MP3/lossy; track time = 3:59. The copy on Vee-Jay: Celebrating 40 Years Of Classic Hits 1953-1993 appears to be identical to the copy on Vee-Jay: The Definitive Collection; track time = 4:46. The copy on Vee-Jay: The Definitive Collection appears to be identical to the copy on Vee-Jay: Celebrating 40 Years Of Classic Hits 1953-1993; track time = 4:46. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology has part 2 incomplete, and is slightly clipped at the start; track time = 4:02.

012. (1) I Don't Know What You've Got But It's Got Me – Part I (official take 1 part 1 mono, with overlap into part 2) – **Little Richard**

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965, Vee-Jay VJ-698 (singles 1, 2 & 5)]; vinyl single [1966, Fontana TF-652 (single 9)]

Univibes number: S344

Track time as per Bell/Jimpress/actual: 2:32 (2:32) [2:34]

Composers: Donald James Randolph [Don Covay] & Horace "Ace" Hall

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (vocals), Billy Preston? or Don Covay? (organ), Don Covay (backing vocals), Bernard Purdie (drums), unknown (bass), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter.

Notes: There is an 18-second overlap between Part 1 (1) and Part 2 (5) which begins at the 2:14 mark in Part 1, the point at which Part 2 (5) begins. The vocals are mixed low from 2:25 to the end of the track, which fades out.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 011 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection.

013. (5) I Don't Know What You've Got But It's Got Me – Part II (official take 1 part 2 mono, with overlap from part 1) – **Little Richard**

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965, Vee-Jay VJ-698 (singles 1, 2, 4 & 5)]; vinyl single [1966, Fontana TF-652 (single 9)]; Mr. Big

Univibes number: S345

Track time as per Bell/Jimpress/actual: 2:29 (2:29) [2:31]

Composers: Donald James Randolph [Don Covay] & Horace "Ace" Hall

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (vocals), Billy Preston? or Don Covay? (organ), Don Covay (backing vocals), Bernard Purdie (drums), unknown (bass), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter.

Notes: There is an 18-second overlap between Part 1 (1) and Part 2 (5) which begins at the 2:14 mark in Part 1, the point at which Part 2 (5) begins. The vocals are mixed low from the beginning of the track to the 0:12 mark, which is where Part 1 ends. At 1:11 there is a quote from the lyrics of Sam Cooke's song Bring It On Home To Me.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 011 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection.

Comparison Notes: The copy on ATM 096: From The Beginning To The Start tests 85% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage, and it is slightly incomplete at the end, fading @1-2 seconds early; track time = 2:28. The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:31.

014. (3) + (7 incomplete) I Don't Know What You've Got But It's Got Me (official take 1 part 1 complete + part 2 incomplete, mono) – **Little Richard**

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965, Vee-Jay VJ-698 (single 3), incomplete]; "unknown vinyl source"

Track time as per Bell/Jimpress/actual: 4:00 (4:44) [4:02]

Composers: Donald James Randolph [Don Covay] & Horace "Ace" Hall

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (vocals), Billy Preston? or Don Covay? (organ), Don Covay (backing vocals), Bernard Purdie (drums), unknown (bass), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter.

Notes: The Jimpress listings for this track are somewhat confusing. I think the intention of the separated listings in Jimpress is to note (3) as the complete mono mix of take 1 part 1 only, and (7) as the complete mono mix of take 1 part 2 only. Jimpress notes that (7) complete "is circulating on tape, perhaps from an unknown vinyl source", combined with the complete take 1 part 1 in mono with a total track time of 4:44. Not one major Hendrix collector that I contacted owned a copy of (7) complete, including Doug Bell, FendersFingers, and even Jimpress editor Steve Rodham. If (7) complete actually exists and it ever surfaces it will be shared via JPIO. This track is listed in Bell as (take 1 (3), 1st take with backing vocals, complete, mono) rather than the Jimpress assigned numbers (3) and (7). At 3:24 there is a quote from the lyrics of Sam Cooke's song Bring It On Home To Me.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 011 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection (incomplete part 2).

015. What You've Got [(4) I Don't Know What You've Got But It's Got Me] (official take 2 part 1 complete + part 2 incomplete, mono) – **Little Richard**

Source: Directly From My Heart: The Best Of The Specialty & Vee-Jay Years

Official Release: vinyl single [1965, Vee-Jay VJ-698 (singles 3, 4 and 7)]; Dancin' All Around The World: The Complete Vee-Jay Recordings 1964-65; Directly From My Heart: The Best Of The Specialty & Vee-Jay Years; Mr. Big; The Roots Of Hendrix: 15 Tracks That Inspired The Legend

Univibes number: S346

Track time as per Bell/Jimpress/actual: 4:06 (4:05) [4:06]

Composers: Donald James Randolph [Don Covay] & Horace "Ace" Hall

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (vocals), Billy Preston? or Don Covay? (organ), Bernard Purdie (drums), unknown (bass), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter. Secondary Producer: Chris Clough. Mastered by Paul Blakemore.

Notes: This track was officially released with the title What You've Got on the A-side of the promotional copy of Vee-Jay VJ-698; the song is the same as I Don't Know What You've Got But It's Got Me. This track is listed in Bell as (take 2 (1), 2nd take without backing vocals, incomplete, mono) rather than the Jimpress assigned number (4). No stereo mix of this track is presently known to exist. No complete version of this track is known to exist; all versions contain the complete part 1 and an incomplete part 2.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 011 Special Notes.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start tests as MPEG/MP3/lossy; track time = 4:01. The copy on ATM 185-186: The Jimmy James Singles Collection tests as MPEG/MP3/lossy; track time = 4:03. The copy on Directly From My Heart: The Best Of The Specialty & Vee-Jay Years was mastered with the levels slightly too high, cutting off the low ends in places throughout the track (amplitude clipping); track time = 4:06. The copy on The Roots Of Hendrix: 15 Tracks That Inspired The Legend is slightly more incomplete at the end, fading out @1-2 seconds earlier; track time = 4:02.

016. (1) Dancin' All Around The World (official narrow stereo mix, complete) – Little Richard

Source: Directly From My Heart: The Best Of The Specialty & Vee-Jay Years

Official Release: 20 Greatest Hits; The Best Of Little Richard: The Vee-Jay Years; The Collection; Dancin' All Around The World: The Complete Vee-Jay Recordings 1964-65; Directly From My Heart: The Best Of The Specialty & Vee-Jay Years; West Coast Seattle Boy: The Jimi Hendrix Collection

Univibes number: S347

Track time as per Bell/Jimpress/actual: 2:55 (2:53) [2:57]

Composers: Richard Wayne Penniman (Little Richard) & B. Mitchell (possibly [Bobby Mitchell](#))

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (piano, vocals), Glen Willings (guitar), unknown (bass), unknown (drums), unknown (percussion), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter. Secondary Producer: Chris Clough. Mastered by Paul Blakemore.

Notes: This version is 17 seconds longer at the end than either (2) or the simulated stereo mix. Jimpress notes this as a narrow stereo version, which is correct as viewing the track in Audacity shows that the channels are very similar with most differences primarily in the levels. The "solo" guitar part is in the left channel of this mix, and the rhythm guitar part is in the right channel mixed very low.

Special Notes: See the Special Notes at the beginning of this session date's section. This song was officially released with the title Dance A Go Go on a promotional copy of Vee-Jay VJ-698; it is titled Dancin' All Around The World on other releases. Jimpress notes Don Covay on organ, though I don't readily detect an organ on this track. This song appears on the following official Little Richard releases, though which mix is used on the release is uncertain, i.e. (2) mono, simulated stereo, or (1) stereo: The Best Of [Pegasus]; The Essential Collection; The Georgia Peach; Heroes del Rock Vol. 2; Keep A Knockin'; Legendary Gold: 36 Best Songs; Little Richard [Charly/Cambra Sound]; The Masters; Rock! Rock! Rock 'n' Roll!; Sentimiento y Rock'n Roll; Whole Lotta Shakin' Goin' On.

Alternate Sources: Loose Ends Vol. 2; Lost In The Mists Of Time.

Comparison Notes: The copy on The Best Of Little Richard: The Vee-Jay Years has 4 seconds of silence at the end; track time = 2:59 (2:54 without the ending silence). The copy on Directly From My Heart: The Best Of The Specialty & Vee-Jay Years; track time = 2:57. The copy on West Coast Seattle Boy: The Jimi Hendrix Collection seems to play slightly slower than the other copies tested, and fades out fractionally early; track time = 2:59.

017. Dancin' All Around The World (official simulated stereo mix, incomplete) – Little Richard

Source: Mr. Big; track courtesy of Hervé Champion.

Official Release: Mr. Big

Univibes number: S347

Track time as per Bell/Jimpress/actual: 2:37 (n/a) [2:37]

Composers: Richard Wayne Penniman (Little Richard) & B. Mitchell (possibly [Bobby Mitchell](#))

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (piano, vocals), Glen Willings (guitar), unknown (bass), unknown (drums), unknown (percussion), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter.

Notes: This track is an incomplete version of the song, fading out 17 seconds before the end as heard on (1). This track from the only known source, Mr. Big, is noted in Jimpres as being a mono mix of (1); Bell notes it as a simulated stereo mix, which is correct (the song sounds like it's mainly in one channel, though the surface vinyl noise can be heard in both channels).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 016 Special Notes.

018. Dance A Go Go [(2) Dancin' All Around The World] (official mono mix, incomplete) – Little Richard

Source: ATM 096: From The Beginning To The Start

Official Release: vinyl single [1965, Vee-Jay VJ-698 (single 7)]

Univibes number: S347

Track time as per Bell/Jimpres/actual: 2:44 (n/a) [2:38]

Composers: Richard Wayne Penniman (Little Richard) & B. Mitchell (possibly [Bobby Mitchell](#))

Recording date/location: possibly May 13 or June 2, 1965 Bell Sound Studios, 237 W. 54th Street, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Little Richard (piano, vocals), Glen Willings (guitar), unknown (bass), unknown (drums), unknown (percussion), unknown (baritone saxophone), and unknown (tenor saxophone). Produced by Calvin Carter.

Notes: This track is an incomplete version of the song, fading out 17 seconds before the end as heard on (1). This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 016 Special Notes.

Alternate Sources: ATM 096: From The Beginning To The Start.

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possibly @July 4-8, 1965 Starday Sound Studios, 3557 Dickerson Pike, Nashville, Tennessee, USA

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019. I'm So Glad (official) – Frank Howard & The Commanders

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Barry 1008]; Old Town & Barry Soul Stirrers; Old Town & Barry Soul Survey; West Coast Seattle Boy: The Jimi Hendrix Anthology

Track time as per Bell/Jimpres/actual: 2:37 (2:34) [2:39]

Composer: William Cox [Billy Cox]

Recording date/location: possibly @July 4-8, 1965 Starday Sound Studios, 3557 Dickerson Pike, Nashville, Tennessee, USA.

Personnel: Jimmy Hendrix (rhythm guitar), Billy Cox (bass), Frank Howard (vocals), Herschel Carter (vocals), Charley Fite (vocals), Johnny Jones (lead guitar), Freeman Brown (drums), Harrison Callaway and others? (horns). Produced by Bill "Hoss" Allen.

Notes: Jimpres notes that Billy Cox has confirmed that Hendrix is playing on this recording, and [EarlyHendrix](#) notes that Frank Howard has also confirmed that Hendrix is playing on this recording. [EarlyHendrix](#) notes the possible recording date as circa June-July 1965. The [EarlyHendrix timeline](#) would seem to indicate a likely date of sometime between July 4-8, 1965. A [March 2004 interview with Frank Howard](#) has him stating about Hendrix that "He played behind us for years at the Del Morocco. If Johnny Jones was missing for any reason, Jimi would sit in...when he started playing here he was playing just a few chords." Ultimate Hendrix notes the single was issued "near the close of 1965". [EarlyHendrix](#) notes that Frank Howard & The Commanders appeared on the TV show The!!!! Beat in late 1965 – early 1966 performing this song. [The!!!! Beat](#) aired 26 episodes in 1966 [beginning on Saturday, May 7](#); [one website](#) indicates this song was performed on Episode 20, which was released on DVD ([volume 5](#)) by Bear Family Records in 2005. If the show was a weekly Saturday show, Episode 20 would have aired on September 17, 1966. The single was mentioned in the July 30, 1966 issue of Record

World ([page 21](#): “Breaking in the South!!”) and the August 13, 1966 issue of Record World ([page 16](#)). Copyright records (PAu002020305) indicate the song was written in 1960.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection V 2.0 (only).

Comparison Notes: The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:39. The copy on Old Town & Barry Soul Survey fades out slightly early; track time = 2:39. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology fades out slightly early; track time = 2:38.

020. I'm Sorry For You (official) – Frank Howard & The Commanders

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Barry 1008]; Heavy Soul: Old Town & Barry's Deep Down & Dirty Sides

Track time as per Bell/Jimpress/actual: 2:47 (2:47) [2:49]

Composer: William Cox [Billy Cox]

Recording date/location: possibly @ July 4-8, 1965 Starday Sound Studios, 3557 Dickerson Pike, Nashville, Tennessee, USA.

Personnel: Jimmy Hendrix (rhythm guitar), Billy Cox (bass), Frank Howard (vocals), Herschel Carter (vocals), Charley Fite (vocals), Johnny Jones (lead guitar), Freeman Brown (drums), unknown (piano), Harrison Callaway and others? (horns). Produced by Bill “Hoss” Allen.

Notes: See track 019 Notes. I detect a piano on this track, which is not mentioned in any of the reference sources. Copyright records (PAu002020304) indicate the song was written in 1960.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection V 2.0 (only).

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August 5, 1965 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA

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021. (1) Move Over And Let Me Dance (official single version, mono) – The Isley Brothers

Source: The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68)

Official Release: vinyl single [1965, Atlantic 45-2303]; The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68)

Univibes number: S335

Track time as per Bell/Jimpress/actual: 2:43 (2:43) [2:46]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: August 5, 1965 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (lead vocals), O'Kelly Isley Jr. (backing vocals), Rudolph Isley (backing vocals), Douglas McArthur or Carl Lynch (rhythm guitar), Al Lucas (bass), Bobby Gregg (drums), unknown (tambourine), Seldon Powell (tenor saxophone), Haywood Henry (baritone saxophone), Eddie Williams (trumpet), Jimmy Nottingham (trumpet), Quentin Jackson (trombone), and Dickie Harris (trombone). Arranged and conducted by Teacho Wilshire.

Notes: [EarlyHendrix](#) describes this track as “take 1”. The track begins with “move over and let me dance” repeated three times.

Alternate Sources: ATM 172: In The Beginning; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 172: In The Beginning fades out about 1 second prematurely; track time = 2:42. The copy on ATM 185-186: The Jimmy James Singles Collection has some slight vinyl artifacts (surface noise, etc.); track time = 2:45. The copy on The Isley Brothers Story, Volume 1: Rockin' Soul (1959-68) seems to be the cleanest and most complete copy overall; track time = 2:46.

022. (2) Move Over And Let Me Dance Part I (official alternate vocal take, stereo) – The Isley Brothers

Source: ATM 172: In The Beginning

Official Release: In The Beginning...The Isley Brothers & Jimi Hendrix; It's Your Thing: The Story Of The Isley Brothers; The RCA Victor and T-Neck Album Masters (1959-1983); West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S337

Track time as per Bell/Jimpress/actual: 2:41 (2:43) [2:44]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: August 5, 1965 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (lead vocals), O'Kelly Isley Jr. (backing vocals), Rudolph Isley (backing vocals), Douglas McArthur or Carl Lynch (rhythm guitar), Al Lucas (bass), Bobby Gregg (drums), unknown (tambourine), Seldon Powell (tenor saxophone), Haywood Henry (baritone saxophone), Eddie Williams (trumpet), Jimmy Nottingham (trumpet), Quentin Jackson (trombone), and Dickie Harris (trombone). Arranged and conducted by Teacho Wilshire.

Notes: [EarlyHendrix](#) notes that it's possible the alternate vocal take for this track was recorded in 1971, or sometime after the original 1965 recording session, since the lyrics "are suspiciously different from the 45 version". [EarlyHendrix](#) describes this track as "take 2 – mix 1" using the same backing track as (1) but with the horns mixed low, the rhythm guitar mixed out, the original lead and backing vocals mixed out, the addition of a different vocal take with different lyrics, and running 3 seconds longer at the end. The track begins with "I know you like to dance", echo has also been applied to the vocals, and the lead guitar is mixed more up front. The end of the track cross-fades into and contains the first second of (1) Have You Ever Been Disappointed Part I and II; see track 025. This track has been optimally amplified for this compilation.

Special Notes: The album this first appeared on, In The Beginning...The Isley Brothers & Jimi Hendrix, was released circa February 1971; it is mentioned in the March 13, 1971 issue of Billboard ([page 58](#)), coincidentally in the same column which mentions the Youngblood release Two Great Experiences Together!.

Alternate Sources: ATM 096: From The Beginning To The Start (slightly incomplete ending); ATM 172: In The Beginning.

Comparison Notes: The copy on ATM 096: From The Beginning To The Start has good sound overall but the levels from the vinyl-to-digital transfer are low; track time = 2:36. The copy on ATM 172: In The Beginning has good overall sound quality, and contains at the end a fraction of the track following it on the album, Have You Ever Been Disappointed; track time = 2:44. The copy on It's Your Thing: The Story Of The Isley Brothers is incomplete, fading out 2 seconds early at the end; track time = 2:39. The copy on The RCA Victor and T-Neck Album Masters (1959-1983) tests as MPEG/MP3/lossy; track time = 2:41. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the right channel of the track (amplitude clipping); track time = 2:40.

023. (3) Move Over And Let Me Dance Part II (official instrumental mix) – The Isley Brothers

Source: ATM 172: In The Beginning

Official Release: In The Beginning...The Isley Brothers & Jimi Hendrix; The RCA Victor and T-Neck Album Masters (1959-1983)

Univibes number: S341

Track time as per Bell/Jimpress/actual: 2:43 (2:43) [2:46]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: August 5, 1965 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Douglas McArthur or Carl Lynch (rhythm guitar), Al Lucas (bass), Bobby Gregg (drums), unknown (tambourine), Seldon Powell (tenor saxophone), Haywood Henry (baritone saxophone), Eddie Williams (trumpet), Jimmy Nottingham (trumpet), Quentin Jackson (trombone), and Dickie Harris (trombone). Arranged and conducted by Teacho Wilshire.

Notes: [EarlyHendrix](#) describes this track as "take 2 – mix 2", being the same stereo mix as (2) except the vocals have been removed, and the track has a clean fade out at the end rather than cross-fading into Have You Ever Been Disappointed. This track has been optimally amplified for this compilation.

Special Notes: See track 022 Special Notes.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 172: In The Beginning.

Comparison Notes: The copy on ATM 096: From The Beginning To The Start tests 43% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:42. The copy on ATM 172: In The Beginning has the best overall and evenly balanced sound quality; track time = 2:46. The RCA Victor and T-Neck Album Masters (1959-1983) tests as 86% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:44.

024. (2) Have You Ever Been Disappointed (official single version, mono) – The Isley Brothers

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965, Atlantic 45-2303]

Univibes number: S336

Track time as per Bell/Jimpress/actual: 3:05 (3:05) [3:07]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: August 5, 1965 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (lead vocals), O'Kelly Isley Jr. (backing vocals), Rudolph Isley (backing vocals), Douglas McArthur or Carl Lynch (rhythm guitar), Al Lucas (bass), Bobby Gregg (drums), unknown (tambourine), Paul Griffin (piano), Seldon Powell (tenor saxophone), Haywood Henry (baritone saxophone), Eddie Williams (trumpet), Jimmy Nottingham (trumpet), Quentin Jackson (trombone), and Dickie Harris (trombone). Arranged and conducted by Teacho Wilshire.

Notes: [EarlyHendrix](#) describes this track as "take 1". The beginning lyrics are "have you ever been disappointed". The piano is mixed up, and the guitar and drums are mixed down in comparison to (1). The single was released circa September 1965, and mentioned in the October 16, 1965 issue of *Billboard* ([page 59](#)).

Alternate Sources: ATM 172: In The Beginning; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 172: In The Beginning is slightly incomplete at the end, fading out @1 second early; track time = 3:05. The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 3:07.

025. (1) Have You Ever Been Disappointed Part I and II (official alternate vocal take, stereo) – The Isley Brothers

Source: ATM 172: In The Beginning

Official Release: In The Beginning...The Isley Brothers & Jimi Hendrix; The RCA Victor and T-Neck Album Masters (1959-1983); West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S338

Track time as per Bell/Jimpress/actual: 6:19 (6:27) [6:22]

Composers: Ronald Isley, O'Kelly Isley Jr., & Rudolph Bernard Isley

Recording date/location: August 5, 1965 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ronald Isley (lead vocals), O'Kelly Isley Jr. (backing vocals), Rudolph Isley (backing vocals), Douglas McArthur or Carl Lynch (rhythm guitar), Al Lucas (bass), Bobby Gregg (drums), unknown (tambourine), Paul Griffin (piano), Seldon Powell (tenor saxophone), Haywood Henry (baritone saxophone), Eddie Williams (trumpet), Jimmy Nottingham (trumpet), Quentin Jackson (trombone), and Dickie Harris (trombone). Arranged and conducted by Teacho Wilshire.

Notes: [EarlyHendrix](#) describes this track as "take 2". This is a different and much longer take with different lyrics than (1); the beginning lyrics are "into each life some rain must fall". The rhythm guitar is mixed out, and the piano and horns are mixed low in comparison to (2). [EarlyHendrix](#) notes that it's possible the alternate vocal take was recorded in 1971, or sometime after the original 1965 recording session, since the lyrics "are suspiciously different from the 45 version", and that they also contain the line [at 1:10-1:20] "all of the lonely people, where do we all come from", which seems to be a nod to Eleanor Rigby by The Beatles, released on August 5, 1966. The beginning of the track, depending on the source copy, either fades in quickly or starts abruptly due to cross-fading from the previous LP track (3) Move Over And Let Me Dance Part I; see track 022. This track has been optimally amplified for this compilation.

Special Notes: See track 022 Special Notes.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 172: In The Beginning; Loose Ends Vol. 2.

Comparison Notes: The copy on ATM 096: From The Beginning To The Start has some vinyl artifacts present (surface noise, etc.) but is fractionally more complete at the very end; track time = 6:19. The copy on ATM 172: In The Beginning has good sound quality overall; track time = 6:22. The copy on The RCA Victor and T-Neck Album Masters (1959-1983) seems to have the best overall sound quality overall but due to the previous cross-faded track being MPEG/MP3/lossy the cross-fade edit point would not line up correctly with the source copy for (2) Move Over And Let Me Dance Part I; track time = 6:20. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the right channel of the track (amplitude clipping); track time = 6:19.

DISC 2 – STUDIO RECORDINGS

October 6, 1965 Studio 76, 1650 Broadway, New York, New York, USA

Special Notes: Hendrix signed a contract with producer Ed Chalpin on October 15, 1965. Curtis Knight has stated that he met Hendrix on October 5, 1965 and recorded How Would You Feel “the very next day”. Hendrix stated that he played all the instruments at this session except the drums, and that there were about four overdubs including the bass. Jimpres notes the recording date of this track as late 1965, and that possibly other musicians from Curtis Knight’s band may have been involved. The liner notes to Live At George’s Club 20 state that Knight’s band at the time Jimi joined in October 1965 was called The Lovelights, and that the line-up as on December 26, 1965 and January 22, 1966 was Jimmy Hendrix (lead guitar), Curtis Knight or Harry Jensen (rhythm guitar), Horace “Ace” Hall (bass), Ditto Edwards or George Bragg (drums), and Lonnie Youngblood (saxophone). This song was registered for copyright on October 25, 1965 with the full title How Would You Feel (If You Were Me)?

Bell notes there is a version of this song on the following releases, but which version is contained thereon is uncertain: From The Beginning Vol. 3; In The Beginning [Metronome]; Jimi Hendrix & Los Souls [FM Records]; Memorial 1942-1970; Psychedelia [Orbe].

026. (5) How Would You Feel (official stereo alternate mix, complete) – Curtis Knight

Source: You Can’t Use My Name: The RSVP/PPX Sessions

Official Release: You Can’t Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpres/actual: 3:49 (n/a) [3:51]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 6, 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals, tambourine?), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Arranged by Jimmy Hendrix. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This mix has no reverb on the vocals, the vocals and drums are mixed centrally, the fuzz bass mixed in the left channel, the guitar and bass mixed in the right channel, and the track is @1 minute longer than (1) and @30 seconds longer than (2) or (3) with additional lyrics past the 3:21 mark. The speed on this track is approximately the same as on (1), which Bell notes as running about 4% slow; it could be that (1) and (5) are actually the correct speed and that (2) and (3) are running too fast.

Special Notes: See the Special Notes at the beginning of this session date’s section.

027. (2) How Would You Feel (official stereo mix, incomplete) – Curtis Knight

Source: Early Classics

Official Release: The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Best Of The Authentic PPX Studio Recordings; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Cream Of Jimi; De Exportacion: An Hi Fi Batch; Early Classics; El Inmortal Al Jimi Hendrix; The Eternal Fire Of Jimi Hendrix; Feedback; Get That Feeling [(stereo) Capitol; Quality; Birchmount]; Get That Feeling/Day Tripper [Quality]; Guitar Giants Vol. 2; An Hi Fi Rare Batch Of Jimi Hendrix; Hornets Nest [Nardem]; Jimi Hendrix [Soul Records]; Jimi Hendrix & Curtis Knight [Swe Disc/Yupiteru Industry Co. Ltd./Polydor K.K.]; Jimi Hendrix In New-York; Jimi Hendrix With Curtis Knight [Music For Pleasure]; Knock Yourself Out: The 1965 Studio Sessions; The Legends Of Rock; Profile: Jimi Hendrix (labeled How Could You Feel); Soul; Still With Us; Timewind Collection: Guitar Experience; The Wild One [Hallmark]; The Wild One [Mercury]

Univibes number: S1433

Track time as per Bell/Jimpres/actual: 3:10 (3:10) [3:13]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 6, 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals, tambourine?), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This stereo mix has reverb added to the vocals, and is @30 seconds longer than (1) with additional lyrics past the 2:38 mark, though it is @30 seconds shorter than (5). This track has been optimally amplified for this compilation. Bell notes a copy of this track on Historic Hendrix, but it visually appears to be in mono and therefore a copy of (3). This track may be running 4% too fast; see Notes for (1) and (5).

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: 51st Anniversary: The Story Of Life (incomplete), ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; Jimi: A Musical Legacy.

Comparison Notes: See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 3:11. The copy on The Authentic PPX Studio Recordings Vol. 1: Get That Feeling is slightly incomplete at the end, fading out @1 second early; track time = 3:10. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling is slightly incomplete at the end, fading out @1 second early; track time = 3:12. The copy on Early Classics seems to have slightly better sound quality than the copy on ATM 103; track time = 3:13. The copy on Guitar Giants Vol. 2 may be a narrower stereo mix, and is slightly incomplete at the end, fading out 2 seconds early; track time = 3:10. The copy on Hornets Nest [Nardem]; track time = 3:12. The copy on Jimi Hendrix With Curtis Knight [Music For Pleasure] may be a narrower stereo mix, and is slightly incomplete at the end, fading out @1 second early; track time = 3:10. The copy on The Legends Of Rock may be a narrower stereo mix, and is slightly incomplete at the end, fading out @1 second early; track time = 3:11. The copy on The Wild One [Hallmark]; track time = 3:10.

028. (3) How Would You Feel (official mono mix, incomplete) – Curtis Knight

Source: Golden Book: Strange; track courtesy of Emil Vukov.

Official Release: Get That Feeling [Capitol (mono); Quality (mono)]; Golden Book: Strange; Historic Hendrix

Univibes number: S1433

Track time as per Bell/Jimpress/actual: 3:10 (3:10) [3:10]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 6, 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals, tambourine?), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This mono mix has reverb added to the vocals, and is @30 seconds longer than (1) with additional lyrics past the 2:37 mark, though it is @30 seconds shorter than (5). This track may be running 4% too fast; see Notes for (1) and (5).

Special Notes: See the Special Notes at the beginning of this session date's section.

Comparison Notes: The copy on Get That Feeling [Capitol (mono)] is slightly incomplete at the end, fading out @2 seconds early; track time = 3:08. The copy on Golden Book: Strange; track time = 3:10.

029. (1) How Would You Feel (official mono mix, more incomplete) – Curtis Knight

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, RSVP-1120 (incomplete)]; vinyl single [1967, London 5.620; Track 604009]

Univibes number: S355

Track time as per Bell/Jimpress/actual: 2:45 (3:06) [2:46]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 6, 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals, tambourine?), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This mix has no reverb on the vocals, and is @1 minute shorter than (4) and @30 seconds shorter than (2) or (3) with the lyrics ending at “if all your little children were trying to do is go to school and get an education, so that they can find a great place in this wonderful nation”. Bell notes that this track runs about 4% slow, which is quite noticeable when comparing it to (2) or (3); the speed on this track is approximately the same as on (5), so it could be that (2) and (3) are actually running too fast. The single was released circa April 1966, and mentioned in the April 16, 1966 issue of Billboard ([page 18](#)).

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio appears to be identical to the copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:46. The

copy on ATM 185-186: The Jimmy James Singles Collection appears to be identical to the copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 2:46.

030. (4) How Would You Feel (official extended altered mix) – Curtis Knight

Source: The Legendary Jimi Hendrix: Get That Feeling; track courtesy of Doug Bell.

Official Release: The Legendary Jimi Hendrix [J.H. Records/Mod Music]; The Legendary Jimi Hendrix: Get That Feeling

Univibes number: S1428

Track time as per Bell/Jimpress/actual: 4:28 (4:33) [4:29]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 6, 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals, tambourine?), unknown (second guitar), unknown (bass), unknown (drums), and unknown (backing vocals).

Notes: This is a completely different version using new musicians probably recorded years later than 1965; Jimi's guitar parts from (1), (2), and (3) have been added into the mix. This version has different lyrics as well. Additional details on this track are unknown. The J.H. Records/Mod Music LP was released @1976. Knight recorded an album ([The Second Coming](#)) in March 1974 with musicians under the band name Zeus which included Eddie Clarke (lead guitar), John Weier (bass), Chris Perry (percussion), and Nicky Hogarth (keyboards). Eddie Clarke and Nicky Hogarth also appeared on the 1973 Knight Zeus album [Sea Of Time](#). Eddie Clarke could be the possible guitarist, and John Weier the possible bassist on this track, though that is purely speculative.

Special Notes: See the Special Notes at the beginning of this session date's section.

October 1965 Studio 76, 1650 Broadway, New York, New York, USA

Special Notes: Hendrix signed a contract with producer Ed Chalpin on October 15, 1965. Curtis Knight has stated that "Jimi played most of the instruments. He played the bass. He didn't play the drums very often, but he played most of the instruments and all the stuff with it." Jimpress notes the recording date of this track as late 1965, and that possibly other musicians from Curtis Knight's band may have been involved. The liner notes to Live At George's Club 20 state that Knight's band at the time Jimi joined in October 1965 was called The Lovelights, and that the line-up as on December 26, 1965 and January 22, 1966 was Jimmy Hendrix (lead guitar), Curtis Knight or Harry Jensen (rhythm guitar), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), and Lonnie Youngblood (saxophone). [Roby and Schreiber](#) note the recording date of these tracks as December 1965, and the personnel as James Hendrix (guitar, fuzz bass), Curtis Knight (lead vocals), Horace "Ace" Hall or Napoleon Anderson (bass), Ditto Edwards or Marion Booker (drums), and Lonnie Youngblood (saxophone) [there are no horns on the tracks in this section]. These songs were registered for copyright on October 25, 1965.

On page 7 of the liner notes to You Can't Use My Name: The RSVP/PPX Sessions, John McDermott notes that aside from recording "a number of original songs" in October and December 1965 with Curtis Knight & The Squires, recordings were also made "as well as February 1966". What precisely were the recordings made in February 1966 is not mentioned.

031. (1) You Don't Want Me (official mono mix) – Curtis Knight

Source: Guitar Giants Vol. 3; track courtesy of Emil Vukov.

Official Release: vinyl single [1967, Track 604009; Decca D 19 888 (Germany); London 5.620 (Belgium)]; Day Tripper [Quality]; Flashing [Nardem]; Guitar Giants Vol. 3; Soul

Univibes number: S359

Track time as per Bell/Jimpress/actual: 2:15 (2:18) [2:15]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin.

Notes: From 1:34 to the end of the track the lyrics are different than what is heard on (2). Here the lyrics are "Why don't you tell me. I'm gonna leave you alone. I got to find a new love. I said I need somebody. 'Cause baby you don't want me. I'm getting' out of your life. 'Cause baby you don't want me. I've got to have respect. I'm gettin' out of your life. Baby you don't want me. I'm gonna leave you alone. 'Cause baby you don't want me. Hey, baby

you don't care." The unique lyrics to this version are the ending words as the song fades out. The Track single credits the artists as Curtis Knight & Jimi Hendrix.

Special Notes: See the Special Notes at the beginning of this session date's section. Bell notes there is a version of this song on the following releases, but which version is contained thereon is uncertain: From The Beginning Vol. 3; In The Beginning [Metronome]; Jimi Hendrix & Los Souls [FM Records].

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio is incomplete at the end omitting @2 seconds of the fade out lyrics; track time = 2:15. The copy on Flashing [Nardem] is slightly incomplete at the end, fading out @3 seconds early; track time = 2:12. The copy on Guitar Giants Vol. 3; track time = 2:14.

032. (2) You Don't Want Me (official edited stereo mix) – Curtis Knight

Source: Golden Book: Strange; track courtesy of Emil Vukov.

Official Release: vinyl single [1971, Pink Elephant PE-22.552.H]; De Exportacion: An Hi Fi Batch; El Inmortal Jimi Hendrix; The Eternal Fire Of Jimi Hendrix; Golden Book: Strange; An Hi Fi Rare Batch Of Jimi Hendrix; House Of The Rising Sun; Jimi Hendrix [Soul Records]; Jimi Hendrix & Curtis Knight [Swe Disc/Yupiteru Industry Co. Ltd./Polydor K.K.]; Jimi Hendrix In New-York; Jimi Hendrix With Curtis Knight [Music For Pleasure]; Still With Us; The Wild One [Hallmark; Summit]; You Can't Use My Name: The RSVP/PPX Sessions

Univibes number: S359

Track time as per Bell/Jimpress/actual: 2:21 (2:17) [2:21]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: On this mix the drums are in both channels, Curtis Knight's vocals are in the left channel, the fuzz bass and guitar are central, and the backing vocals are in the right channel. At 1:33-1:41 and 1:44-1:53 the track switches to mono and then back to stereo, probably as a result of the editing process used to extend the track. From 1:34 to the end of the track the lyrics are different than what is heard on (1). Here the lyrics are "Why don't you tell me. I'm gonna leave you alone. I got to find a new love. I'm gettin' out of your life. I've got to have respect. Baby you don't want me. I'm gonna leave you alone. I got to find a new love. Baby you don't want me. I got to find a new love. Somebody help me. I said I need somebody. 'Cause baby you don't want me. I'm getting' out of your life. 'Cause baby you don't want me." The unique lyrics to this version are "Somebody help me" at 2:05. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 031 Special Notes.

Alternate Sources: The Gold Collection.

Comparison Notes: See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. The copy on Golden Book: Strange may be a narrower stereo mix; track time = 2:21. The copy on Jimi Hendrix With Curtis Knight [Music For Pleasure] may be a narrower stereo mix; track time = 2:15. The copy on You Can't Use My Name: The RSVP/PPX Sessions may be a wider stereo mix, and is slightly incomplete at the end, fading out 1 second early, and has 3 seconds of silence at the end; track time = 2:22 – see track 184.

033. (3) You Don't Want Me (official longer instrumental mix of (2)) – Curtis Knight

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi

Official Release: The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; Feedback; Knock Yourself Out: The 1965 Studio Sessions

Univibes number: S1443

Track time as per Bell/Jimpress/actual: 2:59 (3:04) [3:03]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: This instrumental mix of (2) has the vocals removed, and runs longer at the end. The beginning includes a count-in, presumably by the drummer.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 031 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 3:03. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi seems to have slightly better sound than the copy on ATM 103-104; track time = 3:03.

034. (2) Don't Accuse Me (official alternate mix, no backing vocals) – Curtis Knight

Source: Early Classics

Official Release: 16 Greatest Classics; 20 Golden Pieces Of Jimi Hendrix; The Authentic PPX Studio Recordings; The Authentic PPX Studio Recordings Vol. 2: Flashing; Best Live Rarities Of Jimi Hendrix; Best Of The Authentic PPX Studio Recordings; The Collection [Object Enterprises]; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing; Early Classics; The Eternal Fire Of Jimi Hendrix; Flashing [Jugodisk, Interworld/Powderworks]; Flashing [Nardem]; Good Times [Starburst]; Guitar Giants Vol. 2; Historic Hendrix; Jimi Hendrix [Compact Parade]; Jimi Hendrix [Timewind]; The Jimi Hendrix Story [Music Box]; Jimi Hendrix With Curtis Knight [Music For Pleasure]; Knock Yourself Out: The 1965 Studio Sessions; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; Looking Back With Jimi Hendrix; Looking Back With Jimi Hendrix/In The Beginning; The Psychedelic Voodoo Child; Strange Things [Showcase]; Strange Things [Success]

Univibes number: S402

Track time as per Bell/Jimpress/actual: 3:56 (4:12) [3:57]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals), and Ditto Edwards or George Bragg (drums). Produced by Ed Chalpin.

Notes: This stereo mix doesn't have backing vocals, there is a second guitar part by Jimi, the lead and fuzz guitar parts are mixed louder into separate channels, and there is no edit at the end as on (1), (3), and (4). Jimpress notes the recording date as late-1965/early-1966; Bell and [EarlyHendrix](#) note the recording date as October 1965. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: Get That Feeling [Orbe]; La Balada De Jimi; Memorial 1942-70; Mr. Soul.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on 16 Greatest Classics is incomplete, fading out @1-2 second early at the end, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:56. The copy on Flashing [Jugodisk] is fractionally incomplete at the end; track time = 3:57. The copy on 20 Golden Pieces Of Jimi Hendrix is noted as being a "stereo enhanced mono" version, and is complete; track time = 3:57. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio has the channels flipped in comparison to the copies on the other sources tested, and is fractionally incomplete, fading out slightly early at the end; track time = 3:57. The copy on The Authentic PPX Studio Recordings Vol. 2: Flashing is incomplete, fading out slightly early at the end; track time = 3:56. The copy on Best Live Rarities Of Jimi Hendrix is fractionally incomplete, fading out slightly early at the end; track time = 3:57. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing is fractionally incomplete, fading out slightly early at the end; track time = 3:58. The copy on Early Classics is the most complete and best sounding copy in comparison to the other sources tested; track time = 3:59. The copy on Flashing [Nardem]; track time = 3:56. The copy on Guitar Giants Vol. 2 is fractionally incomplete, fading out slightly early at the end; track time = 3:57. The copy on Looking Back With Jimi Hendrix; track time = 3:58. The copy on The Psychedelic Voodoo Child; track time = 3:59.

035. (4) Don't Accuse Me (official alternate mix, narrower stereo) – Curtis Knight

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 3:54 (n/a) [3:56]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: The track begins with Jimi saying, “take 30”. This is a much narrower stereo mix than (1) with the lead vocals mixed left of center, and the backing vocals mixed in both channels. It sounds as though there are at least two backing vocalists on this track. There is an edit at 3:51 which repeats the segment from 3:40-3:43. Jimpres notes the recording date as late-1965/early-1966; Bell and [EarlyHendrix](#) note the recording date as October 1965.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 034 Special Notes.

036. (1) Don’t Accuse Me (official stereo mix) – Curtis Knight

Source: The Legends Of Rock; track courtesy of Emil Vukov.

Official Release: El Sentir Psicodelico; Flashing (stereo) [Capitol]; Get That Feeling [(stereo) London; World Record Club; Odeon]; In Memoriam [London; Pax]; In The Beginning [Karussell/Polydor]; Jimi Hendrix Forever; Jimi Hendrix In New-York; The Legendary Jimi Hendrix: Flashing; The Legends Of Rock; Still With Us; Strange Things/Get That Feeling [London]; That Special Sound

Univibes number: S367

Track time as per Bell/Jimpres/actual: 4:00 (4:00) [4:02]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin.

Notes: This is a much wider stereo mix than (4) with the lead vocals mixed far to the left, and the backing vocals mixed to the right. It sounds as though there are at least two backing vocalists on this track. There is an edit at 3:49 which repeats the segment from 3:40-3:48. Jimpres notes the recording date as late-1965/early-1966; Bell and [EarlyHendrix](#) note the recording date as October 1965.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 034 Special Notes.

Comparison Notes: The copy on In Memoriam [London] is incomplete at the end, fading out 3 seconds early; track time = 3:58. The copy on The Legends Of Rock has slightly better sound than other copies tested; track time = 4:02. The copy on That Special Sound; track time = 4:01.

037. (3) Don’t Accuse Me (official mono mix) – Curtis Knight

Source: Get That Feeling [London (mono)]; track courtesy of Emil Vukov.

Official Release: Flashing [Capitol (mono)]; Get That Feeling [London (mono)]; Postumo

Univibes number: S367

Track time as per Bell/Jimpres/actual: 3:58 (4:00) [3:58]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: October 1965 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, bass), Curtis Knight (vocals), Ditto Edwards or George Bragg (drums), and Johnny Star? (backing vocals). Produced by Ed Chalpin.

Notes: This mono mix has an edit at 3:49 which repeats the segment from 3:40-3:48. It sounds as though there are at least two backing vocalists on this track. Jimpres notes the recording date as late-1965/early-1966; Bell and [EarlyHendrix](#) note the recording date as October 1965.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 034 Special Notes. Jimpres notes a copy of this track on Looking Back With Jimi Hendrix; Bell notes it as (2) which is correct as the track is in stereo.

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possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA

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Special Notes: Jimpres notes the recording date as late-1965/early-1966. Bell notes the recording date as circa October – December 1965; Ultimate Hendrix notes the sessions that produced this track were “staged in October and December 1965”. [EarlyHendrix](#) notes that Hendrix spent most (if not all) of November on the road with Joey Dee & The Starlighters, and that there is no mention of November recording sessions in Jimi’s PPX court case deposition interview from March 7, 1968. The liner notes to Live At George’s Club 20 state that

Knight's band at the time Jimi joined in October 1965 was called The Lovelights, and that the line-up as on December 26, 1965 and January 22, 1966 was Jimmy Hendrix (lead guitar), Curtis Knight or Harry Jensen (rhythm guitar), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), and Lonnie Youngblood (saxophone).

There are two songs, Killing Floor and Last Night, that have some contention amongst researchers as to their true origin, whether they are studio recordings or live recordings. Bell notes the recording date of these tracks as late 1965 – early 1966, possibly at Studio 76 (1650 Broadway, New York, New York). Jimpress notes the recording date as mid-1966 at Studio 76. [EarlyHendrix](#) notes these tracks as being recorded either December 26, 1965 or January 22, 1966 possibly at an after-hours or pre-gig session at George's Club 20, Hackensack, New Jersey. [EarlyHendrix](#) also notes that an email from John McDermott has him stating, "These recordings were not made in a studio." The liner notes to Live At George's Club 20 specifically note the date of these tracks as either December 26, 1965 or January 22, 1966 at George's Club 20 "before a sparse crowd". For that reason I have decided to exclude them from this compilation since McDermott seems adamant that these aren't studio recordings.

On page 7 of the liner notes to You Can't Use My Name: The RSVP/PPX Sessions, John McDermott notes that aside from recording "a number of original songs" in October and December 1965 with Curtis Knight & The Squires, recordings were also made "as well as February 1966". What precisely were the recordings made in February 1966 is not mentioned.

038. (7) Welcome Home (official longer stereo mix) – Curtis Knight & The Lovelights

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 3:42 (n/a) [3:47]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, crowd noise), Curtis Knight (vocals, tambourine?), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), unknown (hand claps), and unknown (crowd noises). Produced by Ed Chalpin. Arranged by Jimmy Hendrix. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This mix has the vocals and lead guitar mixed left of center, the middle guitar solo has the last note panned hard left at the 2:02 mark, and the crowd noises are mixed to the right. The track begins with fake "live audience" applause (Jimi is the first "audience" voice heard) before the song begins. The opening guitar note heard in most other versions (as though a song has just ended) is missing from this version. The end of the track contains 6 seconds more of the song before it flounders to a halt with Jimi playing a few notes of John Lee Hooker style guitar at 3:41 then commenting, "still stay there(?)", a girl giggling, and some additional indecipherable comments from a few people at the very end. Bell notes a copy of this track on Historic Hendrix, but it is in mono and therefore a copy of (6).

Special Notes: See the Special Notes at the beginning of this session date's section. [EarlyHendrix](#) notes that there are two versions of this song that were registered for copyright, with version two being the one that Knight recorded with Hendrix: version one registered March 10, 1965 with words by Curtis Knight and music by Dick Glass; and version two registered December 2, 1965 with sole writing credits to Curtis Knight. [EarlyHendrix](#) notes that this song "is musically a practically direct copy of a song called Don't Mess Up A Good Thing", which was written by Oliver Sain, first recorded on June 25, 1964 by Fontella Bass and Bobby McClure, and released as a single in January 1965 [Checker 1097].

Bell notes there is a version of this song on The Psychedelic Voodoo Child, but whether it is (2) or (3) is uncertain; Jimpress notes it as (1), which is correct, although it is the stereo opposite version (the channels have been flipped to create a reverse stereo image). See the introductory notes at the beginning of this document regarding stereo opposite versions. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: At His Best [1987 bootleg, Portugal & Holland]; The Great Jimi Hendrix; Jimi Hendrix & Los Souls [FM Records]; Memorial 1942-70; Psychedelia [Orbe].

039. (2) Welcome Home (official stereo mix) – Curtis Knight & The Lovelights

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: The Cream Of Jimi; De Exportacion: An Hi Fi Batch; Early Psychedelic Vol. 2; El Inmortal Jimi Hendrix; Get That Feeling [(stereo) Capitol; Quality; Birchmount]; Get That Feeling/Day Tripper [Quality]; The Great Jimi Hendrix In New York; An Hi Fi Rare Batch Of Jimi Hendrix; In Memoriam [London; Pax]; Jimi Hendrix [Soul Records]; Jimi Hendrix & Curtis Knight [London (Spain)]; Love Love; Strange Things (stereo) [London;

World Record Club; Odeon]; Strange Things [Music For Pleasure]; Strange Things/Get That Feeling [London]; The Wild One [Hallmark; Summit]; The Wild One [Mercury]

Univibes number: S379

Track time as per Bell/Jimpress/actual: 3:33 (3:30) [3:34]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, crowd noise), Curtis Knight (vocals, tambourine?), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), unknown (hand claps), and unknown (crowd noises). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This mix has the vocals panned wide to the right, and the crowd noises and lead guitar mixed to the left. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 038 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio may be a wider stereo mix; track time = 3:34. The copy on Get That Feeling [(stereo) Capitol] may be a narrower stereo mix, and is incomplete at the end, fading out 3 seconds early; track time = 3:33. The copy on The Great Jimi Hendrix In New York may be a narrower stereo mix; track time = 3:34. The copy on In Memoriam [London] may be a narrower stereo mix, and is incomplete at the end, fading out 3 seconds early; track time = 3:32. The copy on Love Love; track time = 3:36. The copy on Strange Things (stereo) [London]; track time = 3:34. The copy on Strange Things [Music For Pleasure] may be a narrower stereo mix, and is fractionally incomplete at the end; track time = 3:33.

040. (6) Welcome Home (official mono mix, complete) – Curtis Knight & The Lovelights

Source: Strange Things [London (mono)]; track courtesy of FendersFingers.

Official Release: Get That Feeling [Capitol (mono); Quality (mono)]; Historic Hendrix; Postumo; Soul; Strange Things [London (mono)]

Univibes number: S379

Track time as per Bell/Jimpress/actual: 3:33 (3:30) [3:35]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, crowd noise), Curtis Knight (vocals, tambourine?), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), unknown (hand claps), and unknown (crowd noises). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: See track 039 Notes. This is the mono mix of (2) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 038 Special Notes.

041. (5) Welcome Home (official alternate mono mix, incomplete) – Curtis Knight & The Lovelights

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1965/66, RSVP-1120]

Univibes number: S356

Track time as per Bell/Jimpress/actual: 2:43 (2:43) [2:44]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, crowd noise), Curtis Knight (vocals, tambourine?), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), unknown (hand claps), and unknown (crowd noises). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This mono mix has everything mixed centrally, and the tambourine is lower in the mix than other versions. The opening guitar note is missing from this version, and the song fades out @47 seconds earlier than most versions.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 038 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio appears to be identical to the copy on ATM 185-185; track time = 2:44. The copy on ATM 185-186: The Jimmy James Singles Collection appears to be identical to the copy on ATM 103-104; track time = 2:44.

042. (1) Welcome Home (official alternate stereo mix with echo) – **Curtis Knight & The Lovelights**

Source: Golden Book: Strange; track courtesy of Emil Vukov.

Official Release: 16 Greatest Classics; The Authentic PPX Studio Recordings; The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Best Live Rarities Of Jimi Hendrix; Best Of The Authentic PPX Studio Recordings; The Collection [Object Enterprises]; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Early Classics; Get That Feeling; Golden Book: Strange; Good Times [Starburst]; Guitar Giants Vol. 1; Jimi Hendrix [Compact Parade]; Jimi Hendrix [Timewind]; The Jimi Hendrix Story [Music Box]; Knock Yourself Out: The 1965 Studio Sessions; The Legendary Jimi Hendrix: Flashing; The Psychedelic Voodoo Child; Strange Things [Success]; Welcome Home [Timewind]

Univibes number: S356

Track time as per Bell/Jimpress/actual: 3:31 (3:30) [3:33]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, crowd noise), Curtis Knight (vocals, tambourine?), Horace “Ace” Hall (bass), Ditto Edwards or George Bragg (drums), unknown (hand claps), and unknown (crowd noises). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This version has added echo, the vocals are mixed to the right, the crowd noises mixed left of center, and the lead guitar mixed to the left. The track begins with a guitar note as though a song has just ended, followed by fake “live audience” applause (Jimi is the first “audience” voice heard) before the song begins at the 0:03 mark. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 038 Special Notes.

Comparison Notes: See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes, and stereo opposite versions. The copy on 16 Greatest Classics may be a wider stereo mix, fades in on the fake crowd applause before the song begins at the 0:02 mark, and fades out early omitting the final 4 seconds; track time = 3:29. The copy on The Authentic PPX Studio Recordings Vol. 1: Get That Feeling may be a wider stereo mix, fades out slightly early omitting the final word “friend”, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:31. The copy on Best Live Rarities Of Jimi Hendrix may be a narrower stereo mix, and is incomplete at the end, fading out 5 seconds early; track time = 3:32. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling may be a wider stereo mix, fades out slightly early omitting the final word “friend”, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:31. The copy on Early Classics may be a wider stereo mix, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:32 – see track 185. The copy on Golden Book: Strange may be a narrower stereo mix, and is slightly more complete at the end than all other copies tested; track time = 3:33. The copy on Guitar Giants Vol. 1 may be a narrower stereo mix, and is incomplete at the end, fading out @2 seconds early omitting “hello friend”; track time = 3:30. The copy on The Legendary Jimi Hendrix: Flashing may be a wider stereo mix, and fades out slightly early omitting the final word “friend”; track time = 3:33. The copy on The Psychedelic Voodoo Child may be a narrower stereo mix, fades out slightly early omitting the final word “friend”, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:33.

043. (3) Welcome Home (official alternate stereo mix with heavy echo) – **Curtis Knight & The Lovelights**

Source: Welcome Home [Astan]; track courtesy of Phil Harwood.

Official Release: The Box: Welcome Home [Astan]; Kassette: Welcome Home; Welcome Home [Astan]

Univibes number: S379

Track time as per Bell/Jimpress/actual: 3:27 (3:36) [3:31]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, crowd noise), Curtis Knight (vocals, tambourine?), Horace “Ace” Hall (bass), Ditto Edwards or George Bragg (drums), unknown (hand claps), and unknown (crowd noises). Produced by Ed Chalpin. Arranged by Jimmy Hendrix.

Notes: This mix has heavy echo added to the vocals which are mixed far in the background (as though Curtis is singing from deep inside a cave), and everything is mixed right of center. The opening guitar note is slightly clipped. Jimi's guitar playing can be nicely and clearly heard in this version.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 038 Special Notes.

044. (4) Welcome Home (official altered mix) – Curtis Knight & The Lovelights

Source: Flashing [Jugodisk]; track courtesy of Emil Vukov.

Official Release: Flashing [Jugodisk; Interworld/Powderworks]; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; Strange Things [Showcase]

Univibes number: S1431

Track time as per Bell/Jimpress/actual: 3:23 (3:31) [3:24]

Composers: Mont Curtis McNear (Curtis Knight) & Dick Glass

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), unknown (second guitar), unknown (bass), and unknown (drums). Produced by Ed Chalpin.

Notes: This is a completely different version using new musicians probably recorded years later than 1965; Jimi's guitar from the original session has been added into the mix. Additional details on this track are unknown. The J.H. Records/Mod Music LP was released @1976. Knight recorded an album ([The Second Coming](#)) in March 1974 with musicians under the band name Zeus which included Eddie Clarke (lead guitar), John Weier (bass), Chris Perry (percussion), and Nicky Hogarth (keyboards). Eddie Clarke and Nicky Hogarth also appeared on the 1973 Knight Zeus album [Sea Of Time](#). Eddie Clarke could be the possible guitarist, and John Weier the possible bassist on this track, though that is purely speculative.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 038 Special Notes.

Comparison Notes: The copy on Flashing [Jugodisk]; track time = 3:24. The copy on Strange Things [Showcase]; track time = 3:24.

045. (6) Simon Says (official longer alternate mix) – Curtis Knight & The Lovelights

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 3:30 (n/a) [3:37]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Horace "Ace" Hall (bass), and Ditto Edwards or George Bragg (drums). Produced by Ed Chalpin. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: The track begins with some comments from the engineer, "OK, this is Simon Says, rolling on take 1", followed by someone shouting "20". The end of the track runs @16 seconds longer with additional lyrics. The mix is basically mono but with one of the guitars mixed far left. [EarlyHendrix](#) notes that possibly Lonnie Youngblood played saxophone on this track (he was playing with The Lovelights in December 1965) but that this mix has the sax wiped.

Special Notes: See the Special Notes at the beginning of this session date's section. This song was registered for copyright on August 18, 1966. This track contains three guitar parts by Hendrix. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: From The Beginning Vol. 3; The Great Jimi Hendrix; Memorial 1942-70; Psychedelia [Orbe].

046. (1) Simon Says (official stereo mix) – Curtis Knight & The Lovelights

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: 16 Greatest Classics; Ballad Of Jimi; The Box: Hush Now [Astan]; The Collection [Object Enterprises]; The Cream Of Jimi; Flashing [Jugodisk; Powderworks]; Get That Feeling [(stereo) Capitol; Quality; Birchmount]; Get That Feeling/Day Tripper [Quality]; Golden Book: Flashing; The Great Jimi Hendrix In New York; Guitar Giants Vol. 3; Historic Hendrix; Hush Now [Astan]; Hush Now [Timewind]; In Memoriam [London; Pax]; In The Beginning [Karussell/Polydor]; Jimi Hendrix [Compact Parade]; Jimi Hendrix & Curtis Knight [London (Spain)]; Kasette: Hush Now; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; The Legendary Jimi Hendrix: Flashing; Love Love; The Psychedelic Voodoo Child; Still With Us; Strange Things (stereo) [London; World Record Club; Odeon]; Strange Things/Get That Feeling [London]; Timewind Collection: Guitar Experience

Univibes number: S380

Track time as per Bell/Jimpress/actual: 3:12 (3:13) [3:14]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Horace "Ace" Hall (bass), and Ditto Edwards or George Bragg (drums). Produced by Ed Chalpin.

Notes: This stereo mix has the vocals mixed to the right, the lead guitar mixed to the left, and the drums mixed centrally. [EarlyHendrix](#) notes that possibly Lonnie Youngblood played saxophone on this track (he was playing with The Lovelights in December 1965) but that this mix has the sax wiped. The copy of this track on the vinyl LP In Memoriam [London] may be a slightly different mix as the vocals seem lower and the bass seems louder in the mix in comparison to other copies tested; see track 187.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 045 Special Notes. See track 048 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on 16 Greatest Classics may be a wider stereo mix, and is incomplete at the end, fading out and omitting the final "yeah, aww you're lookin' good", and has 3 seconds of silence at the end; track time = 3:12. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio may be a wider stereo mix, is slightly more complete at the end than copies of (1) that were tested, and may be a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:14. The copy on Flashing [Jugodisk] may be a narrower stereo mix, and is fractionally incomplete at the end; track time = 3:12. The copy on Get That Feeling [(stereo) Capitol] may be a narrower stereo mix, and is slightly incomplete at the end, fading out @1-2 seconds early; track time = 3:14. The copy on Golden Book: Flashing may be a narrower stereo mix, and is slightly incomplete at the end, fading out 1-2 seconds early; track time = 3:14 – see track 186. The copy on The Great Jimi Hendrix In New York may be a narrower stereo mix, and is fractionally incomplete at the end; track time = 3:13. The copy on Guitar Giants Vol. 3 may be a narrower stereo mix, and is fractionally incomplete at the end; track time = 3:15. The copy on Hush Now [Astan] may be a narrower stereo mix, may run very slightly faster than other copies, and is fractionally incomplete at the end; track time = 3:10. The copy on In Memoriam [London] may be a slightly different mix as the vocals seem lower and the bass seems louder in the mix in comparison to other copies tested, and it is incomplete at the end, fading out 4 seconds early; track time = 3:10 – see track 187. The copy on Love Love may be a narrower stereo mix, and is fractionally incomplete at the end; track time = 3:12. The Psychedelic Voodoo Child may be a wider stereo mix, has 2 seconds of silence at the beginning, is slightly incomplete at the end, fading out 1-2 seconds early, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:15. The copy on Strange Things (stereo) [London] is fractionally incomplete at the end; track time = 3:13.

047. (5) Simon Says (official mono mix) – Curtis Knight & The Lovelights

Source: Get That Feeling [Capitol (mono)]; track courtesy of Thomas Chapman.

Official Release: Get That Feeling [Capitol (mono); Quality (mono)]; Strange Things [London (mono)]

Univibes number: S380

Track time as per Bell/Jimpress/actual: 3:13 (3:13) [3:13]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Horace "Ace" Hall (bass), and Ditto Edwards or George Bragg (drums). Produced by Ed Chalpin.

Notes: See track 046 Notes. This is the mono mix of (1) with everything mixed centrally. [EarlyHendrix](#) notes that possibly Lonnie Youngblood played saxophone on this track (he was playing with The Lovelights in December 1965) but that this mix has the sax wiped. This track tests as MPEG/MP3/lossy in Trader's Little Helper, but EAC spectral analysis confirms it is lossless.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 045 Special Notes.

048. (4) Simon Says (official alternate mix, louder drums) – Curtis Knight & The Lovelights

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling

Official Release: The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Knock Yourself Out: The 1965 Studio Sessions

Univibes number: S380

Track time as per Bell/Jimpress/actual: 3:12 (3:14) [3:14]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Horace "Ace" Hall (bass), and Ditto Edwards or George Bragg (drums). Produced by Ed Chalpin. Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: This alternate mix of (1) has the drums mixed centrally and more prominently. [EarlyHendrix](#) notes that possibly Lonnie Youngblood played saxophone on this track (he was playing with The Lovelights in December 1965) but that this mix has the sax wiped.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 045 Special Notes. Jimpress notes there is a copy of this mix (4) on The Psychedelic Voodoo Child; Bell notes it as (1), which seems to be correct, although it is the stereo opposite version (the channels have been flipped to create a reverse stereo image). See the introductory notes at the beginning of this document regarding stereo opposite versions. Copies of (1) and (4) actually seem to be very similar. The copies of (4) that I had access to seemed to have been mixed with the mid-range at higher levels, thus making the drums (and everything else) sound louder in comparison to copies of (1). Other than the volume level, I really can't detect the drums on (4) actually being overall louder than the drums on copies of (1). Perhaps the real difference is in the mid-range levels; viewing copies of (1) and (4) in Audacity the differences become more apparent.

Comparison Notes: The copy on The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; track time = 3:12. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling has 2 seconds of silence at the end; track time = 3:14.

DISC 3 – STUDIO RECORDINGS

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possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA

(continued)

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049. (3) Simon Says (official alternate mix with horns, stereo) – **Curtis Knight & The Lovelights**

Source: The Eternal Fire Of Jimi Hendrix; track courtesy of FendersFingers.

Official Release: 1967 Material; The Ballad Of Jimi; The Eternal Fire Of Jimi Hendrix; Jimi Hendrix With Curtis Knight [Music For Pleasure]

Univibes number: S381

Track time as per Bell/Jimpress/actual: 3:14 (3:14) [3:14]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), and Lonnie Youngblood? (horns). Produced by Ed Chalpin.

Notes: This alternate stereo mix of (1) has horns (trombone? and trumpet?), and heavy reverb has been added to the vocals.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 045 Special Notes.

Comparison Notes: The copy on The Ballad Of Jimi [Jugoton]; track time = 3:15. The copy on The Eternal Fire Of Jimi Hendrix; track time = 3:14. The copy on Jimi Hendrix With Curtis Knight [Music For Pleasure] is incomplete at the end, fading out @2 seconds early; track time = 3:12.

050. (2) Simon Says (official alternate mix with horns, mono) – **Curtis Knight & The Lovelights**

Source: The Great Jimi Hendrix In New York; track courtesy of Emil Vukov.

Official Release: The Great Jimi Hendrix In New York; Postumo

Univibes number: S381

Track time as per Bell/Jimpress/actual: 3:16 (3:13) [3:16]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly December 1965, Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Horace "Ace" Hall (bass), Ditto Edwards or George Bragg (drums), and Lonnie Youngblood? (horns). Produced by Ed Chalpin.

Notes: This alternate mono mix of (5) has horns (trombone? and trumpet?), and heavy reverb has been added to the vocals. Although the track is in mono, the left channel shows higher levels of amplified in comparison to the right channel.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 045 Special Notes.

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January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA

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051. (1) Help Me (Get The Feeling) – Part I (official) – Ray Sharpe with the King Curtis Orchestra

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: vinyl single [1966, Atco 45-6402]; At The Club; Blues & Soul Power: Funky R&B And Rockin' Soul Crossovers 1964-72; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S351

Track time as per Bell/Jimpress/actual: 2:30 (2:30) [2:32]

Composers: Curtis Montgomery [aka Curtis Ousley] (King Curtis), Edward Ray Sharpe (Ray Sharpe), & Cornell Luther Dupree (Cornell Dupree)

Recording date/location: January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ray Sharpe (vocals), King Curtis (tenor saxophone), Cornell Dupree (lead guitar), Chuck Rainey (bass), Ray Lucas (drums), Willie Bridges (baritone saxophone), and Melvin Lastie (trumpet). Produced by King Curtis. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: This track is in mono. There is an 26-second overlap between Part 1 and Part 2 which begins at the 2:05 mark in Part 1, the point at which Part 2 begins. Part 1 ends at the 0:26 mark as heard in Part 2. This song is the first release to utilize the backing track that was later used for Owen Gray's version (2), Aretha Franklin's song Save Me, and King Curtis' song Instant Groove (3) and (4). The single was mentioned in the February 19, 1966 issue of Record World ([page 6](#)).

Special Notes: [Roby and Schreiber](#) note the personnel as James Hendrix (guitar), Ray Sharpe (vocals, lead guitar), King Curtis (saxophone), Ray Lucas (drums), Bernard Purdie (drums), Cornell Dupree (guitar), Melvin Lastie (trumpet), and Willie Bridges (saxophone) – no bass player is noted. This song seems to owe much to the riff from Gloria by Them, which seems to be the foundational musical theme heard here. The song was registered for copyright on February 3, 1966. [BMI](#) notes the title as Help Me, and the composers as Curtis Ousley (King Curtis), Ray Sharpe, and Cornell Dupree.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Dante's Inferno (mastered fast, break at 1:52); Loose Ends Vol. 2; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start is joined with Part II, and the speed is incorrect (fast); track time = 3:56. The copy on ATM 186: The Jimmy James Singles Collection has vinyl artifacts (surface noise, etc.); track time = 2:32. The copy on Blues & Soul Power: Funky R&B And Rockin' Soul Crossovers 1964-72 is complete; track time = 2:34. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology is fractionally incomplete by fading very slightly too early at the end on the final guitar riff; track time = 2:33.

052. (1) Help Me (Get The Feeling) – Part II (official) – Ray Sharpe with the King Curtis Orchestra

Source: Blues & Soul Power: Funky R&B And Rockin' Soul Crossovers 1964-72 (2003 CD remaster)

Official Release: vinyl single [1966, Atco 45-6402]; Blues & Soul Power: Funky R&B And Rockin' Soul Crossovers 1964-72

Univibes number: S352

Track time as per Bell/Jimpress/actual: 1:57 (1:56) [1:59]

Composers: Curtis Montgomery [aka Curtis Ousley] (King Curtis), Edward Ray Sharpe (Ray Sharpe), & Cornell Luther Dupree (Cornell Dupree)

Recording date/location: January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Ray Sharpe (vocals), King Curtis (tenor saxophone), Cornell Dupree (lead guitar), Chuck Rainey (bass), Ray Lucas (drums), Willie Bridges (baritone saxophone), and Melvin Lastie (trumpet). Produced by King Curtis. Secondary Producer: Rick Conrad. Secondary Engineer: Giovanni Scatola.

Notes: This track is in mono. It begins with a fade-in from the 2:05 mark as heard in Part 1, then continues on past the 0:26 mark here where Part 1 ended until the end of the song.

Special Notes: See track 051 Special Notes.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Loose Ends Vol. 2; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start is joined with Part II, and the speed is incorrect (fast); track time = 3:56. The copy on ATM 186: The Jimmy James Singles Collection has vinyl artifacts (surface noise, etc.); track time = 1:59. The copy on Blues & Soul Power: Funky R&B And Rockin' Soul Crossovers 1964-72 is the best sounding copy; track time = 2:01.

053. (2) Help Me (official) – Owen Gray

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1967, Island WIP-6000-A]; Hide And Seek: Yet More New Directions – A Collection Of British Blue-Eyed Soul 1964-1969; Work Your Soul: Jamaican 60s & Northern 1966-74

Track time as per Bell/Jimpress/actual: 2:54 (2:54) [2:56]

Composers: Curtis Montgomery [aka Curtis Ousley] (King Curtis), Edward Ray Sharpe (Ray Sharpe), & Cornell Luther Dupree (Cornell Dupree)

Recording date/location: January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Owen Gray (vocals), King Curtis (tenor saxophone), Cornell Dupree (guitar), Chuck Rainey (bass), Ray Lucas (drums), Willie Bridges (baritone saxophone), Melvin Lastie (trumpet), unknown (backing vocals), and unknown (hand claps). Backing track produced by King Curtis. Overdub produced by Chris Blackwell.

Notes: This track is in mono. This song is the second release to utilize the backing track that was earlier used for Ray Sharpe's version (1), and later used for Aretha Franklin's song Save Me, and King Curtis' song Instant Groove (3) and (4). In addition to Owen Gray's vocal overdub, backing vocals and hand claps have been added. It has also been edited to run shorter and then speeded up by circa 6% to fit on one side of a vinyl single. The vinyl single label gives a 1966 production date. [45cat](#) notes the single was released on January 12, 1967 and reviewed in Record Retailer.

Special Notes: See track 051 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection V 2.0 (only).

054. (4) Instant Groove [(4) Help Me] (official stereo mix) – King Curtis & The Kingpins

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: Instant Groove; Instant Soul: The Legendary King Curtis; West Coast Seattle Boy: The Jimi Hendrix Anthology

Track time as per Bell/Jimpress/actual: 2:20 (2:21) [2:22]

Composers: Curtis Montgomery [aka Curtis Ousley] (King Curtis)

Recording date/location: January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), King Curtis (vocals, tenor saxophone), Cornell Dupree (guitar), Jerry Jemmott (bass), Ray Lucas (drums), Willie Bridges (baritone saxophone), Melvin Lastie (trumpet), and unknown (tambourine). Produced and Arranged by King Curtis. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: This song is the fourth release to utilize the backing track that was earlier used for Ray Sharpe's version (1) of Help Me, Owen Gray's version (2) of Help Me, and Aretha Franklin's song Save Me (which was the third release to utilize the backing track; see track 188). In addition to King Curtis' vocal overdub, saxophone overdubs by him have been added, the original bass track by Chuck Rainey has been wiped and replaced with a new bass track by Jerry Jemmott, and the original Ray Lucas drum track has been wiped and replaced by a rerecorded one by him. It has also been edited to run shorter. An unknown tambourine player is also present on

this track. This song seems to owe much to the riff from Gloria by Them, which seems to be the foundational theme heard here. [BMI](#) notes the composer as Curtis Ousley (King Curtis).

Comparison Notes: The copy on Instant Soul: The Legendary King Curtis was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:23. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology; track time = 2:24.

055. (3) Instant Groove [(3) Help Me] (official mono mix) – King Curtis & The Kingpins

Source: ATM 185-185: The Jimmy James Singles Collection

Official Release: vinyl single [1969, Atco 45-6680; Atlantic 6680 A (Netherlands)]; The Complete Atco Singles

Track time as per Bell/Jimpress/actual: 2:21 (2:21) [2:23]

Composers: Curtis Montgomery [aka Curtis Ousley] (King Curtis)

Recording date/location: January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), King Curtis (vocals, tenor saxophone), Cornell Dupree (guitar), Jerry Jemmott (bass), Ray Lucas (drums), Willie Bridges (baritone saxophone), Melvin Lastie (trumpet), and unknown (tambourine). Produced and Arranged by King Curtis.

Notes: See track 054 Notes. The single was mentioned in the [May 10, 1969 issue of Cash Box](#) (pages 38 and 40).

Alternate Sources: ATM 185-185: The Jimmy James Singles Collection.

Comparison Notes: The copy on ATM 185-185: The Jimmy James Singles Collection has optimally higher levels than the copy on The Complete Atco Singles; track time = 2:23. The copy on The Complete Atco Singles has 4 seconds of silence at the end; track time = 2:26.

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possibly February 10, 1966 Studio 76, 1650 Broadway, New York, New York, USA

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056. Suey (official) – Jayne Mansfield

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1967, London HL 10147; London HL 80.065 (France); London DL 20841 (Germany)]; Dyed Blonde: Marilyn Monroe/Jayne Mansfield; Jayne Mansfield; Titty Shakers Vol. 1; Too Hot To Handle!

Univibes number: S354

Track time as per Bell/Jimpress/actual: 2:38 (2:35) [2:40]

Composers: Edward Chalpin & Douglas “Jocko” Henderson

Recording date/location: possibly February 10, 1966 Studio 76, 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Jayne Mansfield (vocals), Douglas “Jocko” Henderson? (drums), Jimmy Hendrix or unknown (second guitar), unknown (bass), unknown (organ), and unknown (sax). Produced by Ed Chalpin.

Notes: Just prior to the completion of this compilation, John McDermott confirmed to [EarlyHendrix](#) that Jimi is playing guitar on this track. The song was registered for copyright on January 3, 1966. Roby and Schreiber note the recording date as late January – early February 1966. [EarlyHendrix](#) notes the possible backing track recording date as February 10, 1966, and that Mansfield’s vocals may have been overdubbed circa February-March 1966. Detailed research on [this track](#) can be found at [EarlyHendrix](#).

Alternate Sources: bootleg 12” vinyl single [TP 263]; ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Lost In The Mists Of Time; Screaming Eagle (labeled Suzy).

Comparison Notes: The copy on ATM 096: From The Beginning To The Start is fractionally incomplete on the ending fade-out; track time = 2:37. The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:40.

Special Notes: On page 7 of the liner notes to You Can't Use My Name: The RSVP/PPX Sessions, John McDermott notes that aside from recording "a number of original songs" in October and December 1965 with Curtis Knight & The Squires, recordings were also made "as well as February 1966". What precisely were the recordings made in February 1966 is not mentioned.

057. Better Times Ahead (official demo) – Jimi Hendrix & Curtis Knight

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi

Official Release: The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; Best Of The Authentic PPX Studio Recordings; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi

Univibes number: S1444

Track time as per Bell/Jimpress/actual: 2:33 (2:35) [2:34]

Composer: Mont Curtis McNear? (Curtis Knight) or Edward Chalpin [aka Ed Dantes] (Ed Chalpin)

Recording date/location: early 1966 home? recording, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, backing vocals), and Curtis Knight (vocals). Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: Jimpress notes the recording location as Studio 76 and the recording date as mid-1966. Bell notes the recording date as October – December 1965. [EarlyHendrix](#) suggests this may be a home recording from early 1966. [Roby and Schreiber](#) note the recording date as March 1966.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 2:34. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi has optimally higher levels than the copy on ATM 103-104; track time = 2:34.

058. Everybody Knew But Me (official demo) – Jimi Hendrix & Curtis Knight

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi

Official Release: The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi

Univibes number: S1445

Track time as per Bell/Jimpress/actual: 1:32 (1:34) [1:34]

Composer: Mont Curtis McNear? (Curtis Knight)

Recording date/location: early 1966 home? recording, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), and Curtis Knight (vocals). Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: Jimpress notes the recording location as Studio 76 and the recording date as mid-1966. Bell notes the recording date as October – December 1965. [EarlyHendrix](#) suggests this may be a home recording from early 1966. [Roby and Schreiber](#) note the recording date as March 1966.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 1:33. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi has slightly optimally higher levels than the copy on ATM 103-104; track time = 1:34.

059. (3) UFO (official demo) – Jimi Hendrix & Curtis Knight

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; Summer Of Love Sessions [CD]

Univibes number: S1442

Track time as per Bell/Jimpress/actual: 2:54 (2:56) [2:55]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: early 1966 home? recording, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), and Curtis Knight (vocals).

Notes: Jimpress notes the recording location as either Studio 76 or Allegro Sound Studios, and the recording date as late-1965/early-1966. Bell notes the recording location as possibly Allegro Sound Studios, and the recording date as possibly 1966. Univibes notes this recording as being from the July 1967 Curtis Knight sessions. [EarlyHendrix](#) suggests this may be a home recording from early 1966. This song was registered for copyright August 16, 1967 with the title Unidentified Flying Objects; [BMI](#) lists it under UFO and Unidentified Flying Object. A studio reel log sheet for the later band version has the title as U.F.O. The storyline of the song has the alien teaching the earth man how to do a dance, "The UFO", as indicated in the lyrics at the 2:26 mark. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. In Curtis Knight's 1992 book *Jimi Hendrix: Starchild* on pages 32-34 he relates a story that occurred "on a cold winter's night near Woodstock, New York, in 1965". The band's van got stuck in a deep snow drift with outside temperatures threatening to leave them frozen to death or dead from carbon monoxide poisoning "caused by the exhaust fumes and the rolled-up windows". "Suddenly, on the road in front of us appeared this bright phosphorescent, cone-shaped space capsule", from which "an entity came forth...eight feet tall, his skin was yellowish, and instead of eyes, the creature had slits...his forehead came to a point, and his head ran straight into his chest, leaving the impression that he had no neck". The "entity" gave off tremendous amounts of heat as it moved towards the van, "evaporating the snow enough to free our imprisoned vehicle". "...The being came over to the right hand side of the van where Jimi was seated, and looked right through the window. Jimi seemed to be communicating telepathically with it – thanking this alien for saving our lives." Inspiration for this song perhaps?

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 2:55. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 3: Ballad Of Jimi; track time = 2:56.

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@February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA

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Special Notes: Jimpress Part 2 notes the recording date of these tracks as early 1966, and the recording location as possibly Abtone Recording Studios (1733 Broadway, New York, New York). Bell notes the recording date as mid-1966. [EarlyHendrix](#) notes the recording date as February/March 1966, and the recording location as possibly Allegro Sound Studios, likely based on a 2012 email from John McDermott in which he states, "There are later sessions by Youngblood that year but they do not appear to feature Jimi in any role. He did at least three later sessions at Allegro Studios in NY [Fairmount has both the mixes and underlying multi-track masters for these] on 7/22/66, 8/4/66 and 8/23/66." [EarlyHendrix](#) additionally notes that the recording date could possibly be March 2, 1966 due to the tape box containing the mono mix that was used for this single having March 2, 1966 noted on it, though "this is probably the date when the mix was created". [Roby and Schreiber](#) note the recording date as June 10, 1966 and the recording location as Abtone Studios.

060. (1) Soul Food (That's a What I Like) (official take 1 mono mix) – Lonnie Youngblood

Source: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]

Official Release: vinyl single [1967, Fairmount F-1022]; The Gold Collection; The Legend

Univibes number: S311

Track time as per Bell/Jimpress/actual: 2:46 (2:48) [2:46]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), and unknown (percussion). Produced by Lonnie Youngblood.

Notes: Jimpress Part 2 (page 109) notes this track as "take 1", though Part 1 (page 332) doesn't differentiate the various versions of this song as different takes. This take has an acapella intro by Youngblood, two guitar parts, has the drums higher in the mix, different organ parts, different lyrics, more vocal parts, and runs shorter than (2). It sounds as though this take doesn't contain congas, and possibly less percussion. Jimpress notes

Youngblood playing saxophone on this track but I don't hear it. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. The original release vinyl single notes Lonnie Youngblood as the producer, and has the song titled Soul Food (That's a What I Like) with the "a" in lower case, though subsequent album releases usually have the song simply titled Soul Food, or the "a" has been removed from the parenthetical title. BMI lists the song as Soul Food That's What I Like (BMI Work# 1387986). The song was registered for copyright on April 11, 1967 with the title Soul Food (that's what I like). The single was released circa early April 1967, mentioned in the April 15, 1967 issue of Record World (page 31), and reviewed in the April 15, 1966 issue of Cash Box (page 26).

The songs Soul Food and (I Wonder) What It Takes [aka Win Your Love] both use the same riff which seems to be lifted from the song Hot Potato composed by King Curtis and originally recorded by Rinkydinks [1963, Enjoy 1010].

Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: 16 Great Songs (labeled All I Want); Jimi Hendrix [Visadisc] (labeled All I Want); La Grande Storia Del Rock Vol. 31; Super Star: Jimi Hendrix. Bell notes there is a version of this song on the bootleg The Crazy World Of Jimi Hendrix, but which version is contained thereon is uncertain.

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Soul.Food.II); The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles]; Rock Legends [bootleg vinyl EP].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start tests as MPEG/MP3/lossy; track time = 2:44. The copy on ATM 185-186: The Jimmy James Singles Collection tests as MPEG/MP3/lossy; track time = 2:48. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Soul.Food.II; track time = 2:46.

061. Soul Food (official take 1 alternate mono mix) – Lonnie Youngblood

Source: Two Great Experiences

Official Release: Two Great Experiences

Track time as per Bell/Jimpress/actual: 2:46 (n/a) [2:47]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), and unknown (percussion). Produced by Lonnie Youngblood. Secondary Producer: Paul Klein. Secondary Engineer: Spike.

Notes: This track is not listed in Jimpress. This alternate mono mix of (1) has some reverb added. Unfortunately the track was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 060 Special Notes.

062. (2) Soul Food (official take 2 stereo mix) – Lonnie Youngblood

Source: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]

Official Release: 20 Golden Pieces Of Jimi Hendrix Volume 2; Abtone Session; At His Best [Joker] (labeled All I Want); Early Daze; The Early Years; Experiences; Fabuloso (labeled All I Want); Free Spirit [Accord]; Gangster Of Love; Gold [Gold (Holland)]; Good Times [Intercord/Star Power] (labeled All I Want); Good Times [Music Reflexion; Music Mirror]; Good Times [WAA]; Greatest Hits [Pulsar]; The Greatest Original Sessions [Disques Festival] (labeled All I Want); The Greatest Original Sessions: Roots Of Hendrix [Musidisc] (labeled All I Want); Groove Maker; Hendrix [TVP/Springboard International] (labeled All I Want); Hendrix-Youngblood [Pye/Air] (labeled All I Want); Hot Trigger; House Of The Rising Sun; Jimi Hendrix [Image] (labeled All I Want); Jimi Hendrix [Joker; Up] (labeled All I Want); Jimi Hendrix [Springboard; Clout; Som Recs] (labeled All I Want); Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (labeled All I Want); Kasette: Roots Of Hendrix (labeled All I Want); Lonnie Youngblood And The So Called Jimi Hendrix Tapes; Original Jimi Hendrix: Roots Of Hendrix (labeled All I Want); The Psychedelic Voodoo Child; Roots Of Hendrix (labeled All I Want); Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled All I Want); Two Great Experiences; Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (labeled All I Want); Two Great Experiences Together! Vol. 5 (labeled All I Want); The World Of Jimi Hendrix: Voice In The Wind

Univibes number: S317

Track time as per Bell/Jimpress/actual: 3:31 (3:28) [3:30]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), unknown (congas), and unknown (percussion). Produced by Lonnie Youngblood.

Notes: Jimpress Part 2 (page 110) notes this track as "take 2", though Part 1 (page 332) doesn't differentiate the various versions of this song as different takes. This take omits Youngblood's acapella vocal intro, has only one of the two guitar parts heard in "take 1", has the drums lower in the mix, different organ parts, different lyrics, less vocal parts, and runs longer than (1). This take also contains congas and possibly more percussion. Jimpress notes Youngblood playing saxophone on this track but I don't hear it. [EarlyHendrix](#) notes that the vocals may be a 1970 re-recording. This stereo mix first appeared on the 1971 release Two Great Experiences Together! which had several tracks remixed and new overdubs added. The album was mentioned in the March 13, 1971 issue of Billboard ([page 58](#)), coincidentally in the same column which mentions In The Beginning...The Isley Brothers & Jimi Hendrix. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 060 Special Notes.

Alternate Sources: Collection [The Collection (Holland)]; Guitar Hero; Jimi: A Musical Legacy; Supersession; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Soul.Food.I).

Comparison Notes: The copy on Abtone Session tests as MPEG/MP3/lossy; track time = 3:31. The copy on The Early Years is identical to the copy on Groove Maker, and is incomplete at the end, fading out @1-2 seconds early; track time = 3:31. The copy on Groove Maker is identical to the copy on The Early Years, and is incomplete at the end, fading out @1-2 seconds early; track time = 3:31. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Soul.Food.I; track time = 3:31. The copy on The Psychedelic Voodoo Child is incomplete at the end, fading out @1-2 seconds early; track time = 3:31. The copy on Roots Of Hendrix is the most complete at the end in comparison to other sources tested; track time = 3:27. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is incomplete at the end, fading out @3 seconds early; track time = 3:31. The copy on The World Of Jimi Hendrix: Voice In The Wind is incomplete at the end, fading out @1-2 seconds early; track time = 3:30.

063. (5) Soul Food (official take 2 simulated stereo mix) – Lonnie Youngblood

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: vinyl single [1972, Cobra IB/004] (labeled All I Want); In Memoriam: That Unforgettable Jimi Hendrix (labeled All I Want)

Track time as per Bell/Jimpress/actual: 3:35 (3:35) [3:31]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), unknown (congas), and unknown (percussion). Produced by Lonnie Youngblood. Secondary Producer: Giancarlo Manacorda.

Notes: Bell describes this track as simulated stereo; Jimpress describes it as enhanced stereo in Part 1 and simulated stereo in Part 2. Visually the track appears to be mono when viewed in Audacity. One channel is muffled and bass-heavy, while the other channel is treble-heavy. Jimpress notes Youngblood playing saxophone on this track but I don't hear it.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 060 Special Notes.

064. (4) Soul Food (official take 2 narrower stereo alternate mix) – Lonnie Youngblood

Source: The Jimi Hendrix Story [Music Box]; track courtesy of Thomas Chapman.

Official Release: The Collection [Object Enterprises]; Good Times [Starburst]; The Jimi Hendrix Story [Music Box]; Strange Things [Success]

Univibes number: S317

Track time as per Bell/Jimpress/actual: n/a (3:28) [3:22]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), unknown (congas), and unknown (percussion). Produced by Lonnie Youngblood.

Notes: This version has a narrower stereo mix than (2), and heavier echo on the guitar and vocals. It is @7 seconds shorter at the end, fading out earlier than other versions of take 2. Jimpress notes Youngblood playing saxophone on this track but I don't hear it.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 060 Special Notes.

Comparison Notes: The copy on Good Times [Starburst]; track time = 3:23. The copy on The Jimi Hendrix Story [Music Box]; track time = 3:23.

065. (3) Soul Food (official take 2 extended edit alternate mix) – Lonnie Youngblood

Source: Voices

Official Release: Cherokee; The Early Jimi Hendrix Live [Fortune]; The Experience; Free Spirit [Thunderbolt]; Voices; Whipper

Univibes number: S317

Track time as per Bell/Jimpress/actual: n/a (6:20) [6:20]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), unknown (congas), and unknown (percussion). Produced by Lonnie Youngblood.

Notes: This stereo mix has been edited at the 3:15 mark with a repeat of the section from 0:22-3:14. At the 6:09 mark where the repeat ends the track picks up again from the original point where it was edited to continue until the fade out. Fake audience applause has been added to the beginning and end of the track, and the congas and percussion are higher in the mix than other versions of take 2. Jimpress notes Youngblood playing saxophone on this track but I don't hear it.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 060 Special Notes.

Alternate Sources: Greatest Hits Of Jimi Hendrix [Starling].

Comparison Notes: The copy on Voices appears to be identical to the copy on Whipper; track time = 6:20. The copy on Whipper appears to be identical to the copy on Voices; track time = 6:20.

066. Soul Food (official take 2 altered remix) – Lonnie Youngblood

Source: The Album [Black Line]

Official Release: The Album [Black Line]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:31]

Composers: Lonnie Thomas (Lonnie Youngblood) & Napoleon "Hank" Anderson

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Napoleon "Hank" Anderson? (bass), unknown (organ), unknown (drums), unknown (congas), unknown (percussion), and unknown additional musicians (bass, percussion, guitar, horns). Produced by Lonnie Youngblood.

Notes: This track is not listed in any of the reference sources. It has been altered with additional bass, percussion, guitar, and horns by unknown musicians. It is in mono, but was mastered with the levels very high, cutting off the high and low ends throughout the track (amplitude clipping). Additional details on this track are unknown.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 060 Special Notes.

067. (1) Goodbye, Bessie Mae (official) – Lonnie Youngblood

Source: ATM 096: From The Beginning To The Start

Official Release: vinyl single [1967, Fairmount F-1022]; Two Great Experiences

Univibes number: S312

Track time as per Bell/Jimpress/actual: 2:30 (2:32) [2:31]

Composer: Lonnie Thomas (Lonnie Youngblood)

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, horns?), Napoleon “Hank” Anderson? (bass), unknown (backing vocals), unknown (piano), unknown (tambourine), and unknown (drums). Produced by Lonnie Youngblood.

Notes: This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date’s section. This track is in mono. Jimpress notes Youngblood playing saxophone on this track but it sounds like there are two or three horn parts including trumpet. This song was registered for copyright on April 11, 1967. The single was released circa early April 1967, and reviewed in the April 15, 1966 issue of Cash Box ([page 26](#)).

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc] (labeled Goodbye.Bessie.Mae.II (Fairmount.45)); The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles]; Rock Legends [bootleg vinyl EP].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start is fractionally more complete at the end than the copy on ATM 186; track time = 2:31. The copy on ATM 186: The Jimmy James Singles Collection is complete but fades very slightly at the end; track time = 2:32. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc] is labeled Goodbye.Bessie.Mae.II (Fairmount.45), and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:29. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:30.

068. (2) Goodbye, Bessie Mae (official alternate mix) – Lonnie Youngblood

Source: The Early Years

Official Release: 20 Golden Pieces Of Jimi Hendrix Volume 2 (labeled Bessie Mae); Abtone Session; The Album [Black Line]; At His Best [Joker] (labeled Goodbye (Bessie Mae)); At His Best [Planet Media]; The Best Of [Weston-Wesgram/KBOX]; Early Daze; The Early Years (labeled Goodbye, Bessie May); Fabuloso (labeled Goodbye (Bessie Mae)); For Real! [DJM; Audiofidelity]; Free Spirit [Accord] (labeled Bessie Mae); Good Times [Music Reflexion; Music Mirror]; The Greatest Original Sessions [Disques Festival]; The Greatest Original Sessions: Roots Of Hendrix [Musidisc]; Groove Maker; Hendrix [TVP/Springboard International]; Hendrix-Youngblood [Pye/Air]; In Memoriam: That Unforgettable Jimi Hendrix (labeled Two In One Goes); Jimi Hendrix [Everest]; Jimi Hendrix [Springboard; Clout; Som Recs]; Jimi Hendrix [Starburst]; Jimi Hendrix [Weton-Wesgram]; Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (labeled Goodbye); Jimi Hendrix & The Lonnie Youngblood Band; The Jimi Hendrix Story [Music Box]; Kassette: Roots Of Hendrix; Lonnie Youngblood And The So Called Jimi Hendrix Tapes; Original Jimi Hendrix: Roots Of Hendrix; Roots Of Hendrix; Superpak [Trip TSX-3505; Marfer ALBUM-131 S]; Two Great Experiences; Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (labeled Goodbye (Bessie Mae)); Two Great Experiences Together! Vol. 5 (labeled Goodbye (Bessie Mae)); Voodoo Chile; The World Of Jimi Hendrix: Voice In The Wind (labeled Bessie Mae)

Univibes number: S316

Track time as per Bell/Jimpress/actual: 2:24 (2:24) [2:26]

Composer: Lonnie Thomas (Lonnie Youngblood)

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, horns?), Napoleon “Hank” Anderson? (bass), unknown (piano), unknown (tambourine), and unknown (drums). Produced by Lonnie Youngblood.

Notes: This alternate mix of (1) has the harmony vocals removed, the tambourine has been mixed up front, and the ending is cut short by about 6 seconds omitting Jimi’s guitar solo. The complete ending of the track has the singer saying, “going to the place over there” on the fade out.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 067 Special Notes. Jimpress notes (2) as being a stereo mix; Bell notes it as actually being a mono mix. Jimpress notes (3) as being a mono mix of (2). Bell notes that (2) and (3) seem to be identical since a stereo mix doesn’t actually seem to exist; Jimpress notes the “stereo” mix (2) appears on The Early Years. Visual examination using Audacity of all available copies of the track (including The Early Years) show that all are mono, though one channel is slightly more amplified than the other. This verifies Bell’s statements that there is no stereo copy of this track, thus (3) as noted in Jimpress is actually the same as (2); all sources in Jimpress for both “versions” are combined in this listing and (3) has been omitted.

Alternate Sources: Guitar Hero; Jimi: A Musical Legacy; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Goodbye.Bessie.Mae.I); Supersession.

Comparison Notes: The copy on Abtone Session tests as MPEG/MP3/lossy; track time = 2:24. The copy on The Album [Black Line] is incomplete at the end, omitting 4 seconds; track time = 2:24. The copy on The Best Of [Weston-Wesgram/KBOX] has 5 seconds of silence at the end; track time = 2:29. The copy on The Early Years is identical to the copy on Groove Maker, and has 3 seconds of silence at the end; track time = 2:27. The copy on Groove Maker is identical to the copy on The Early Years; track time = 2:27. The copy on In Memoriam: That Unforgettable Jimi Hendrix is labeled Two In One Goes; track time = 2:24. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Goodbye.Bessie.Mae.I, and is fractionally more complete at the ending fade out ("over there" is heard more clearly), but tests as MPEG/MP3/lossy; track time = 2:24. The copy on The Jimi Hendrix Story [Music Box] is incomplete at the end, fading out @5 seconds early; track time = 2:23. The copy on Roots Of Hendrix; track time = 2:22. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is incomplete at the end, fading out @3 seconds early; track time = 2:24. The copy on Two Great Experiences Together! [Maple] is labeled Goodbye (Bessie Mae); track time = 2:25. The copy on The World Of Jimi Hendrix: Voice In The Wind is labeled Bessie Mae is slightly incomplete at the end, fading out @2 seconds early; track time = 2:22.

069. (4) Goodbye, Bessie Mae (official extended edit alternate mix) – Lonnie Youngblood

Source: Voices

Official Release: Cherokee; The Early Jimi Hendrix Live [Fortune]; Free Spirit [Thunderbolt]; Red House [Rondo] (incomplete); Voices (labeled Bessie Mae); Whipper

Univibes number: S316

Track time as per Bell/Jimpress/actual: n/a (4:11) [4:11]

Composer: Lonnie Thomas (Lonnie Youngblood)

Recording date/location: @February/March 1966 possibly Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, horns?), Napoleon "Hank" Anderson? (bass), unknown (piano), unknown (tambourine), and unknown (drums). Produced by Lonnie Youngblood.

Notes: Like (2) this mix has the harmony vocals removed, and the tambourine has been mixed up front. It has been edited at the 2:00 mark with a repeat of the section from 0:08-2:00, then at the 3:52 mark where the repeat ends the track picks up again from the original point where it was edited to continue until the fade out which omits @4 seconds heard at the end of (2). Fake audience applause has also been added to the beginning and end of the track. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 067 Special Notes.

Alternate Sources: Greatest Hits Of Jimi Hendrix [Starling].

Comparison Notes: The copy on Voices is labeled Bessie Mae, and appears to be identical to the copy on Whipper; track time = 4:11. The copy on Whipper appears to be identical to the copy on Voices; track time = 4:11.

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@April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA

"Session 1"?

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Special Notes: Jimpress Part 2 notes the recording date of these tracks as early 1966, and the recording location as possibly Abtone Recording Studios (1733 Broadway, New York, New York). Bell notes the recording date as mid-1966 and the recording location as an unknown studio in New York, New York. [EarlyHendrix](#) notes the recording date as 1966, and the recording location as an unknown studio in New York, New York, though elsewhere notes that it could be either Allegro Sound Studios or Abtone Recording Studios. [Roby and Schreiber](#) note the recording date as June 1966 and the recording location as Abtone Studios.

[EarlyHendrix](#) speculatively groups the following songs/tracks together in a possible "session 1"; I've rearranged the song order based on the presence of a horn section. I tend to think if there was more than one session the tracks that have a horn section (see tracks 075-107) would be from one session while those that don't would be from another (see tracks 070-074). Since the Samar singles S-111 and S-112 were speculatively released circa May 1966 (see track 070 Special Notes), tracks from these sessions may have been recorded circa April-May 1966.

070. (3) You're Only Hurting Yourself (official mono mix) – **Jimmy Norman**

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Samar S-112]

Track time as per Bell/Jimpress/actual: 2:12 (2:12) [2:14]

Composer: James Norman Scott (Jimmy Norman)

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Jimmy Norman (vocals), The Icemen: Gino Armstrong & James Stokes (backing vocals), unknown (bass), unknown (drums), and Richard Poindexter? (piano). Produced by Johnny Brantley. Engineer: Abe Steinberg?

Notes: This track is indexed in Jimpress and Bell under the entry for Two In One Goes. This song is the first release to utilize the backing track that was later used for Lonnie Youngblood's song Two In One Goes (1) and (2). Jimi's guitar is higher in the mix than Youngblood's song Two In One Goes, and in comparison to those this version has about 4 seconds of the ascending lead-in missing from the start, but the ending fade out is a second or two longer. A piano player is present on this track, possibly Richard Poindexter, which is not noted in any of the reference sources.

Special Notes: See the Special Notes at the beginning of this session date's section. [EarlyHendrix](#) notes that the vinyl single was likely issued sometime before March 1966 based on Samar S-116 entering "the Billboard Top Selling R&B Singles chart at number 48 in Billboard issue 2 April 1966". That is likely a reference to a scanned copy of that issue of Billboard ([page 34](#)) available on the internet, however whoever scanned the issue for some reason also scanned the October 22, 1966 issue immediately following the end of the April 2 issue, which is likely the source of the confusion. In actuality, Samar S-116 entered the Billboard Top Selling R&B Singles for the week ending October 22, 1966. Samar wasn't formed until @early/mid-February 1966 as mentioned in the February 19, 1966 issue of Cash Box ([page 56](#)), even noting the first singles on [the label](#), also released in February 1966 (see [page 26](#)). Samar S-114 was released circa mid/late-June 1966 as mentioned in the June 25, 1966 issue of Cash Box ([page 22](#)). A more probable release date for this single would be May 1966.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection.

071. (1) Two In One Goes [(1) You're Only Hurting Yourself] (official altered instrumental mix, stereo) – **Lonnie Youngblood**

Source: The Early Years

Official Release: 19 Great Performances; At His Best [Joker]; At His Best [Planet Media]; Early Daze; The Early Years; Fabuloso; Good Times [Intercord/Star Power]; The Greatest Original Sessions [Disques Festival]; The Greatest Original Sessions: Roots Of Hendrix [Musidisc]; Groove Maker; Hendrix-Youngblood [Pye/Air]; Jimi Hendrix [Everest]; Jimi Hendrix [Joker; Up] (labeled Goodbye (Bessie Mae), incomplete ending); Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker]; Jimi Hendrix & The Lonnie Youngblood Band; Kassette: Roots Of Hendrix; Original Jimi Hendrix: Roots Of Hendrix; Roots Of Hendrix; Superpak [Trip TSX-3505; Marfer ALBUM-131 S]; Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape]; Two Great Experiences Together! Vol. 5

Track time as per Bell/Jimpress/actual: 2:18 (2:18) [2:15]

Composers: Lonnie Thomas (Lonnie Youngblood) & John Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (bass), unknown (drums), and Richard Poindexter? (piano). Produced by Johnny Brantley. Engineer: Abe Steinberg?

Notes: This song is the second release to utilize the backing track that was earlier used for Jimmy Norman's song You're Only Hurting Yourself (3). Two saxophone overdubs have been added. As in the Jimmy Norman song, a piano player is present on this track, possibly Richard Poindexter, which is not noted in any of the reference sources. [BMI](#) notes the composers as Lonnie Youngblood and John Brantley.

Special Notes: See the Special Notes at the beginning of this session date's section. This track has been optimally amplified for this compilation.

Comparison Notes: The copy on The Early Years is identical to the copy on Groove Maker; track time = 2:16. The copy on Groove Maker is identical to the copy on The Early Years; track time = 2:16. The copy on Roots Of Hendrix; track time = 2:15.

072. (2) Two In One Goes [(2) You're Only Hurting Yourself] (official altered instrumental mix, mono) – **Jimi Hendrix**

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: vinyl single [1972, Cobra 023]; In Memoriam: That Unforgettable Jimi Hendrix (labeled Bassie Mae)

Track time as per Bell/Jimpress/actual: 2:17 (2:17) [2:15]

Composers: Lonnie Thomas (Lonnie Youngblood) & John Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (bass), unknown (drums), and unknown (piano). Produced by Johnny Brantley. Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: See track 071 Notes. This track is the mono version of (1). The original vinyl single sleeve has a label number of COB 020, whereas the record labels have a label number of 023. The vinyl single is credited to Jimi Hendrix; there is no mention of Lonnie Youngblood on the sleeve or label.

Special Notes: See the Special Notes at the beginning of this session date's section.

073. (1) (My Girl) She's A Fox (official mono mix) – The Icemen

Source: Groove Maker

Official Release: vinyl single [1966, Samar S-111]; The Album [Black Line]; Before The Experience; The Best Of Jimi Hendrix [Weton-Wesgram/KBOX]; Cherokee; The Experience; Flashback [51 West]; Flashback [Trip]; For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037] (labeled Fox); For Real [Mag] (labeled Fox); The Genius Of Jimi Hendrix [Mercury] (labeled Fox); The Genius Of Jimi Hendrix [Springboard] (labeled Fox); The Genius Of Jimi Hendrix [Trip; Phoenix; 51 West; Music Distributor] (labeled Fox); The Genius Of Jimi Hendrix: Original Sessions (labeled Fox); The Greatest Original Sessions: The Genius Of Jimi Hendrix [Musidisc] (labeled Fox); Groove Maker; Kasette: The Genius Of Jimi Hendrix (labeled Fox); Superpak [Trip/Springboard TSX-3509]; Two Great Experiences

Univibes number: S323

Track time as per Bell/Jimpress/actual: 2:36 (2:39) [2:40]

Composers: Richard Poindexter, Robert (Bobby) Eugene Poindexter & La Charles Harper

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Gino Armstrong (vocals), James Stokes (vocals), Richard Poindexter (piano), unknown (bass), unknown (drums), and unknown (organ). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: Jimpress notes Youngblood playing saxophone on this track but I don't hear it. See track 074 Notes for comparison points between (1) and (2). One of the final lyric phrases is "she's a vis ops now", unless I am mishearing the words, which is an odd expression I've never heard before; "vis ops" is an aeronautics term, short for visual operations, and obviously has the connotation of his girl being quite something to look at.

Special Notes: See the Special Notes at the beginning of this session date's section. [Roby and Schreiber](#) note the composers as Richard Poindexter, Robert Poindexter, and Charles Harper. [BMI](#) lists the composers as Richard Poindexter, Robert Eugene Poindexter, and La Charles Harper. The U.S. Copyright Office only lists Richard Poindexter and Robert Poindexter as the composers.

[EarlyHendrix](#) notes that the vinyl single was likely issued sometime before March 1966 based on Samar S-116 entering "the Billboard Top Selling R&B Singles chart at number 48 in Billboard issue 2 April 1966". That is likely a reference to a scanned copy of that issue of Billboard ([page 34](#)) available on the internet, however whoever scanned the issue for some reason also scanned the October 22, 1966 issue immediately following the end of the April 2 issue, which is likely the source of the confusion. In actuality, Samar S-116 entered the Billboard Top Selling R&B Singles for the week ending October 22, 1966. Samar wasn't formed until @early/mid-February 1966 as mentioned in the February 19, 1966 issue of Cash Box ([page 56](#)), even noting the first singles on [the label](#), also released in February 1966 (see [page 26](#)). Samar S-114 was released circa mid/late-June 1966 as mentioned in the June 25, 1966 issue of Cash Box ([page 22](#)). A more probable release date for this single would be May 1966.

Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: Countdown; La Grande Storia Del Rock Vol. 80; Rare Hendrix [A Play]; She's A Fox [Success].

Alternate Sources: ATM 096: From The Beginning To The Start; ATM 185-186: The Jimmy James Singles Collection; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]; Rare As Love; The Total Experience.

Comparison Notes: The copy on The Album [Black Line] is slightly clipped at the start and the end; track time = 2:36. The copy on ATM 096: From The Beginning To The Start tests 85% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:39. The copy on ATM 186: The Jimmy James Singles Collection seems to have some slight distortion from a vinyl transfer; track time = 2:38. The copy on The Best Of Jimi Hendrix [Weton-Wesgram/KBOX] is fractionally incomplete at the end, and contains 7 seconds of silence at the end; track time = 2:45. The copy on Groove Maker has the best overall sound in comparison to the other source copies noted tested; track time = 2:42. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] tests as MPEG/MP3/lossy; track time = 2:36. The copy on Two Great Experiences was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the right channel (amplitude clipping); track time = 2:39.

074. (2) She's A Fox (official alternate backing track stereo mix) – **The Icemen**

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: Free Spirit [Springboard; Phoenix; Phoenix 10; Clout; RVC/Legends Of Music]; In The Beginning [Shout; GRT; Bellaphon; Axis; Victor; Top Tape]; Jimi Hendrix [Bellaphon; Diana]; Jimi Hendrix [Everest]; Jimi Hendrix [Starburst]; Jimi Hendrix & The Lonnie Youngblood Band; The Jimi Hendrix Story [Music Box]; Voodoo Chile; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S1316

Track time as per Bell/Jimpress/actual: 2:40 (2:40) [2:42]

Composers: Richard Poindexter, Robert (Bobby) Eugene Poindexter & La Charles Harper

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Gino Armstrong (vocals), James Stokes (vocals), Richard Poindexter (piano), unknown (bass), unknown (drums), and unknown (organ). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg? Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: Jimpress notes Youngblood playing saxophone on this track but I don't hear it. This mix uses the original vocal track by The Icemen (Gino Armstrong and James Stokes) but with an alternate backing track. This version runs slower and fades out 9 seconds earlier than (1). A few comparison points where the differences are especially noticeable between (1) and (2): at the @0:29-0:30 mark on the drawn-out "she's...", in (1) there is a rolling drum phrase whereas in (2) it is a slow singular beat; at the @0:45 mark after "she's got a nice personality", in (1) there is a meandering up-front guitar phrase whereas in (2) there is none; in (1) from @1:35-1:57 the organ is barely played whereas at the same lyric section in (2) from 1:41-2:06 it is very present and up-front in the mix.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 073 Special Notes.

Alternate Sources: Jimi Hendrix [Weton-Wesgram].

075. (4) That Little Old Groovemaker (official) – **Jimmy Norman**

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Samar S-112]

Track time as per Bell/Jimpress/actual: 2:27 (2:27) [2:29]

Composer: James Norman Scott (Jimmy Norman)

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Jimmy Norman (vocals), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Engineer: Abe Steinberg?

Notes: This track is in mono. This track is indexed in Jimpress under the entry for Groovemaker. This song is the first release to utilize the backing track that was later used for Lonnie Youngblood's instrumental version (3) titled Groove. Unlike the alternate take (1) and (2), this take (4) does not have a piano in the mix. The opening lyrics are, "you say you wanna know who..." In comparison to (3), this version has about 2-3 seconds of the intro missing from the start, but the ending runs about 14 seconds longer. This song was also covered on a 1967 vinyl single [Parkway P-131] by Daniel E. Skidmore, III (Brother Soul) with the title [Little Old Groovemaker](#), though it obviously does not rely on any aspect of the Hendrix-related versions.

Special Notes: See the Special Notes at the beginning of this session date's section. All variations of this song have what sounds like two or three horn parts including trumpet, so there must be additional horn players present on the original backing track.

[EarlyHendrix](#) notes that the vinyl single was likely issued sometime before March 1966 based on Samar S-116 entering “the Billboard Top Selling R&B Singles chart at number 48 in Billboard issue 2 April 1966”. That is likely a reference to a scanned copy of that issue of Billboard ([page 34](#)) available on the internet, however whoever scanned the issue for some reason also scanned the October 22, 1966 issue immediately following the end of the April 2 issue, which is likely the source of the confusion. In actuality, Samar S-116 entered the Billboard Top Selling R&B Singles for the week ending October 22, 1966. Samar wasn’t formed until @early/mid-February 1966 as mentioned in the February 19, 1966 issue of Cash Box ([page 56](#)), even noting the first singles on [the label](#), also released in February 1966 (see [page 26](#)). Samar S-114 was released circa mid/late-June 1966 as mentioned in the June 25, 1966 issue of Cash Box ([page 22](#)). A more probable release date for this single would be May 1966.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection.

DISC 4 – STUDIO RECORDINGS

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@April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA
“Session 1”? (continued)

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076. (3) Groove [(3) That Little Old Groovemaker] (official altered instrumental mix of (4)) – **Lonnie Youngblood**

Source: 20 Golden Pieces Of Jimi Hendrix Volume Two; track courtesy of FendersFingers.

Official Release: 20 Golden Pieces Of Jimi Hendrix Volume Two; Before London; La Grande Storia Del Rock Vol. 3; Two Great Experiences (labeled Groovemaker)

Univibes number: S1591

Track time as per Bell/Jimpress/actual: 2:20 (2:20) [2:21]

Composer: James Norman Scott (Jimmy Norman)

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (bass), unknown (drums), unknown (horns), and unknown (organ). Produced by Johnny Brantley. Engineer: Abe Steinberg?

Notes: This track is indexed in Jimpress under the entry for Groovemaker.

This song is the second release to utilize the backing track that was earlier used for Jimmy Norman’s song titled That Little Old Groovemaker. An organ has been added to the mix. In comparison to (4), this version has an additional 3 seconds at the start of the track, but the track fades out @13 seconds earlier, plus it has been mastered at a different speed.

Special Notes: See the Special Notes at the beginning of this session date’s section. All variations of this song have what sounds like two or three horn parts including trumpet, so there must be additional horn players present on the original backing track.

Comparison Notes: The copy on Two Great Experiences is labeled Groovemaker, and was mastered with the levels too high, cutting off the high and low ends in places throughout the left channel of the track (amplitude clipping); track time = 2:19. The copy on 20 Golden Pieces Of Jimi Hendrix Volume Two; track time = 2:21.

077. (2) Groovemaker [(2) That Little Old Groovemaker] (official alternate take, stereo) – **Jimmy Norman**

Source: The Best Of [Weston-Wesgram/KBOX]

Official Release: The Album [Black Line]; Before The Experience; The Best Of [Weston-Wesgram/KBOX]; Cherokee; The Genius Of Jimi Hendrix [Mercury]; The Genius Of Jimi Hendrix [Springboard]; The Genius Of Jimi Hendrix [Trip; Phoenix; 51 West; Music Distributor]; The Genius Of Jimi Hendrix: Original Sessions; The Greatest Original Sessions: The Genius Of Jimi Hendrix [Musidisc]; Groove Maker; Kasette: The Genius Of Jimi Hendrix; Superpak [Trip/Springboard TSX-3509]; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S322

Track time as per Bell/Jimpress/actual: 2:14 (2:14) [2:15]

Composer: James Norman Scott (Jimmy Norman)

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Jimmy Norman (vocals), unknown (piano), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Engineer: Abe Steinberg?

Notes: This track is an alternate take with different lyrics (the opening line is "*they say / wanna know who...*"), and the inclusion of a piano player. The guitar is prominently forward in the mix, and the saxophone is further back in the mix. The two or three horn parts (including trumpet) from the original back track are further back in the mix. This stereo version has the vocals mixed to the left, and the guitar mixed to the right of center. The source copy has had the ending 6 seconds of silence edited out for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. All variations of this song have what sounds like two or three horn parts including trumpet, so there must be additional horn players present on the original backing track.

Comparison Notes: The copy on The Album [Black Line] is clipped at the beginning; track time = 2:15. The copy on The Best Of [Weston-Wesgram/KBOX] has 6 seconds of silence at the end; track time = 2:21. The copy on Groove Maker was mastered with the levels slightly too high, cutting off the high and low ends very slightly in a few places in the track (amplitude clipping), and has 3 seconds of silence at the end; track time = 2:18. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:16. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology is fractionally incomplete at the end, fading out very slightly early; track time = 2:16.

078. (1) Groovemaker [(1) That Little Old Groovemaker] (official alternate take, mono) – **Jimmy Norman**

Source: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]

Official Release: For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037]

Univibes number: S322

Track time as per Bell/Jimpress/actual: 2:15 (2:27) [2:14]

Composer: James Norman Scott (Jimmy Norman)

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Jimmy Norman (vocals), unknown (piano), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Engineer: Abe Steinberg?

Notes: See track 077 Notes. This track is the mono version of (2) with the vocals and guitar centrally mixed.

Special Notes: See the Special Notes at the beginning of this session date's section. All variations of this song have what sounds like two or three horn parts including trumpet, so there must be additional horn players present on the original backing track.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc].

079. (I Wonder) What It Takes [(1) Win Your Love] (official take 3 original version) – **The Icemen**

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Samar S-111]; Before London; Experiences; Gangster Of Love; Gold [Gold (Holland)]; Good Times [WAA]; Greatest Hits [Pulsar]

Track time as per Bell/Jimpress/actual: 2:34 (2:35) [2:36]

Composers: Gino Armstrong, James Stokes & Robert (Bobby) Eugene Poindexter

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Gino Armstrong (vocals), James Stokes (vocals), Richard Poindexter? (piano), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: This track is in mono. This song is indexed in Jimpress under the entry for Win Your Love. This song is the first release to utilize the backing track that was later used for Lonnie Youngblood's instrumental version (2), (3), and (8) titled Win Your Love.

EarlyHendrix notes that the vinyl single was likely issued sometime before March 1966 based on Samar S-116 entering "the Billboard Top Selling R&B Singles chart at number 48 in Billboard issue 2 April 1966". That is likely a reference to a scanned copy of that issue of Billboard ([page 34](#)) available on the internet, however whoever scanned the issue for some reason also scanned the October 22, 1966 issue immediately following the end of the April 2 issue, which is likely the source of the confusion. In actuality, Samar S-116 entered the Billboard

Top Selling R&B Singles for the week ending October 22, 1966. Samar wasn't formed until @early/mid-February 1966 as mentioned in the February 19, 1966 issue of Cash Box ([page 56](#)), even noting the first singles on [the label](#), also released in February 1966 (see [page 26](#)). Samar S-114 was released circa mid/late-June 1966 as mentioned in the June 25, 1966 issue of Cash Box ([page 22](#)). A more probable release date for this single would be May 1966.

Special Notes: See the Special Notes at the beginning of this session date's section. All variations of this song have what sounds like two or three horn parts including trumpet, so there must be additional horn players present on the original backing track. Soul Food and (I Wonder) What It Takes [aka Win Your Love] both use the same riff which seems to be lifted from the song Hot Potato by Rinkydinks [1963, Enjoy 1010], which was composed by King Curtis.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection; Collection [The Collection (Holland)]; Hendrix In Words And Music.

Comparison Notes: The copy on ATM 185-186: The Jimmy James Singles Collection is in mono; track time = 2:36.

080. (4-5) Win Your Love (official takes 1-2, stereo) – Lonnie Youngblood

Source: Two Great Experiences Together! [Maple]; track courtesy of Thomas Chapman.

Official Release: Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (part of Psycho)

Track time as per Bell/Jimpress/actual: 0:35+0:04 (0:35+0:05) [0:46]

Composers: Gino Armstrong, James Stokes & Robert (Bobby) Eugene Poindexter

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Richard Poindexter? (piano), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: Take 1 (4) is described by Bell as a false start; Jimpress and [EarlyHendrix](#) describe it as an aborted take. (4) comes to a halt due to the horn section coming in wrongly, followed by some studio chatter, and then a count-in to a false start (5), which is quickly stopped by the engineer, "Hold it, hold it, hold it." Youngblood's saxophone is not heard in these takes.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 079 Special Notes. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: 16 Great Songs (labeled Psycho); Good Times [Intercord/Star Power] (labeled Psycho); The Great Jimi Hendrix; La Grande Storia Del Rock Vol. 31; The Legend; Night Life (labeled Psycho); Psycho (labeled Psycho); You Got It (labeled Psycho). Bell notes there is a version of this song on the bootleg release Jimi Hendrix [Weton-Wesgram] but which version is contained thereon is uncertain. Additionally there is a version of this song on the official release Feeling Good [Arc] (labeled Psycho), but which version is contained thereon is uncertain.

081. (3) Win Your Love (official take 3 altered mix of (1), stereo) – Lonnie Youngblood

Source: Roots Of Hendrix; track courtesy of Doug Bell.

Official Release: 16 Grandes Exitos; 16 Greatest Classics; 16 Greatest Hits (labeled Psycho); Abtone Session; Another World [RCA/Powderworks] (labeled Psycho); At His Best [Joker] (part of Psycho); The Best Of Jimi Hendrix [Weton-Wesgram/KBOX] (labeled Psycho); Come On Baby [Jugodisc]; The Experience (labeled Psycho); Fabuloso (part of Psycho); The Genius Of Jimi Hendrix [Mercury] (labeled Psycho); Good Times [Starburst] (labeled Psycho); Grandes Exitos (labeled Psycho); Greatest Hits [Pulsar] (labeled Psycho); The Greatest Original Sessions [Disques Festival] (part of Psycho); The Greatest Original Sessions: Roots Of Hendrix [Musidisc] (part of Psycho); Hendrix [TVP/Springboard International] (labeled Psycho); Hendrix-Youngblood [Pye/Air] (part of Psycho); Jimi Hendrix [Compact Parade] (labeled Psycho); Jimi Hendrix [Image] (labeled Psycho); Jimi Hendrix [Joker; Up] (labeled Psycho); Jimi Hendrix [Springboard; Clout; Som Recs] (labeled Psycho); Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (part of Psycho); The Jimi Hendrix Collection [Starpak] (labeled Psycho); The Jimi Hendrix Story [Music Box] (labeled Psycho); Kassette: Roots Of Hendrix (part of Psycho); Lonnie Youngblood And The So Called Jimi Hendrix Tapes; The Magic Collection (labeled Psycho); Masterpieces (labeled Psycho); Original Jimi Hendrix: Roots Of Hendrix (part of Psycho); The Psychedelic Voodoo Child (labeled Psycho); Roots Of Hendrix (labeled Psycho); Strange Things [Showcase]; Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (part of Psycho); Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (part of Psycho); Two Great Experiences Together! Vol. 5 (part of Psycho); The World Of Jimi Hendrix: Voice In The Wind (labeled Psycho)

Track time as per Bell/Jimpress/actual: 2:37 (2:39) [2:39]

Composers: Gino Armstrong, James Stokes & Robert (Bobby) Eugene Poindexter

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (piano), unknown (overdubbed guitar), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: This song is the second release to utilize the backing track that was earlier used for The Icemen's vocal version (I Wonder) What It Takes. Saxophone has been overdubbed, and two additional guitar parts have also been added, which are not by Hendrix. This track is usually titled Psycho on official releases.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 079 Special Notes. See track 080 Special Notes.

Alternate Sources: Grandes Exitos Vol 2.

Comparison Notes: The copy on 16 Greatest Classics is incomplete, fading @5 seconds early at the end; track time = 2:35. The copy on Abtone Session tests as MPEG/MP3/lossy; track time = 2:37. The copy on The Best Of Jimi Hendrix [Weton-Wesgram/KBOX] is labeled Psycho, and is incomplete, fading @3 seconds early at the end; track time = 2:39. The copy on Good Times [Starburst] is labeled Psycho, and is incomplete, fading @9 seconds early at the end; track time = 2:30. The copy on The Jimi Hendrix Story [Music Box] is labeled Psycho, and is incomplete, fading @9 seconds early at the end; track time = 2:30. The copy on The Magic Collection is labeled Psycho, and is incomplete, fading @3 seconds early at the end; track time = 2:37. The copy on The Psychedelic Voodoo Child is labeled Psycho, and is incomplete, fading @5 seconds early at the end; track time = 2:34. The copy on Roots Of Hendrix is longer than other copies tested; track time = 2:34. The copy on The World Of Jimi Hendrix: Voice In The Wind is labeled Psycho, and is incomplete, fading @3 seconds early at the end; track time = 2:36.

082. (6) Win Your Love (official take 1, simulated stereo) – Lonnie Youngblood

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: In Memoriam: That Unforgettable Jimi Hendrix (part of Psycho)

Track time as per Bell/Jimpress/actual: 0:35 (0:35) [0:36]

Composers: Gino Armstrong, James Stokes & Robert (Bobby) Eugene Poindexter

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Richard Poindexter? (piano), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: Take 1 (6) is described by Bell as a false start; Jimpress and [EarlyHendrix](#) describe it as an aborted take. (6) comes to a halt due to the horn section coming in wrongly, followed by some studio chatter, and then a count-in to a false start (7). Youngblood's saxophone is not heard in this take. Bell describes this track as simulated stereo; Jimpress describes it as enhanced stereo (in Part 1) and fake stereo (in Part 2). One channel is muffled and bass-heavy, while the other channel is treble-heavy.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 079 Special Notes. See track 080 Special Notes.

083. (7-8) Win Your Love (official take 2 + take 3 altered mix of (1), simulated stereo) – Lonnie Youngblood

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: vinyl single [1972, Cobra 023] (labeled Psycho); In Memoriam: That Unforgettable Jimi Hendrix (labeled Psycho)

Track time as per Bell/Jimpress/actual: 0:03+2:35 (0:04+2:35) [2:40]

Composers: Gino Armstrong, James Stokes & Robert (Bobby) Eugene Poindexter

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (piano), unknown (overdubbed guitar), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: Take 2 (7) is a false start which is quickly stopped by the engineer, "Hold it, hold it, hold it." See track 081 Notes for details on take 3 (8). Take 3 (8) is slightly incomplete at the end compared to the stereo version (3), cutting out @4 seconds early. Bell describes this track as simulated stereo; Jimpress describes it as enhanced stereo (in Part 1) and fake stereo (in Part 2). One channel is muffled and bass-heavy, while the other channel is

treble-heavy. The original vinyl single sleeve has a label number of COB 020, whereas the record labels have a label number of 023.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 079 Special Notes. See track 080 Special Notes.

084. (2) Win Your Love (official take 3 altered mix of (1), mono) – **Lonnie Youngblood**

Source: For Real! [DJM DJLMD 8011]; track courtesy of FendersFingers.

Official Release: The Collection [Object Enterprises]; For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037] (labeled Psycho); Gold [Gold (Holland)] (labeled Psycho); Good Feeling [Object]; Hendrix [Royal Collection]; Hot Trigger; Jimi Hendrix [Everest]; Jimi Hendrix [Wisepack] (labeled Psycho); Strange Things [Success]

Track time as per Bell/Jimpress/actual: 2:37 (2:35) [2:37]

Composers: Gino Armstrong, James Stokes & Robert (Bobby) Eugene Poindexter

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (piano), unknown (overdubbed guitar), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley. Arranged by Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: See track 081 Notes. This is the mono mix of (3) and (8) with everything mixed centrally. Jimpress notes a copy of this track on Good Times [Starburst] and The Jimi Hendrix Story [Music Box], but they are in stereo, thus they are copies of (3). [EarlyHendrix](#) notes a copy of this track on The Magic Collection (labeled Psycho), but it is in stereo, thus it is a copy of (3).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 079 Special Notes. See track 080 Special Notes.

Alternate Sources: Collection [The Collection (Holland)].

Comparison Notes: The copy on For Real! [DJM DJLMD 8011]; track time = 2:37. The copy on Jimi Hendrix [Wisepack] is labeled Psycho, and tests as 86% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage, and the left channel is slightly amplified in comparison to the right channel; track time = 2:41.

085. (6) Under The Table (take 1) (official take without overdubs, incomplete, simulated stereo) – **Lonnie Youngblood**

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: In Memoriam: That Unforgettable Jimi Hendrix

Univibes number: S318 & S326

Track time as per Bell/Jimpress/actual: 0:38 (0:38) [0:41]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone?), unknown (organ), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: Jimpress notes this track as "mix 1". It is a fragment of the same take 1 heard in other versions but without the tambourine or chorus saxophone overdubs heard in other versions starting at the 0:10 mark. Bell describes this track as simulated stereo; Jimpress describes it as enhanced stereo (in Part 1) and fake stereo (in Part 2). One channel is muffled and bass-heavy, while the other channel is treble-heavy.

Special Notes: See the Special Notes at the beginning of this session date's section. To differentiate between take 1 and take 2 of this song, the beginning of take 1 has four quick successive guitar phrases after the first note, whereas take 2 has only three; all take 1 versions have an organ in the mix, whereas all take 2 versions have an electric piano but no organ; plus all take 2 versions have saxophone and tambourine overdubs, plus an extra guitar part obviously not played by Hendrix. Both takes have what sounds like two or three horn parts including trumpet, so there must be additional horn players on this track. Jimpress also notes Hermon Hitson playing guitar on this song. [EarlyHendrix](#) notes that this song sounds more like an unfinished backing track rather than something originally composed as an instrumental. Both Jimpress and Roby & Schreiber note the composer as Lonnie Thomas (Lonnie Youngblood); [EarlyHendrix](#) notes the composer as unknown. [BMI](#) notes the composers as John Brantley and Lonnie Youngblood. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: 16 Great Songs; The Great Jimi Hendrix; Jimi Hendrix [Diresta]; Jimi Hendrix [Musivoz]; The Jimi Hendrix Collection; Wipe The Sweat/Under The Table.

086. (1) Under The Table (take 1) (official take without overdubs, incomplete, mono) – **Lonnie Youngblood**

Source: Two Great Experiences Together! [Maple]; track courtesy of Thomas Chapman.

Official Release: At His Best [Joker]; Attention! Jimi Hendrix! (labeled Interlude); Faces And Places Vol. 12; Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker]; Two Great Experiences Together! [Maple]; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape]; Two Great Experiences Together! Vol. 5

Univibes number: S318 & S326

Track time as per Bell/Jimpress/actual: 0:39 (0:38) [0:42]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone?), unknown (organ), unknown (bass), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: See track 085 Notes. This is the mono mix of (6) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Under.The.Table.I)

Comparison Notes: The copy on Faces And Places Vol. 12 is combined with mix 2 (see (2) Under The Table (take 1)); track time = 0:43. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Under.The.Table.I, and tests as MPEG/MP3/lossy; track time = 0:42. The copy on Two Great Experiences Together! [Maple]; track time = 0:44.

087. (4) Under The Table (take 1) (official incomplete mix 1 + complete mix 2, with engineer, stereo) – **Lonnie Youngblood**

Source: Two Great Experiences Together! [Joker]; track courtesy of FendersFingers.

Official Release: At His Best [Joker] (labeled Table II, complete take only); Fabuloso (labeled Under The Table – Part I and Under The Table – Part II); The Greatest Original Sessions [Disques Festival] (labeled Under The Table Part I); The Greatest Original Sessions: Roots Of Hendrix [Musidisc] (labeled Under The Table Part 1 and Under The Table Part 2); Hendrix-Youngblood [Pye/Air] (labeled Table II); Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (labeled Table 2); Kasette: Roots Of Hendrix (labeled Under The Table – Part I); Original Jimi Hendrix: Roots Of Hendrix (labeled Under The Table – Part I); Roots Of Hendrix (labeled Under The Table, Part 1); Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled Under The Table, Part 1); Two Great Experiences Together! [Maple; Sugar Hill; Music For Pleasure; London/King; Top Tape] (labeled Table II, complete take only); Two Great Experiences Together! Vol. 5 (labeled Table II, complete take only)

Univibes number: S319

Track time as per Bell/Jimpress/actual: 1:35+2:48 (4:59) [4:36]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (organ), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: This track has two parts; Jimpress Part 2 (pages 106-107) labels the first part of this track as "mix 2" and the second part as "mix 3" – "mix 1" can be heard in (6) and (1). The track begins with a tape playback of one mix that abruptly stops at 1:35, then after a moment the engineer states, "This is 2". This likely indicates that the upcoming part 2 of the track that the engineer is about to playback is a second mix he has prepared, meaning part 2 of the track is a true mix 2 (not the Jimpress labeled "mix 3"), and part 1 of the track that was just played and stopped by the engineer is a true mix 1 (not the Jimpress labeled "mix 2"). After the engineer's "This is 2" comment, there are 3 seconds of silence, a split-second playback of the opening guitar note, then what sounds like either a brief tape rewind or fast-forward before mix 2 begins at the 1:46 mark. The difference in the mixes can be heard at the 1:24 mark in mix 1 where the overdubbed saxophone which has been mixed in the left channel seems to drop out of the mix for 8 seconds before coming back in at the 1:32 mark switching to being centrally mixed; at the same spot in mix 2 at the 3:11 mark the saxophone which has been mixed in the left channel continues rather than dropping out and switches from the left channel to the right channel. The source for this track had the parts split into two tracks which have been joined together for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Comparison Notes: The copy on The Greatest Original Sessions: Roots Of Hendrix [Musidisc] is split into two tracks labeled Under The Table Part 1 and Under The Table Part 2, the speed may be slightly fast, the end of the track is slightly clipped, and the copy that I received was digitally transferred with slightly high levels, cutting off the high and low ends in places throughout the track (amplitude clipping); combined track time = 4:20. The copy on Two Great Experiences Together! [Joker]; track time = 4:36.

088. (7) Under The Table (take 1) (official incomplete mix 1 + complete mix 2, with engineer, simulated stereo) – **Lonnie Youngblood**

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: In Memoriam: That Unforgettable Jimi Hendrix (labeled Table II)

Univibes number: S319

Track time as per Bell/Jimpress/actual: 1:36+2:49 (4:59) [4:31]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (organ), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: Bell describes this track as simulated stereo; Jimpress describes it as enhanced stereo (in Part 1) and fake stereo (in Part 2). One channel is muffled and bass-heavy, while the other channel is treble-heavy. See track 087 Notes for details on the mixes; the example difference points between the mixes in this version are at the 1:22 and 3:08 marks.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

089. (3) Under The Table (take 1) (official incomplete mix 1 + complete mix 2, without engineer, stereo) – **Lonnie Youngblood**

Source: Roots Of Hendrix; track courtesy of Doug Bell.

Official Release: 16 Greatest Hits: Hendrix – In Concert (labeled Under The Table Part 2, incomplete take only); At His Best [Planet Media]; Early Daze; The Early Years; Flashback [51 West]; The Genius Of Jimi Hendrix [Mercury] (labeled Under The Table Part I); Groove Maker; Kassette: Roots Of Hendrix (labeled Under The Table Part 1); Roots Of Hendrix (labeled Under The Table Part 1); Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled Under The Table Part 1); Two Great Experiences

Univibes number: S326

Track time as per Bell/Jimpress/actual: 1:33+2:48 (1:34+n/a=4:41) [4:30]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (organ), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: See track 087 Notes; this track is basically the same as (4) except mix 1 fades out prior to the abrupt stop eliminating the engineer's comment. The example difference points between the mixes in this version are at the 1:24 and 3:05 marks.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Comparison Notes: The copy on The Early Years appears to be identical to the copy on Groove Maker, and is slightly incomplete at the end, fading @1-2 seconds early; track time = 4:31. The copy on Groove Maker appears to be identical to the copy on The Early Years, and is slightly incomplete at the end, fading @1-2 seconds early; track time = 4:31. The copy on Roots Of Hendrix is labeled Under The Table Part 1, and is @1-2 seconds longer at the end than copies from other sources; track time = 4:23. The copy on Two Great Experiences is divided into two tracks, mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:54+1:35 (total = 4:30).

090. (5) Under The Table (take 1) (official incomplete mix 1 + complete mix 2, without engineer, mono) – **Lonnie Youngblood**

Source: For Real! [DJM DJLMD 8011]; track courtesy of FendersFingers.

Official Release: For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037] (labeled Under The Table Pt. 1); For Real [Mag] (labeled Under The Table Pt. 1); Greatest Hits [Pulsar] (labeled Nobody Can Change Me, complete take only); Jimi Hendrix [Wisepack] (labeled Nobody Can Change Me, complete take only); Kaleidoscope (labeled Nobody Can Change Me, complete take only); Masterpieces (labeled Nobody Can Change Me, complete take only)

Univibes number: S326

Track time as per Bell/Jimpress/actual: 1:33+2:47 (4:41) [4:28]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (organ), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: See track 089 Notes. This is the mono mix of (3) with everything mixed centrally. See track 087 Notes. The example difference points between the mixes in this version are at the 1:22 and 3:04 marks.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (complete copy labeled Under.The.Table.II, incomplete copy labeled Under.The.Table.IV).

Comparison Notes: The copy on For Real! [DJM DJLMD 8011]; track time = 4:28. Bell notes a copy of (2) on Jimi Hendrix [Wisepack] (labeled Nobody Can Change Me), but that copy visually appears to be in mono, is therefore a copy of mix 2 only of (5), and contains 5 seconds of silence at the end; track time = 2:57. Mix 1 on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Under.The.Table.IV; track time = 1:34. Mix 2 on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Under.The.Table.II, is noted by the compiler as in stereo, but viewing the track in Audacity it appears to be in mono, and it tests as MPEG/MP3/lossy; track time = 4:36.

091. (2) Under The Table (take 1) (official complete mix 2, stereo) – **Lonnie Youngblood**

Source: Attention! Jimi Hendrix!; track courtesy of Doug Bell.

Official Release: Attention! Jimi Hendrix!; Faces And Places Vol. 12; Good Feeling [Object]; Hendrix [Royal Collection]; Jimi Hendrix [Joker] (incomplete); Two Great Experiences Together! [Chess]

Univibes number: S319

Track time as per Bell/Jimpress/actual: 2:49 (2:55) [2:51]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), unknown (organ), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: This track is basically the same as mix 2 heard in (4) and (3), though it may be slightly more complete on the ending fade out. This may probably be considered an incomplete version of (4) and (3) – mix 1 and the between-mixes material is missing – and is therefore somewhat redundant, but Jimpress has assigned it a separate number, thus it is included here for completeness. See track 087 Notes. The point where the overdubbed saxophone switches channels in this version is at the 1:25 mark. Bell notes a copy of this track on Jimi Hendrix [Wisepack] (labeled Nobody Can Change Me), but that copy visually appears to be in mono, and is therefore a copy of the complete mix 2 only of (5).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Comparison Notes: The copy on Faces And Places Vol. 12 is combined with the start of mix 2 (see (1) Under The Table (take 1)), but visually appears to be in very narrow stereo (nearly mono); track time = 2:50.

092. (1) Under The Table (take 2) (official stereo mix) – Lonnie Youngblood

Source: The Early Years

Official Release: 16 Grandes Exitos; 16 Greatest Hits (labeled Under The Table, Pt. 2, incomplete end); 19 Great Performances; 20 Golden Pieces Of Jimi Hendrix Volume Two (labeled Voice In The Wind); Abtone Session (labeled Voice In The Wind); At His Best [Joker] (labeled Table III); Attention! Jimi Hendrix!; The Best Of Jimi Hendrix [Weton-Wesgram/KBOX] (labeled Voice In The Wind); Early Daze; The Early Years; Experiences (labeled Voice In The Wind); Fabuloso (labeled Under The Table – Part III); Faces And Places Vol. 12; Free Spirit [Accord] (labeled Voice In The Wind); Gangster Of Love; The Genius Of Jimi Hendrix [Mercury] (labeled Under The Table Part II); Gold [Gold (Holland)]; Good Times [Music Reflexion; Music Mirror]; Good Times [WAA]; The Greatest Original Sessions [Disques Festival] (labeled Under The Table Part II); The Greatest Original Sessions: Roots Of Hendrix [Musidisc] (labeled Under The Table Part 2); Groove Maker; Hendrix [TVP/Springboard International] (labeled Under The Table, Pt. 2, incomplete end); Hendrix-Youngblood [Pye/Air] (labeled Table III); Jimi Hendrix [Everest]; Jimi Hendrix [Starburst]; Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (labeled Table 3); The Jimi Hendrix Story [Music Box]; Kassette: Roots Of Hendrix (labeled Under The Table – Part II); Lonnie Youngblood And The So Called Jimi Hendrix Tapes; Original Jimi Hendrix: Roots Of Hendrix (labeled Under The Table - Part II); The Psychedelic Voodoo Child (labeled Voice In The Wind); Roots Of Hendrix (labeled Under The Table, Part 2); Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled Under The Table, Part 2); Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (labeled Table III); Two Great Experiences Together! Vol. 5 (labeled Table III); Voodoo Chile; The World Of Jimi Hendrix: Voice In The Wind (labeled Voice In The Wind); Hermon Hitson – Free Spirit [Sweet Rose Records] (labeled Jimi)

Univibes number: S320

Track time as per Bell/Jimpress/actual: 2:49 (2:49) [2:51]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (electric piano), unknown (second guitar), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: The saxophone is mixed to the right, the tambourine to the left, and the extra guitar is mixed centrally. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Alternate Sources: Collection [The Collection (Holland) COL-017]; Hendrix In Words And Music; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Under.The.Table.III)

Comparison Notes: The copy on Abtone Session is labeled Voice In The Wind, and fades out slightly early omitting @1 second at the end of the track; track time = 2:48. The copy on The Best Of Jimi Hendrix [Weton-Wesgram/KBOX] is labeled Voice In The Wind, and is incomplete, fading out @3 seconds early; track time = 2:46. The copy on The Early Years is identical to the copy on Groove Maker, and contains 4 seconds of silence at the end; track time = 2:53. The copy on Groove Maker is identical to the copy on The Early Years; track time = 2:53. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Under.The.Table.III, and tests as 62% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:53. The copy on The Psychedelic Voodoo Child is labeled Voice In The Wind, and tests as MPEG/MP3/lossy; track time = 2:46. The copy on Roots Of Hendrix; track time = 2:47. The copy on The World Of Jimi Hendrix: Voice In The Wind is labeled Voice In The Wind, has slightly higher levels than other copies, and tests as MPEG/MP3/lossy; track time = 2:45. The copy on Hermon Hitson – Free Spirit [Sweet Rose Records], which was released sometime in the 2000s on [Hitson's own label](#), is labeled Jimi, and is obviously transferred from a vinyl source as the CD contains many vinyl surface noises; track time = 2:53.

093. (4) Under The Table (take 2) (official simulated stereo mix) – Lonnie Youngblood

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: In Memoriam: That Unforgettable Jimi Hendrix (labeled Table III)

Univibes number: S320

Track time as per Bell/Jimpress/actual: 2:52 (2:49) [2:49]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (electric piano), unknown (second guitar), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: Bell describes this track as simulated stereo; Jimpres describes it as enhanced stereo (in Part 1) and fake stereo (in Part 2). One channel is muffled and bass-heavy, while the other channel is treble-heavy. Everything seems to be mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

094. (2) Under The Table (take 2) (official alternate mix, mono) – Lonnie Youngblood

Source: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]

Official Release: For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037] (labeled Under The Table Pt. 2); For Real [Mag] (labeled Under The Table Pt. 2); Jimi Hendrix [Weton-Wesgram]; The Legend Univibes number: S328

Track time as per Bell/Jimpres/actual: 2:49 (2:49) [2:49]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (electric piano), unknown (second guitar), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: Jimpres notes that this mix doesn't contain saxophone overdubs as heard on (1), but it does, although mixed very low; the section in question is from 0:10-0:32. The horn section that follows the sax section from 0:33-0:54 is also further back in the mix than on other versions, though not as far back as the sax section. Jimpres and Bell note there is a copy of this mix on The Psychedelic Voodoo Child, but it is in stereo and therefore a copy of (1). This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes. See track 092 Special Notes.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Under.The.Table.V).

Comparison Notes: The copy on Jimi Hendrix [Weton-Wesgram] is incomplete, fading out @3 seconds early, and contains 4 seconds of silence at the end; track time = 2:47. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Under.The.Table.V; track time = 2:49.

095. (3) Under The Table (take 2) (official extended edit alternate mix) – Lonnie Youngblood

Source: Voices

Official Release: Cherokee; The Early Jimi Hendrix Live [Fortune]; Free Spirit [Thunderbolt]; Red House [Rondo] (labeled Voice In The Wind, incomplete); Voices (labeled Voice In The Wind); Whipper (labeled Voice In The Wind)

Univibes number: S328

Track time as per Bell/Jimpres/actual: 3:46 (4:13) [4:13]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Richard Poindexter? (electric piano), unknown (second guitar), unknown (bass), unknown (tambourine), unknown (drums), and unknown (horns). Produced by Johnny Brantley? Engineer: Abe Steinberg?

Notes: This alternate mix of (1) has been edited at the 2:06 mark with a repeat of the section from 0:33-2:06, then at the 3:39 mark where the repeat ends the track picks up again from the original point where it was edited to continue until the fade out. Fake audience applause has also been added to the beginning and end of the track. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 085 Special Notes.

Alternate Sources: Greatest Hits Of Jimi Hendrix [Starling].

Comparison Notes: The copy on Voices is labeled Voice In The Wind, and appears to be identical to the copy on Whipper; track time = 4:13. The copy on Whipper is labeled Voice In The Wind, and appears to be identical to the copy on Voices; track time = 4:13.

@April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA
“Session 2”?

Special Notes: The songs Wipe The Sweat (take 3), Sweet Thang, and Keep The Faith Baby use the same backing track originally recorded in 1966. Jimpres Part 2 notes the recording date of these tracks as early 1966, and the recording location as possibly Abtone Recording Studios (1733 Broadway, New York, New York). Bell notes the recording date as mid-1966 and the recording location as an unknown studio in New York, New York. [EarlyHendrix](#) notes the recording date as 1966, and the recording location as an unknown studio in New York, New York, though elsewhere notes that it could be either Allegro Sound Studios or Abtone Recording Studios. [Roby and Schreiber](#) note the recording date as June 1966 and the recording location as Abtone Studios.

[BMI](#) notes the composers for Wipe The Sweat as Lonnie Youngblood and Wes Wesley, which is an alias for Johnny Brantley. [BMI](#) notes the composers for Sweetthang (one word rather than two) as Billy LaMont and Johnny Brantley. [Copyright records](#) for Sweet Thang appear under LaMont’s real name Ray Denson (Document# V3466D762), as well as John Brantley (Document# V1693P418), and Jimi Hendrix via the Estate of Michael Jeffrey (Document#s V1784P190, V1776P298, and V1784P385). Although Sweet Thang supposedly chronologically precedes Wipe The Sweat, I’ve grouped the versions of Wipe The Sweat prior to the versions of Sweet Thang because there are early instrumental takes (under the banner of Wipe The Sweat) from the original session that resulted in the backing track for both songs.

[EarlyHendrix](#) speculatively groups the following songs/tracks together in a possible “session 2”, though I tend to think if there was more than one session the tracks that have a horn section (see tracks 075-107) would be from one session while those that don’t would be from another (see tracks 070-074). Since the Samar singles S-111 and S-112 were speculatively released circa May 1966 (see track 070 Special Notes), tracks from these sessions may have been recorded circa April-May 1966.

Collector’s Tool: The table below may be used to help determine the variation of the Lonnie Youngblood version of “Wipe The Sweat”. In MS-Word the table can be sorted by hovering the mouse directly over the top line of any column until a down arrow appears, then click to highlight the entire column. This will cause Table Tools to appear in the MS-Word top menu. Click on the Layout tab, then click A-Z Sort, then click OK. To determine whether or not a track is in stereo or mono, it may be visually examined in Audacity (identical channels = mono).

opening lyrics & special effects	time	stereo or mono	vocals or “instrumental”	take # & mix #
“alright, come on”	@ 2:49	stereo	vocals	take 1, mix (1)
“alright, come on”	@ 2:49	mono	vocals	take 1, mix (2)
“alright, come on”	@ 2:49	mono	instrumental (very low vocals)	take 1, mix (3)
“alright, come on”	@ 3:03	stereo	vocals	take 1, mix (1) – slow
“alright, come on”	@ 3:03	mono	vocals	take 1, mix (2) – slow
“alright, come on”	@ 3:03	mono	instrumental (very low vocals)	take 1, mix (3) – slow
“house is jumpin”; applause; heavy echo	@ 3:59	mono	vocals	take 3, mix (3)
“house is jumpin”; heavy echo	@ 2:43	mono	vocals	take 3, mix (1)
“just a little bit more sweat”	@ 3:29	stereo	vocals	take 2, mix (1)
“just a little bit more sweat”	@ 3:29	mono	vocals	take 2, mix (2)
“just a little bit more sweat”	@ 3:46	stereo	vocals	take 2, mix (1) – slow
“just a little bit more sweat”	@ 3:46	mono	vocals	take 2, mix (2) – slow

096. (1) Wipe The Sweat (take 1) (official stereo mix) – Lonnie Youngblood

Source: The Early Years

Official Release: 16 Grandes Exitos; 16 Greatest Hits; Abtone Session; The Album [Black Line] (labeled Wipe The Sweat part 1); Another World [RCA/Powderworks] (labeled Come On Baby Part 1); At His Best [Joker]; Attention! Jimi Hendrix!; Come On Baby [Jugodisk]; Cosmic Turnaround (labeled Come On Baby 1); Early Daze; The Early Years; Fabuloso (labeled Wipe The Sweat – Segway I); Faces And Places Vol. 12; Feeling Good [Arc]; Flashback [51 West]; The Genius Of Jimi Hendrix [Mercury]; Good Feeling [Object]; Good Times [Music Reflexion; Music Mirror]; The Greatest Original Sessions [Disques Festival]; The Greatest Original Sessions:

Roots Of Hendrix [Musidisc]; Groove Maker; Hendrix [Royal Collection]; Hendrix [TVP/Springboard International]; Hendrix-Youngblood [Pye/Air]; House Of The Rising Sun; Jimi Hendrix [Cameo]; Jimi Hendrix [Joker; Up]; Jimi Hendrix [Springboard; Clout; Som Recs]; Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker]; Kasette: Roots Of Hendrix; Lonnie Youngblood And The So Called Jimi Hendrix Tapes; The Magic Collection (labeled Come On Baby Pt. 1); Night Life; Original Jimi Hendrix: Roots Of Hendrix; Psycho; Rare Hendrix [A Play]; Roots Of Hendrix; Strange Things [Showcase]; Superpak [Trip TSX-3505; Marfer ALBUM-131 S]; Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape]; Two Great Experiences Together! Vol. 5; The World Of Jimi Hendrix: Voice In The Wind (labeled Come On Baby Pt. 1); You Got It (labeled Come On Baby Part 1)

Univibes number: S313

Track time as per Bell/Jimpress/actual: 2:49 (2:50) [2:51]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (overdubbed rhythm guitar), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg?

Notes: This track has rhythm guitar, vocal, saxophone, and drum overdubs, probably added in 1971, to give the track a stereo image. The background horns have been mixed low. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: The Crazy World Of Jimi Hendrix (labeled Come On Baby (Part 1)); Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Wipe.the.Sweat.I).

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on Abtone Session tests as MPEG/MP3/lossy; track time = 3:03. The copy on The Album [Black Line] is labeled Wipe The Sweat part 1, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 2:49. The copy on The Early Years is identical to the copy on Groove Maker; track time = 2:51. The copy on Groove Maker is identical to the copy on The Early Years; track time = 2:51. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Wipe.the.Sweat.I, seems to be nearly mono (narrow stereo), is fractionally longer on the fade out, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 2:48. The copy on The Magic Collection is labeled Come On Baby Pt. 1, and seems to play slower than other copies (probably due to a slower mastering speed) thus the longer track time; track time = 3:03. The copy on Roots Of Hendrix; track time = 2:47. The copy on The World Of Jimi Hendrix: Voice In The Wind is labeled Come On Baby Pt. 1, and seems to play slower than other copies (probably due to a slower mastering speed) thus the longer track time; track time = 3:01.

097. (2) Wipe The Sweat (take 1) (official alternate mix, mono) – Lonnie Youngblood

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037]; In Memoriam: That Unforgettable Jimi Hendrix; Jimi Hendrix [Wisepack] (labeled Come On Baby)

Univibes number: S325

Track time as per Bell/Jimpress/actual: 2:50 (2:53) [2:47]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (overdubbed rhythm guitar), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: Bell notes this track as a mono mix with no overdubs; Jimpress notes it as an alternate mono mix of (1) with the overdubs (rhythm guitar, vocal, saxophone, and drums) and background horns mixed low, which is correct, i.e., the overdubs can still be heard but they are mixed low.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Wipe.the.Sweat.IV).

Comparison Notes: The copy on For Real! [DJM DJLMD 8011]; track time = 2:47. The copy on Jimi Hendrix [Wisepack] is labeled Come On Baby, is combined with take 2, and tests as 49% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 6:53 (take 1 = 3:04, probably due to a

slower mastering speed). The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Wipe.the.Sweat.IV, and tests as 87% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:48.

098. (3) Wipe The Sweat (take 1) (official instrumental mix, mono) – Lonnie Youngblood

Source: Two Great Experiences

Official Release: Two Great Experiences

Univibes number: S325

Track time as per Bell/Jimpress/actual: 2:47 (2:53) [2:49]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (overdubbed rhythm guitar), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg? Secondary Producer: Paul Klein. Secondary Engineer: Spike.

Notes: This track is essentially an instrumental mix of take 1; Bell notes it as a mono mix with the vocals and overdubs mixed very low ("way down"). The only source for this track is the 2003 CD titled Two Great Experiences. Unfortunately, all tracks on that CD were mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

Special Notes: See the Special Notes at the beginning of this session date's section.

099. (1) Wipe The Sweat (take 2) (official stereo mix) – Lonnie Youngblood

Source: The Early Years

Official Release: Abtone Session; The Album [Black Line] (labeled Wipe The Sweat part 2); Another World [RCA/Powderworks] (labeled Come On Baby Part 1); At His Best [Joker] (labeled Sweat Segway II); The Best Of Jimi Hendrix [Weton-Wesgram]; Come On Baby [Jugodisk]; Cosmic Turnaround (labeled Come On Baby II); Early Daze; The Early Years; The Experience; Fabuloso (labeled Wipe The Sweat – Segway II); Good Times [Music Reflexion; Music Mirror]; The Greatest Original Sessions [Disques Festival] (labeled Wipe The Sweat Seque 1); The Greatest Original Sessions: Roots Of Hendrix [Musidisc] (labeled Wipe The Sweat Seque I); Groove Maker; Hendrix-Youngblood [Pye/Air] (labeled Sweat Segway I); House Of The Rising Sun; Jimi Hendrix [Everest]; Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (labeled Sweet Segway 2); Kasette: Roots Of Hendrix (labeled Wipe The Sweat – Seque I); Lonnie Youngblood And The So Called Jimi Hendrix Tapes; The Magic Collection (labeled Come On Baby Pt. 2); Original Jimi Hendrix: Roots Of Hendrix (labeled Wipe The Sweat – Seque I); Rare Hendrix [A Play]; Roots Of Hendrix (labeled Wipe The Sweat, Seque I); Strange Things [Showcase]; Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled Wipe The Sweat (Seague 1)); Two Great Experiences; Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (labeled Sweat Segway II); Two Great Experiences Together! Vol. 5 (labeled Sweat Segway II); The World Of Jimi Hendrix: Voice In The Wind; You Got It (labeled Come On Baby (Part 2))

Univibes number: S314

Track time as per Bell/Jimpress/actual: 3:29 (3:25) [3:33]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg?

Notes: This track is an alternate take with vocals and saxophone added in 1971. The original background horns have been mixed very low. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: The Crazy World Of Jimi Hendrix (labeled Come On Baby (Part 2)); Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Wipe.the.Sweat.II).

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on Abtone Session tests as MPEG/MP3/lossy; track time = 3:46. The copy on The Album [Black Line] is labeled Wipe The Sweat part 2, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:30. The copy on The Best Of Jimi Hendrix [Weton-Wesgram]; track time = 3:35. The copy on The Early Years is identical to the copy on Groove Maker; track time = 3:33. The copy on Groove Maker is identical to the copy on The Early Years; track time = 3:33. The copy on Jimi Hendrix &

Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Wipe.the.Sweat.II, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:28. The copy on The Magic Collection is labeled Come On Baby Pt. 2, is clipped at the start omitting the first few notes, and seems to play slower than other copies (probably due to a slower mastering speed) thus the longer track time; track time = 3:46. The copy on Roots Of Hendrix; track time = 3:26. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:32. The copy on The World Of Jimi Hendrix: Voice In The Wind is clipped at the start omitting the first few notes, fades fractionally too early at the end, and seems to play slower than other copies (probably due to a slower mastering speed) thus the longer track time; track time = 3:42.

100. (2) Wipe The Sweat (take 2) (official mono mix) – Lonnie Youngblood

Source: In Memoriam: That Unforgettable Jimi Hendrix; track courtesy of Thomas Chapman.

Official Release: Feeling Good [Arc]; For Real! [DJM DJD 28011; DJM DJLMD 8011; Audi fidelity AFESD 1037] (labeled More Sweat); In Memoriam: That Unforgettable Jimi Hendrix (labeled Segway II); Jimi Hendrix [Cameo]; Jimi Hendrix [Wisepack] (labeled Come On Baby); Night Life; Psycho; You Got It

Univibes number: S327

Track time as per Bell/Jimpress/actual: 3:31 (3:34) [3:28]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg? Secondary Producer: Giancarlo Manacorda.

Notes: See track 099 Notes. This is the mono mix of (1) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Wipe.the.Sweat.V).

Comparison Notes: The copy on In Memoriam: That Unforgettable Jimi Hendrix is labeled Segway II; track time = 3:28. The copy on Jimi Hendrix [Cameo] is clipped at the start omitting the first few notes, has the right channel slightly amplified in comparison to the left channel, and seems to play slow (probably due to a slower mastering speed); track time = 3:44. The copy on Jimi Hendrix [Wisepack] is labeled Come On Baby, is combined with take 1, and tests as 49% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 6:53 (take 2 = 3:46, probably due to a slower mastering speed). The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Wipe.the.Sweat.V, and tests as MPEG/MP3/lossy; track time = 3:29. The copy on Night Life is clipped at the start omitting the first few notes, has the right channel slightly amplified in comparison to the left channel, and seems to play slow (probably due to a slower mastering speed); track time = 3:46.

101. (1) Wipe The Sweat (take 3) (official) – Lonnie Youngblood

Source: The Early Years

Official Release: vinyl single [1972?, Cobra IB/004] (labeled Segway III); 20 Golden Pieces Of Jimi Hendrix Volume Two (labeled Whipper); Abtone Session (labeled Whipper); The Album [Black Line] (labeled Wipe The Sweat part 3); At His Best [Joker] (labeled Sweat Segway III); Early Daze; The Early Years; Fabuloso (labeled Wipe The Sweat – Segway III); Free Spirit [Accord] (labeled Whipper); Good Times [Music Reflexion; Music Mirror]; The Greatest Original Sessions [Disques Festival] (labeled Wipe The Sweat Seque 2); The Greatest Original Sessions: Roots Of Hendrix [Musidisc] (labeled Wipe The Sweat Seque II); Groove Maker; Hendrix-Youngblood [Pye/Air] (labeled Sweat Segway II); Hot Trigger; House Of The Rising Sun; In Memoriam: That Unforgettable Jimi Hendrix (labeled Segway III); Jimi Hendrix And Lonnie Youngblood Vol. 5 [International Joker] (labeled Sweet Segway 3); Kasette: Roots Of Hendrix (labeled Wipe The Sweat – Seque II); The Legend; Lonnie Youngblood And The So Called Jimi Hendrix Tapes; Original Jimi Hendrix: Roots Of Hendrix (labeled Wipe The Sweat – Seque II); Rare Hendrix [A Play]; Roots Of Hendrix (labeled Wipe The Sweat, Seque II); Superpak [Tripp TSX-3505; Marfer ALBUM-131 S] (labeled Wipe The Sweat (Seague 2)); Two Great Experiences; Two Great Experiences Together! [Maple; Sugar Hill; Chess; Music For Pleasure; London/King; Top Tape] (labeled Sweat Segway III); Two Great Experiences Together! Vol. 5 (labeled Sweat Segway III); The World Of Jimi Hendrix: Voice In The Wind (labeled Whipper)

Univibes number: S315

Track time as per Bell/Jimpress/actual: 2:45 (2:44) [2:46]

Composers: Lonnie Thomas (Lonnie Youngblood) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, vocals), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg?

Notes: This track is in mono. It is another alternate take with added heavy echo effects and overdubbed saxophone, probably added in 1971. Jimpres notes that the vocals by Youngblood and Hendrix seem to be from the original 1966 session. This song marks the first studio recording with Hendrix on lead (or more precisely co-lead) vocals, unless one counts the contentious Killing Floor from George's Club 20 (see the Special Notes at the beginning of the session date for December 1965). The ending track fade out includes a barely audible lyric line that sounds like "some things ain't never jammin'" (?). This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] (labeled Wipe.the.Sweat.III).

Comparison Notes: The copy on Abtone Session is labeled Whipper, and tests as MPEG/MP3/lossy; track time = 2:42. The copy on The Album [Black Line] is labeled Wipe The Sweat part 3, and is slightly incomplete at the end, omitting the fade out comment; track time = 2:42. The copy on The Early Years is identical to the copy on Groove Maker; track time = 2:46. The copy on Groove Maker is identical to the copy on The Early Years; track time = 2:47. The copy on In Memoriam: That Unforgettable Jimi Hendrix is labeled Segway III; track time = 2:43. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Wipe.the.Sweat.III, and tests as MPEG/MP3/lossy; track time = 2:43. The copy on Roots Of Hendrix; track time = 2:42. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and fades out slightly early at the end; track time = 2:46. The copy on The World Of Jimi Hendrix: Voice In The Wind is labeled Whipper, and is incomplete, fading out @5 seconds early; track time = 2:41.

102. (3) Wipe The Sweat (take 3) (official extended alternate mix edit) – Lonnie Youngblood

Source: Voices

Official Release: The Album [Black Line]; Cherokee; The Early Jimi Hendrix Live [Fortune]; Free Spirit [Thunderbolt]; Red House [Rondo] (labeled Whipper); Voices (labeled Whipper); Whipper (labeled Whipper)

Univibes number: S315

Track time as per Bell/Jimpres/actual: 3:56 (3:59) [3:59]

Composers: Lonnie Thomas (Lonnie Youngblood) and possibly Johnny Brantley & Billy LaMont

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar, vocals), Lonnie Youngblood (vocals, saxophone), unknown (bass), unknown (horns), and unknown (drums). Produced by Johnny Brantley. Arranged by Lonnie Youngblood and T. Staff? Engineer: Abe Steinberg?

Notes: This extended mix of (1) has been edited at the 2:07 mark with a repeat of the section from 0:47-2:06. At the 3:28 mark where the repeat ends the track picks up again from the original point where it was edited to continue until the fade out. Fake audience applause has also been added to the beginning and end of the track. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: Greatest Hits Of Jimi Hendrix [Starling].

Comparison Notes: The copy on The Album [Black Line] omits the beginning and ending fake applause; track time = 3:58. The copy on Voices is labeled Whipper, has the right channel slightly amplified in comparison to the left channel, and appears to be identical to the copy on Whipper; track time = 3:59. The copy on Whipper is labeled Whipper, has the right channel slightly amplified in comparison to the left channel, and appears to be identical to the copy on Voices; track time = 3:59.

103. (4) Sweet Thang [(4) Wipe The Sweat (take 3)] (official stereo mix) – Billy LaMont

Source: The Best Of Jimi Hendrix [Weton-Wesgram/KBOX]

Official Release: 16 Greatest Classics; Before The Experience (labeled Sweet Thing); The Best Of Jimi Hendrix [Weton-Wesgram/KBOX]; The Genius Of Jimi Hendrix [Mercury]; Grandes Exitos; Groove Maker; Jimi Hendrix [Compact Parade]; Jimi Hendrix [Wisepack]; Two Great Experiences; West Coast Seattle Boy: The Jimi Hendrix Anthology

Univibes number: S321

Track time as per Bell/Jimpres/actual: 2:31 (2:29) [2:32]

Composers: Ray Pamade Denson (Billy LaMont) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Billy LaMont (vocals), unknown (bass), unknown (drums), unknown (piano), and unknown (horns). Produced by Johnny Brantley. Arranged by T. Staff and Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: This track uses the same backing track as (1) Wipe The Sweat (take 3), there are no added heavy echo effects, the guitar and horns are further up front in the mix, and the track fades out @17 seconds earlier. Jimpress and [EarlyHendrix](#) note this track as “mix 2” of the Billy LaMont versions. The source copy of this track has had 6 seconds of silence at the end of the track edited out for this compilation.

Special Notes: See the Special Notes at the beginning of this session date’s section. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: 16 Greatest Songs; Countdown; Flashback [Jet]; Greatest Hits [Pulsar]; Masterpieces; Super Star: Jimi Hendrix. Bell also notes that some of the noted official release sources for the mono mix (2) are actually stereo mixes (4). Jimpress notes the only sources for the mono mix (2) are Before The Experience and the mono version of For Real! [DJM Records DJD 28011; DJM DJLMD 8011]; the copies on Before The Experience, Groove Maker, and Jimi Hendrix [Wisepack] are in stereo and therefore are copies of (4).

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc].

Comparison Notes: The copy on 16 Greatest Classics is slightly incomplete, fading out @2 seconds early; track time = 2:31. The copy on Before The Experience is labeled Sweet Thing, appears to be identical to the copy on Groove Maker, and was mastered with the levels slightly too high in the right channel, cutting off the low end in a couple places at the beginning of the track (amplitude clipping); track time = 2:33. The copy on The Best Of Jimi Hendrix [Weton-Wesgram/KBOX] has 6 seconds of silence at the end, and seems to be the best sounding copy amongst those tested; track time = 2:38. The copy on Groove Maker appears to be identical to the copy on Before The Experience with a few added seconds of silence at the end, and was mastered with the levels slightly too high in the right channel, cutting off the low end in a couple places at the beginning of the track (amplitude clipping); track time = 2:36. The copy on Jimi Hendrix [Wisepack] tests as 42% CDDA in Trader’s Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:36. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc]; track time = 2:32. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:33. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is slightly incomplete, fading out @1 second early; track time = 2:33.

DISC 5 – STUDIO RECORDINGS

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@April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA
“Session 2”? (continued)

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104. (2) Sweet Thang [(2) Wipe The Sweat (take 3)] (official mono mix) – Billy LaMont

Source: For Real! [DJM DJLMD 8011]; track courtesy of FendersFingers.

Official Release: 16 Greatest Hits; Flashback; For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037]; For Real [Mag]; The Genius Of Jimi Hendrix [Springboard]; The Genius Of Jimi Hendrix [Trip; Phoenix; 51 West; Music Distributor]; The Genius Of Jimi Hendrix: Original Sessions; Good Feeling [Object]; The Greatest Original Sessions: The Genius Of Jimi Hendrix [Musidisc]; Hendrix [Royal Collection]; Hendrix [TVP/Springboard International]; In Concert [Springboard; Clout]; Jimi Hendrix [Everest]; Jimi Hendrix [Visadisc]; The Jimi Hendrix Collection [Starpak]; Kassette: The Genius Of Jimi Hendrix; La Grande Storia Del Rock Vol. 31; Superpak [Trip/Springboard TSX-3509]

Univibes number: S321

Track time as per Bell/Jimpress/actual: 2:31 (2:29) [2:31]

Composers: Ray Pamade Denson (Billy LaMont) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Billy LaMont (vocals), unknown (bass), unknown (drums), unknown (piano), and unknown (horns). Produced by Johnny Brantley. Arranged by T. Staff and Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: See track 103 Notes. This is the mono mix of (4) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 103 Special Notes. Some or all of the noted Alternate Sources for the mono mix (2) may actually contain the stereo mix (4). It is quite possible that the only source for the mono mix is For Real! [DJM Records DJD 28011; DJM DJLMD 8011].

Alternate Sources: Collection [The Collection (Holland); Jimi Hendrix [Weton-Wesgram]; Rare As Love; The Total Experience.

105. (5) Sweet Thang [(5) Wipe The Sweat (take 3)] (official alternate mono mix) – Billy LaMont

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1968, 20th Century Fox 45-6707; 20th Century Fox NP-65005 (Italy)]

Track time as per Bell/Jimpress/actual: 2:22 (2:23) [2:24]

Composers: Ray Pamade Denson (Billy LaMont) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Billy LaMont (vocals), unknown (bass), unknown (drums), unknown (piano), and unknown (horns). Produced by Johnny Brantley. Arranged by T. Staff and Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: This alternate mono mix of (2) has no added reverb, the horns heard coming in at the 0:08 mark in (2) and (4) are nearly mixed out here (though still faintly heard), the instruments are balanced differently, it fades out 1-2 seconds earlier, and is mastered slightly faster. Jimpress and [EarlyHendrix](#) note this track as "mix 1" of the Billy LaMont versions. The single was reviewed in the July 13, 1968 issue of Cash Box ([page 30](#)).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 103 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection; Billy LaMont Meets Chuck Edwards; Pass The Soul: Steppin' Hot Vol. 2.

106. (6) Sweetthang [(6) Wipe The Sweat (take 3)] (official) – George Scott

Source: Find Someone To Love [1971, Maple M-6008, pirate reissue]

Official Release: Find Someone To Love [1971, Maple M-6008]

Track time as per Bell/Jimpress/actual: 2:44 (2:49) [2:44]

Composers: Ray Pamade Denson (Billy LaMont) & Johnny Brantley

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), George Scott (vocals), unknown (bass), unknown (drums), unknown (horns), unknown (piano), unknown (backing vocals), and unknown (backing vocals). Produced by Johnny Brantley. Arranged by T. Staff and Lonnie Youngblood. Engineer: Abe Steinberg?

Notes: This track has no added heavy echo effects, and the guitar and horns are further up front in the mix. This track uses the full take 3 backing track as on (1) Wipe The Sweat (take 3), thus it is @19 seconds longer than the Billy LaMont versions of Sweet Thang. The lyrics here are different from the LaMont version of Sweet Thang. The album from which this track is taken has the song title as one word, Sweetthang, rather than two words Sweet Thang; [BMI](#) also has the song as one word rather than two.

Special Notes: See the Special Notes at the beginning of this session date's section.

107. Keep The Faith, Baby [(7) Wipe The Sweat (take 3)] (official) – Lenny Howard

Source: Steppin' Hot: Fourteen 60's Soul Sizzlers

Official Release: vinyl single [196?, Real George 501]; Steppin' Hot: Fourteen 60's Soul Sizzlers

Track time as per Bell/Jimpress/actual: 2:44 (2:49) [2:45]

Composers: Lonnie Thomas (Lonnie Youngblood) & Henry Ollie Jones (Ollie Jones)

Recording date/location: @April-May 1966 possibly Abtone Recording Studios, 1733 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (saxophone), Lenny Howard (vocals), unknown (bass), unknown (drums), unknown (piano), and unknown (backing vocals). Produced by Johnny Brantley and Lonnie Youngblood. Arranged by T. Staff and Lonnie Youngblood? Engineer: Abe Steinberg?

Notes: This track has no added heavy echo effects, and the guitar and horns are further up front in the mix. Like the George Scott version of Sweetthang, this track uses the full take 3 backing track as on (1) Wipe The Sweat (take 3), thus it is @19 seconds longer than the Billy LaMont versions of Sweet Thang. [EarlyHendrix](#) notes the composers as Lonnie Youngblood and O. Jones, as also indicated on the vinyl single's label. BMI notes the composer as [Henry Ollie Jones](#). Is it possible that the completely obscure [Lenny Howard](#) was actually an alias for Ollie Jones, former lead singer of the '50s R&B vocal group [The Cues](#)?

Special Notes: See the Special Notes at the beginning of this session date's section.

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possibly May 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA

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Special Notes: Jimpress Part 2 notes the recording date of these tracks as early 1966, and the recording location as possibly Abtone Recording Studios (1733 Broadway, New York, New York). Bell notes the recording date as mid-1966. [Roby and Schreiber](#) note the recording date as June 10, 1966 and the recording location as Abtone Studios. [EarlyHendrix](#) notes the recording date as April/May 1966, and the recording location as possibly Allegro Sound Studios, likely based on a 2012 email from John McDermott in which he states, "There are later sessions by Youngblood that year but they do not appear to feature Jimi in any role. He did at least three later sessions at Allegro Studios in NY [Fairmount has both the mixes and underlying multi-track masters for these] on 7/22/66, 8/4/66 and 8/23/66." [EarlyHendrix](#) additionally notes that the recording date could possibly be May 11, 1966 due to the tape box containing the mono mix that was used for this single having May 11, 1966 noted on it, though "this is probably the date when the mix was created".

[EarlyHendrix](#) notes that Go Go Place is a continuation of Go Go Shoes, though there is a short piece of music missing between the two. Go Go Shoes was registered for copyright on June 1, 1966. Later copyright records note the song divided into Part I and Part II, and since there is no separate copyright record for Go Go Place, it is assumed that "Part II" is Go Go Place. It should also be noted that the backing vocals by May Thomas and the tambourine heard in Go Go Shoes are missing from Go Go Place, which may indicate May Thomas was also the tambourine player on Go Go Shoes, and possibly that Go Go Place is actually a "take 2" of Go Go Shoes without backing vocals and tambourine. According to the May 14, 1966 issue of Cash Box ([page 44](#)), the single was released on May 23, 1966.

108. (2) Go Go Shoes (official simulated stereo mix) – Lonnie Youngblood

Source: The Early Years

Official Release: Another World [RCA/Powderworks] (labeled Go Go Shoes Part 1); At His Best [Joker] (labeled Go Go Shoes Part 1); Come On Baby [Jugodisk]; Countdown; Early Daze; The Early Years; The Experience; Flashback [51 West]; The Genius Of Jimi Hendrix [Springboard]; Good Feeling [Object]; Good Times [Intercord/Starpower]; Greatest Hits [Pulsar]; The Greatest Original Sessions [Disques Festival] (labeled Go Go Shoes Part I); The Greatest Original Sessions: Super Hendrix (labeled Go Go Shoes – Part 1); Groove Maker; Hendrix [Royal Collection]; Hendrix 66 (labeled Go Go Shoes Part I); Jimi Hendrix [IMA]; Jimi Hendrix [Springboard; Clout; Som Recs]; Jimi Hendrix [Wisepack]; Jimi Hendrix And The Lonnie Youngblood Band; Kasette: Super Hendrix (labeled Go Go Shoes – Part 1); Masterpieces; Rare Hendrix [Trip; Enterprise; Explosive; Phoenix; Phoenix 10; Carrere; Musidisc; Audio Fidelity; Movieplay; EMI; Fantasy; Square; Parnaso; RTB] (labeled Go Go Shoes Part I); Rare Hendrix [A Play]; Rare Hendrix: Jimi Hendrix Vol. 4 (labeled Go Go Shoes Part I); Strange Things [Showcase]; Super Hendrix: Original Session (labeled Go Go Shoes – Part 1); Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled Go Go Shoes, Part 1); Two Great Experiences; The Very Best Of Jimi Hendrix [United Artists] (labeled Go Go Shoes, Part I)

Univibes number: S329

Track time as per Bell/Jimpress/actual: 2:49 (2:49) [2:50]

Composers: May Thomas, Lonnie Thomas (Lonnie Youngblood) & Horace "Ace" Hall

Recording date/location: possibly May 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Horace "Ace" Hall? (bass), May Thomas (backing vocals), unknown (tambourine), and unknown (drums). Produced and arranged by Lonnie Youngblood.

Notes: Jimpress notes this version as “mix 2”. Bell describes this track as simulated stereo; Jimpress Part 1 describes it as enhanced stereo, and Jimpress Part 2 describes it as fake stereo created by adding echo to one of the channels. [EarlyHendrix](#) describes the mix as being a mono track mixed into one channel and echo on the other channel. In comparison to (3), this version has the tambourine mixed down, some of the backing sax parts mixed out, some different guitar parts, and is @15 seconds longer at the end. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date’s section. See also the song Good Feeling (aka Good Times) which begins with 5 seconds of the intro to this song (see tracks 193-196).

Alternate Sources: ATM 096: From The Beginning To The Start; Collection [The Collection (Holland)]; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc]; Rock Legends [bootleg vinyl EP].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start tests as MPEG/MP3/lossy, and is slightly incomplete at the end, fading out @1-2 seconds early; track time = 2:47. The copy on The Early Years is identical to the copy on Groove Maker; track time = 2:52. The copy on Groove Maker is identical to the copy on The Early Years; track time = 2:53. The copy on Jimi Hendrix [Wisepack] tests as 42% CDDA in Trader’s Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:54. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc] is labeled Go.Go.Shoes.II, may be fractionally more complete at the ending “come on” on the fade out, but has slightly inferior sound quality to the copy on The Early Years; track time = 2:47. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:50.

109. (1) Go Go Shoes (official mono mix, complete) – Lonnie Youngblood

Source: For Real! [DJM DJLMD 8011]; track courtesy of FendersFingers.

Official Release: For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037]

Univibes number: S324

Track time as per Bell/Jimpress/actual: 2:48 (2:49) [2:47]

Composers: May Thomas, Lonnie Thomas (Lonnie Youngblood) & Horace “Ace” Hall

Recording date/location: possibly May 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Horace “Ace” Hall? (bass), May Thomas (backing vocals), unknown (tambourine), and unknown (drums). Produced and arranged by Lonnie Youngblood.

Notes: See track 108 Notes. This is the mono mix of (2) with everything mixed centrally. In comparison to (3), this version has the tambourine mixed down, some of the backing sax parts mixed out, and some different guitar parts.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 108 Special Notes.

Alternate Sources: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc].

Comparison Notes: The copy on For Real! [DJM DJLMD 8011]; track time = 2:47. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector’s disc] is labeled Go.Go.Shoes.I and is presumably sourced from For Real! [DJM], but tests as MPEG/MP3/lossy; track time = 2:47.

110. (3) Go Go Shoes (official alternate mono mix, incomplete) – Lonnie Youngblood

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Fairmount F-1002]; Two Great Experiences

Univibes number: S309

Track time as per Bell/Jimpress/actual: 2:34 (2:34) [2:35]

Composers: May Thomas, Lonnie Thomas (Lonnie Youngblood) & Horace “Ace” Hall

Recording date/location: possibly May 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Horace “Ace” Hall? (bass), May Thomas (backing vocals), unknown (tambourine), and unknown (drums). Produced and arranged by Lonnie Youngblood.

Notes: Jimpress notes this version as “mix 1”. In comparison to (2) and (1) this version has the tambourine further up front in the mix, more backing sax parts, different guitar parts, and fades out @15 seconds early. The original release vinyl single has an incorrect copyright date of 1963 on the label, and also notes Lonnie Youngblood as arranger and producer.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 108 Special Notes.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles]; Rock Legends [bootleg vinyl EP].

Comparison Notes: The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:35. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is labeled Go.Go.Shoes.III, and is @1-2 seconds incomplete at the end, fading out too early; track time = 2:33. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is fractionally incomplete at the end; track time = 2:36.

111. (2) Go Go Place (official simulated stereo mix, complete) – **Lonnie Youngblood**

Source: Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]

Official Release: At His Best [Joker] (labeled Go Go Shoes Part II); At His Best [Planet Media]; Early Daze; The Early Years; Fabuloso; The Greatest Original Sessions [Disques Festival] (labeled Go Go Shoes Part II); The Greatest Original Sessions: Super Hendrix (labeled Go Go Shoes - Part 2); Groove Maker; Hendrix 66 (labeled Go Go Shoes Part II); Jimi Hendrix [Joker; Up] (labeled Go Go Shoes); Kasette: Super Hendrix (labeled Go Go Shoes Part II); Rare Hendrix [Trip; Enterprise; Explosive; Phoenix; Phoenix 10; Carrere; Musidisc; Audio Fidelity; Movieplay; EMI; Fantasy; Square; Parnaso; RTB] (labeled Go Go Shoes Part II); Rare Hendrix: Jimi Hendrix Vol. 4 (labeled Go Go Shoes Part II); Super Hendrix: Original Session (labeled Go Go Shoes – Part 2); Superpak [Trip TSX-3505; Marfer ALBUM-131 S] (labeled Go Go Shoes, Part 2); Two Great Experiences; The Very Best Of Jimi Hendrix [United Artists] (labeled Go Go Shoes, Part II)

Univibes number: S330

Track time as per Bell/Jimpress/actual: 2:01 (2:02) [2:03]

Composers: May Thomas, Lonnie Thomas (Lonnie Youngblood) & Horace "Ace" Hall

Recording date/location: possibly May 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Horace "Ace" Hall? (bass), unknown (tambourine), and unknown (drums). Produced and arranged by Lonnie Youngblood.

Notes: Jimpress notes this version as "mix 2". Bell describes this track as simulated stereo; Jimpress Part 1 describes it as electronically enhanced stereo, and Jimpress Part 2 describes it as fake stereo created by adding echo to one of the channels. In comparison to (1), this version has some of the backing sax parts mixed out, some extra guitar parts added, and is @12 seconds longer at the end. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 096: From The Beginning To The Start; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc].

Comparison Notes: The copy on ATM 096: From The Beginning To The Start is slightly incomplete, fading out @1-2 seconds early; track time = 2:02. The copy on The Early Years is incomplete, fading out @4 seconds early; track time = 2:06. The copy on Groove Maker tests 76% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 2:06. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] seems to be complete; track time = 2:03. The copy on Rare Hendrix seems to be complete, but it has noticeable vinyl artifacts (surface noise, etc.); track time = 2:01. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:04.

112. (1) Go Go Place (official mono alternate mix, incomplete) – **Lonnie Youngblood**

Source: ATM 186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, Fairmount F-1002]; Two Great Experiences (slightly incomplete)

Univibes number: S310

Track time as per Bell/Jimpress/actual: 1:48 (1:48) [1:49]

Composers: May Thomas, Lonnie Thomas (Lonnie Youngblood) & Horace "Ace" Hall

Recording date/location: possibly May 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Lonnie Youngblood (vocals, saxophone), Horace "Ace" Hall? (bass), unknown (tambourine), and unknown (drums). Produced and arranged by Lonnie Youngblood.

Notes: Jimpress notes this version as "mix 1". In comparison to (2), this version has more backing sax parts, fewer guitar parts, and fades out @12 seconds early. The original release vinyl single has an incorrect copyright

date of 1963 on the label, and also notes Lonnie Youngblood as arranger and producer. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection; Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc]; The Obscure Singles [aka The Jimpres Collection: Pre-Experience Singles / Mono Singles]; Rock Legends [bootleg vinyl EP] (incomplete).

Comparison Notes: The copy on ATM 185-186: The Jimmy James Singles Collection; track time = 1:49. The copy on Jimi Hendrix & Lonnie Youngblood: Complete 1966 Recordings [collector's disc] is @3-4 seconds incomplete at the end, fading out too early; track time = 1:47. The copy on Two Great Experiences was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is @3-4 seconds incomplete at the end, fading out too early; track time = 1:49.

1966 unknown studio, New York, New York, USA

Special Notes: This details of the recording of this song are a mystery. Jimpres notes the recording date as late-1965/early-1966. Bell notes the recording date as circa October – December 1965. Ultimate Hendrix notes the sessions that produced this track were “staged in October and December 1965”. [Roby and Schreiber](#) note the recording date as March 1966 with “new member Nate Edmonds Sr. on organ”. [EarlyHendrix](#) notes that the recording date of this track is difficult to determine: “This is the only PPX recording with organ on it. The June 1966 RSVP recordings have organ player Nate Edmonds on them and he can be seen in the May 1966 Cheetah pictures which (if it is Nate playing the organ here) would suggest a 1966 recording date. However there currently isn't any proof of Jimi recording any sessions for PPX in 1966 and if the organ player isn't Nate Edmonds then there are no clues to even pin a recording year on this one let alone a month. There might be a pre-1967 copyright registration somewhere out there but so far I have been unable to find one.” The song was registered for copyright on October 10, 1967. If the recording is from December 1965 then the recording location would possibly be Studio 76, 1650 Broadway, New York, New York, USA. If the recording is from either March or June 1966 then the recording location would possibly be Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

The liner notes to Live At George's Club 20 note that Knight's band at the time Jimi joined in October 1965 was called The Lovelights, and that the line-up as on December 26, 1965 and January 22, 1966 was Jimmy Hendrix (lead guitar), Curtis Knight or Harry Jensen (rhythm guitar), Horace “Ace” Hall (bass), Ditto Edwards or George Bragg (drums), and Lonnie Youngblood (saxophone). By June 1966, if not months before, the band lineup had changed along with the band name; The Squires were comprised of Jimmy Hendrix (guitar), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Depending on when this song was recorded, the band lineup could be comprised of any of these musicians. I've placed this song at this point in the compilation due to the inclusion of an organ player; the October and December 1965 Knight recordings do not include an organ player. For that reason I have speculated the band members to lean towards the lineup for The Squires rather than The Lovelights.

On page 7 of the liner notes to You Can't Use My Name: The RSVP/PPX Sessions, John McDermott notes that aside from recording “a number of original songs” in October and December 1965 with Curtis Knight & The Squires, recordings were also made “as well as February 1966”. What precisely were the recordings made in February 1966 is not mentioned.

At the beginning of the song, from 0:04-0:11, Jimi plays a phrase from [Mysterioso Pizzicato](#) aka The Villain's Theme, a piece of music composed for silent films that was used to cue the sneaking arrival of the villain. It was first published in 1914 as tune No. 89 in The Remick Folio of Moving Picture Music, vol. 1 compiled and edited by Jens Bodewalt Lampe. It bears resemblance to and may be an arrangement of a portion of Mysterious – Burglar Music 1 by silent film composer John Stepan Zamecnik, first published in 1913 in Sam Fox Moving Picture Music Volume 1. The theme was used in many forms of popular entertainment including stage plays and animated cartoons, and has since become a standard and widely familiar theme.

113. (1) Strange Things (official stereo mix) – Curtis Knight

Source: The Psychedelic Voodoo Child

Official Release: 16 Greatest Classics; The Collection [Object Enterprises]; The Cream Of Jimi; De Exportacion: An Hi Fi Batch; Early Classics; El Inmortal Jimi Hendrix; Flashing [Jugodisk; Interworld/Powderworks]; Get That Feeling [(stereo) Capitol; Quality; Birchmount]; Get That Feeling/Day Tripper

[Quality]; Good Times [Starburst]; The Great Jimi Hendrix In New York; Guitar Giants Vol. 2; An Hi Fi Rare Batch Of Jimi Hendrix; Historic Hendrix; House Of The Rising Sun; In Memoriam [London; Pax]; In The Beginning [Karussell/Polydor]; Jimi Hendrix [Compact Parade]; Jimi Hendrix [Soul Records]; Jimi Hendrix & Curtis Knight [London/Teldec]; The Jimi Hendrix Story [Music Box]; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; The Psychedelic Voodoo Child; Soul; Still With Us; Strange Things (stereo) [London; World Record Club; Odeon]; Strange Things [Showcase]; Strange Things [Success]; Strange Things/Get That Feeling [London]; The Wild One [Hallmark; Summit]

Univibes number: S385

Track time as per Bell/Jimpress/actual: 2:56 (2:57) [3:00]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson? (bass), Marion Booker? (drums), and Nathaniel "Nate" Edmonds Sr.? (organ). Produced by Ed Chalpin.

Notes: This version has the vocals, drums, organ and second guitar mixed to the right channel, and the lead guitar and bass are mixed to the left channel.

Special Notes: See the Special Notes at the beginning of this session date's section. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: Get That Feeling [Orbe]; The Great Jimi Hendrix; In The Beginning [Metronome]; Jimi Hendrix & Los Souls [FM Records]; Memorial 1942-70; Strange Things/My Heart Is Higher.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; The Gold Collection; Jimi: A Musical Legacy.

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on 16 Greatest Classics is slightly incomplete at the end, fading out 1-2 seconds early; track time = 2:57. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 2:57. The copy on Flashing [Jugodisk] is fractionally incomplete at the start; track time = 2:55. The copy on Get That Feeling [(stereo) Capitol] is slightly incomplete at the end, fading out @1 second early; track time = 2:57. The copy on The Great Jimi Hendrix In New York is fractionally incomplete at the end; track time = 2:57. The copy on Guitar Giants Vol. 2; track time = 2:58. The copy on In Memoriam [London] is fractionally incomplete at the end; track time = 2:56. The copy on The Psychedelic Voodoo Child seems very slightly more complete on the ending fade out, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:00. The copy on Strange Things (stereo) [London] is fractionally incomplete at the end; track time = 2:54.

114. Strange Things (official narrower stereo mix) – Curtis Knight

Source: Hornets Nest [Nardem]; track courtesy of Emil Vukov.

Official Release: Hornets Nest [Nardem]; Strange Things [Music For Pleasure]

Univibes number: S385

Track time as per Bell/Jimpress/actual: 2:57 (n/a) [2:56]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson? (bass), Marion Booker? (drums), and Nathaniel "Nate" Edmonds Sr.? (organ). Produced by Ed Chalpin.

Notes: This track is not listed in Jimpress. Bell notes that this alternate mix of (1) is a narrower stereo mix. Everything is mixed not quite as widely as what is heard in (1).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 113 Special Notes.

Comparison Notes: See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. The copy on Hornets Nest [Nardem], which is not listed in the Jimpress Part 1 Reference Discs section (pages 419-420); track time = 2:56. The copy on Strange Things [Music For Pleasure] is noted by Bell as being the normal mix (1), but it is also a narrow stereo mix, and it is fractionally incomplete at the end; track time = 2:56.

115. (4) Strange Things (official mono mix) – Curtis Knight

Source: Get That Feeling [Capitol (mono)]; track courtesy of Thomas Chapman.

Official Release: Get That Feeling [Capitol (mono)]; Grandes Exitos; Postumo; Strange Things [London (mono)]

Univibes number: S385

Track time as per Bell/Jimpress/actual: 2:57 (2:57) [2:56]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon “Hank” Anderson? (bass), Marion Booker? (drums), and Nathaniel “Nate” Edmonds Sr.? (organ). Produced by Ed Chalpin.

Notes: See track 113 Notes. This is the mono mix of (1) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 113 Special Notes.

116. Strange Things (official channel shift alternate mix) – Curtis Knight

Source: Golden Book: Strange; track courtesy of Emil Vukov.

Official Release: Golden Book: Strange

Univibes number: S385

Track time as per Bell/Jimpress/actual: 2:56 (n/a) [2:58]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon “Hank” Anderson? (bass), Marion Booker? (drums), and Nathaniel “Nate” Edmonds Sr.? (organ). Produced by Ed Chalpin.

Notes: This track is not listed in Jimpress. The lead guitar is mixed in the left channel, the vocals, organ, and drums are initially mixed in the right channel, then at the 0:53 mark they become centrally mixed. There is also an odd 9-second delayed repeat of the track heard faintly in the background during the quieter passages; an example can be heard at the 0:56 mark where the lyrics from the 0:47 mark can be faintly heard repeating.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 113 Special Notes.

117. (5) Strange Things (official alternate mix, less echo) – Curtis Knight

Source: You Can’t Use My Name: The RSVP/PPX Sessions

Official Release: You Can’t Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 2:55 (n/a) [2:57]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon “Hank” Anderson? (bass), Marion Booker? (drums), and Nathaniel “Nate” Edmonds Sr.? (organ). Produced by Ed Chalpin. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This version has the vocals, drums, bass, and organ mixed centrally, the lead guitar is mixed to the right channel, and the second guitar is mixed to the left channel. The vocals also seem to have less echo applied, and the laughing vocal segment from 1:28-2:00 is further back in the mix compared to (1).

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 113 Special Notes.

118. (3) Strange Things (official extended edit alternate mix) – Curtis Knight

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling

Official Release: The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Knock Yourself Out: The 1965 Studio Sessions

Univibes number: S1436

Track time as per Bell/Jimpress/actual: 3:20 (2:57) [3:21]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon “Hank” Anderson? (bass), Marion Booker? (drums), and Nathaniel “Nate” Edmonds Sr.? (organ). Produced by Ed Chalpin. Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: This version has the vocals mixed centrally, the lead guitar is mixed to the right channel, and the organ is mixed to the left channel. The intro theme (Mysterioso Pizzicato) from 0:00-0:13 is repeated again from 0:13-0:26, and the “back to back” lyric segment from 0:49-1:05 is repeated again from 1:11-1:27 (it is not missing as stated by Jimpress).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 113 Special Notes.

119. (2) Strange Things (official instrumental mix) – **Curtis Knight**

Source: What'd I Say [Mercury]; track courtesy of Emil Vukov.

Official Release: Jimi Hendrix Instrumental (labeled You Can Do It); What'd I Say [Mercury] (labeled You Can Do It)

Univibes number: S453

Track time as per Bell/Jimpress/actual: 3:09 (3:10) [3:07]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: 1966 unknown studio, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson? (bass), Marion Booker? (drums), unknown (tambourine), and unknown (shakers). Produced by Ed Chalpin.

Notes: This version includes a tambourine and shakers high in the mix, most of the vocals have been mixed out, the organ mixed very low, and the ending fade out is @10 seconds longer. One can hear the somewhat sloppy qualities of the band in this mix as there are often moments where they are off-beat and out of sync with each other.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 113 Special Notes.

Comparison Notes: The copy on Jimi Hendrix Instrumental is incomplete at the end, fading out @6 seconds early; track time = 3:07. The copy on What'd I Say [Mercury] is labeled You Can Do It; track time = 3:12.

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possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA

"Session 1"?

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Special Notes: [EarlyHendrix](#) notes that Curtis Knight signed a "second (?)" contract with RSVP on February 19, 1966; Jimpress refers to John McDermott's Setting The Record Straight and gives the date of Knight's contract as February 19, 1965 – is there documentary evidence of two separate contracts for Knight with RSVP or is this merely a clerical error on the year? RSVP Records owner Jerry Simon later signed Hendrix and the members of The Squires (Napoleon "Hank" Anderson, Nathaniel "Nate" Edmonds Sr., and Marion Booker) to a recording contract on June 10, 1966.

Bell notes the recording date of the following tracks as possibly June 1966; Jimpress notes the date as early 1966; [EarlyHendrix](#) notes "there must have been several studio sessions and these are all likely to have taken place in or after June 1966 but no further info is available". John McDermott in Setting The Record Straight states that "pursuant to the June 10, 1966 agreement they recorded seven songs: The UFO; I'm A Fool For You Baby; Ballad Of Jimi; Gotta Have A New Dress; Hornet's Nest; Knock Yourself Out; and Your Love [probably My Love, aka My Heart Is Higher]."

[Roby and Schreiber](#) note that Jerry Simon organized and produced three separate sessions with Curtis Knight and The Squires in June 1966. They note "Session 1" resulted in I'm A Fool For You Baby, Gotta Have A New Dress, and U.F.O. "Session 2" resulted in Hornet's Nest [Kato's Special], Flying On Instruments [Knock Yourself Out], No Such Animal, and Station Break. "Session 3" resulted in My Love [My Heart Is Higher] and The Ballad Of Jimmy [My Best Friend]. For the two tracks from "Session 3" they note, "based on the quality of the playing, it's doubtful that Hendrix appears on this third session". The 1966 version of The Ballad Of Jimmy [aka My Best Friend] is noted by both Jimpress and [EarlyHendrix](#) as having no Hendrix involvement, although Bell includes it in his list of Hendrix recordings. My Love [aka My Heart Is Higher] is noted in Jimpress, Bell, and [EarlyHendrix](#) as a fake with no Hendrix involvement. Neither song appears in this compilation.

As [EarlyHendrix](#) points out, in February 2005 record producer Jerry Simon placed two reels of RSVP recordings for sale on eBay along with an accompanying photo which included an Allegro Sound Studios Inc. Recording & Processing Information sheet for one of the reels with various details (the photo is included in this set courtesy of [EarlyHendrix](#)). The sheet gives a date (and due date) of June 20, 1966 with a 2-hour Studio A booking time (10-12). [EarlyHendrix](#) speculates the date is the date that this particular reel of mixes was prepared rather than the actual recording date of the tracks. If that is true, then it would seem reasonable to think the tracks noted on the sheet were recorded prior to June 20th. It would also seem reasonable to think that they were recorded on or after June 10th, the date of the RSVP contract with The Squires. In other words, the tracks noted on the sheet may have been recorded sometime between June 10th and June 20th. The sheet contains three groups of songs

with an outside notation below them, "All Head & Tail": Kato's Special [Hornet's Nest] and Station Break; No Such Animal and Flying On Instruments [Knock Yourself Out]; and I'm A Fool For You Baby and U.F.O. EarlyHendrix goes on to note: "It's unclear exactly what this tape is: the tape log has the following boxes ticked: "master", "re-record" & "4T". This can't be the original multi-track as the timings don't match, the tracks are not complete, and "re-record" sounds like this would be a copy of something rather than a master tape. The most logical explanation that I can think of is that this is a tape of edited mixes of the multi-tracks made when they were considered for release as 45s. This 4-track tape could then have been used to make a mono master from which the actual 45s would have been cut."

120. (4) Fool For You Baby (official longer alternate stereo mix) – **Curtis Knight & The Squires**

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 2:14 (n/a) [2:16]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (electric piano), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: The fuzz guitar is mixed to the left, the vocals, electric piano, bass, and drums are mixed centrally, and the guitar is mixed to the right. EarlyHendrix notes that this mix is longer, narrower, and dryer than the mix heard in (1) and (3). This version contains @17 seconds more lyric content at the end than (3), and @25 seconds more lyric content at the end than (1) or (2).

Special Notes: See the Special Notes at the beginning of this session date's section. This track features two guitar parts by Hendrix, the second one played through a fuzzbox to imitate a trumpet. The song was registered for copyright on August 16, 1967 with the title Fool For You, Baby. Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: From The Beginning Vol. 3; Get That Feeling [Orbe].

121. (3) Fool For You Baby (official longer mono mix) – **Curtis Knight & The Squires**

Source: Strange Things [Music For Pleasure]; track courtesy of FendersFingers.

Official Release: Flashing [Capitol (mono)]; Historic Hendrix [Pair]; Postumo; Strange Things [Music For Pleasure]

Univibes number: S373

Track time as per Bell/Jimpress/actual: 1:47 (1:47) [1:57]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (electric piano), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: This is the mono mix of (1) with everything mixed centrally. This version also contains @8 seconds more lyric content at the end than (1) or (2).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 120 Special Notes.

Comparison Notes: The copy on Historic Hendrix [Pair] runs faster than the copy on Strange Things [Music For Pleasure]; track time = 1:47. The copy on Strange Things [Music For Pleasure] runs slower than the copy on Historic Hendrix [Pair]; track time = 1:57.

122. (1) Fool For You Baby (official stereo mix) – **Curtis Knight & The Squires**

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: 16 Greatest Classics; 1967 Material; The Ballad Of Jimi; Day Tripper [Quality]; Flashing (stereo) [Capitol]; Flashing [Jugodisk; Interworld/Powderworks]; The Great Jimi Hendrix; Jimi Hendrix [Compact Parade]; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; The Legendary Jimi Hendrix: Flashing; The Psychedelic Voodoo Child; Soul; Still With Us; Strange Things [Showcase]; That Special Sound; The Wild One [Mercury]

Univibes number: S373

Track time as per Bell/Jimpress/actual: 1:48 (1:47) [1:49]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (electric piano), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: This stereo mix has the drums and bass mixed wide to the right, the guitar and electric piano mixed wide to the left, and the vocals mixed centrally. This version fades out slightly earlier than the mono mix (3). Bell notes a copy of (1) on Historic Hendrix, but it appears to be in mono and thus is actually a copy of (3).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 120 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes, and stereo opposite versions. The copy on 16 Greatest Classics may be a wider stereo mix, and is slightly incomplete at the end fading out 1-2 seconds early; track time = 1:49. The copy on ATM 103: Curtis Knight – The Complete Recordings Vol. 2 – Studio may be a wider stereo mix, and may be a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 1:49. The copy on Flashing [Jugodisk] may be a narrower stereo mix; track time = 1:48. The copy on Golden Book: Flashing is labeled Fool For Your Baby, and may be a narrower stereo mix; track time = 1:49. The copy on Guitar Giants Vol. 1 is labeled Fool About You, may be a narrower stereo mix, and is slightly incomplete at the end, fading out early on the word "fool"; track time = 1:49. The copy on The Legendary Jimi Hendrix: Flashing may be a wider stereo mix; track time = 1:50. The copy on Love Love may be a narrower stereo mix; track time = 1:48 – see track 189. The copy on The Psychedelic Voodoo Child may be a wider stereo mix, is a stereo opposite version (the channels have been flipped to create a reverse stereo image), and fades out @1 second early; track time = 1:49. The copy on That Special Sound may be a wider stereo mix, and is fractionally incomplete on the ending fade-out; track time = 1:48.

123. (2) Fool For You Baby (official extended edit) – Curtis Knight & The Squires

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing

Official Release: The Authentic PPX Studio Recordings; The Authentic PPX Studio Recordings Vol. 2: Flashing (labeled Fool For Your Baby); Best Of The Authentic PPX Studio Recordings; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing (labeled Fool For Your Baby); The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing (labeled Fool For Your Baby); Knock Yourself Out: The 1965 Studio Sessions

Univibes number: S1439

Track time as per Bell/Jimpress/actual: 2:49 (2:52) [2:52]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (electric piano), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon. Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: This edit of (1) has the first 4 seconds of the intro repeated three times, the first chorus heard in (1) from 0:22-0:30 has been edited out, at the 1:31 mark there is a repeat of the section from 0:15-0:53, at the 2:10 mark where the repeat ends the track picks up again from the original point where it was edited, at the 2:25 mark there is a repeat of the section from 2:10-2:24, then at the 2:41 mark where the repeat ends the track picks up again from the original point where it was edited to continue until the fade out.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 120 Special Notes.

Comparison Notes: The copy on The Authentic PPX Studio Recordings Vol. 2: Flashing is labeled Fool For Your Baby; track time = 2:49. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing has 3 seconds of silence at the end; track time = 2:52.

124. (4) Gotta Have A New Dress (official longer mono mix) – Curtis Knight & The Squires

Source: Strange Things [Music For Pleasure]; track courtesy of Emil Vukov.

Official Release: Get That Feeling [London (mono)]; Love, Love; Postumo; Strange Things [Music For Pleasure]

Univibes number: S365

Track time as per Bell/Jimpress/actual: 3:03 (3:03) [3:06]

Composers: Mont Curtis McNear (Curtis Knight) & Samson Horton

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: Jimpress notes this as a mono mix of (1), but it seems to be a mono mix of (2) as the organ is further up front in the mix as in (2). The end of the track is @12 seconds longer than (2).

Special Notes: See the Special Notes at the beginning of this session date's section. Knight first recorded this song in 1962 as a solo artist; it was released as a single [Shell 45-312] in October 1962, and mentioned in the October 27, 1962 issue of Billboard (page 21). This song was first registered for copyright on January 30, 1962, and registered for copyright again on August 16, 1967.

Comparison Notes: The copy on Get That Feeling [London (mono)] is incomplete at the end, fading out @7 seconds early; track time = 3:02. The copy on Love, Love is incomplete at the end, fading out @11 seconds early; track time = 2:56. The copy on Strange Things [Music For Pleasure]; track time = 3:08.

125. (2) Gotta Have A New Dress (official stereo mix edit of (4)) – Curtis Knight & The Squires

Source: Early Classics

Official Release: 20 Golden Pieces Of Jimi Hendrix; Early Classics; Historic Hendrix; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; Looking Back With Jimi Hendrix; Looking Back With Jimi Hendrix/In The Beginning

Univibes number: S365

Track time as per Bell/Jimpress/actual: 2:59 (2:55) [2:57]

Composers: Mont Curtis McNear (Curtis Knight) & Samson Horton

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: This version has the vocals, bass and drums mixed centrally, the guitar mixed to the left, the organ mixed to the right and further up front than (5) and (1). The end of the track fades out @12 seconds earlier than (4).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 124 Special Notes.

Comparison Notes: The copy on 20 Golden Pieces Of Jimi Hendrix is noted as being a "stereo enhanced mono" version; track time = 2:58. The copy on Early Classics; track time = 2:57. The copy on Looking Back With Jimi Hendrix is fractionally incomplete at the end, fading out slightly early; track time = 2:55.

126. (5) Gotta Have A New Dress (official longer alternate mix, stereo) – Curtis Knight & The Squires

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 3:07 (n/a) [3:09]

Composers: Mont Curtis McNear (Curtis Knight) & Samson Horton

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This version has the vocals and drums mixed centrally, the guitar and bass mixed right of center, the organ mixed to the left and further back in the mix than (4), (2), or (3). This version fades out at the same point as (4), and is @7 seconds longer than (1).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 124 Special Notes.

127. (1) Gotta Have A New Dress (official alternate mix, stereo) – **Curtis Knight & The Squires**

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: The Cream Of Jimi; El Sentir Psicodelico; Get That Feeling [(stereo) [Capitol; Quality; Birchmount]; Get That Feeling [(stereo) London; World Record Club; Odeon]; Get That Feeling/Day Tripper [Quality]; In Memoriam [London; Pax]; In The Beginning [Karussell/Polydor]; Jimi Hendrix Forever; The Legendary Jimi Hendrix: Flashing; Soul; Still With Us; Strange Things/Get That Feeling [London]

Univibes number: S365

Track time as per Bell/Jimpress/actual: 3:03 (3:03) [3:06]

Composers: Mont Curtis McNear (Curtis Knight) & Samson Horton

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: This version has the vocals, bass and drums mixed to the right, the guitar and organ mixed to the left, and the organ is further back in the mix than (4), (2), or (3). This version fades out @7 seconds earlier than (5).

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 124 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 3:06. The copy on Get That Feeling [(stereo) [Capitol] is incomplete at the end, fading out 3 seconds early; track time = 3:03. The copy on In Memoriam [London] may be a narrower stereo mix, and is incomplete at the end, fading out 3 seconds early; track time = 3:02. The copy on The Legendary Jimi Hendrix: Flashing is slightly incomplete at the end, omitting the fade out lyrics; track time = 3:03.

128. (3) Gotta Have A New Dress (official extended edit of (2)) – **Curtis Knight & The Squires**

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling

Official Release: The Authentic PPX Studio Recordings; The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Best Of The Authentic PPX Studio Recordings; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; Knock Yourself Out: The 1965 Studio Sessions

Univibes number: S1435

Track time as per Bell/Jimpress/actual: 3:11 (3:10) [3:12]

Composers: Mont Curtis McNear (Curtis Knight) & Samson Horton

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight (vocals), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon. Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: This track is an extended edit of (2), and fades out at the same point as (2). The vocals, bass and drums are mixed centrally, the guitar mixed to the left, and the organ mixed to the right and further up front than (5) and (1). At the 1:37 mark there is an edit with a repeat of the guitar solo from 1:23-1:36, then at the 1:50 mark where the repeat ends the track picks up again from the original point where it was edited.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 124 Special Notes.

Comparison Notes: The copy on The Authentic PPX Studio Recordings Vol. 1: Get That Feeling; track time = 3:10. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 1: Get That Feeling has 3 seconds of silence at the end; track time = 3:12.

129. (1) UFO (official mono mix) – **Curtis Knight & The Squires**

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: The Legends Of Rock

Univibes number: S446

Track time as per Bell/Jimpress/actual: 2:47 (2:49) [2:49]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar?), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: Jimpress notes that "Jimi's involvement (if any) with this track must be viewed as uncertain"; Bell includes this track in his Hendrix listing.

Special Notes: See the Special Notes at the beginning of this session date's section. This song was registered for copyright on August 16, 1967 with the title Unidentified Flying Objects; it is sometimes listed on releases as U.F.O. The demo version (3) includes lyrics about the alien teaching the earth man how to do a dance, "The UFO"; see track 059.

In Curtis Knight's 1992 book *Jimi Hendrix: Starchild* on pages 32-34 he relates a story that occurred "on a cold winter's night near Woodstock, New York, in 1965". After the band's van got stuck in a deep snow drift with outside temperatures threatening to leave them frozen to death or dead from carbon monoxide poisoning "caused by the exhaust fumes and the rolled-up windows". "Suddenly, on the road in front of us appeared this bright phosphorescent, cone-shaped space capsule", from which "an entity came forth...eight feet tall, his skin was yellowish, and instead of eyes, the creature had slits...his forehead came to a point, and his head ran straight into his chest, leaving the impression that he had no neck". The "entity" gave off tremendous amounts of heat as it moved towards the van, "evaporating the snow enough to free our imprisoned vehicle". "...the being came over to the right hand side of the van where Jimi was seated, and looked right through the window. Jimi seemed to be communicating telepathically with it – thanking this alien for saving our lives." Inspiration for this song perhaps?

Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: Jimi Hendrix [Dial]; Memorial 1942-70; Psychedelia [Orbe]; U.F.O./Flashing.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

130. (2) UFO (official alternate mix edit, stereo) – Curtis Knight & The Squires

Source: Hush Now [Astan]

Official Release: 1967 Material; The Ballad Of Jimi; Before The Deluge; Birth Of Success [Music For Pleasure]; The Box: Hush Now [Astan]; Early Jimi Hendrix [Stateside]; Early Jimi Hendrix Volume 2; Feedback: From The Beginning Vol. 3; Golden Book: Flashing; The Great Jimi Hendrix In New York; Guitar Giants Vol. 2; Hush Now [Astan]; Hush Now [Timewind]; I'm A Man: "Live"; Jimi Hendrix [Disques Esperance]; Jimi Hendrix & Curtis Knight [Swe Disc/Yupiteru Industry Co. Ltd./Polydor K.K.]; Jimi Hendrix Featuring Curtis Knight [Disques Esperance]; Jimi Hendrix: Live [Importa Som]; Jimi Hendrix Live In New Jersey Vol. 2; Kasette: Hush Now; L'Extraordinaire Jimi Hendrix; "Live" Vol. 1: I'm A Man [EMI/Stateside]; Love, Love; Still With Us; Timewind Collection: Guitar Experience; What'd I Say [Mercury]

Univibes number: S383

Track time as per Bell/Jimpress/actual: 2:19 (2:20) [2:18]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar?), Curtis Knight (vocals), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), Marion Booker (drums), and unknown (harmony vocals). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: This alternate mix in stereo has added harmony vocals, the "alien" lines sung by Curtis have been modulated, the lines from 1:49-end have been doubled to create co-lead vocals, one in Curtis' normal voice and the other in the modulated "alien" voice, and the track fades out @30 seconds earlier than (1).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 129 Special Notes.

Alternate Sources: What'd I Say [bootleg].

Comparison Notes: See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. The copy on The Ballad Of Jimi [Jugoton] may be a narrower stereo mix, seems to run slightly slower than other copies tested, and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:20. The copy on Birth Of Success [Music For Pleasure] may be a wider stereo mix, and is fractionally incomplete at the end, fading out very slightly early; track time = 2:17. The copy on Early Jimi Hendrix Volume 2 may be a narrower stereo mix, seems to run slightly slower than other copies tested, and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:20. The copy on The Great Jimi Hendrix In New York may be a narrower stereo mix, and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:20. The copy on Guitar Giants Vol. 2 may be a narrower stereo mix, and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:18. The copy on Hush Now [Astan] may be a narrower stereo mix; track time = 2:19. The copy on Love, Love may be a narrower stereo mix, seems to run slightly slower than other copies tested, and is fractionally incomplete at the end, fading out very slightly early; track time = 2:21.

The copy on What'd I Say [Mercury] may be a narrower stereo mix, and is slightly incomplete at the end, fading out @2 seconds early; track time = 2:20.

131. UFO (official mono mix of (2)) – Curtis Knight & The Squires

Source: Postumo; track courtesy of Doug Bell.

Official Release: Postumo

Univibes number: S383

Track time as per Bell/Jimpress/actual: 2:18 (n/a) [2:20]

Composer: Mont Curtis McNear (Curtis Knight)

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar?), Curtis Knight (vocals), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple? Produced by Jerry Simon.

Notes: This track is not listed in Jimpress. This track is the mono mix of (2) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 129 Special Notes.

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possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA

“Session 2”?

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Special Notes: See the Special Notes at the beginning of the “Session 1” date’s section. [Roby and Schreiber](#) note these instrumental tracks as part of “Session 2”. Hendrix signed a publishing contract with RSVP for Flying On Instruments [Knock Yourself Out], No Such Animal, and Station Break on June 21, 1966. Since there are no vocals on these tracks other than some background screaming and shouting on Horner’s Nest, it is difficult to say whether or not Curtis Knight himself actually participated in these recordings or they were strictly performed by The Squires only.

132. (2) Horner’s Nest (official stereo mix) – Curtis Knight & The Squires

Source: Guitar Giants Vol. 2

Official Release: 16 Greatest Classics; The Collection [Object Enterprises]; Day Tripper [Quality]; Day Tripper/Horner’s Nest; De Exportacion: An Hi Fi Batch; El Inmortal Jimi Hendrix; El Sentir Psicodelico; Flashing (stereo) [Capitol]; Flashing [Jugodisk; Interworld/Powderworks]; Get That Feeling [(stereo) London; World Record Club; Odeon]; Golden Book: Strange (labeled Horner’s Nest); Guitar Giants Vol. 2; An Hi Fi Rare Batch Of Jimi Hendrix; Historic Hendrix; In Memoriam [London; Pax]; In The Beginning [Karussell/Polydor]; Jimi Hendrix [Compact Parade]; Jimi Hendrix [Disques Esperance]; Jimi Hendrix [Soul Records]; Jimi Hendrix Featuring Curtis Knight [Disques Esperance]; Jimi Hendrix Forever; Jimi Hendrix In New-York; Jimi Hendrix Instrumental; The Legendary Jimi Hendrix [J.H. Records/Mod Music]; Soul; Still With Us; Strange Things [Showcase]; Timewind Collection: Guitar Experience; The Wild One [Hallmark; Summit]; The Wild One [Mercury]

Univibes number: S366

Track time as per Bell/Jimpress/actual: 3:40 (3:43) [3:43]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), Marion Booker (drums), and several unknown voices (screaming & shouting). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: This version has the drums mixed to the left, the organ mixed to the right, the guitar and bass mixed centrally, and the screaming voices mixed to the left and centrally. The first voice screaming in the left channel at the start sounds like it could be Jimi. There also seem to be female voices amongst the screaming. Jimpress notes (4) as an alternate mix of (2) with the bass and organ mixed centrally, but that aspect of the mix seems to be the same as (2). The true difference in the mix can be heard in the section from 1:46-2:06; in (2) the section is mixed lower than the rest of the track whereas in (4) the section is mixed at the same levels. Jimpress notes there is a copy of this track on That Special Sound, but it is actually a copy of (4). It is possible that some of the noted Official Release sources for (2) are actually copies of (4).

Special Notes: See the Special Notes at the beginning of the “Session 1” date’s section. See the Special Notes at the beginning of this session date’s section.

Some Hendrix sources suggest that Hornet’s Nest [aka Kato’s Special as noted on the eBay RSVP reel sheet] may have been inspired by the theme music to The Green Hornet television show which aired from September 9, 1966 to July 14, 1967. The Green Hornet was originally a syndicated radio show broadcast from January 31, 1936 through September 8, 1950, and again for a brief 4-month period in 1952, a show which Hendrix may have been familiar with as a child. Private email discussion amongst researchers and collectors raises skepticism about a direct tie between Hornet’s Nest to the television show theme versus the radio show theme.

The theme music for the radio show used an arrangement of Flight Of The Bumblebee combined with the sound of a theremin to create a “hornet buzz”. Flight Of The Bumblebee was a classical piece of music composed by Nikolai Andreyevich Rimsky-Korsakov for his opera The Tale of Tsar Saltan, which was first performed on November 3, 1900 at the Solodovnikov Theatre in Moscow, Russia. The score for the opera was first published in April 1901 by Bessel & Co. in St. Petersburg, Russia. The earliest recording I was able to determine was by Sir Hamilton Harty conducting the Court Symphony Orchestra on March 4, 1924 [1924, Columbia 980, titled Flight Of The Bumble-bee], though it would seem likely that an earlier recording exists.

When production began on The Green Hornet television series in the spring of 1966, consideration was given to the radio show theme music. A document dated April 25, 1966 from William Dozier, president of Greenway Productions Inc. which produced the show, states that “none of us believe any of this old music would be of any use to us on the TV series. We’ll use the Bumble Bee theme, of course, throughout the show, but a modern, hip version, with a very modern beat and a modern recording, maybe by someone like Al Hirt or even Louis Armstrong.” Another Dozier document dated May 31, 1966 indicates that “we have not yet finalized a new version!” of the theme music.

Filming for the show began on June 6, 1966. Another Dozier document dated June 21, 1966 indicates the legal concerns over Rimsky-Korsakov’s piece The Flight Of The Bumblebee may be set aside as it is confirmed to be “in public domain throughout the world”. Thus, likely sometime between June 21 to early-August 1966 the theme music was finalized. Billy May had rearranged the radio show theme, added a trumpet solo by Al Hirt, and conducted the recording under the supervision of Lionel Newman. [Billie Rae Bates](#), who conducted extensive research into The Green Hornet television show for her book [“Let’s Roll, Kato”: A Guide To TV’s The Green Hornet](#) (and who also provided the images of the related documents included with this compilation), suspects the theme music for the show wasn’t finalized until probably July, or possibly even August, 1966. May’s theme music was registered for copyright on September 13, 1966, four days after the TV show premiered. The Green Hornet: Original Television Score [20th Century Fox 3186] album was released circa late-September 1966 and noted in the October 8, 1966 issue of Billboard ([page 45](#)). As a side note, there is evidence that Billboard was actually published at least a week ahead of its issue date, a practice that is still common for weekly magazines (e.g. Time, Newsweek, etc.). The TV show premiere was mentioned in the September 17, 1966 issue of Billboard ([page 60](#)): “Twelve different items make up the series of plated flicker rings, which are timed to coincide with the new Green Hornet ABC network television series premiering Sept. 10” [actually September 9].

Al Hirt released his version of Green Hornet Theme [[RCA Victor 47-8925](#)] in mid-August 1966, at the same time as The Ventures released [their version](#) [[Dolton No. 323](#)]. Both singles credit Billy May as the composer, and both singles were mentioned in the [August 20, 1966 issue of Billboard](#) (pages 18 and 27). There were numerous Green Hornet themed songs released around this time: [The Ballad Of The Green Hornet](#) [6:53 mark] by Lee Merrill and The Golden Horns [Boom BM-60,013] (also mentioned in the August 20, 1966 issue of Billboard, [page 18](#)); [The Green Hornet Theme](#) b/w Flight Of The Hornet by B. Bumble and The Stingers [Mercury 72614] (mentioned in the August 27, 1966 issue of Billboard, [page 16](#)); [The Green Hornet](#) by The Super Dupers [Cricket C-168]; Green Hornet Theme by Buddy Merrill [Accent AC 1210; Festival FK-1540]; The Green Hornet by Joe Sherman and The Arena Brass [Epic 5-10008]; and The Flight Of The Bee by Jan Davis [Chattahoochee CH-716]. Hornet’s Nest was registered for copyright on August 30, 1966. Knock Yourself Out [Flying On Instruments] was registered for copyright on September 6, 1966. The two songs were coupled together for a [single](#) that was released in early-mid September 1966 and reviewed in the September 17, 1966 issue of Record World ([page 8](#)).

If Hornet’s Nest was inspired by the TV show theme rather than the radio show theme, it would seem more likely that it was recorded in late-August 1966. However that would contradict the June 1966 date noted on the eBay RSVP reel sheet; see the Special Notes at the beginning of the “Session 1” date’s section. The general consensus amongst the researchers and collectors who privately discussed this matter seems to be that Hornet’s Nest [aka Kato’s Special as noted on the eBay RSVP reel sheet] was inspired by the radio show theme rather than the TV show theme. Coincidentally perhaps, there was a vinyl LP released circa May 1966 called Soap Symphony: Classic Themes From The Golden Age Of Radio that was noted in the May 14, 1966 issue of Billboard ([page 44](#)). This is the earliest commercially released recording of the Green Hornet Theme specifically

related to the radio show version that I have been able to locate. Is it possible that either Jerry Simon and/or Hendrix heard that record which provided the inspiration for recording Hornet's Nest? Certainly by June 1966 there was press coverage of the upcoming TV show and the resultant "Hornet fever" surrounding it.

Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: In The Beginning [Metronome]; Jimi Hendrix & Los Souls [FM Records]; Mr. Soul; Psychedelia [Orbe]. Bell notes there is a version of this song on The Psychedelic Voodoo Child, but whether it is (2) or (4) is uncertain; Jimpress notes it as (4), which is correct.

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on 16 Greatest Classics is slightly incomplete at the end, fading out @1 second early, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:40. The copy on Flashing [Jugodisk]; track time = 3:42. The copy on Golden Book: Strange is labeled Hornest Nest; track time = 3:41. The copy on Guitar Giants Vol. 2; track time = 3:43. The copy on In Memoriam [London]; track time = 3:42. The copy on Jimi Hendrix Instrumental seems slightly muffled in comparison to the copy on Guitar Giants Vol. 2; track time = 3:41.

DISC 6 – STUDIO RECORDINGS

possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA
"Session 2"? (continued)

133. (1) Hornet's Nest (official mono mix, complete) – Curtis Knight & The Squires

Source: Get That Feeling [London (mono)]; track courtesy of Emil Vukov.

Official Release: Flashing [Capitol (mono)]; Get That Feeling [London (mono)]

Univibes number: S366

Track time as per Bell/Jimpress/actual: 3:42 (n/a) [3:42]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), Marion Booker (drums), and several unknown voices (screaming & shouting). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: See track 132 Notes. This is the mono mix of (2) with everything mixed centrally. This complete version of (1) is grouped with (1) in Jimpress and is given the timing of the incomplete version found on the vinyl single (2:26).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 132 Special Notes.

134. (1) Hornet's Nest (official mono mix, incomplete) – Curtis Knight & The Squires

Source: ATM 185-186: The Jimmy James Singles Collection

Official Release: vinyl single [1966, RSVP 1124]; vinyl single [1968, Quality 1912X (Canada)]

Univibes number: S357

Track time as per Bell/Jimpress/actual: 2:26 (2:26) [2:27]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: The beginning of the track is missing the screaming voices, and there has been an edit at the 1:46 mark to remove the section from 1:47-3:02 as heard in the complete version of (1), essentially eliminating the screaming and shouting voices in the background. 45cat notes the single appeared in the September 17, 1966 issue of Record Week; the B-side was (1) Knock Yourself Out. The 1968 Quality single was released under the names Jimi Hendrix and Curtis Knight rather than Curtis Knight & The Squires.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 132 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles]; What'd I Say [bootleg].

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio appears to be identical to the copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:27. The copy on ATM 185-186: The Jimmy James Singles Collection appears to be identical to the copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 2:27.

135. (4) Hornet's Nest (official alternate mix) – Curtis Knight & The Squires

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing

Official Release: The Authentic PPX Studio Recordings Vol. 2: Flashing; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing; Hornets Nest [Nardem]; Knock Yourself Out: The 1965 Studio Sessions; Love Love; The Psychedelic Voodoo Child; That Special Sound

Univibes number: S366

Track time as per Bell/Jimpress/actual: 3:40 (3:43) [3:42]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), Marion Booker (drums), and several unknown voices (screaming). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Engineers: Kalle Trapp (mixing) and Rainer Hänsel (editing). Mastered by Oliver Uckermann.

Notes: Jimpress notes this alternate mix of (2) as having the bass and organ mixed centrally, but that aspect of the mix seems to be the same as (2). The true difference in the mix can be heard in the section from 1:46-2:06; in (2) the section is mixed lower than the rest of the track whereas in (4) the section is mixed at the same levels. Jimpress notes there is a copy of (2) on That Special Sound, but it is actually a copy of (4). It is possible that some of the noted Official Release sources for (2) are actually copies of (4). The copy of this track on the vinyl LP That Special Sound may be a slightly different mix as the bass seems lower in the mix than other copies tested; see track 190.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 132 Special Notes.

Comparison Notes: See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. The copy on The Authentic PPX Studio Recordings Vol. 2: Flashing seems to be fractionally incomplete at the end, fading out slightly early; track time = 3:40. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 2: Flashing; track time = 3:42. The copy on Hornets Nest [Nardem] may be a narrower stereo mix; track time = 3:43. The copy on Love Love; track time = 3:40. The copy on The Psychedelic Voodoo Child; track time = 3:42. The copy on That Special Sound may be a slightly different mix as the bass seems lower in the mix than other copies tested; track time = 3:41 – see track 190.

136. (3) Hornet's Nest (official alternate mix without organ) – Curtis Knight & The Squires

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: The Box: Hush Now [Astan] (labeled Level); Hush Now [Astan] (labeled Level); Kassette: Hush Now (labeled Level); Still With Us (labeled Level).

Univibes number: S396

Track time as per Bell/Jimpress/actual: 3:39 (3:43) [3:49]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Marion Booker (drums), and several unknown voices (screaming). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: This alternate mix of (2) has the organ mixed out. The beginning of the track has the engineer stating, "Rolling. Kato's Special take 10", followed by the screaming voices as heard in (2).

Special Notes: See the Special Notes at the beginning of this session date's section. See track 132 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 3:49. The copy on Hush Now [Astan] is labeled Level; track time = 3:48.

137. (5) Hornet's Nest (official alternate take) – Curtis Knight & The Squires

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 5:08 (n/a) [5:10]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), Marion Booker (drums), and several unknown voices (screaming). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This alternate take runs longer, has the guitar mixed in the left channel, the bass and drums mixed centrally, and the organ mixed to the right. The only screaming heard is at the very beginning of the track.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 132 Special Notes.

138. Flying On Instruments [(4) Knock Yourself Out] (official complete alternate mix) – Curtis Knight & The Squires

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 6:49 (n/a) [6:55]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This is the complete version of the instrumental with the guitar mixed to the right, the organ to the left, and the bass and drums mixed centrally. The track begins with the engineer stating, "We are rolling. Flying On Instruments take 1". From 6:20-6:35 Jimi plays the bridge riff from I Got You (I Feel Good) by James Brown. The end of the track flounders to a stop.

Special Notes: See the Special Notes at the beginning of this session date's section. Hendrix signed a publishing contract with RSVP for Flying On Instruments on June 21, 1966. The song Knock Yourself Out, titled Flying On Instruments on the eBay RSVP reel sheet, was first registered for copyright on September 6, 1966 with composer credits given to Jimmy Hendrix and Jerry Simon. It was registered for copyright a second time on August 16, 1967 with composer credits given solely to Curtis Knight.

139. (2) Knock Yourself Out (official stereo mix) – Curtis Knight & The Squires

Source: In Memoriam; track courtesy of Emil Vukov.

Official Release: Day Tripper [Quality]; El Sentir Psicodelico; Get That Feeling [(stereo) London; World Record Club; Odeon]; Golden Book: Flashing; In Memoriam [London; Pax]; Jimi Hendrix [Disques Esperance]; Jimi Hendrix & Curtis Knight [London/Teldec]; Jimi Hendrix & Curtis Knight [London (Spain)]; Jimi Hendrix Featuring Curtis Knight [Disques Esperance]; Jimi Hendrix Forever; Jimi Hendrix In New-York; Strange Things/Get That Feeling [London]

Univibes number: S370

Track time as per Bell/Jimpress/actual: 5:59 (6:01) [5:58]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: This version has the guitar and organ mixed left of center, and the bass and drums mixed to the right. It is nearly a minute shorter than the complete version (4) titled Flying On Instruments. See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes; see also track 191.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 137 Special Notes.

Comparison Notes: The copy on Golden Book: Flashing is incomplete at the end, fading out 4 seconds early; track time = 5:54. The copy on In Memoriam [London]; track time = 5:58.

140. (1) Knock Yourself Out (official mono mix) – Curtis Knight & The Squires

Source: Get That Feeling [London (mono)]; track courtesy of FendersFingers.

Official Release: Get That Feeling [London (mono)]

Univibes number: S370

Track time as per Bell/Jimpress/actual: 5:59 (6:01) [6:01]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: See track 139 Notes. This is the mono mix of (2) with everything mixed centrally.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 138 Special Notes.

141. (1) Knock Yourself Out (official mono mix edit) – Curtis Knight & The Squires

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: vinyl single [1966, RSVP 1124]

Univibes number: S358

Track time as per Bell/Jimpress/actual: 2:35 (n/a) [2:36]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: In Jimpress this single edit of (1) is grouped together with the longer album version of (1) that has a track time of 6:01. This version that has been edited for release as a single, fading out just before the break heard at the 2:38 mark in the longer album version. The A-side of the single, (1) Hornet’s Nest, was reviewed in the September 17, 1966 issue of Record World ([page 8](#)).

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 138 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; ATM 185-186: The Jimmy James Singles Collection; The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles].

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio appears to be identical to the copy on ATM 185-186: The Jimmy James Singles Collection; track time = 2:36. The copy on ATM 185-186: The Jimmy James Singles Collection appears to be identical to the copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 2:36.

142. (3) Knock Yourself Out (official alternate mix of (2)) – Curtis Knight & The Squires

Source: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio

Official Release: The Authentic PPX Studio Recordings Vol. 5: Something On Your Mind; The Complete Of PPX Recordings – The Authentic PPX Studio Recordings Vol. 5: Something On Your Mind; The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 5: Something On Your Mind; Early Psychedelic Vol. 2; The Eternal Fire Of Jimi Hendrix; Guitar Giants Vol. 1; Hornets Nest [Nardem]; Jimi Hendrix With Curtis Knight [Music For Pleasure]; Knock Yourself Out: The 1965 Studio Sessions; Looking Back With Jimi Hendrix; Looking Back With Jimi Hendrix/In The Beginning; Something On Your Mind; Still With Us (incomplete)

Univibes number: S370

Track time as per Bell/Jimpress/actual: 6:02 (6:01) [6:04]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: This version has the guitar mixed to the left, the organ to the right, and the bass and drums mixed centrally. It is nearly a minute shorter than the complete version (4) titled Flying On Instruments.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 138 Special Notes.

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio.

Comparison Notes: See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes. The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio may be a narrower stereo mix; track time = 6:04. The copy on The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 5: Something On Your Mind may be a wider stereo mix, and is slightly incomplete at the end, fading out @2 seconds early; track time = 5:59 – see track 192. The copy on Guitar Giants Vol. 1 may be a narrower stereo mix, and is slightly incomplete at the end, fading out @3 seconds early; track time = 5:58. The copy on Hornets Nest [Nardem] may be a narrower stereo mix; track time = 6:03. The copy on Looking Back With Jimi Hendrix may be a narrower stereo mix, and may run very slightly faster than other copies but is otherwise complete; track time = 5:55.

143. Knock Yourself Out (official alternate mix of (3), incomplete) – Curtis Knight & The Squires

Source: 20 Golden Pieces Of Jimi Hendrix; track courtesy of Emil Vukov.

Official Release: 20 Golden Pieces Of Jimi Hendrix

Univibes number: S370

Track time as per Bell/Jimpress/actual: 3:33 (n/a) [3:34]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon.

Notes: This track is not listed in Jimpress. This version has fake audience applause added at the end which is incomplete, fading out 2½ minutes early. The guitar is mixed to the right, the organ to the left, and the bass and drums mixed centrally; see the introductory notes at the beginning of this document regarding stereo opposite versions. The only real differences between this version and (3) are the added fake audience applause and the track being cut short. The album from which this track is taken notes it as being “stereo enhanced mono”.

Special Notes: See the Special Notes at the beginning of this session date’s section. See track 138 Special Notes.

144. (1) No Such Animal (official complete version) – Curtis Knight & The Squires

Source: You Can’t Use My Name: The RSVP/PPX Sessions

Official Release: Pop In; You Can’t Use My Name: The RSVP/PPX Sessions

Univibes number: S399 + S400

Track time as per Bell/Jimpress/actual: 4:49 (4:48) [4:51]

Composer: James Marshall Hendrix

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight? (tambourine, shouting?), Napoleon “Hank” Anderson (bass), Nathaniel “Nate” Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This track is in mono. The original release vinyl single and most subsequent releases have this track split into two parts with a 15-second overlap between the parts; this track is the complete version without overlapping parts. The very end of the track has a tambourine shake.

Special Notes: See the Special Notes at the beginning of this session date’s section. Hendrix signed a publishing contract with RSVP for No Such Animal on June 21, 1966. The song was not released until 1970, appearing on a vinyl single credited simply to Jimi Hendrix. The song was registered for copyright on October 22, 1970. A tambourine can be faintly heard on this track, and occasionally someone is heard urging the band on in the background; is that Curtis Knight?

Alternate Sources: ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; Axis Bold As Love: Mono Edition; Master Series Volume 4 [Bell, tape].

Comparison Notes: The copy on ATM 103-104: Curtis Knight – The Complete Recordings Vol. 2 – Studio; track time = 4:51. The copy on You Can't Use My Name: The RSVP/PPX Sessions; track time = 4:51.

145. No Such Animal (Part I) (official with overlap into part 2) – Curtis Knight & The Squires

Source: vinyl single [1970, Audio Fidelity AF-167]; track courtesy of FendersFingers.

Official Release: vinyl single [1970, Audio Fidelity AF-167; Audio Fidelity AF 11.002 (France); Bellaphon BF 18019 (Germany); Exit Ekipo 2595-B (Spain); RCA Victor RCA 2033]; vinyl single [1971, Audio Fidelity AF 45.003H; Audio Fidelity LL-2423-AF; Carinia AF-167 (Australia; New Zealand); Melodi Pack 71000]; vinyl single [197?, Alvorada Internacional N-78-44]; Cosmic Turnaround; Grandes Exitos; Grande Storia Del Rock Vol. 56; No Un Animal Asi; When Joanie Smiles [1970s, Monogram P-242; split EP with Rare Earth]

Univibes number: S399 + S400

Track time as per Bell/Jimpress/actual: 2:26 (2:27) [2:26]

Composer: James Marshall Hendrix

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight? (tambourine, shouting?), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott.

Notes: This track is in mono. It is Part 1 of the song as it was released on a single. There is a 15-second overlap between Part 1 and Part 2 which begins at the 2:11 mark in Part 1, the point at which Part 2 begins.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 144 Special Notes.

Alternate Sources: Jimmy James And His Blue Flames [bootleg vinyl single]; Loose Ends Vol. 2; Rock Legends [bootleg vinyl EP]; What'd I Say [bootleg].

146. No Such Animal (Part II) (official with overlap from part 1) – Curtis Knight & The Squires

Source: vinyl single [1970, Audio Fidelity AF-167]; track courtesy of FendersFingers.

Official Release: vinyl single [1970, Audio Fidelity AF-167; Audio Fidelity AF 11.002 (France); Bellaphon BF 18019 (Germany); Exit Ekipo 2595-B (Spain); RCA Victor RCA 2033]; vinyl single [1971, Audio Fidelity AF 45.003H; Audio Fidelity LL-2423-AF; Carinia AF-167 (Australia; New Zealand); Melodi Pack 71000]; vinyl single [197?, Alvorada Internacional N-78-44]; Cosmic Turnaround; Grandes Exitos; Grande Storia Del Rock Vol. 56; No Un Animal Asi; When Joanie Smiles [1970s, Monogram P-242; split EP with Rare Earth]

Univibes number: S399 + S400

Track time as per Bell/Jimpress/actual: 2:37 (2:36) [2:36]

Composer: James Marshall Hendrix

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Curtis Knight? (tambourine, shouting?), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (organ), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott.

Notes: This track is in mono. It is Part 2 of the song as it was released on a single. It begins with a fade-in from the 2:11 mark as heard in the complete version and Part 1, then continues on until the end of the song, though the very ending tambourine shake as heard in the complete version is slightly cut here.

Special Notes: See the Special Notes at the beginning of this session date's section. See track 144 Special Notes.

Alternate Sources: Jimmy James And His Blue Flames [bootleg vinyl single]; Loose Ends Vol. 2; Rock Legends [bootleg vinyl EP]; What'd I Say [bootleg].

147. Station Break (official) – Curtis Knight & The Squires

Source: You Can't Use My Name: The RSVP/PPX Sessions

Official Release: You Can't Use My Name: The RSVP/PPX Sessions

Track time as per Bell/Jimpress/actual: 2:31 (n/a) [2:32]

Composers: James Marshall Hendrix & Jerry Simon

Recording date/location: possibly @June 10-20, 1966 Allegro Sound Studios Inc., 1650 Broadway, New York, New York, USA.

Personnel: Jimmy Hendrix (guitar), Napoleon "Hank" Anderson (bass), Nathaniel "Nate" Edmonds Sr. (electric piano), and Marion Booker (drums). Engineer: Bruce Staple. Produced by Jerry Simon. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by Bernie Grundman.

Notes: This track is in mono. For some odd reason, there is an edit at the 1:44 mark which repeats the previous 2 seconds of the track; the edit can visually be seen in Audacity at the 1:44.153 mark. Hendrix signed a publishing contract with RSVP for Station Break on June 21, 1966. The song was registered for copyright on April 18, 1994 with composer credits given to Jimmy Hendrix and Jerry Simon. Bell notes the recording date as early 1966, and the recording location as Studio 76. This track has been optimally amplified for this compilation.

Special Notes: See the Special Notes at the beginning of this session date's section.

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23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England

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148. (70-72) Hey Joe (takes 1-3, mono)

Source: Out Of The Studio 2

Univibes number: S1482-S1484

Track time as per Bell/Jimpress/actual: 3:10+1:34+3:29 (3:11+1:33+3:29) [3:31+2:00+3:30=9:01]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding or Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track is comprised of three takes. Takes 1 and 2 are instrumentals, and take 3 includes vocals by Jimi and The Breakaways. Take 3 is the dry mono mix master without added effects that was used for the official release (1). At the end of take 1 at 3:23 Jimi can be faintly heard saying something about earphones. At the end of take 2 at 5:08 someone is heard saying, "Start again zero(?)". At 5:19 Chas can be heard saying, "Tape's still running." There is a slight click at 8:16. Chas Chandler overdubbed Noel Redding's bass part with himself on bass for the officially released version, though whether or not he or Noel is playing on these takes at this stage in the recording process is unknown, but it would presumably be Noel. This track has been optimally amplified for this compilation.

Alternate Sources: The 1st Experienced; Are You Experienced: The Sessions? Vol. 1; Are You More Experienced; ATM 109-112: Maximum Experience; Beginnings 66-68; First Steps; The First Studio Sessions 1966/1967; I Am Experienced; Instrumentals Volume 1 [Funkydrummer, take 1 only]; The Making Of Are You Experienced; Moonbeams & Fairytails; Olympic Gold Vol. 2; Olympic Sessions; Out Of The Studio 2; Studio '66.

Comparison Notes: The copy on Are You Experienced: The Sessions? Vol. 1 was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and contains 6 seconds of silence at the start; track times = 3:32+2:00+3:33, total time of (70-72) = 9:05. The copy on ATM 109-112: Maximum Experience has the takes divided into separate tracks, was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), contains 3 seconds of silence at the start, and fades out fractionally early at the end; track times = 3:29+1:59+3:31, total time of (70-72) = 9:00. The copy on Moonbeams & Fairytails has the takes divided into separate tracks, was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and contains 7 seconds of silence at the start; track times = 3:30+1:57+3:36, total time of (70-72) = 9:04. The copy on Olympic Gold Vol. 2 contains 3 seconds of silence at the start and 10 seconds of silence at the end, and has poorer sound quality than other source copies; track times = 3:27+2:01+3:41, total time of (70-72) = 9:09. The copy on Out Of The Studio 2 was mastered with low levels, contains 6 seconds of silence at the start and 13 seconds of silence at the end; track times = 3:31+2:00+3:31, total time of (70-72) = 9:15. The copy on Studio '66 fades out fractionally early at the end; track times = 3:23+1:50+3:29, total time of (70-72) = 8:42.

149. (1) Hey Joe (official mono mix)

Source: ATM 111: Maximum Experience (copy 2: Reprise 0641)

Official Release: vinyl single [1966, Polydor 56139]; vinyl single [1967, Reprise 0641]; vinyl single [1970, Polydor 2121 011]; Are You Experienced [mono]; Classic Singles Collection Vol. 2; Greatest Hits [Barclay]; Smash Hits [mono]

Univibes number: S001

Track time as per Bell/Jimpress/actual: 3:20 (3:20) [3:22]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track uses take 3 from the recording session. The track fades out 9 seconds before the complete ending as heard in (72), "run on down south". Chas Chandler overdubbed Noel Redding's bass part with himself on bass.

Alternate Sources: Are You Experienced [Odeon]; Are You Experienced [Reprise]; ATM 091: In Glorious Mono; ATM 109-112: Maximum Experience; The First Studio Sessions 1966/1967; Hotel Intercontinental, Frankfurt 17.05.67; The Making Of Are You Experienced; Moonbeams & Fairytale; The Old Barclay Box; Smash Hits [Reprise].

Comparison Notes: The copy on ATM 091: In Glorious Mono; track time = 3:20. There are two copies of this track on ATM 111: Maximum Experience: copy 1 (track 21) is from the Polydor single and tests 100% CDDA in Trader's Little Helper, but fades slightly early at the end; track time = 3:20; copy 2 (track 22) is from the Reprise single and tests as 76% CDDA, meaning it may have a lossy source somewhere in the lineage, but it is complete at the end, unlike copy 1 from the Polydor single; track time = 3:22. The copy on Moonbeams & Fairytale is complete at the end, but tests as MPEG/MP3/lossy; track time = 3:21. Presumably Smash Hits (1974, Polydor (Japan) MPF 1077, mono) would contain a mono copy of Hey Joe, but it is actually in stereo and a copy of (3); track time = 3:21.

150. (2) Hey Joe (official stereo mix)

Source: Are You Experienced (1967, Reprise (USA) RS 6261, stereo)

Official Release: Are You Experienced; Between The Lines; Experience Hendrix: The Best Of Jimi Hendrix; Hey Joe! [Selles]; Inside The Experience [1990, MediaAmerica Radio]; Jimi Hendrix [Bellaphon]; Jimi Hendrix Reference Library: Whammy Bar & Finger Grease (excerpt); Lifelines: The Jimi Hendrix Story; Live & Unreleased: The Radio Show; The Singles Album; The Singles Collection; Smash Hits; Voodoo Child: The Jimi Hendrix Collection

Univibes number: S001

Track time as per Bell/Jimpress/actual: 3:25 (3:25) [3:28]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track uses take 3 from the recording session. Chas Chandler overdubbed Noel Redding's bass part with himself on bass. Complete copies of this track have Jimi singing "run on" prior to the fade out. The track fades out 7 seconds before the complete ending as heard in (72), "...down south".

Alternate Sources: All Along The Watchtower [bootleg 10" vinyl LP]; All The Hits; ATM 109-112: Maximum Experience; The Best Of Jimi Hendrix [Durecol]; The Best Of Jimi Hendrix [Musical]; Burnin' Soul; Jimi Hendrix [Bell (Germany)]; Jimi Hendrix [Champion Selection Series]; Jimi Hendrix [Falcon Neue Medien/Eurosound; Universe]; Jimi Hendrix And Pink Floyd; Live And Unreleased Part 1 [bootleg]; The Making Of Are You Experienced; Moonbeams & Fairytale.

Comparison Notes: The copy on Are You Experienced (1967, Reprise (USA) RS 6261, stereo); track time = 3:28. The copy on Are You Experienced (1997, MCA (USA) MCA2-11608); track time = 3:30. The copy on Are You Experienced (2010, Sony Legacy 88697 62162 2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:30. The copy on ATM 109-112: Maximum Experience tests as MPEG/MP3/lossy; track time = 3:23. The copy on Inside The Experience [1990, MediaAmerica Radio] has a portion of a Jimi Hendrix interview as voiceover at the start, and voiceover from the show host Dan Neer at the end; track time = 3:24. There are two copies of this track on Moonbeams & Fairytale; copy 1 is incomplete at the end, fading out @4 seconds early, and both copies were mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); copy 1 track time = 3:25, copy 2 track time = 3:30. The copy on The Singles Album is incomplete at the end, fading out @4 seconds early; track time = 3:26. There are two copies of this track on The Singles Collection with both copies slightly incomplete at the end, being clipped on the "run on" phrase; track time for both = 3:27. The copy on Smash Hits (1984, Polydor (West Germany) 825 255-2) is incomplete at the end, fading out @4 seconds early; track time = 3:25. The copy on Smash Hits (1988, Polydor 613004) is incomplete at the end, fading out @4 seconds early;

track time = 3:30. The copy on Smash Hits (1989, Polydor [Japan] P20P 22003) is incomplete at the end, fading out @4 seconds early; track time = 3:25. The copy on Smash Hits (2002, MCA (USA) 088 112 984-2 remastered) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:30.

DISC 7 – STUDIO RECORDINGS

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23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England
(continued)

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151. (8) Hey Joe (edit of (1) with added noises)

Source: 'Scuse Me While I Kiss The Sky [bootleg DVD]

Official Release: Popcorn; Superstars In Concert [laserdisc & VHS]

Track time as per Bell/Jimpress/actual: 3:18 (2:45) [3:20]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Engineer: Dave Siddle. Produced by Chas Chandler. Secondary Producer: Peter Clifton. Secondary Associate Producer: Peter Ryan.

Notes: This track is the audio extracted from the video known as the Saville promo film, which is a silent color film shot by filmmaker Peter Clifton of a live performance of the band from 31 January 1967 at the Saville Theatre in London that has been synced with the original studio version of Hey Joe in order to create the "promo film". See JimiHendrix.com, Discogs, and IMDB for further details. Bell notes this as an incomplete and edited version of (1, mono) with added noises from the video; Jimpress notes it as a version of (2, stereo) with applause added. All copies tested are in mono; whether or not the film uses the mono (1) or stereo (2) version of the song is unknown, though if the film soundtrack is in mono that would explain why all copies of this track are also in mono and determining the original source version used in the film may be impossible. The noises referred to by Bell and Jimpress are a section in the film heard here at the 1:13-1:30 mark where Jimi is seen descending a stairwell to the stage door followed by crowd noises from the concert. This track contains a light buzzing sound throughout, possibly due to having been extracted from a video file, and there is a slight dropout at 3:15.

Alternate Sources: Ancient Footprints; Early Experience V [Bell, tape]; European Scrapbook; Moonbeams & Fairytale; Radio Free Europe; 'Scuse Me While I Kiss The Sky [bootleg DVD].

Comparison Notes: InFromTheStorm notes that there are two different source copies of this track on European Broadcasts 1966/67, however those are truly copies of (7) Hey Joe from a live performance broadcast on Top Of The Pops 29 December 1966; this may also be the case with the supposed copies on Ancient Footprints and Radio Free Europe. The copy on European Scrapbook is in mono (though the right channel is slightly more amplified), and omits the first 2 seconds of the opening guitar intro; track time = 3:25. The copy on Moonbeams & Fairytale seems to be identical to the copy on European Scrapbook; track time = 3:25. A copy extracted from a lossy version of the film Popcorn is nearly complete, and is in mono with equal levels in both channels; track time = 3:20. A copy extracted from the bootleg DVD compilation 'Scuse Me While I Kiss The Sky is slightly more complete than all other copies tested, and is in mono with equal levels in both channels; track time = 3:23.

152. (3) Hey Joe (official alternate mix of (2))

Source: ATM 109-112: Maximum Experience

Official Release: Legacy [1977, Polydor MP 9257/8 (Japan); Polydor MPZ 8113-4 (Japan)]; Smash Hits (1974, Polydor (Japan) MPF 1077, mono)

Univibes number: S001

Track time as per Bell/Jimpress/actual: 3:20 (3:20) [3:21]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This version is an alternate stereo mix of (2) with double tracked vocals. Copies of this track are slightly incomplete at the end with the final "run on" phrase missing. The track fades out 10 seconds before the complete ending as heard in (72), "run on down south".

Alternate Sources: Are You More Experienced; ATM 109-112: Maximum Experience; Hey Joe: In The Studio; The Making Of Are You Experienced; Moonbeams & Fairytails.

Comparison Notes: The copy on ATM 109-112: Maximum Experience; track time = 3:21. The copy on Moonbeams & Fairytails; track time = 3:20. Presumably Smash Hits (1974, Polydor (Japan) MPF 1077, mono) would contain a mono copy of Hey Joe (1), but it is actually in stereo and a copy of (3); track time = 3:21. The copy on Studio '66; track time = 3:20.

late-October 1966 Pye Studios, ATV House, 40 Bryanston Street, London, England

153. (4) Hey Joe (official alternate take)

Source: The Jimi Hendrix Experience [purple box]

Official Release: The Jimi Hendrix Experience [purple box]; Setting The Record Straight [1992, radio broadcast]

Univibes number: S1086

Track time as per Bell/Jimpress/actual: 3:03 (3:04) [3:06]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: late-October 1966 Pye Studios, ATV House, 40 Bryanston Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals), and unknown (additional backing vocals). Engineer: Dave Siddle? Produced by Chas Chandler. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This alternate take seems to be an overdub session for Jimi's vocals. The lyrics here are also slightly different from the 23 October versions. At 0:11 Jimi interrupts his singing, "Oh, god damn...(chuckling). One more time. Hey make the voice a little lower and the band a little louder, OK." He then flounders for his place in the lyrics until he comes back in at 0:31. At 2:22 another set of backing vocals singing higher parts joins in with The Breakaways vocals; whether or not this is an overdub by The Breakaways or some other persons is unknown. At the end of the song at 3:03 someone is faintly heard saying something indecipherable.

Special Notes: The 1992 radio broadcast special Setting The Record Straight, the secondary official source for this track, can be heard at JimiHendrix.com.

Alternate Sources: 51st Anniversary: The Story Of Life; ATM 109-112: Maximum Experience; Beginnings 66-68; CD Sampler [Bell, tape]; The Complete BBC Sessions And...; First Steps; The First Studio Sessions 1966/1967; In The Studio Volume 10 (lossy); Jimi: A Musical Legacy; The Making Of Are You Experienced; Moonbeams & Fairytails; Sotheby's Plus [Bell, tape]; Studio Jams 2 [hey-joe mailing list tape tree] (slightly incomplete start); Unsurpassed Studio Takes; Voodoo In Ladyland.

Comparison Notes: The copy on ATM 109-112: Maximum Experience tests as MPEG/MP3/lossy, and is missing the brief indecipherable comment by Jimi at the very end of the track; track time = 3:05. The copy on The Jimi Hendrix Experience [purple box] was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), but it contains a 1-second indecipherable comment by Jimi at the very end of the track that is not found on the ATM 109-112 copy; track time = 3:06. The copy on Moonbeams & Fairytails is comparable to the copy on The Jimi Hendrix Experience [purple box]; track time = 3:06. The copy on Studio '66 tests as MPEG/MP3/lossy; track time = 3:05.

2 November 1966 De Lane Lea Studios, 129 Kingsway, London, England

154. (1) Stone Free (official mono mix)

Source: Moonbeams & Fairytails

Official Release: vinyl single [1966, Polydor 56139]; Greatest Hits [Barclay]; Jimi Hendrix Reference Library: Rhythm (excerpt); Legacy [1977, Polydor MP 9257/8 (Japan); Smash Hits [mono]

Univibes number: S002

Track time as per Bell/Jimpress/actual: 3:31 (3:35) [3:36]

Composer: James Marshall Hendrix

Recording date/location: 2 November 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, backing vocals?), and Mitch Mitchell (drums, cow bell, tambourine?). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: It sounds like Jimi is also providing backing vocals, possibly with Noel joining in as well (?).

Alternate Sources: Are You Experienced [Odeon]; Are You Experienced [Reprieve]; ATM 091: In Glorious Mono; ATM 109-112: Maximum Experience; The First Studio Sessions 1966/1967; Hotel Intercontinental, Frankfurt 17.05.67; The Making Of Are You Experienced; Moonbeams & Fairytales; Smash Hits [Reprieve]; Studio '66.

Comparison Notes: The copy on ATM 091: In Glorious Mono; track time = 3:33. The copy on ATM 109-112: Maximum Experience tests as MPEG/MP3/lossy; track time = 3:31. The copy on Moonbeams & Fairytales; track time = 3:36. The copy on Smash Hits (1984 Polydor (West Germany) 825 255-2) is incomplete at the start, clipping the opening note; track time = 3:35. The copy on Smash Hits (1989, Polydor [Japan] P20P 22003); track time = 3:35.

155. (2) Stone Free (official fake stereo alternate mix)

Source: The Singles Album

Official Release: Are You Experienced; Experience Hendrix: The Best Of Jimi Hendrix; Hey Joe! [Selles]; Inside The Experience [1990, MediaAmerica Radio]; Legacy [1977, Polydor MP 9257/8 (Japan); Lifelines: The Jimi Hendrix Story (voiceover last 0:34); Live & Unreleased: The Radio Show (voiceover last 0:34); The Singles Album; The Singles Collection; Smash Hits

Univibes number: S002

Track time as per Bell/Jimpress/actual: 3:35 (3:34) [3:35]

Composer: James Marshall Hendrix

Recording date/location: 2 November 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, backing vocals?), and Mitch Mitchell (drums, cow bell, tambourine?). Engineer: Dave Siddle. Produced by Chas Chandler. Secondary Engineer: Carlos Olms.

Notes: This fake stereo version of (1) has added reverb, and ADT (automatic/artificial double tracking) on the vocals. It sounds like Jimi is also providing backing vocals, possibly with Noel joining in as well (?). This track has been optimally amplified for this compilation.

Alternate Sources: All Along The Watchtower [bootleg 10" vinyl LP]; All The Hits; Are You Experienced [bootleg B684]; Burnin' Soul; Jimi Hendrix [Bell (Germany)]; Jimi Hendrix [Champion Selection Series]; Jimi Hendrix And Pink Floyd; Legacy [bootleg B616]; Live And Unreleased Part 1 [bootleg]; Moonbeams & Fairytales.

Comparison Notes: The copy on Are You Experienced (1997, MCA (USA) MCA2-11608); track time = 3:35. The copy on Are You Experienced (1997, MCA MCASD-11602) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:35. The copy on Are You Experienced (2010, Sony Legacy 88697 62162 2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:35. The copy on Are You Experienced (2010, Sony Records Int'l SICP 2636) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:35. The copy on Moonbeams & Fairytales was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:35. The copy on The Singles Album; track time = 3:35. The copy on The Singles Collection is fractionally incomplete on the ending fade out; track time = 3:33. The copy on Smash Hits (1976, Reprise MS 2025); track time = 3:34. The copy on Smash Hits (1988, Polydor 613004); track time = 3:33. The copy on Smash Hits (2002, MCA (Europe) 113 007-2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:35. The copy on Smash Hits (2002, MCA (USA) 088 112 984-2 remastered) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:36. The copy on Studio '66; track time = 3:36.

156. (69) Hey Joe (alternate take, stereo mix)

Source: ATM 096: From The Beginning To The Start

Univibes number: S1481

Track time as per Bell/Jimpress/actual: 3:43 (3:43) [3:47]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: possibly 18 November 1966 Regent Sounds Studio, 4 Denmark Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine?). Produced by Chas Chandler.

Notes: Jimpress notes this version as an early demo possibly recorded 18 November 1966 at Regent Sound, indicative by the guitar style and overall sound suggesting this version is not from the same session as the single version (1). The lyrics are slightly different, a tambourine is present, there is a lead guitar overdub, and it's possible the vocals are also an overdub. At the very end of the track someone is faintly heard making a brief indecipherable comment, to which Jimi replies, "huh?" It's possible that some of the Alternate Sources listed below actually contain the mono mix.

Alternate Sources: The 1st Experienced; Are You Experienced [Reprieve]; Are You Experienced: The Sessions? Vol. 1; ATM 096: From The Beginning To The Start; ATM 109-112: Maximum Experience; The First Studio Sessions 1966/1967; I Am Experienced; The Making Of Are You Experienced; Moonbeams & Fairytales; Olympic Sessions.

Comparison Notes: The copy on Are You Experienced: The Sessions? Vol. 1 is combined with and followed by (70-72) as a single track, and was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:47. The copy on ATM 096: From The Beginning To The Start; track time = 3:47. The copy on ATM 109-112: Maximum Experience was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:47. The copy on Moonbeams & Fairytales was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:47. The copy on Studio '66; track time = 3:46.

157. Hey Joe (mono mix of (69))

Source: Olympic Gold Vol. 2

Univibes number: S1481

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:56]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: possibly 18 November 1966 Regent Sounds Studio, 4 Denmark Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine?). Produced by Chas Chandler.

Notes: This track is not listed in Jimpress or Bell and was discovered when comparing source copies of (69) visually in Audacity. The beginning of the track has 5 seconds of opening studio sounds before the song begins, which is not heard in the stereo mix of (69): a clacking sound followed by 4 drum beats, and then the engineer very faintly heard making an indecipherable comment, possibly "take 20". It's possible that some of the Alternate Sources listed for the stereo mix of (69) actually contain this mono mix. This track has been optimally amplified for this compilation.

Alternate Sources: Olympic Gold Vol. 2; Out Of The Studio 2; Smash Alternates.

Comparison Notes: The copy on Olympic Gold Vol. 2 has 5 seconds of opening studio sounds which don't sound or visually appear to be edited onto the track, although the overall sound quality of the track is not as good as the other copies tested; track time = 3:56. The copy on Out Of The Studio 2 was mastered with low levels, but optimally amplifying the track shows that it is a better quality copy than the copy on Olympic Gold Vol. 2, although it is lacking the opening studio sounds; track time = 3:48. The copy on Smash Alternates has the best overall sound quality among the tracks tested, but is lacking the opening studio sounds and post-song comment from Jimi, "huh?"; track time = 3:48. See track 200 for the better sounding, though incomplete copy of this track as found on Smash Alternates.

158. (2) Foxy Lady (official stereo mix)

Source: Are You Experienced (1989, Polydor [Japan] P20P 22001)

Official Release: Are You Experienced; Backtrack 10: Are You Experienced; Experience Hendrix: The Best Of Jimi Hendrix; Experience/See My Music Talking (incomplete, audio only); Hey Joe! [Selles]; Inside The Experience [1990, MediaAmerica Radio]; Jimi Hendrix [Bellaphon]; Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (excerpt); Jimi Hendrix Reference Library: Whammy Bar & Finger Grease (excerpt); The Singles Album; The Singles Collection; Smash Hits

Univibes number: S007

Track time as per Bell/Jimpress/actual: 3:15 (3:15) [3:17]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: At 2:23 in this stereo mix Jimi says, "here I come baby", which is mixed out in the mono version (1). Jimi's vocals are in the right channel and Noel's vocals are in the left channel. The end of the track fades out 5 seconds before the complete end as heard in (109) and the Rock Band multi-tracks (see tracks 160 and 162-169). A rough mix was prepared on 15 December 1966; overdubs and mixing were done on 3 and 8 February 1967 at Olympic Sound Studios. This track has been optimally amplified for this compilation.

Alternate Sources: All Along The Watchtower [bootleg 10" vinyl LP]; All The Hits; Are You Experienced [Barclay, pirate]; Are You Experienced [picture disc vinyl bootleg]; Are You Experienced And More; ATM 109-112: Maximum Experience; Axis: Mono; The Best Of Jimi Hendrix [Dureco]; The Best Of Jimi Hendrix [Musical]; Burnin' Soul; Introspective/The Wind Cries Mary; Jimi Hendrix [Bell (Germany)]; Jimi Hendrix [Champion Selection Series]; Jimi Hendrix [Concert Series Live]; Jimi Hendrix [Falcon Neue Medien/Eurosound; Universe]; Jimi Hendrix And Pink Floyd; The Making Of Are You Experienced; Moonbeams & Fairytales.

Comparison Notes: See the introductory notes at the beginning of this document regarding stereo opposite versions. The copy on Are You Experienced (1967, Reprise (USA) RS 6261, stereo) that I received is fractionally clipped at the start; track time = 3:17. The copy on Are You Experienced (1985, Polydor (West Germany) 825 416-2); track time = 3:17. The copy on Are You Experienced (1989, Polydor [Japan] P20P 22001); track time = 3:17. The copy on Are You Experienced (1997, MCA (USA) MCA2-11608) seems slightly more complete on the ending fade out than the copy on Smash Hits (1988, Polydor 613004), and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:17. The copy on Are You Experienced (2010, Sony Legacy 88697 62162 2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:18. The copy on ATM 109-112: Maximum Experience tests as MPEG/MP3/lossy; track time = 3:15. The copy on The Singles Album is slightly incomplete at the end, fading out @1-2 seconds early; track time = 3:15. The copy on The Singles Collection seems fractionally clipped at the start, and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:15. The copy on Smash Hits (1984, Polydor (West Germany) 825 255-2); track time = 3:14. The copy on Smash Hits (1988, Polydor 613004) is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:20. The copy on Smash Hits (1989, Polydor [Japan] P20P 22003); track time = 3:13. The copy on Smash Hits (2002, MCA (USA) 088 112 984-2 remastered) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and is a stereo opposite version (the channels have been flipped to create a reverse stereo image); track time = 3:19.

159. (1) Foxy Lady (official alternate mono mix of (2))

Source: Are You Experienced (1967, Track 612 001, mono first pressing)

Official Release: Are You Experienced [mono]; Classic Singles Collection Vol. 2; Greatest Hits [Barclay]; The In Sound (incomplete end); Legacy [1977, Polydor MP 9257/8 (Japan)]; Smash Hits [mono]; Suns And Rainbow: Are You Experienced

Univibes number: S007

Track time as per Bell/Jimpress/actual: 3:12 (3:13) [3:14]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: At 2:23 in this mono mix Jimi's line, "here I come baby", has been mixed out; the phrase can be heard in the stereo mix (2). The end of the track fades out 5 seconds before the complete end as heard in (109) and the Rock Band multi-tracks (see tracks 160, and 162-169). A rough mix was prepared on 15 December 1966; overdubs and mixing were done on 3 and 8 February 1967 at Olympic Sound Studios.

Alternate Sources: The 1st Experienced; Are You Experienced [Mono Masters]; Are You Experienced [Odeon]; Are You Experienced [Reprieve]; ATM 091: In Glorious Mono; ATM 109-112: Maximum Experience; Can You Please Crawl Out Your Window; En Ecoutant Des Images; The Making Of Are You Experienced; Moonbeams & Fairytales; The Old Barclay Box; Smash Hits [Reprieve]; Studio '66.

Comparison Notes: The copy on Are You Experienced (1967, Track 612 001, mono); track time = 3:14. The copy on ATM 091: In Glorious Mono is slightly clipped at the end omitting 1 second of the track; track time = 3:13. There are two copies of this track on ATM 109-112: Maximum Experience. Copy 1 (ATM 109, track 01) is from the Track Records mono copy of Are You Experienced [Track 612-001] and tests as MPEG/MP3/lossy; track time = 3:14. Copy 2 (ATM 112, track 11) is from the Reprise Records mono copy of Are You Experienced [Reprise R-6261], but seems slightly muffled in comparison to the copy on Are You Experienced (1967, Track 612 001, mono); track time = 3:17. The copy on The Old Barclay Box; track time = 3:15.

160. (109) Foxy Lady (official alternate mix of (2), vocals central)

Source: The Jimi Hendrix Experience [purple box]

Official Release: The Jimi Hendrix Experience [purple box]

Univibes number: S007

Track time as per Bell/Jimpress/actual: 3:24 (3:26) [3:27]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This version has the vocals mixed centrally rather than in one channel. The end of the track contains 5 seconds more of the take, as also heard in the Rock Band multi-tracks (see tracks 162-169), coming to a complete stop rather than fading out as in (2) and (1). At the 3:23 mark a voice can be faintly heard saying something, followed by Chas Chandler commenting, "drop in after the solo again". A rough mix was prepared on 15 December 1966; overdubs and mixing were done on 3 and 8 February 1967 at Olympic Sound Studios.

Alternate Sources: The First Studio Sessions 1966/1967; Moonbeams & Fairytales.

161. (115) Foxy Lady (official alternate mix of (2), no lead guitar)

Source: Backing Tracks

Official Release: Line 6 GuitarPort (online)

Track time as per Bell/Jimpress/actual: 3:09 (3:09) [3:16]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This alternate mix was created by Eddie Kramer for the [Line 6 GuitarPort](#) and was made available via online download. Jimpress notes the lead guitar parts have been removed; Bell notes they've been mixed low, which is correct as they can still be faintly heard in the background. The beginning of the track includes an 8-count drum-rim beat, and from 2:21-2:27 there is a 10-count drum-rim beat, both of which are not heard in any other mix. A rough mix was prepared on 15 December 1966; overdubs and mixing were done on 3 and 8 February 1967 at Olympic Sound Studios. This track is MPEG/MP3/lossy. It is likely that all copies of the Line 6 tracks are MPEG/MP3/lossy as it was only released as an internet download.

Alternate Sources: Backing Tracks; Jimi Hendrix Studio Tapes Without Guitar Univibe Wah [2006, eBay]; Line 6 Mixes [Bell, tape]; No Guitar.

162. Foxy Lady (official multi-track of (2), instrumental)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:24]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross.

Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains all the instrument parts but removes the vocal parts.

Special Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) accompanying this song for use with the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. The end of the track contains 5 seconds more of the take, as also heard in (109) (see track 160), coming to a complete stop rather than fading out as in (2) and (1).

163. Foxy Lady (official multi-track of (2), guitar 1)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains only one of Jimi's guitar parts, though some of the other guitar parts can still be faintly heard in the background. This track tests as MPEG/MP3/lossy.

Special Notes: See track 162 Special Notes.

164. Foxy Lady (official multi-track of (2), guitar 2)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains only one of Jimi's guitar parts.

Special Notes: See track 162 Special Notes.

165. Foxy Lady (official multi-track of (2), rhythm guitar on 1 track)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains only one of Jimi's guitar parts. This track tests as MPEG/MP3/lossy.

Special Notes: See track 162 Special Notes.

166. Foxy Lady (official multi-track of (2), second guitar on 1 track)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains only one of Jimi's guitar parts, though some of the other guitar parts can still be faintly heard in the background.

Special Notes: See track 162 Special Notes.

167. Foxy Lady (official multi-track of (2), vocals)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains Jimi and Noel's vocal parts – Jimi in the left channel, Noel in the right channel – as also heard in the stereo opposite version of (2) (see track 201), though the instruments can still be faintly heard in the background. This track tests as MPEG/MP3/lossy.

Special Notes: See track 162 Special Notes.

168. Foxy Lady (official multi-track of (2), bass)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains Noel's bass part, though the guitar and drums can still be faintly heard in the background.

Special Notes: See track 162 Special Notes.

169. Foxy Lady (official multi-track of (2), drums)

Source: Are You Experienced: Rock Band Edition [video game]

Official Release: Are You Experienced: Rock Band Edition [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:28]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This track contains Mitch's drum parts, though the guitar and bass can still be faintly heard in the background. At the 3:23 mark a voice can be faintly heard saying something indecipherable; this can also be heard at the same point in (109) (see track 160).

Special Notes: See track 162 Special Notes.

170. (7-10) Can You See Me (takes 1-4, mono)

Source: Out Of The Studio 2

Univibes number: S1465-S1468

Track time as per Bell/Jimpress/actual: 1:38+2:26+1:33+2:28 (1:36+2:25+1:33+2:28) [8:57]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine). Engineer: Mike Ross. Produced by Chas Chandler.

Notes: Although these takes are noted in reference sources as instrumentals, Jimi's vocals can still be faintly heard in the background on all of them. Mitch's tambourine can also be heard playing on all these takes. Take 1 (7) begins with Jimi saying, "Oh wait just one second, wait...", followed by an engineer (?) making some indecipherable comment, followed by a few seconds of studio silence, then a few bass notes, then 5 seconds more of studio silence before the take begins. At the end of take 1 at 1:56 someone is faintly heard saying something indecipherable in the background. At 2:01 Jimi counts in take 2 (8) which runs until the 4:29 mark where it abruptly stops. Take 3 (9) runs from 4:36-6:09, followed by faintly heard voices talking in the background. Take 4 runs from 6:17-8:47, and includes an extra guitar part not heard in the other takes. Take 4 (10) was used as the backing track for the officially released mono version (1). This track has been optimally amplified for this compilation.

Alternate Sources: The 1st Experienced; Are You Experienced [bootleg B684]; Are You Experienced And More; Are You Experienced Sessions 1966-67; Are You Experienced The Sessions? Vol. 1; ATM 109-112; Maximum Experience; The First Studio Sessions 1966/1967; I Am Experienced; In The Studio Volume 10 (lossy);

Instrumentals Volume 1 [Funkydrummer, take 2 only]; The Making Of Are You Experienced; Moonbeams & Fairytales; Olympic Gold Vol. 1; Olympic Sessions; Out Of The Studio 2; Studio '66.

Comparison Notes: The copy on Are You Experienced And More has the take 1 opening comments, bass notes and studio silence slightly edited to omit most of the silence; track times = 1:46+2:30+1:36+2:32, total time of (7-10) = 8:26. The copy on Are You Experienced The Sessions? Vol. 1 was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track times = 1:57+2:35+1:42+2:31, total time of (7-10) = 8:47. The copy on ATM 109-112: Maximum Experience is divided into 4 tracks, one for each take; track times = 2:01+2:31+1:41+2:32, total time of (7-10) = 8:46. The copy on In The Studio Volume 10 tests as MPEG/MP3/lossy. The copy on Moonbeams & Fairytales is divided into 4 tracks, one for each take, and was mastered with the levels slightly too high, cutting off the high and low ends in a few places throughout the track (amplitude clipping); track times = 1:56+2:33+1:40+2:35, total time of (7-10) = 8:45. The copy on Olympic Gold Vol. 2 is divided into 4 tracks, one for each take, and is missing the take 1 opening comments, bass notes and studio silence; track times = 1:44+2:34+1:42+2:50, total time of (7-10) = 8:51. The copy on Out Of The Studio 2 has 4 seconds of silence at the start, what sounds like 12 seconds of tape silence at the end but a cymbal clack can be heard at the 8:56 mark, and was mastered with low levels, but when amplified to comparable levels as other source copies it seems to have the best overall sound quality with other source copies sounding slightly muffled in comparison; track times = 2:01+2:31+1:45+2:32, total time of (7-10) = 8:57. The copy on Studio '66 is divided into 4 tracks, one for each take; track times = 1:52+2:26+1:35+2:29, total time of (7-10) = 8:23.

171. (1) Can You See Me (official mono mix)

Source: ATM 091: In Glorious Mono

Official Release: vinyl single [1968, Polydor 59240; Polydor 604025 (New Zealand); Polydor S 53530 Pol (Yugoslavia)]; vinyl single [19??, Polydor 25247 (Argentina)]; Are You Experienced [mono]; Backtrack 10: Are You Experienced; Smash Hits [mono]; Suns And Rainbow: Are You Experienced

Univibes number: S010

Track time as per Bell/Jimpress/actual: 2:30 (2:30) [2:31]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine).

Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This track uses take 4 from the session as the backing track; see track 170 from 6:17-8:47. Jimi's vocals are double-tracked, i.e. he is singing along to a pre-recorded vocal take. A rough mix was prepared on 15 December 1966. This track has been optimally amplified for this compilation.

Alternate Sources: The 1st Experienced; Are You Experienced [Odeon]; Are You Experienced [Reprieve]; ATM 091: In Glorious Mono; ATM 109-112: Maximum Experience; The First Studio Sessions 1966/1967; The Making Of Are You Experienced; Moonbeams & Fairytales; Smash Hits [Reprieve]; The Swedish Chronicles Volume 1.

Comparison Notes: The copy on ATM 091: In Glorious Mono is fractionally more complete at the end than the copy on ATM 109; track time = 2:31. The copy on ATM 109-112: Maximum Experience is complete but fades very slightly at the end; track time = 2:31. The copy on Moonbeams & Fairytales fades out slightly prematurely; track time = 2:32.

172. (12) Can You See Me (official alternate mix of (1), dry mono)

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: Are You Experienced (1967, Barclay 820143); Are You Experienced (1967, Track 612 001, mono); West Coast Seattle Boy: The Jimi Hendrix Anthology

Track time as per Bell/Jimpress/actual: 2:33 (2:36) [2:34]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine).

Engineer: Mike Ross. Produced by Chas Chandler. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: Jimpress notes this track as an alternate mono mix of (1) with the double-tracked vocals as featured on (2). I'm not quite sure what that means; this version uses the same double-tracked vocals as heard on (1), though the mix is perhaps slightly dryer with less effects. This may be the rough mix that was prepared on 15 December 1966.

Alternate Sources: The Old Barclay Box.

Comparison Notes: The copy on Are You Experienced (1967, Track 612 001, mono); track time = 2:36. The copy on Old Barclay Box; track time = 2:30. The copy on West Coast Seattle Boy: The Jimi Hendrix Anthology; track time = 2:34.

DISC 8 – STUDIO RECORDINGS + RELATED & REMIXED RECORDINGS

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13 December 1966 CBS Studios, 104 New Bond Street, London, England
(continued)

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173. (3) Can You See Me (official alternate mix of (1), reverb stereo)

Source: ATM 109-112: Maximum Experience

Official Release: Legacy [1977, Polydor MP 9257/8 (Japan); Polydor MPZ 8113-4 (Japan)]

Univibes number: S010

Track time as per Bell/Jimpress/actual: 2:31 (2:29) [2:33]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine).

Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This alternate mix of (1) in stereo has added reverb making it sound like its being played and sung from inside a tunnel. A rough mix was prepared on 15 December 1966.

Alternate Sources: Are You Experienced: Reconstructed Mono...Plus; ATM 109-112: Maximum Experience; The Making Of Are You Experienced; Moonbeams & Fairytales; Studio '66.

Comparison Notes: The copy on ATM 109-112: Maximum Experience; track time = 2:33. The copy on Moonbeams & Fairytales is fractionally clipped at the very end, and tests as MPEG/MP3/lossy; track time = 2:32. The copy on Studio '66; track time = 2:33.

174. (2) Can You See Me (official alternate vocal mix, stereo)

Source: Are You Experienced (1989, Polydor [Japan] P20P 22001)

Official Release: Are You Experienced; Hey Joe [Selles]; Inside The Experience [1990, MediaAmerica Radio]; Smash Hits

Univibes number: S018

Track time as per Bell/Jimpress/actual: 2:30 (2:29) [2:33]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine).

Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This version uses the same backing track as (1), take 4 from the session, but it uses a different vocal take on top of the pre-recorded one for the double-tracked vocals. The differences can be heard by comparing (1) and (2) at several points: at the 0:28 mark in (1) Jimi says "yeah!" and in (2) he says "alright"; at the 0:51 mark in (1) Jimi says "alright" and in (2) he says "yeah baby"; at the 1:01 mark in (2) Jimi says "Mitch Mitchell" which isn't heard in (1); at the 1:38 mark in (1) Jimi says "aw, you better listen baby" and in (2) he says "aw, you better open up your ears"; at 1:47 Jimi says "ah-ha...oh yeah" and in (2) he says "aw shucks"; at 2:11 in (1) Jimi says "I don't believe you can *hear* me" and in (2) he says "I don't believe you can *see* me"; at the 2:18 mark in (1) Jimi says "can you see me baby" and in (2) he says "can you *hear* me baby"; at the 2:26 mark in (1) Jimi says "yeah" and in (2) he says "you can't see me". A rough mix was prepared on 15 December 1966. This track has been optimally amplified for this compilation.

Alternate Sources: Are You Experienced [bootleg vinyl picture disc]; Are You Experienced [Barclay, pirate]; Are You Experienced And More; ATM 109-112: Maximum Experience; Come On; Greatest Hits Of Jimi Hendrix [Starling]; Jimi Hendrix [Champion Selection Series]; Jimi Hendrix And Pink Floyd; The Making Of Are You Experienced; Moonbeams & Fairytales.

Comparison Notes: The copy on Are You Experienced (1985, Polydor (West Germany) 825 416-2); track time = 2:33. The copy on Are You Experienced (1989, Polydor [Japan] P20P 22001); track time = 2:33. The copy

on Are You Experienced (1997, MCA (USA) MCA2-11608); track time = 2:32. The copy on Are You Experienced (2010, Sony Legacy 88697 62162 2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:32. The copy on Are You Experienced And More; track time = 2:35. The copy on ATM 109-112: Maximum Experience tests as MPEG/MP3/lossy; track time = 2:31. There are two copies of this track on Moonbeams & Fairytales, both of which were mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); copy 1 track time = 2:33, copy 2 track time = 2:32. The copy on Smash Hits (1984, Polydor (West Germany) 825 255-2); track time = 2:32. The copy on Smash Hits (1988, Polydor 613004); track time = 2:34. The copy on Smash Hits (1989, Polydor [Japan] P20P 22003); track time = 2:32. The copy on Smash Hits (2002, MCA (USA) 088 112 984-2 remastered) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 2:33.

175. (11) Can You See Me (combined vocal mix of (1) and (2))

Source: Are You Experienced And More

Univibes number: S1479

Track time as per Bell/Jimpress/actual: 2:28 (2:27) [2:36]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine).

Engineer: Mike Ross. Produced by Chas Chandler.

Notes: Jimpress notes this track as an alternate mix of (1) with three vocal takes, one in each channel, and the third faintly heard centrally in the mix. It is actually a combination of all the vocal takes heard in both (1) and (2). At the very end of the track Jimi remarks, "Man...if I can just do that one more time..can I..." All tested source copies of this track visually appear to be in narrow stereo (nearly mono) when viewed in Audacity. A rough mix was prepared on 15 December 1966.

Alternate Sources: The 1st Experienced; Are You Experienced [bootleg B684]; Are You Experienced And More; Are You Experienced Sessions 1966-67; Are You Experienced The Sessions? Vol. 1; Astro Man; ATM 109-112: Maximum Experience; Beginnings 66-68; The First Studio Sessions 1966/1967; I Am Experienced; In The Studio Volume 10 (lossy); Jimi Plays Berkeley/The Studio Outtakes...1966-1970; The Making Of Are You Experienced; Moonbeams & Fairytales; Olympic Gold Vol. 2; Olympic Sessions; Out Of The Studio 2; Savage Beethoven; Studio '66; The Studio Out-Takes 1966-1970; Studio Outtakes Volume 1; Studio Out-Takes Volume 1...1966-1968.

Comparison Notes: The copy on Are You Experienced And More seems to have the best overall sound quality among the source copies tested; track time = 2:36. The copy on Are You Experienced The Sessions? Vol. 1 was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and sounds slightly muffled; track time = 2:34. The copy on ATM 109-112: Maximum Experience was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and sounds slightly muffled; track time = 2:34. The copy on In The Studio Volume 10 tests as MPEG/MP3/lossy. The copy on Moonbeams & Fairytales was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping), and sounds slightly muffled; track time = 2:33. The copy on Olympic Gold Vol. 2 has 12 seconds of "silence" at the start that contains what sounds like unrelated (non-Hendrix) tape bleed-through (soul music?), and 11 seconds of silence at the end; track time = 2:55. The copy on Out Of The Studio 2 was mastered with low levels, and contains 10 seconds of silence at the end; track time = 2:42. The copy on Savage Beethoven tests as 86% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage, and the ending "can I" comment is missing; track time = 2:33. The copy on Studio '66 is missing the ending "can I" comment; track time = 2:31.

176. (90) Red House (dry mix of (1))

Source: Out Of The Studio 2

Univibes number: S1485

Track time as per Bell/Jimpress/actual: 3:43 (3:40) [4:10]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This track is in mono. This version seems to be the raw take without any effects added, namely the echo on the vocals heard in (1). This version has more studio chat at the start with Chas Chandler asking Jimi, "Should we have a little thrash around with that Red House thing you were messing around with this afternoon at

the flat, and we'll put it down for a laugh, see what it sounds like, eh?" Jimi responds, "I'll tell you what...OK, OK...OK the, the key of B, B." There is a 1-second drop-out at the 2:16 mark inherent to all copies of this track, though some sources have tried to (poorly) edit it out. The end of the track has Jimi asking, "How's that one?" with Chas Chandler responding, "Yeah...let's keep that one...you should put that one on," and Jimi saying, "Yeah, OK" before the fade out. This track has been optimally amplified and the excess ending silence has been edited out for this compilation.

Alternate Sources: The 1st Experienced; Are You Experienced [bootleg B684]; Are You Experienced And More; Are You Experienced The Sessions? Vol. 1; Moonbeams & Fairytales; Olympic Gold Vol. 2; Olympic Sessions; Out Of The Studio 2.

Comparison Notes: The copy on Are You Experienced And More is missing an opening thud sound, and has been edited at the 1-second drop-out point found on other copies @2:15, but poorly done, omitting a couple seconds of music; time = 4:06. The copy on Are You Experienced The Sessions? Vol. 1 was mastered with the levels too high, cutting off the high and low ends in a few places throughout the track (amplitude clipping), there is a 1-second drop-out at the 2:14 mark, and some of the end chat has been omitted; track time = 4:09. ATM 109-112: Maximum Experience contains only the pre-take chat to this track; time = 0:21. The copy on Moonbeams & Fairytales was mastered with the levels too high, cutting off the high end in places throughout the track (amplitude clipping), the 1-second drop-out found @2:15 on other copies has been poorly edited in an attempt to omit it, cutting out @1-2 seconds of music, and there are 20 seconds of silence following the ending chat; track time = 4:29. The copy on Olympic Gold Vol. 2 has 3 seconds of silence at the start, a 1-second drop-out at the 2:18 mark, and 16 seconds of silence following the ending chat; track time = 4:28. The copy on Out Of The Studio 2 has a 1-second drop-out at the 2:16 mark, and 20 seconds of silence following the ending chat, but seems to be the most complete with the cleanest sound; track time = 4:30.

177. (1) Red House (official)

Source: Are You Experienced (1967, Track 612 001, mono)

Official Release: Are You Experienced [mono (Europe)]; Backtrack 10: Are You Experienced; Blues; Legacy [1977, Polydor MP 9257/8 (Japan)]; Suns And Rainbow: Are You Experienced

Univibes number: S009

Track time as per Bell/Jimpress/actual: 3:43 (3:41) [3:48]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This track is in mono. Echo has been applied to the vocals, the opening studio chat heard in (90) is missing, and there is no drop-out at the 1:54 mark as heard at the 2:16 mark in (90). This is the take that was used for the original European vinyl LP and CD releases of Are You Experienced. Copies on the original European vinyl LP have the post-song comments between Chas and Jimi, as heard at the end of (90).

Alternate Sources: Are You Experienced [Barclay counterfeit]; Are You Experienced [Odeon]; Are You Experienced [bootleg picture disc]; Are You Experienced [Reprieve]; ATM 091: In Glorious Mono; ATM 109-112: Maximum Experience; Come On; Electric Ladyland [no label (Russia) CDM 0902-1030]; The First Studio Sessions 1966/1967; Jimi Hendrix [Champion Selection Series]; Legacy [bootleg]; The Making Of Are You Experienced; Moonbeams & Fairytales.

Comparison Notes: The copy on Are You Experienced (1967 Track 612 001 mono); track time = 3:48. The copy on Are You Experienced (1985 Polydor (West Germany) 825 416-2) is incomplete at the end, fading out early during the studio chatter; track time = 3:44. The copy on Are You Experienced (1989, Polydor [Japan] P20P 22001) is incomplete at the end, fading out early during the studio chatter; track time = 3:44. Jimpress and Bell note a copy of this track on Are You Experienced And More, however that track is in stereo and is an incomplete copy of (6); track time = 3:54. The copy on ATM 091: In Glorious Mono; track time = 3:45. The copy on ATM 109-112: Maximum Experience tests 49% CDDA in Trader's Little Helper, meaning it may have a lossy source somewhere in the lineage, and is slightly incomplete at the end, fading out fractionally early during the studio chatter; track time = 3:51. The copy on Blues; track time = 3:44. The copy on Moonbeams & Fairytales tests as MPEG/MP3/lossy; track time = 3:45. The copy on The Old Barclay Box; track time = 3:45. There is supposedly a copy of this track on Studio '66, but it is in stereo, a copy of (6), and tests as MPEG/MP3/lossy; track time = 3:48.

178. (2) Red House (take 1, stereo)

Source: ATM 109-112: Maximum Experience

Univibes number: S1054

Track time as per Bell/Jimpress/actual: 1:26 (1:32) [1:47]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track is the first take from the session in a stereo mix. The track begins with someone coughing, a few guitar notes to check the tuning, the engineer stating "take 1", and then Jimi's count-in "1, 2, 3". At 1:25 Chas calls for a halt to the take which ends at 1:33 with Jimi saying, "OK, wait a minute, wait a minute". Chas says, "Eh Noel, keep the chord...keep the rhythm just going on the chords, you know, boom boom-boom boom-boom". Jimi says, "OK, here we go Noel...Noel", followed by 7 seconds of silence. See also (97) Red House, the mono mix of this take.

Alternate Sources: Are You Experienced The Sessions? Vol. 2; Are You More Experienced; ATM 109-112: Maximum Experience; Axis Bold A Love: The Alternate Versions; Beginnings 66-68; The Complete BBC Sessions And...; De Lane Lea Demos And Olympic Outs; Demos 1968; First Steps; Get The Experience!; Gypsy Charm; I Am Experienced; In The Studio Volume 10 (lossy); Jimi: A Musical Legacy; Jimi Plays Berkeley/The Studio Out-takes...1966-1970; The Making Of Are You Experienced; Moonbeams & Fairytales; Out Of The Studio: Demo's From 1967; The Studio Out-takes 1966-1970; The Studio Out-takes Volume 1: 1966-1968; Studio Outtakes Volume 2; Studio Recordings 1967-1968; The Wind Cries Mary.

Comparison Notes: The copy on Are You Experienced The Sessions? Vol. 2 is combined with (3-5), and a couple of the opening tuning notes are omitted; total track time = 10:58. The copy on ATM 109-112: Maximum Experience; track time = 1:47 (total combined with (3-5) = 11:01). The copy on De Lane Lea Demos And Olympic Outs is combined with (3-5); total track time = 10:59. The copy on First Steps is combined with (3-5), and tests as MPEG/MP3/lossy; total track time = 11:00. The copy on Get The Experience! omits the opening tuning notes and count-in; track time = 1:40 (total combined with (3-5) = 10:54). The copy on Moonbeams & Fairytales; track time = 1:46 (total combined with (3-5) = 11:00). The copy on Out Of The Studio: Demo's From 1967 is combined with (3-5); total track time = 10:59.

179. (3) Red House (take 2, stereo)

Source: ATM 109-112: Maximum Experience

Univibes number: S1055

Track time as per Bell/Jimpress/actual: 1:42 (1:41) [1:50]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track is the second take from the session in a stereo mix. At 1:38 Chas breaks in, "Start again...start again." Jimi responds, "Yeah, oh yeah, 'cause...once I hit that wrong note it killed my whole thing." See also (98) Red House, the mono mix of this take.

Alternate Sources: Are You Experienced The Sessions? Vol. 2; Are You More Experienced; ATM 109-112: Maximum Experience; Axis Bold A Love: The Alternate Versions; Beginnings 66-68; The Complete BBC Sessions And...; De Lane Lea Demos And Olympic Outs; Demos 1968; First Steps; Get The Experience!; Gypsy Charm; I Am Experienced; In The Studio Volume 10 (lossy); Jimi: A Musical Legacy; Jimi Plays Berkeley/The Studio Out-takes...1966-1970; The Making Of Are You Experienced; Moonbeams & Fairytales; Out Of The Studio: Demos 1967; The Studio Out-takes 1966-1970; The Studio Out-takes Volume 1: 1966-1968; Studio Outtakes Volume 2; Studio Recordings 1967-1968; The Wind Cries Mary.

Comparison Notes: The copy on Are You Experienced The Sessions? Vol. 2 is combined with (3-5); total track time = 10:58. The copy on ATM 109-112: Maximum Experience; track time = 1:47 (total combined with (2,4-5) = 11:01). The copy on De Lane Lea Demos And Olympic Outs is combined with (3-5); total track time = 10:59. The copy on First Steps is combined with (3-5), and tests as MPEG/MP3/lossy; total track time = 11:00. The copy on Get The Experience!; track time = 1:50 (total combined with (2,4-5) = 10:54). The copy on Moonbeams &

Fairytales; track time = 1:49 (total combined with (2,4-5) = 11:00). The copy on Out Of The Studio: Demo's From 1967 is combined with (3-5); total track time = 10:59.

180. (4) Red House (take 3, stereo)

Source: ATM 109-112: Maximum Experience

Univibes number: S1056

Track time as per Bell/Jimpress/actual: 3:02 (3:02) [3:29]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track is the third take from the session in a stereo mix. At 3:00 Chas says, "OK...(indecipherable) slower (indecipherable)". At 3:04 there is a tape break followed by two guitar notes, then another tape break at 3:06 followed by Jimi laughing and saying, "Oh Lord, see one little thing throws me off." Mitch then asks, "Can we have some more of those lights off?" At the same time Jimi says, "OK, here we go...here we go...huh?" Mitch repeats something about the lights, and Jimi responds, "Oh yeah...oh, those lights, that's what it was. Oh lord, no wonder". Someone laughs, then the engineer (?) says, "...can't turn any more off...(indecipherable)." At 3:18 Noel noodles about on the bass, then Jimi says, "In other words we're making up all this smoke in here right. In other words we're cookin' right? Is that what you're trying to say?". He and Mitch (?) laugh, then Jimi says, "OK, here ya' go, here ya' go, ya' go...", followed by Jimi's count-in to the next take "1, 2, 3". See also (99) Red House, the mono mix of this take.

Alternate Sources: Are You Experienced The Sessions? Vol. 2; Are You More Experienced; ATM 109-112: Maximum Experience; Axis Bold A Love: The Alternate Versions; Beginnings 66-68; The Complete BBC Sessions And...; De Lane Lea Demos And Olympic Outs; Demos 1968; First Steps; Get The Experience!; Gypsy Charm; I Am Experienced; In The Studio Volume 10 (lossy); Jimi: A Musical Legacy; Jimi Plays Berkeley/The Studio Out-takes...1966-1970; The Making Of Are You Experienced; Moonbeams & Fairytales; Out Of The Studio: Demos 1967; The Studio Out-takes 1966-1970; The Studio Out-takes Volume 1: 1966-1968; Studio Outtakes Volume 2; Studio Recordings 1967-1968; The Wind Cries Mary.

Comparison Notes: The copy on Are You Experienced The Sessions? Vol. 2 is combined with (3-5); total track time = 10:58. The copy on ATM 109-112: Maximum Experience; track time = 1:47 (total combined with (2-3,5) = 11:01). The copy on De Lane Lea Demos And Olympic Outs is combined with (3-5); total track time = 10:59. The copy on First Steps is combined with (3-5), and tests as MPEG/MP3/lossy; total track time = 11:00. The copy on Get The Experience!; track time = 3:29 (total combined with (2-3,5) = 10:54). The copy on Moonbeams & Fairytales; track time = 3:13 (total combined with (2-3,5) = 11:00). The copy on Out Of The Studio: Demo's From 1967 is combined with (3-5); total track time = 10:59.

181. (5) Red House (take 4, stereo)

Source: ATM 109-112: Maximum Experience

Univibes number: S1057

Track time as per Bell/Jimpress/actual: 3:50 (3:50) [3:53]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track is the fourth take from the session in a stereo mix. It is the raw basic track for the officially released version (6) without echo on the vocals or guitar. At 2:53 there is a vinyl click, and at the very end of the track Chas says, "smooth". See also (100) Red House, the mono mix of this take.

Alternate Sources: Are You More Experienced; Are You Experienced The Sessions? Vol. 2; ATM 109-112: Maximum Experience; Axis Bold A Love: The Alternate Versions; Beginnings 66-68; The Complete BBC Sessions And...; De Lane Lea Demos And Olympic Outs; Demos 1968; First Steps; Get The Experience!; I Am Experienced; In The Studio Volume 10 (lossy); Jimi: A Musical Legacy; Jimi Plays Berkeley/The Studio Out-takes...1966-1970; Magic Hand; The Making Of Are You Experienced; Moonbeams & Fairytales; Out Of The Studio: Demos 1967; The Studio Out-takes 1966-1970; The Studio Out-takes Volume 1: 1966-1968; Studio Outtakes Volume 2; Studio Recordings 1967-1968; The Wind Cries Mary.

Comparison Notes: The copy on Are You Experienced The Sessions? Vol. 2 is combined with (3-5); total track time = 10:58. The copy on ATM 109-112: Maximum Experience; track time = 1:47 (total combined with (2-4) = 11:01). The copy on De Lane Lea Demos And Olympic Outs is combined with (3-5), and omits the ending comment by Chandler; total track time = 10:59. The copy on First Steps is combined with (3-5), and tests as

MPEG/MP3/lossy; total track time = 11:00. The copy on Get The Experience!; track time = 3:54 (total combined with (2-4) = 10:54). The copy on Moonbeams & Fairytales; track time = 4:10 (total combined with (2-4) = 11:00). The copy on Out Of The Studio: Demo's From 1967 is combined with (3-5); total track time = 10:59.

182. (97) – (100) Red House (takes 1-4, mono)

Source: Out Of The Studio 2

Univibes number: S1054-S1057

Track time as per Bell/Jimpress/actual: 1:26+1:42+3:02+3:44 (1:24+1:39+2:58+3:44)

[1:46+1:47+3:25+3:48=10:46]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track contains the first four takes from the session in a mono mix. See the Notes for the stereo mixes of these takes (2)-(5) (see tracks 178-181) for details about each take. This track has been optimally amplified and the excess ending silence has been edited out for this compilation.

Alternate Sources: The 1st Experienced; Are You Experienced Sessions 1966-67; Astro Man; The First Studio Sessions 1966/1967; Olympic Gold Vol. 1; Olympic Sessions; Out Of The Studio 2; Studio Out-takes Volume 1...1966-1968.

Comparison Notes: The copy on Astro Man was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); total time = 10:44, (97) track time = 1:45, (98) track time = 1:44, (99) track time = 3:26, (100) track time = 3:50. The copy on Olympic Gold Vol. 1 has the takes split into separate tracks, and is incomplete, omitting @1:05 of (100); total time = 9:42, (97) track time = 1:44. The copy on Out Of The Studio 2 has 12 seconds of silence at the end of (100); total time = 10:58 (10:46 without the ending silence), (97) track time = 1:46, (98) track time = 1:44, (99) track time = 3:25, (100) track time = 4:03 (3:51 without the ending silence).

183. (6) Red House (official)

Source: ATM 109-112: Maximum Experience

Official Release: Are You Experienced [CD]; Experience Hendrix: The Best Of Jimi Hendrix; Hey Joe! [Selles]; Inside The Experience [1990, MediaAmerica Radio]; Martin Scorsese Presents The Blues: Jimi Hendrix; Smash Hits

Univibes number: S049

Track time as per Bell/Jimpress/actual: 3:49 (3:49) [3:49]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This track uses take 4 from the session as the basic track; see track 181. This stereo mix has added echo to the vocals throughout, and to the guitar in spots from the 2:32 mark onwards. See also track 210, an alternate officially released version with some studio chat edited on at the beginning.

Alternate Sources: All Along The Watchtower [bootleg 10" vinyl LP]; Are You Experienced And More; ATM 109-112: Maximum Experience; Axis: Bold As Love [bootleg B476]; Bicentennial Collection: Wow!; En Ecoutant Des Images; The Making Of Are You Experienced; Moonbeams & Fairytales; Studio '66.

Comparison Notes: The copy on Are You Experienced (1997, MCA (USA) MCA2-11608); track time = 3:51. The copy on Are You Experienced (2010, Sony Legacy 88697 62162 2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:50. Jimpress and Bell note a copy of (1) on Are You Experienced And More, however that track is in stereo and is an incomplete copy of (6), missing the opening echoed guitar notes, and containing 2 seconds of silence at the end; track time = 3:54. The copy on ATM 109-112: Maximum Experience; track time = 3:49. The copy on Martin Scorsese Presents The Blues: Jimi Hendrix was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:50. The copy on Smash Hits (1988, Polydor 613004); track time = 3:52. The copy on Smash Hits (2002, MCA (USA) 088 112 984-2 remastered) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:50. There is supposedly a copy of (1) on Studio '66 labeled Red House Mono Mix 1, but it is in stereo, a copy of (6), and tests as MPEG/MP3/lossy; track time = 3:48.



RELATED & REMIXED RECORDINGS

184. You Don't Want Me (possible wider stereo mix of (2))

Source: You Can't Use My Name: The RSVP/PPX Sessions

Track time: [2:22]

Notes: See track 032 details for full information. This track is not listed in Jimpress or Bell. See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. This may be a wider stereo mix.

185. Welcome Home (possible wider stereo mix of (1))

Source: Early Classics

Track time: [3:32]

Notes: See track 042 details for full information. This track is not listed in Jimpress or Bell. See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes, and stereo opposite versions. This may be a wider stereo mix, and it is a stereo opposite version (the channels have been flipped to create a reverse stereo image).

186. Simon Says (possible narrower stereo mix of (1))

Source: Golden Book: Flashing; track courtesy of Emil Vukov.

Track time: [3:14]

Notes: See track 046 details for full information. This track is not listed in Jimpress or Bell. See the introductory notes at the beginning of this document regarding "narrower"/"narrow" stereo mixes. This may be a narrower stereo mix. This track tests as MPEG/MP3/lossy in Trader's Little Helper, but EAC spectral analysis confirms it is lossless.

187. Simon Says (possible alternate mix of (1))

Source: In Memoriam; track courtesy of Emil Vukov.

Track time: [3:10]

Notes: See track 046 details for full information. This track is not listed in Jimpress or Bell. This may be a slightly different mix; the vocals seem lower and the bass seems louder than other copies. This track tests as MPEG/MP3/lossy in Trader's Little Helper, but EAC spectral analysis confirms it is lossless.

188. Save Me (official) – Aretha Franklin

Source: I Never Loved A Man The Way I Love You (remastered) [1995, Rhino R271934]

Official Release: vinyl single [1967, Atlantic 584115 (UK); Atlantic 650056 (France)]; 20 Greatest Hits; 30 Greatest Hits; 100 Hits Legends; Ahora!; Aretha Franklin [1967, Atlantic (France) 0820.155]; Aretha Franklin [1969, Supraphon; Gramofonovy Klub; Atlantic (Czechoslovakia)]; The Best Of Aretha Franklin [Arrival]; The Best Of Aretha Franklin [Atlantic]; Greatest Hits [Warner.ESP]; I Never Loved A Man The Way I Love You; I Say A Little Prayer; Original Album Series; Queen Of Soul: The Atlantic Recordings; Queen Of Soul: The Very Best Of Aretha Franklin; Respect [Atlantic Special (Netherlands)]; Star-Collection; The Very Best Of Aretha Franklin: The 60's

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:19]

Composers: Curtis Montgomery [aka Curtis Ousley] (King Curtis), Aretha Franklin & Carolyn Franklin

Recording date/location: January 21, 1966 Atlantic Studios, Columbus Circle Building, 1841 Broadway, New York, New York, USA.

Personnel: Aretha Franklin (vocals), King Curtis (tenor saxophone), Willie Bridges (baritone saxophone), Melvin Lastie (trumpet and possibly cornet), and other overdub musicians which may include any of the following:

Aretha Franklin (piano), Carolyn Franklin (backing vocals), Chips Moman (guitar), Jimmy Johnson (guitar), Tommy Cogbill (bass), Gene Chrisman (drums), Dewey “Spooner” Oldham (keyboards), and Charles Chalmers (tenor saxophone). Backing track produced by King Curtis. Overdub produced by Jerry Wexler. Engineer: Arif Mardin. Remastered by Bill Inglot and Dan Hersch.

Notes: This song is the third release to utilize the backing track that was earlier used for Ray Sharpe’s version (1) of Help Me, and Owen Gray’s version (2) of Help Me, and later used for King Curtis’ song Instant Groove (3) and (4). In addition to Aretha Franklin’s vocal overdub, Hendrix’s guitar part has been wiped, and new overdubs have been added by new musicians. King Curtis, Willie Bridges, and Melvin Lastie from the original backing track are credited as musicians on Franklin’s album on which this song appears, I Never Loved A Man The Way I Love You [1967, Atlantic 8139], released on March 10, 1967. None of the other original backing track musicians are credited so their parts may have been wiped and replaced along with Hendrix’s; those original musicians were Cornell Dupree (guitar), Chuck Rainey (bass), and Ray Lucas (drums). This song appeared as the B-side to the UK and French single release of Respect; the US single release of Respect had Dr. Feelgood as the B-side. This song seems to owe much to the riff from Gloria by Them, which seems to be the foundational musical theme heard here. The song was registered for copyright on March 9, 1967. [BMI](#) notes the composers as Curtis Ousley (King Curtis), Aretha Franklin, and Carolyn Franklin.

Alternate Sources: ATM 185-186: The Jimmy James Singles Collection V 2.0 (only).

189. Fool For You Baby (possible narrower stereo mix of (1))

Source: Love Love; track courtesy of Emil Vukov.

Track time: [1:48]

Notes: See track 122 details for full information. This track is not listed in Jimpress or Bell. See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes. This may be a narrower stereo mix.

190. Hornet’s Nest (possible alternate mix of (4))

Source: That Special Sound; track courtesy of Emil Vukov.

Track time: [3:41]

Notes: See track 135 details for full information. This track is not listed in Jimpress or Bell. This may be a slightly different mix; the bass seems lower than other copies.

191. (2) Knock Yourself Out (alternate “wider” copy)

Source: In Memoriam; track courtesy of FendersFingers.

Track time: [5:59]

Notes: See track 139 details for full information. See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes. This track is included as an example of how a “wider” or “narrower” stereo mix may be unwittingly introduced depending on the equipment used and the method in which a vinyl recording is digitally transferred. It is the same exact mix as track 139 (and therefore a duplicate), though whether the mix on In Memoriam is actually “wider” or “narrower” is unknown.

192. Knock Yourself Out (possible wider stereo mix of (3))

Source: The Complete PPX Studio Recordings – The Authentic PPX Studio Recordings Vol. 5: Something On Your Mind

Track time: [5:59]

Notes: See track 142 details for full information. This track is not listed in Jimpress or Bell. See the introductory notes at the beginning of this document regarding “narrower”/“narrow” stereo mixes. This may be a wider stereo mix.

DISC 9 – RELATED & REMIXED RECORDINGS

193. (1) Good Feeling (official stereo mix) – Hermon Hitson

Source: Rare Hendrix; track courtesy of FendersFingers.

Official Release: vinyl single [197?, Explosive 128.017]; Another World [RCA/Powderworks]; At His Best [Joker]; The Collection [Object Enterprises]; Come On Baby [Jugodisk]; Countdown; The Experience

[(Argentina)]; Fabuloso; Gangster Of Love; Good Feeling [Object]; Good Feeling / Hot Trigger; Good Times [InterCORD/Star Power]; Good Times [Music Reflexion; Music Mirror]; Good Times [WAA]; Goodtimes [Astor]; Grandes Exitos; Greatest Hits [Pulsar]; The Greatest Original Sessions [Disques Festival]; The Greatest Original Sessions: Super Hendrix; Hendrix [Royal Collection]; Hendrix 66; Hot Trigger; Inolvidable; Jimi [Springboard; Pickwick]; Jimi Hendrix [Everest; K-Box]; Jimi Hendrix [Joker; Up]; Jimi Hendrix [Wisepack]; Jimi Hendrix & The Lonnie Youngblood Band; Kasette: Super Hendrix; Lonnie Youngblood And The So Called Jimi Hendrix Tapes; The Magic Collection; Rare Hendrix [Trip; Enterprise; Explosive; Phoenix; Phoenix 10; Carrere; Musidisc; Audio Fidelity; Movieplay; EMI; Fantasy; Square; Parnaso; RTB]; Rare Hendrix: Jimi Hendrix Vol. 4; Strange Things [Showcase]; Strange Things [Success]; Super Hendrix: Original Session; Superpak [Trip TSX-3505; Marfer ALBUM-131 S]; The Very Best Of Jimi Hendrix [United Artists]; The World Of Jimi Hendrix: Voice In The Wind; Hermon Hitson – Free Spirit [Sweet Rose Records]

Track time as per Bell/Jimpress/actual: 4:09 (4:09) [4:11]

Composer: Hermon Hitson

Recording date/location: @1968 Hermon Hitson session, unknown location

Personnel: Jimmy Hendrix (guitar – 5 seconds), Hermon Hitson (guitar, vocals), Alonzo “Yogie” Taylor? (bass), Eddie B. Trigger? (drums), and Lee Moses? (organ). Produced by Johnny Brantley.

Notes: At the @3:10 mark the lyrics are, “I’m playing for the one in the wheelchair”. Complete copies of this track have the vocalist saying, “that’s alright...alright” at the ending fade out. Although this copy of the track from Rare Hendrix has quite a bit of vinyl surface noise, it is the most complete source in comparison to other sources tested; if someone has a cleaner copy please share it via [JPIO](#) as a replacement.

Special Notes: This track is actually a Hermon Hitson song and recording @1968 that was put out by producer Johnny Brantley without Hitson’s knowledge or consent. Brantley edited on 5 seconds of Hendrix’s opening guitar part from Go Go Shoes (see tracks 108-110) to the beginning of Hitson’s track; that is the only Hendrix content on the track, a total of 5 seconds. Jimpress notes the composer as unknown. The song was registered for copyright on January 3, 1973 under the names James Marshall Hendrix & Herman Hitson. This song is sometimes titled Good Times on various releases, which is actually a stereo opposite version (the channels have been flipped to create a reverse stereo image); see track 194. [EarlyHendrix](#) notes the possible other musicians on this track which are listed above.

Bell notes there is a version of this song on the following official releases, but which version is contained thereon is uncertain: Good Times [Music Reflexion; Music Mirror]; Greatest Hits [Pulsar]; Jimi Hendrix [Musivoz]; The Legend [Sm’Art Art]; Masterpieces; Night Life; Psycho. Bell notes there is a version of this song on the bootleg Collection [The Collection (Holland)], but which version is contained thereon is uncertain.

Comparison Notes: The copy on Jimi Hendrix [Wisepack] tests as 42% CDDA in Trader’s Little Helper, meaning it may have a lossy source somewhere in the lineage; track time = 4:10. The copy on Jimi Hendrix & The Lonnie Youngblood Band that I received tests as MPEG/MP3/lossy; track time = 4:07. The copy on The Magic Collection is slightly incomplete at the end, fading out a few seconds early; track time = 4:09. The copy on Rare Hendrix seems to be the most complete in comparison to the other source copies tested; track time = 4:06. The copy on The World Of Jimi Hendrix: Voice In The Wind is slightly incomplete at the end, fading out a few seconds early; track time = 4:07. The copy on Hermon Hitson – Free Spirit [Sweet Rose Records], which was released sometime in the 2000s on [Hitson’s own label](#), is obviously transferred from a vinyl source as the CD contains many vinyl surface noises, contains the 5-second Hendrix add-on edit at the beginning, and is slightly incomplete at the end; track time = 4:09.

194. Good Times (official stereo opposite of (1) Good Feeling) – Hermon Hitson

Source: The Psychedelic Voodoo Child

Official Release: 19 Great Performances [(Holland)]; 20 Golden Pieces Of Jimi Hendrix Volume Two; Abtone Session; The Best Of [Weston-Wesgram/KBOX]; Experiences [Pulsar]; Free Spirit [Accord; Polydor]; Good Times [Starburst]; Greatest Hits [Pulsar]; The Jimi Hendrix Story [Music Box]; The Psychedelic Voodoo Child; The World Of Jimi Hendrix: Voice In The Wind

Track time as per Bell/Jimpress/actual: 4:09 (4:09) [4:04]

Composer: Hermon Hitson

Recording date/location: @1968 Hermon Hitson session, unknown location

Personnel: Jimmy Hendrix (guitar – 5 seconds), Hermon Hitson (guitar, vocals), Alonzo “Yogie” Taylor? (bass), Eddie B. Trigger? (drums), and Lee Moses? (organ). Produced by Johnny Brantley.

Notes: This track is a stereo opposite version of (1) Good Feeling, i.e. the channels have been flipped to create a reverse stereo image; see the introductory notes at the beginning of this document regarding stereo opposite versions. This version, correctly titled Good Feeling with a track time @4:10, is sometimes found on Hendrix releases incorrectly titled Good Times. Some Hendrix releases contain both versions. This is not the

same song as a completely different Hermon Hitson song correctly titled Good Times with a track time @6:03, though it is sometimes found on Hendrix releases incorrectly titled Let Me Thrill Your Soul or Bring My Baby Back. Bring My Baby Back is again another completely different Hermon Hitson song altogether from either Good Feeling or Good Times. There is no Hermon Hitson song titled Let Me Thrill Your Soul; that is an incorrect/made-up title for the song Good Times as it was released on Free Spirit [1981, Accord SN-7112; Polydor [Japan] 28MM0060] and 20 Golden Pieces Of Jimi Hendrix Volume Two [1982, Bulldog BDL 2027], although there is a copyright record for the fake title from the Free Spirit album ([U.S. Copyright Registration Number SR0000027992](#)). This track has been optimally amplified for this compilation.

Special Notes: See track 193 Special Notes. See also the Special Notes at the beginning of the session date section for Go Go Shoes (see tracks 108-110).

Comparison Notes: The copy on 19 Great Performances [(Holland)]; track time = 4:04. The copy on Abtone Session tests as MPEG/MP3/lossy; track time = 4:06. The copy on The Best Of [Weston-Wesgram/KBOX]; track time = 4:04. The copy on Good Times [Starburst] is incomplete at the end, fading out @30 seconds early; track time = 3:32. The copy on The Jimi Hendrix Story [Music Box] is incomplete at the end, fading out @30 second early; track time = 3:32. The copy on The Psychedelic Voodoo Child; track time = 4:04. The copy on The World Of Jimi Hendrix: Voice In The Wind; track time = 4:04.

195. (2) Good Feeling (official mono mix of (1)) – Hermon Hitson

Source: For Real! [DJM DJLMD 8011]; track courtesy of FendersFingers.

Official Release: For Real! [DJM DJD 28011; DJM DJLMD 8011; Audiofidelity AFESD 1037]

Track time as per Bell/Jimpress/actual: 4:08 (4:09) [4:08]

Composer: Hermon Hitson

Recording date/location: @1968 Hermon Hitson session, unknown location

Personnel: Jimmy Hendrix (guitar – 5 seconds), Hermon Hitson (guitar, vocals), Alonzo “Yogie” Taylor? (bass), Eddie B. Trigger? (drums), and Lee Moses? (organ). Produced by Johnny Brantley.

Notes: See track 193 Notes. This is the mono mix of (1) with everything mixed centrally.

Special Notes: See track 193 Special Notes. See also the Special Notes at the beginning of the session date section for Go Go Shoes (see tracks 108-110).

Alternate Sources: Jimi Hendrix [Weton-Wesgram].

196. (3) Good Feeling (official alternate mix of (1)) – Hermon Hitson

Source: Voices

Official Release: Cherokee (labeled Good Times); The Early Jimi Hendrix Live [Fortune] (labeled Good Times); Free Spirit [Thunderbolt] (labeled Good Times); Greatest Hits Of Jimi Hendrix [Starling]; Red House [Rondo] (labeled Good Times); Voices (labeled Good Times); Whipper (labeled Good Times)

Track time as per Bell/Jimpress/actual: 3:58 (4:04) [4:04]

Composer: Hermon Hitson

Recording date/location: @1968 Hermon Hitson session, unknown location

Personnel: Jimmy Hendrix (guitar – 5 seconds), Hermon Hitson (guitar, vocals), Alonzo “Yogie” Taylor? (bass), Eddie B. Trigger? (drums), and Lee Moses? (organ). Produced by Johnny Brantley.

Notes: This is an alternate mix of Good Times, i.e. the stereo opposite of (1) Good Feeling (see track 194), that contains fake audience applause at the start and end of the track. The ending audience applause replaces some of the guitar that can be heard during the fade out in Good Times.

Special Notes: See track 193 Special Notes. See also the Special Notes at the beginning of the session date section for Go Go Shoes (see tracks 108-110).

Comparison Notes: The copy on Voices is labeled Good Times, and appears to be identical to the copy on Whipper; track time = 4:04. The copy on Whipper is labeled Good Times, and appears to be identical to the copy on Voices; track time = 4:04.

197. Hey Joe (fake mono mix of (2), left channel)

Source: The First Studio Sessions 1966/1967

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:22]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording using the left channel of (2); see track 150. This is similar to the right channel fake mono mix of (2) below, though there are differences

between the two, visually obvious in Audacity, but also audibly obvious in certain places in the track. At the 2:14 mark where Jimi sings, “Hey Joe, I said, uh...”, in the left channel fake mono mix the “I said, uh” part is barely audible, whereas in the right channel fake mono mix it is clearly heard. Following this, on the lyric line “Where you gonna run to now, where you gonna run to” at the @2:23 mark there is a guitar flourish heard in the right channel fake mono mix but not in the left channel fake mono mix. The left channel fake mono mix fades out immediately at the ending “Hey, hey Joe”, whereas the right channel fake mono mix continues a second or two longer before fading out. It’s possible that some of the Alternate Sources listed below actually contain the right channel fake mono mix. See track 150 Notes.

Alternate Sources: Axis: Bold A Love: The Alternate Versions [Polyboy]; The First Studio Sessions 1966/1967; Get The Experience (slightly incomplete start); Living Reels Vol. I; Symphony Of Experience (incomplete start).

198. Hey Joe (fake mono mix of (2), right channel)

Source: Moonbeams & Fairytales

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:26]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording using the right channel of (2); see track 150. See track 197 Notes.

199. (78) Hey Joe (fake alternate mix of (2))

Source: Silver Blue To Bloody Red, Vol. 2

Track time as per Bell/Jimpress/actual: 3:24 (3:22) [3:23]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: 23 October 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar), Chas Chandler (bass), Mitch Mitchell (drums), and The Breakaways: Vicki Haseman, Margot Quantrell, and Jean Ryder (backing vocals). Produced by Chas Chandler.

Notes: This as a collector-created track and not a professionally-created recording. Bell notes it as a fake alternate mix of (2) created by “left-right” differencing the channels of (2) to remove the centered parts, and then adding some stereo effect back in either by fake stereo means, such as EQ or reverb, or adding a little of the original stereo mix back in. Jimpress notes it as an alternate mono mix of (1) with the lead guitar and harmony vocals very high in the mix and the backing track low. See track 150 Notes.

Alternate Sources: Fake Studio Mixes [Bell, tape].

200. Hey Joe (mono mix of (69), incomplete best copy)

Source: Smash Alternates

Univibes number: S1481

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:48]

Composer: William Moses Roberts Jr. (Billy Roberts)

Recording date/location: possibly 18 November 1966 Regent Sounds Studio, 4 Denmark Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Produced by Chas Chandler.

Notes: This track is not listed in Jimpress or Bell and was discovered when comparing source copies of (69) visually in Audacity. Whether or not this is a professionally created mono mix or a collector-created track is unknown. This incomplete but best sounding copy of the track is missing the opening studio sounds and ending comment from Jimi that are heard on the complete track; see track 157. It is included here as an exception, i.e. an incomplete duplicate, because the sound quality is superior to the complete version. Smash Alternates is a collector created compilation so the source of the track is likely from one of the following bootlegs: The 1st Experienced; Are You Experienced [Reprieve]; The First Studio Sessions 1966/1967; I Am Experienced; The Making Of Are You Experienced; Olympic Sessions. See track 157 Notes.

201. Foxy Lady (official stereo opposite of (2))

Source: Are You Experienced (1997, MCA (USA) MCA2-11608)

Official Release: Are You Experienced (1997, MCA (USA) MCA2-11608); Are You Experienced (2010, Sony Legacy 88697 62162 2); The Singles Collection; Smash Hits (1988, Polydor 613004); Smash Hits (2002, MCA (USA) 088 112 984-2 remastered)

Univibes number: S007

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:17]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This is the stereo opposite version of (2), i.e. the channels have been flipped to create a reverse stereo image; see track 158. What is heard in the right channel on (2) is heard in the left channel here, and vice versa. This is not a different mix, but rather a mastering anomaly. It is included here as an example of what a "stereo opposite" version is; see the introductory notes at the beginning of this document regarding stereo opposite versions. See track 158 Notes.

Comparison Notes: The copy on Are You Experienced (1997, MCA (USA) MCA2-11608) seems slightly more complete on the ending fade out than the copy on Smash Hits (1988, Polydor 613004); track time = 3:17. The copy on Are You Experienced (2010, Sony Legacy 88697 62162 2) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:18. The copy on The Singles Collection seems fractionally clipped at the start; track time = 3:15. The copy on Smash Hits (1988, Polydor 613004); track time = 3:20. The copy on Smash Hits (2002, MCA (USA) 088 112 984-2 remastered) was mastered with the levels too high, cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:19.

202. Foxy Lady (fake mono mix of (2))

Source: The First Studio Sessions 1966/1967; track courtesy of Pete Harker.

Track time as per Bell/Jimpress/actual: 3:25 (n/a) [3:16]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. It was created using the left channel of the official stereo mix (2); see track 158. See track 158 Notes.

Alternate Sources: Axis: Mono; Living Reels Vol. I; Sotheby's Private Reels.

Comparison Notes: The copy on The First Studio Sessions 1966/1967; track time = 3:16.

203. (118) Foxy Lady (fake alternate mix of (2))

Source: Silver Blue To Bloody Red, Vol. 2

Track time as per Bell/Jimpress/actual: 3:08 (3:16) [3:07]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. Bell notes it as a fake alternate mix of (2); Jimpress notes it as an alternate mix of (2) with Jimi and Noel's vocals very loud in the mix, and the backing track only heard faintly in the background; see track 158. See track 158 Notes. This fake alternate mix is similar to the Rock Band vocal multi-track of Foxy Lady (see track 167).

Alternate Sources: Fake Studio Mixes [Bell, tape].

204. Foxy Lady (fake alternate mix of (2))

Source: Moonbeams & Fairytales

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:14]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: Mike Ross. Secondary Engineer: Eddie Kramer. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. It was created using the left channel of the official stereo mix (2); see track 158. Viewing this track in Audacity it looks as though the right and left channels have been combined from two different mixes. This track is noted in the documentation to

Moonbeams & Fairytales as a fake alternative mono mix, although it isn't in mono as both channels are visually seen in Audacity as extremely different and the stereo separation can be clearly heard. See track 158 Notes.

205. Art Attack (official medley: (2) Hey Joe / (2) Foxy Lady / (2) Purple Haze / (1) Crosstown Traffic / (2) Fire)

Source: 'Scuse Me While I Kiss The Sky [bootleg DVD]

Official Release: Johnny B. Goode [VHS video]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:47]

Composer: William Moses Roberts Jr. (Billy Roberts) / James Marshall Hendrix

Personnel: Jimi Hendrix (guitar, vocals, piano, kazoo), Noel Redding (bass, vocals), Mitch Mitchell (drums, vocals), Chas Chandler (bass), and Dave Mason (vocals). Produced by Chas Chandler. VHS Video produced by Alan Douglas and Chip Branton.

Notes: This track is not listed in any of the reference sources. This is the audio extracted from a promotional film titled Art Attack that was originally included as part of the 26-minute VHS video compilation [Johnny B Goode](#) released in 1985. It is a 4-minute video of speed painter Denny Dent splattering paint on a dark alley wall that quickly emerges as a gigantic abstract painting of Jimi Hendrix in profile. An alternate version of this video in which Dent creates the painting in a studio is available on the bootleg DVD 'Scuse Me While I Kiss The Sky. The track is in mono, and begins with 10 seconds of (2) 1983...A Merman I Should Turn To Be, followed by 42 seconds of (2) Hey Joe, 43 seconds of (2) Foxy Lady, 28 seconds of (2) Purple Haze, 36 seconds of (1) Crosstown Traffic, and 66 seconds of (2) Fire. See tracks 150 and 158. See [Denny Dent's website](#) for more information about the artist.

Alternate Sources: 'Scuse Me While I Kiss The Sky [bootleg DVD].

206. Can You See Me (fake mono mix of (2))

Source: The First Studio Sessions 1966/1967; track courtesy of Pete Harker.

Track time as per Bell/Jimpress/actual: 2:30 (n/a) [2:29]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums, tambourine).

Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. It was created by using the left channel of the official stereo mix (2); see track 174. See track 174 Notes. This track has been optimally amplified for this compilation.

Alternate Sources: Moonbeams & Fairytales.

Comparison Notes: The copy on The First Studio Sessions 1966/1967; track time = 2:29. The copy on Moonbeams & Fairytales was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track, noticeably in the right channel (amplitude clipping); track time = 2:31.

207. Red House (edit of (90))

Source: Studio '66

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:07]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. The collector (WillJamz) has edited out the 2-second drop-out that appears at @2:15 in the track on all copies; see track 176. The track is labeled Red House Mono Mix 2 on the source. See track 176 Notes.

208. Red House (patch of (90))

Source: Studio '66

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:12]

Composer: James Marshall Hendrix

Recording date/location: 13 December 1966 CBS Studios, 104 New Bond Street, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Mike Ross. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. The collector (WillJamz) has used the official mono version (1) to patch and complete the 2-second drop-out that appears at @2:15 in the

track on all copies; see track 176. The track is labeled Red House Mono Mix 3 on the source. See track 176 Notes.

209. Red House (composite of (99) and (100))

Source: If 6 Was 9

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:45]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This is a collector-created track {Polipus "Emilovious"} and not a professionally-created recording. The mono versions of take 3 (99) and take 4 (100) have been spliced together at the 2:52 mark; see track 182. See track 182 Notes.

210. Red House (official alternate release of (6))

Source: Kiss The Sky

Official Release: Kiss The Sky

Univibes number: S187

Track time as per Bell/Jimpress/actual: 3:49 (3:49) [3:55]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler. Secondary Engineer: Mark Linett. Mastered by Joe Gastwirt. Secondary Producers: Alan Douglas, Chip Branton, and Kevin Laffey.

Notes: This alternate release of (6) (see track 183) has edited a fragment of Jimi's studio chat following take 3 onto the beginning of the song: "In other words we're cookin' right? Is that what you're trying to say?" – see (4) (see track 180) at the 3:22 mark. See track 183 Notes. This track has been optimally amplified for this compilation.

211. Red House (fake mono mix of (6))

Source: Axis: Mono [Roaring Mouse]; track courtesy of Thomas Chapman.

Track time as per Bell/Jimpress/actual: 3:51 (3:49) [3:51]

Composer: James Marshall Hendrix

Recording date/location: 21 December 1966 De Lane Lea Studios, 129 Kingsway, London, England.

Personnel: Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Dave Siddle. Produced by Chas Chandler.

Notes: This is a collector-created track and not a professionally-created recording. It was created by using the left channel of (6); see track 183. See track 183 Notes.

"I believe you live and live again until you have got all the evil and hatred out of the soul." – Jimi Hendrix

4 January 1969 Top Of The Pops interview with Tony Norman, London (1992, Electric Gypsy by Shapiro & Glebbeek, pg. 329)



DISC 10 – COVER SOURCES

C01. Bring It On Home To Me (official) – Sam Cooke

Source: The Man And His Music

Original Release: vinyl single [1962, RCA Victor 47-8036 [US, Canada, Germany]; RCA Victor RCA-1296 [UK];

Track time: [2:41]

Composer: Samuel Cook

Notes: This song was recorded on April 26, 1962 and released as a single on May 8, 1962. See the Notes for tracks 011, 013, and 014. This track has been optimally amplified for this compilation.

C02. Don't Mess Up A Good Thing (official) – Fontella Bass and Bobby McClure

Source: Rescued: The Best Of Fontella Bass

Original Release: vinyl single [1965, Checker 1097]

Track time: [2:53]

Composer: Oliver Sain Jr.

Notes: This song was recorded on June 25, 1964 and released as a single in January 1965. [EarlyHendrix](#) notes that Welcome Home "is musically a practically direct copy of a song called Don't Mess Up A Good Thing". See the Notes for tracks 038-044.

C03. Flight Of The Bumblebee (official) – Frederick Stock conducting the Chicago Symphony Orchestra

Source: internet download: <https://archive.org/details/STOCKConductsChicago-1925>

Earliest Known Recording: Sir Hamilton Harty conducting the Court Symphony Orchestra [March 4, 1924, Columbia 980]

Composer: Nikolai Andreyevich Rimsky-Korsakov

Track time: [1:19]

Notes: See track 132 Special Notes. The earliest recording of this piece that I was able to determine was by Sir Hamilton Harty conducting the Court Symphony Orchestra on March 4, 1924 [1924, Columbia 980, titled Flight Of The Bumble-bee], though it would seem likely that an earlier recording exists. Due to the rarity of the recording, for this compilation I have chosen the next-earliest recording of the composition that I was able to find, Frederick Stock conducting the Chicago Symphony Orchestra on December 22, 1925 [early 1926, Victor 6579]. This track is MPEG/MP3/lossy. See tracks 132-137, and 190.

C04. Green Hornet Theme [radio show version] (official) – unknown (possibly Detroit Symphony Orchestra)

Source: Green Hornet: Spies & Rackets – Disc 1: Paroled for Revenge 05-16-44 [2009, Radio Spirits 44272]

Original Release: unknown

Track time: [1:23]

Composer: Nikolai Andreyevich Rimsky-Korsakov

Notes: See track 132 Special Notes. Since The Green Hornet radio show was originally broadcast on station WXYZ in Detroit, Michigan, it's quite possible that the theme music was performed by the Detroit Symphony Orchestra. See tracks 132-137, and 190.

C05. Green Hornet Theme [longer radio show version with spoken intro] (official) – unknown (possibly Detroit Symphony Orchestra)

Source: internet download: http://www.televisiontunes.com/Green_Hornet_-_Radio.html

Original Release: unknown

Track time: [1:50]

Composer: Nikolai Andreyevich Rimsky-Korsakov

Notes: See track 132 Special Notes. This track is MPEG/MP3/lossy. See tracks 132-137, and 190.

C06. The Flight Of The Bumble Bee (The Green Hornet) (official) – Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin with Michael Rabin (violin)

Source: Soap Symphony: Classic Themes From The Golden Age Of Radio [1966, Capitol SP 8633]

Original Release: Soap Symphony: Classic Themes From The Golden Age Of Radio [1966, Capitol SP 8633]

Track time: [1:14]

Composer: Nikolai Andreyevich Rimsky-Korsakov

Notes: See track 132 Special Notes. The vinyl LP from which this track was taken was released circa May 1966 and noted in the May 14, 1966 issue of Billboard ([page 44](#)). This is the earliest commercially released recording of the Green Hornet Theme specifically related to the radio show version that I have been able to locate. See tracks 132-137, and 190.

C07. Green Hornet Theme [television show version] (official) – Al Hirt

Source: The Green Hornet: Original Television Soundtrack – Extra Special Edition! [2010, Harkit HRKCD 8350]

Original Release: vinyl single [1966, RCA Victor 47-8925]

Track time: [2:19]

Composer: Nikolai Andreyevich Rimsky-Korsakov / Edward William May, Jr. (Billy May)

Notes: See track 132 Special Notes. Al Hirt released a single of Green Hornet Theme [RCA Victor 47-8925] that was mentioned in the August 20, 1966 issue of Billboard ([page 18](#)). See tracks 132-137, and 190.

C08. Green Hornet [television show version] (official) – Billy May

Source: The Green Hornet: Original Television Soundtrack – Extra Special Edition! [2010, Harkit HRKCD 8350]

Original Release: The Green Hornet: Original Television Score [20th Century Fox 3186]

Track time: [2:07]

Composer: Nikolai Andreyevich Rimsky-Korsakov / Edward William May, Jr. (Billy May)

Notes: See track 132 Special Notes. The Green Hornet: Original Television Score [20th Century Fox 3186] album was released circa late-September 1966 and noted in the October 8, 1966 issue of Billboard ([page 45](#)). This track has been optimally amplified for this compilation. See tracks 132-137, and 190.

C09. Gloria (official stereo mix) – Them

Source: The Story Of Them Featuring Van Morrison [1968, Decca XBL 646 025]

Original Release: vinyl single (mono) [1964, Decca F.12875; London 5N-59028]

Track time: [2:38]

Composer: George Ivan Morrison (Van Morrison)

Notes: The songs Help Me (Get The Feeling), Instant Groove, and Save Me seem to owe much to the riff from Gloria, which seems to be the foundational musical theme for those songs. See tracks 051-055 and 188.

C10. Gotta Have A New Dress (official) – Curtis Knight

Source: Looking Stateside: 80 US R&B Mod, Soul & Garage Nuggets

Original Release: vinyl single [October 1962, Shell 45-312]

Track time: [2:28]

Composers: Samson Horton & Mont Curtis McNear (Curtis Knight)

Notes: This single was released circa October 1962, and mentioned in the October 27, 1962 issue of Billboard ([page 21](#)). This version was registered for copyright on January 30, 1962. See tracks 124-128.

C11. Baby Don't Go To Town [Hey Joe] (official) – Niela Miller

Source: Songs Of Leaving

Original Release: Songs Of Leaving [2009, Numerophon 44001]

Composer: Niela Miller

Track time: [1:52]

Notes: The composer credit for this song is generally given to [Billy Roberts](#), who never recorded the song himself. It seems likely that he rearranged the song Baby Don't Go To Town that was composed by his ex-girlfriend [Niela Miller](#). A [blog post](#) from 2015 includes her comment, "it was...Billy Roberts himself who was briefly my boyfriend and helped himself to my tune, Baby Please Don't Go To Town with its famous chord progression and question/answer format." In a private email from May 2017 she informed me that she met Billy Roberts at the opening of The Fifth Peg (later renamed Gerde's Folk City) on January 26, 1960 in New York City. "He had just arrived from the South and had no place to stay. So I, in my infinite innocence, invited him to stay with me in my six-floor walkup on the Lower East Side. Baby Please Don't Go To Town was one of the songs I shared with him. I had written it in the 50's. He lived with me during part of 1960 and learned a lot of my songs but that was the one he latched on to."

The liner notes by Judson Picco and Tom Lunt to Niela Miller's album Songs Of Leaving relay the story of the song's composition: "Niela Miller's most enduring melody would emerge from yet another deep well of hurt. A clever response to her man's emotionally abusive streak, Baby Please Don't Go To Town intends to provoke a lover's jealousy and guilt. Its female protagonist flirts with men at the bar and stays out all night, knowing all along that, with any luck, her behavior might stir the man she left at home to the point of caring. Ironic, then, that such a song would face its own mistreatment and abuse. Billy Roberts – formerly Niela Miller's unstable boyfriend – took the melodic and thematic bones of the tune for himself. Fusing Niela's chord progression with Carl Smith's 1953

US country hit Hey Joe! (written by Boudleaux Bryant), Roberts was first to ask where the titular 'Joe' was going with that 'gun in his hand'.

Another version of the story is that Billy Roberts co-wrote the song with Len Partridge while they were performing in Edinburgh, Scotland folk clubs as far back as 1956. Partridge later recalled in [an interview with The Independent](#) (24 January 2003, Double Take: 'Hey Joe', Tim Rose / Jimi Hendrix by Robert Webb), "We played quite a lot together and one of the things that came out of that particular period was Hey Joe. Don't even ask me now which bits were added by me. I can't claim credit for it – that really has to go to Bill". In the book [Hey Joe: The Unauthorized Biography of a Rock Classic](#) by Marc Shapiro, Roberts' son Andrew Christopher Roberts Jr., has stated that the song was written by his father as a parody of the old traditional song Frankie And Johnny "and he had my mother on his mind!" In Eyewitness Hendrix (page 48) Marc Silber states, "... 'Hey Joe', which I knew because it had been written by a guy I met in Chicago in 1961, named 12-String Billy Roberts". Miller's album liner notes also state that "Roberts was performing his Hey Joe as early as 1961, according to Hillel Resner, a future producer for the California-based folkie." Roberts registered Hey Joe for copyright on January 12, 1962. Niela Miller cut a demo acetate of Baby Don't Go To Town in 1962 at Variety Recording Service, 225 West 46th Street, New York, New York, USA, though it wasn't officially released until 2009.

Sometime circa 1965 Billy Roberts met and became friends with Dino Valenti (real name Chester William "Chet" Powers, Jr.), who was fronting the newly formed band Quick Silver Messenger Service in San Francisco. Valenti found himself in jail for possession, and Billy Roberts signed (or sold) over the rights to Hey Joe to Valenti "so he could appear solvent and get out of jail". Shortly thereafter Valenti moved to Los Angeles and registered Hey Joe for copyright under his name (spelled Valente) on October 25, 1965. The song was published under his name by Third Story Music.

[Hey Joe: The Unauthorized Biography of a Rock Classic](#) goes on to explain that around this time "Valenti had become particularly tight with David Crosby", and Crosby learned the song from him. Crosby was a member of The Byrds and tried to interest the band in recording the song. Roger McGuinn has stated, "...he was responsible for finding it. He'd wanted to do it for years but we would never let him. Then both Love and The Leaves had a minor hit with it and David got so angry that we had to let him do it." The Byrds often played it live in concert, which is supposedly how it became popular amongst bands on the Los Angeles music scene. The Byrds didn't record their version of the song until April 28, 1966. It was released July 18, 1966 on their album Fifth Dimension.

Arthur Lee of the band Love apparently heard The Byrds live version of the song. Love recorded their version of Hey Joe sometime between January 24-27, 1966. It first appeared on their debut album, Love, released circa March 1966. It was then released as the B-side of a single in the UK on June 17, 1966 [London HLZ 10053]. Arthur Lee, an early acquaintance of Jimi Hendrix (see Notes for tracks 009-010), has claimed that Hendrix first heard the song from them in Los Angeles. Tim Rose made a slow arrangement of the song and recorded it on April 22, 1966 in New York. His version was released as a mono single on May 14 or 16, 1966 but did not see any chart action. When Chas Chandler was in New York City touring with The Animals, he met up with Linda Keith who played him Tim Rose's version of the song, with which he was greatly impressed. When Chandler later saw Hendrix at the Cafe Wha?, the first song Hendrix played was Hey Joe...and, as they say, the rest is history. It is generally considered to be Tim Rose's slower version of the song that inspired Hendrix's version. See tracks 148-157, and 197-200.

C12. Hey Joe! (official) – Carl Smith

Source: Columbia Country Classics Volume 2: Honky Tonk Heroes

Original Release: shellac single [1953, Columbia 4-21129; Columbia 21129; Columbia C-2236]

Composer: Boudleaux Bryant

Track time: [2:29]

Notes: See track C11 Notes. Carl Smith recorded his song Hey Joe!, which bears no resemblance whatsoever to either song by Miller or Roberts, on May 19, 1953. It was released as a single in July 1953. It went on to spend eight weeks at #1 in the U.S. country music charts. See tracks 148-157, and 197-200. This track has been optimally amplified for this compilation.

C13. Hey Joe (Where You Gonna Go) (official stereo mix) – The Byrds

Source: Fifth Dimension [1996, Columbia/Legacy 64847]

Original Release: Fifth Dimension [1966, Columbia CS 9349]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [2:18]

Notes: See track C11 Notes. See tracks 148-157, and 197-200.

C14. Hey Joe, Where You Gonna Go? (official version 1) – The Leaves

Source: The Leaves...Are Happening!: The Best Of The Leaves

Original Release: vinyl single [November 1965, Mira 207 (promo copy)]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [2:52]

Notes: See track C11 Notes. It is generally considered that the first recording of Hey Joe was by The Leaves, though the somewhat frenetic arrangement of the song is completely different from the version Hendrix recorded. The Leaves recorded three versions of the song. Mira 207 (promo copy) was released circa November 1965 and mentioned in the December 25, 1965 issue of Billboard ([page 18](#)). It was produced by Nick Venet with George J. Sernandez as the engineer, and Mirwood Music noted as the publisher. Mira 207 (stock copy) was released circa early 1966. Mira 222, recorded with fuzztone guitar by Bob Arlin, was first released circa April 1966 with Funny Little World as the B-side, and Third Story Music noted as the publisher. Mira 222 had a second pressing which was released in May 1966 with Girl From The East as the B-side, produced by Norm Ratner, and Mirwood Music noted as the publisher. Mira 222 became the group's only charting single in April/May 1966. The May 7, 1966 issue of Billboard ([page 17](#)) notes the single at #4 in the Los Angeles radio market, and the prior week (April 30) at #16. The Mira 207 single notes the song as Public Domain; the Mira 222 single notes the composer as Dino Valenti. The group's debut LP, The Leaves [Mira LPS 3005], notes the composer as Chester Powers, one of Valenti's pen names. Comments by record collectors about the various versions and pressings can be read at [45cat](#) and [OnTheFlipside](#). See tracks 148-157, and 197-200. This track has been optimally amplified for this compilation.

C15. Hey Joe (official version 2) – The Leaves

Source: The Leaves...Are Happening!: The Best Of The Leaves

Original Release: vinyl single [early 1966, Mira 207 (stock copy)]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [2:44]

Notes: See track C11 Notes. See track C14 Notes. See tracks 148-157, and 197-200.

C16. Hey Joe (official version 3) – The Leaves

Source: The Leaves...Are Happening!: The Best Of The Leaves

Original Release: vinyl single [April & May 1966, Mira 222]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [2:49]

Notes: See track C11 Notes. See track C14 Notes. See tracks 148-157, and 197-200.

C17. Hey Joe (official stereo mix) – Love

Source:

Original Release: Love [1966, Elektra EKL-4001; Elektra EKS-74001; Elektra EKC-4001]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [2:40]

Notes: See track C11 Notes. See tracks 148-157, and 197-200.

C18. Hey Joe (official mono mix) – Love

Source:

Original Release: Love [1966, Elektra EKL-4001; Elektra EKS-74001; Elektra EKC-4001]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [2:41]

Notes: See track C11 Notes. See tracks 148-157, and 197-200.

C19. Hey Joe (You Shot Your Woman Down) (official stereo mix, complete) – Tim Rose

Source: Rock Artifacts Vol. 4: From The Vaults Of Columbia & Epic Records

Original Release: Tim Rose [1966, Columbia CS-9577]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [4:53]

Notes: See track C11 Notes. The single version (see track C20) was edited from the longer album version which appeared on Tim Rose's debut LP [Columbia CS-9577]. The source for this copy used the original master for the album. This track has been optimally amplified for this compilation. See tracks 148-157, and 197-200.

C20. Hey Joe (You Shot Your Woman Down) (official stereo mix, single version) – Tim Rose

Source: Creative Outlaws: US Underground 1962-1970

Original Release: vinyl single [1966, Columbia 4-43648]

Composer: William Moses Roberts Jr. (Billy Roberts)

Track time: [3:00]

Notes: See track C11 Notes. The A-side of this single was King Lonely The Blue. The single version was edited from the longer album version (see track C19). The single was released prior to the album. See tracks 148-157, and 197-200.

C21. Hot Potato (Part I and Part II) (official) – Rinkydinks

Source: Enjoy Records Story

Original Release: vinyl single [1963, Enjoy 1010]

Composer: Curtis Montgomery [aka Curtis Ousley] (King Curtis)

Track time: [3:55]

Notes: The songs Soul Food and (I Wonder) What It Takes [aka Win Your Love] both use the same riff which seems to be lifted from the song Hot Potato by Rinkydinks [1963, Enjoy 1010], which was composed by King Curtis. See tracks 060-066 and 079-084.

C22. I Got You (I Feel Good) (official) – James Brown and The Famous Flames

Source: Star Time

Original Release: vinyl single [1965, King 45-6015; Pye International 7N.25350]

Composer: James Joseph Brown (James Brown)

Track time: [2:28]

Notes: From 6:20-6:35 in Flying On Instruments [(4) Knock Yourself Out] Jimi plays the bridge riff from I Got You (I Feel Good). See track 138.

C23. Mysterious – Burglar Music 1

Source: [Wikipedia](#)

Track time: [1:17]

Composer: John Stepan Zamecnik

Notes: At the beginning of Strange Things, from 0:04-0:11, Jimi plays a phrase from [Mysterioso Pizzicato](#) aka The Villain's Theme, a piece of music composed for silent films that was used to cue the sneaking arrival of the villain. It was first published in 1914 as tune No. 89 in The Remick Folio of Moving Picture Music, vol. 1 compiled and edited by Jens Bodewalt Lampe. It bears resemblance to and may be an arrangement of a portion of Mysterious – Burglar Music 1 by silent film composer John Stepan Zamecnik, first published in 1913 in Sam Fox Moving Picture Music Volume 1. The theme was used in many forms of popular entertainment including stage plays and animated cartoons, and has since become a standard and widely familiar theme. See tracks 113-119. This track is MPEG/MP3/lossy due to it being an internet download from Wikipedia, a midi file by an unknown performer.

C24. Mysterioso Pizzicato

Source: [Wikipedia](#)

Track time: [0:21]

Composer: possibly Jens Bodewalt Lampe

Notes: See track C23 Notes. See tracks 113-119. This track is MPEG/MP3/lossy due to it being an internet download from Wikipedia, a midi file by an unknown performer.

"I believe you live and live again until you have got all the evil and hatred out of the soul." – Jimi Hendrix

4 January 1969 Top Of The Pops interview with Tony Norman, London (1992, Electric Gypsy by Shapiro & Glebbeek, pg. 329)



Brief CD Track List

Disc 1 – Studio Recordings:

- [01] 001. (2) **Testify (Part I)** (official single version) – **The Isley Brothers**
- [02] 002. (2) **Testify (Part II)** (official single version) – **The Isley Brothers**
- [03] 003. (1) **Testify** (official alternate take) – **The Isley Brothers**
- [04] 004. **Testify (official edit of (1))** – **The Isley Brothers**
- [05] 005. (2) **Can't Stay Away** (official stereo mix) – **Don Covay & The Goodtimers**
- [06] 006. (1) **Can't Stay Away** (official mono mix) – **Don Covay & The Goodtimers**
- [07] 007. (6) **Mercy, Mercy** (official stereo mix) – **Don Covay & The Goodtimers**
- [08] 008. (5) **Mercy, Mercy** (official mono mix) – **Don Covay & The Goodtimers**
- [09] 009. **My Diary** (official) – **Rosa Lee Brooks**
- [10] 010. **Utee** (official) – **Rosa Lee Brooks**
- [11] 011. (2) + (6) **I Don't Know What You've Got But It's Got Me** (take 1 pt.1&2 stereo comp) – **Little Richard**
- [12] 012. (1) **I Don't Know What You've Got But It's Got Me – Part I** (tk1 pt.1 mono w/overlap) – **Little Richard**
- [13] 013. (5) **I Don't Know What You've Got But It's Got Me – Part II** (tk1 pt2 mono w/overlap) – **Little Richard**
- [14] 014. (3) + (7 inc.) **I Don't Know What You've Got But It's Got Me** (tk1 pt.1+pt.2i mono) – **Little Richard**
- [15] 015. **What You've Got** [(4) **I Don't Know What You've Got...**] (tk2 pt.1+pt.2i mono) – **Little Richard**
- [16] 016. (1) **Dancin' All Around The World** (official narrow stereo mix, complete) – **Little Richard**
- [17] 017. **Dancin' All Around The World (official simulated stereo mix, incomplete)** – **Little Richard**
- [18] 018. **Dance A Go Go** [(2) **Dancin' All Around The World**] (official mono mix, incomplete) – **Little Richard**
- [19] 019. **I'm So Glad** (official) – **Frank Howard & The Commanders**
- [20] 020. **I'm Sorry For You** (official) – **Frank Howard & The Commanders**
- [21] 021. (1) **Move Over And Let Me Dance** (official single version, mono) – **The Isley Brothers**
- [22] 022. (2) **Move Over And Let Me Dance Part I** (official alternate vocal take, stereo) – **The Isley Brothers**
- [23] 023. (3) **Move Over And Let Me Dance Part II** (official instrumental mix) – **The Isley Brothers**
- [24] 024. (2) **Have You Ever Been Disappointed** (official single version, mono) – **The Isley Brothers**
- [25] 025. (1) **Have You Ever Been Disappointed Part I & II** (official alt vocal take, stereo) – **The Isley Brothers**

Disc 2 – Studio Recordings:

- [01] 026. (5) **How Would You Feel** (official stereo alternate mix, complete) – **Curtis Knight**
- [02] 027. (2) **How Would You Feel** (official stereo mix, incomplete) – **Curtis Knight**
- [03] 028. (3) **How Would You Feel** (official mono mix, incomplete) – **Curtis Knight**
- [04] 029. (1) **How Would You Feel** (official mono mix, more incomplete) – **Curtis Knight**
- [05] 030. (4) **How Would You Feel** (official extended altered mix) – **Curtis Knight**
- [06] 031. (1) **You Don't Want Me** (official mono mix) – **Curtis Knight**
- [07] 032. (2) **You Don't Want Me** (official edited stereo mix) – **Curtis Knight**
- [08] 033. (3) **You Don't Want Me** (official longer instrumental mix of (2)) – **Curtis Knight**
- [09] 034. (2) **Don't Accuse Me** (official alternate mix, no backing vocals) – **Curtis Knight**
- [10] 035. (4) **Don't Accuse Me** (official alternate mix, narrower stereo) – **Curtis Knight**
- [11] 036. (1) **Don't Accuse Me** (official stereo mix) – **Curtis Knight**
- [12] 037. (3) **Don't Accuse Me** (official mono mix) – **Curtis Knight**
- [13] 038. (7) **Welcome Home** (official longer stereo mix) – **Curtis Knight & The Lovelights**
- [14] 039. (2) **Welcome Home** (official stereo mix) – **Curtis Knight & The Lovelights**
- [15] 040. (6) **Welcome Home** (official mono mix, complete) – **Curtis Knight & The Lovelights**
- [16] 041. (5) **Welcome Home** (official alternate mono mix, incomplete) – **Curtis Knight & The Lovelights**
- [17] 042. (1) **Welcome Home** (official alternate stereo mix with echo) – **Curtis Knight & The Lovelights**
- [18] 043. (3) **Welcome Home** (official alternate stereo mix with heavy echo) – **Curtis Knight & The Lovelights**
- [19] 044. (4) **Welcome Home** (official altered mix) – **Curtis Knight & The Lovelights**
- [20] 045. (6) **Simon Says** (official longer alternate mix) – **Curtis Knight & The Lovelights**
- [21] 046. (1) **Simon Says** (official stereo mix) – **Curtis Knight & The Lovelights**
- [22] 047. (5) **Simon Says** (official mono mix) – **Curtis Knight & The Lovelights**
- [23] 048. (4) **Simon Says** (official alternate mix, louder drums) – **Curtis Knight & The Lovelights**

Disc 3 – Studio Recordings:

- [01] 049. (3) **Simon Says** (official alternate mix with horns, stereo) – **Curtis Knight & The Lovelights**

- [02] 050. (2) **Simon Says** (official alternate mix with horns, mono) – **Curtis Knight & The Lovelights**
- [03] 051. (1) **Help Me (Get The Feeling) – Part I** (official) – **Ray Sharpe with the King Curtis Orchestra**
- [04] 052. (1) **Help Me (Get The Feeling) – Part II** (official) – **Ray Sharpe with the King Curtis Orchestra**
- [05] 053. (2) **Help Me** (official) – **Owen Gray**
- [06] 054. (4) **Instant Groove** [(4) **Help Me**] (official stereo mix) – **King Curtis & The Kingpins**
- [07] 055. (3) **Instant Groove** [(3) **Help Me**] (official mono mix) – **King Curtis & The Kingpins**
- [08] 056. **Suey** (official) – **Jayne Mansfield**
- [09] 057. **Better Times Ahead** (official demo) – **Jimi Hendrix & Curtis Knight**
- [10] 058. **Everybody Knew But Me** (official demo) – **Jimi Hendrix & Curtis Knight**
- [11] 059. (3) **UFO** (official demo) – **Jimi Hendrix & Curtis Knight**
- [12] 060. (1) **Soul Food (That's a What I Like)** (official take 1 mono mix) – **Lonnie Youngblood**
- [13] 061. **Soul Food (official take 1 alternate mono mix)** – **Lonnie Youngblood**
- [14] 062. (2) **Soul Food** (official take 2 stereo mix) – **Lonnie Youngblood**
- [15] 063. (5) **Soul Food** (official take 2 simulated stereo mix) – **Lonnie Youngblood**
- [16] 064. (4) **Soul Food** (official take 2 narrower stereo alternate mix) – **Lonnie Youngblood**
- [17] 065. (3) **Soul Food** (official take 2 extended edit alternate mix) – **Lonnie Youngblood**
- [18] 066. **Soul Food (official take 2 altered remix)** – **Lonnie Youngblood**
- [19] 067. (1) **Goodbye, Bessie Mae** (official) – **Lonnie Youngblood**
- [20] 068. (2) **Goodbye, Bessie Mae** (official alternate mix) – **Lonnie Youngblood**
- [21] 069. (4) **Goodbye, Bessie Mae** (official extended edit alternate mix) – **Lonnie Youngblood**
- [22] 070. (3) **You're Only Hurting Yourself** (official mono mix) – **Jimmy Norman**
- [23] 071. (1) **Two In One Goes** [(1) **You're Only Hurting...**] (altered instr. mix, stereo) – **Lonnie Youngblood**
- [24] 072. (2) **Two In One Goes** [(2) **You're Only Hurting Yourself**] (altered instr. mix, mono) – **Jimi Hendrix**
- [25] 073. (1) **(My Girl) She's A Fox** (official mono mix) – **The Icemen**
- [26] 074. (2) **She's A Fox** (official alternate backing track stereo mix) – **The Icemen**
- [27] 075. (4) **That Little Old Groovemaker** (official) – **Jimmy Norman**

Disc 4 – Studio Recordings:

- [01] 076. (3) **Groove** [(3) **That Little Old Groovemaker**] (altered instrumental mix of (4)) – **Lonnie Youngblood**
- [02] 077. (2) **Groovemaker** [(2) **That Little Old Groovemaker**] (official alternate take, stereo) – **Jimmy Norman**
- [03] 078. (1) **Groovemaker** [(1) **That Little Old Groovemaker**] (official alternate take, mono) – **Jimmy Norman**
- [04] 079. **(I Wonder) What It Takes** [(1) **Win Your Love**] (official take 3 original version) – **The Icemen**
- [05] 080. (4-5) **Win Your Love** (official takes 1-2, stereo) – **Lonnie Youngblood**
- [06] 081. (3) **Win Your Love** (official take 3 altered mix of (1), stereo) – **Lonnie Youngblood**
- [07] 082. (6) **Win Your Love** (official take 1, simulated stereo) – **Lonnie Youngblood**
- [08] 083. (7-8) **Win Your Love** (take 2 + take 3 altered mix of (1), simulated stereo) – **Lonnie Youngblood**
- [09] 084. (2) **Win Your Love** (official take 3 altered mix of (1), mono) – **Lonnie Youngblood**
- [10] 085. (6) **Under The Table (take 1)** (without overdubs, incomplete, simulated stereo) – **Lonnie Youngblood**
- [11] 086. (1) **Under The Table (take 1)** (without overdubs, incomplete, mono) – **Lonnie Youngblood**
- [12] 087. (4) **Under The Table (take 1)** (inc. mix 1 + complete mix 2 w/engineer, stereo) – **Lonnie Youngblood**
- [13] 088. (7) **Under The Table (take 1)** (inc. mix 1 + comp. mix 2 w/engineer sim. stereo) – **Lonnie Youngblood**
- [14] 089. (3) **Under The Table (take 1)** (inc. mix 1 + comp. mix 2 w/o engineer, stereo) – **Lonnie Youngblood**
- [15] 090. (5) **Under The Table (take 1)** (inc. mix 1 + complete mix 2 w/o engineer, mono) – **Lonnie Youngblood**
- [16] 091. (2) **Under The Table (take 1)** (official complete mix 2, stereo) – **Lonnie Youngblood**
- [17] 092. (1) **Under The Table (take 2)** (official stereo mix) – **Lonnie Youngblood**
- [18] 093. (4) **Under The Table (take 2)** (official simulated stereo mix) – **Lonnie Youngblood**
- [19] 094. (2) **Under The Table (take 2)** (official alternate mix, mono) – **Lonnie Youngblood**
- [20] 095. (3) **Under The Table (take 2)** (official extended edit alternate mix) – **Lonnie Youngblood**
- [21] 096. (1) **Wipe The Sweat (take 1)** (official stereo mix) – **Lonnie Youngblood**
- [22] 097. (2) **Wipe The Sweat (take 1)** (official alternate mix, mono) – **Lonnie Youngblood**
- [23] 098. (3) **Wipe The Sweat (take 1)** (official instrumental mix, mono) – **Lonnie Youngblood**
- [24] 099. (1) **Wipe The Sweat (take 2)** (official stereo mix) – **Lonnie Youngblood**
- [25] 100. (2) **Wipe The Sweat (take 2)** (official mono mix) – **Lonnie Youngblood**
- [26] 101. (1) **Wipe The Sweat (take 3)** (official) – **Lonnie Youngblood**
- [27] 102. (3) **Wipe The Sweat (take 3)** (official extended alternate mix edit) – **Lonnie Youngblood**
- [28] 103. (4) **Sweet Thang** [(4) **Wipe The Sweat (take 3)**] (official stereo mix) – **Billy LaMont**

Disc 5 – Studio Recordings:

- [01] 104. (2) **Sweet Thang** [(2) Wipe The Sweat (take 3)] (official mono mix) – **Billy LaMont**
- [02] 105. (5) **Sweet Thang** [(5) Wipe The Sweat (take 3)] (official alternate mono mix) – **Billy LaMont**
- [03] 106. (6) **Sweetthang** [(6) Wipe The Sweat (take 3)] (official) – **George Scott**
- [04] 107. **Keep The Faith, Baby** [(7) Wipe The Sweat (take 3)] (official) – **Lenny Howard**
- [05] 108. (2) **Go Go Shoes** (official simulated stereo mix) – **Lonnie Youngblood**
- [06] 109. (1) **Go Go Shoes** (official mono mix, complete) – **Lonnie Youngblood**
- [07] 110. (3) **Go Go Shoes** (official alternate mono mix, incomplete) – **Lonnie Youngblood**
- [08] 111. (2) **Go Go Place** (official simulated stereo mix, complete) – **Lonnie Youngblood**
- [09] 112. (1) **Go Go Place** (official mono alternate mix, incomplete) – **Lonnie Youngblood**
- [10] 113. (1) **Strange Things** (official stereo mix) – **Curtis Knight**
- [11] 114. **Strange Things** (official narrower stereo mix) – **Curtis Knight**
- [12] 115. (4) **Strange Things** (official mono mix) – **Curtis Knight**
- [13] 116. **Strange Things** (official channel shift alternate mix) – **Curtis Knight**
- [14] 117. (5) **Strange Things** (official alternate mix, less echo) – **Curtis Knight**
- [15] 118. (3) **Strange Things** (official extended edit alternate mix) – **Curtis Knight**
- [16] 119. (2) **Strange Things** (official instrumental mix) – **Curtis Knight**
- [17] 120. (4) **Fool For You Baby** (official longer alternate stereo mix) – **Curtis Knight & The Squires**
- [18] 121. (3) **Fool For You Baby** (official longer mono mix) – **Curtis Knight & The Squires**
- [19] 122. (1) **Fool For You Baby** (official stereo mix) – **Curtis Knight & The Squires**
- [20] 123. (2) **Fool For You Baby** (official extended edit) – **Curtis Knight & The Squires**
- [21] 124. (4) **Gotta Have A New Dress** (official longer mono mix) – **Curtis Knight & The Squires**
- [22] 125. (2) **Gotta Have A New Dress** (official stereo mix edit of (4)) – **Curtis Knight & The Squires**
- [23] 126. (5) **Gotta Have A New Dress** (official longer alternate mix, stereo) – **Curtis Knight & The Squires**
- [24] 127. (1) **Gotta Have A New Dress** (official alternate mix, stereo) – **Curtis Knight & The Squires**
- [25] 128. (3) **Gotta Have A New Dress** (official extended edit of (2)) – **Curtis Knight & The Squires**
- [26] 129. (1) **UFO** (official mono mix) – **Curtis Knight & The Squires**
- [27] 130. (2) **UFO** (official alternate mix edit, stereo) – **Curtis Knight & The Squires**
- [28] 131. **UFO** (official mono mix of (2)) – **Curtis Knight & The Squires**
- [29] 132. (2) **Hornet's Nest** (official stereo mix) – **Curtis Knight & The Squires**

Disc 6 – Studio Recordings:

- [01] 133. (1) **Hornet's Nest** (official mono mix, complete) – **Curtis Knight & The Squires**
- [02] 134. (1) **Hornet's Nest** (official mono mix, incomplete) – **Curtis Knight & The Squires**
- [03] 135. (4) **Hornet's Nest** (official alternate mix) – **Curtis Knight & The Squires**
- [04] 136. (3) **Hornet's Nest** (official alternate mix without organ) – **Curtis Knight & The Squires**
- [05] 137. (5) **Hornet's Nest** (official alternate take) – **Curtis Knight & The Squires**
- [06] 138. **Flying On Instruments** [(4) Knock Yourself Out] (official comp alt mix) – **Curtis Knight & The Squires**
- [07] 139. (2) **Knock Yourself Out** (official stereo mix) – **Curtis Knight & The Squires**
- [08] 140. (1) **Knock Yourself Out** (official mono mix) – **Curtis Knight & The Squires**
- [09] 141. (1) **Knock Yourself Out** (official mono mix edit) – **Curtis Knight & The Squires**
- [10] 142. (3) **Knock Yourself Out** (official alternate mix of (2)) – **Curtis Knight & The Squires**
- [11] 143. **Knock Yourself Out** (official alternate mix of (3), incomplete) – **Curtis Knight & The Squires**
- [12] 144. (1) **No Such Animal** (official complete version) – **Curtis Knight & The Squires**
- [13] 145. **No Such Animal (Part I)** (official with overlap into part 2) – **Curtis Knight & The Squires**
- [14] 146. **No Such Animal (Part II)** (official with overlap from part 1) – **Curtis Knight & The Squires**
- [15] 147. **Station Break** (official) – **Curtis Knight & The Squires**
- [16] 148. (70-72) **Hey Joe** (takes 1-3, mono)
- [17] 149. (1) **Hey Joe** (official mono mix)
- [18] 150. (2) **Hey Joe** (official stereo mix)

Disc 7 – Studio Recordings:

- [01] 151. (8) **Hey Joe** (edit of (1) with added noises)
- [02] 152. (3) **Hey Joe** (official alternate mix of (2))
- [03] 153. (4) **Hey Joe** (official alternate take)
- [04] 154. (1) **Stone Free** (official mono mix)
- [05] 155. (2) **Stone Free** (official fake stereo alternate mix)

- [06] 156. (69) **Hey Joe** (alternate take, stereo mix)
- [07] 157. **Hey Joe (mono mix of (69))**
- [08] 158. (2) **Foxy Lady** (official stereo mix)
- [09] 159. (1) **Foxy Lady** (official alternate mono mix of (2))
- [10] 160. (109) **Foxy Lady** (official alternate mix of (2), vocals central)
- [11] 161. (115) **Foxy Lady** (official alternate mix of (2), no lead guitar)
- [12] 162. **Foxy Lady (official multi-track of (2), instrumental)**
- [13] 163. **Foxy Lady (official multi-track of (2), guitar 1)**
- [14] 164. **Foxy Lady (official multi-track of (2), guitar 2)**
- [15] 165. **Foxy Lady (official multi-track of (2), rhythm guitar on 1 track)**
- [16] 166. **Foxy Lady (official multi-track of (2), second guitar on 1 track)**
- [17] 167. **Foxy Lady (official multi-track of (2), vocals)**
- [18] 168. **Foxy Lady (official multi-track of (2), bass)**
- [19] 169. **Foxy Lady (official multi-track of (2), drums)**
- [20] 170. (7-10) **Can You See Me** (takes 1-4, mono)
- [21] 171. (1) **Can You See Me** (official mono mix)
- [22] 172. (12) **Can You See Me** (official alternate mix of (1), dry mono)

Disc 8:

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- [01] 173. (3) **Can You See Me** (official alternate mix of (1), reverb stereo)
- [02] 174. (2) **Can You See Me** (official alternate vocal mix, stereo)
- [03] 175. (11) **Can You See Me** (combined vocal mix of (1) and (2))
- [04] 176. (90) **Red House** (dry mix of (1))
- [05] 177. (1) **Red House** (official)
- [06] 178. (2) **Red House** (take 1, stereo)
- [07] 179. (3) **Red House** (take 2, stereo)
- [08] 180. (4) **Red House** (take 3, stereo)
- [09] 181. (5) **Red House** (take 4, stereo)
- [10] 182. (97) – (100) **Red House** (takes 1-4, mono)
- [11] 183. (6) **Red House** (official)

Related & Remixed Recordings

- [12] 184. **You Don't Want Me** (possible wider stereo mix of (2))
- [13] 185. **Welcome Home** (possible wider stereo mix of (1))
- [14] 186. **Simon Says** (possible narrower stereo mix of (1))
- [15] 187. **Simon Says** (possible alternate mix of (1))
- [16] 188. **Save Me** (official) – Aretha Franklin
- [17] 189. **Fool For You Baby** (possible narrower stereo mix of (1))
- [18] 190. **Hornet's Nest** (possible alternate mix of (4))
- [19] 191. (2) **Knock Yourself Out** (alternate “wider” copy)
- [20] 192. **Knock Yourself Out** (possible wider stereo mix of (3))

Disc 9 – Related & Remixed Recordings:

- [01] 193. (1) **Good Feeling** (official stereo mix) – Hermon Hitson
- [02] 194. **Good Times** (official stereo opposite of (1) Good Feeling) – Hermon Hitson
- [03] 195. (2) **Good Feeling** (official mono mix) – Hermon Hitson
- [04] 196. (3) **Good Feeling** (official alternate mix of (1)) – Hermon Hitson
- [05] 197. **Hey Joe (fake mono mix of (2), left channel)**
- [06] 198. **Hey Joe (fake mono mix of (2), right channel)**
- [07] 199. (78) **Hey Joe** (fake alternate mix of (2))
- [08] 200. **Hey Joe (mono mix of (69), incomplete best copy)**
- [09] 201. **Foxy Lady** (official stereo opposite of (2))
- [10] 202. **Foxy Lady (fake mono mix of (2))**
- [11] 203. (118) **Foxy Lady** (fake alternate mix of (2))
- [12] 204. **Foxy Lady (fake alternate mix of (2))**
- [13] 205. **Art Attack** (medley: (2) Hey Joe / (2) Foxy Lady / (2) Purple Haze / (1) Crosstown Traffic / (2) Fire)
- [14] 206. **Can You See Me (fake mono mix of (2))**

- [15] 207. Red House (edit of (90))
- [16] 208. Red House (patch of (90))
- [17] 209. Red House (composite of (99) and (100))
- [18] 210. Red House (official alternate release of (6))
- [19] 211. Red House (fake mono mix of (6))

Disc 10 – Cover Sources:

- C01. Bring It On Home To Me (official) – Sam Cooke
- C02. Don't Mess Up A Good Thing (official) – Fontella Bass and Bobby McClure
- C03. Flight Of The Bumblebee (official) – Frederick Stock conducting the Chicago Symphony Orchestra
- C04. Green Hornet Theme [radio show version] (official) – unknown (possibly Detroit Symphony Orch.)
- C05. Green Hornet Theme [longer radio show version] (official) – unknown (possibly Detroit Symph. Orch.)
- C06. The Flight Of The Bumble Bee (The Green Hornet) (official) – Hollywood Bowl Symphony Orchestra
- C07. Green Hornet Theme [television show version] (official) – Al Hirt
- C08. Green Hornet [television show version] (official) – Billy May
- C09. Gloria (official stereo mix) – Them
- C10. Gotta Have A New Dress (official) – Curtis Knight
- C11. Hey Joe! (official) – Carl Smith
- C12. Baby Don't Go To Town [Hey Joe] (official) – Niela Miller
- C13. Hey Joe (Where You Gonna Go) (official stereo mix) – The Byrds
- C14. Hey Joe, Where You Gonna Go? (official version 1) – The Leaves
- C15. Hey Joe (official version 2) – The Leaves
- C16. Hey Joe (official version 3) – The Leaves
- C17. Hey Joe (official stereo mix) – Love
- C18. Hey Joe (official mono mix) – Love
- C19. Hey Joe (You Shot Your Woman Down) (official stereo mix, complete) – Tim Rose
- C20. Hey Joe (You Shot Your Woman Down) (official stereo mix, single version) – Tim Rose
- C21. Hot Potato (Part I and Part II) (official) – Rinkydinks
- C22. I Got You (I Feel Good) (official) – James Brown and The Famous Flames
- C23. Mysterious – Burglar Music 1
- C24. Mysterioso Pizzicato

"I believe you live and live again until you have got all the evil and hatred out of the soul." – Jimi Hendrix

4 January 1969 Top Of The Pops interview with Tony Norman, London (1992, Electric Gypsy by Shapiro & Glebbeek, pg. 329)



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see also Two In One Goes [titled incorrectly]
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- Dancin' All Around The World:** 016-017
see also Dance A Go Go: 018
- Don't Accuse Me:** 034-037
- Don't Mess Up A Good Thing:** C02
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- Everybody Knew But Me:** 058
- Flight Of The Bumblebee:** C03, C06
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"I believe you live and live again until you have got all the evil and hatred out of the soul." – Jimi Hendrix

4 January 1969 Top Of The Pops interview with Tony Norman, London (1992, *Electric Gypsy* by Shapiro & Glebbeek, pg. 329)



Flac Fingerprints

001. (2) Testify (Part I).flac:c791573dcc4b989df56a186eae69560b
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004. Testify (edit of (1)).flac:07d055b461926e33f4116fd562850dbf
005. (2) Can't Stay Away.flac:b403346b559102b6c1cf6e1e5f37df39
006. (1) Can't Stay Away.flac:bec5801054bd63943c0d772cc3ec7815
007. (6) Mercy, Mercy.flac:81bc80eefdbe5e3def53e9b7bef70ce3
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009. My Diary.flac:d0d57e6db57fc874c46a0d4e563af64a
010. Utee.flac:431db7d1f5720409cad299b4e129c927
011. (2)+(6) I Don't Know What You've Got But It's Got Me.flac:438a72c9c0d63e68b154c12ef771f31f
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016. (1) Dancin' All Around The World.flac:6f046c139cbc7bb41a40accf6e4c9b0f
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018. Dance A Go Go.flac:515785a1e64f783cfc24036f9f59014b
019. I'm So Glad.flac:a7335b190d1ce0604b00265399e308e0
020. I'm Sorry For You.flac:ec0188e28bd275ec7fc59585d8e8ae37
021. (1) Move Over And Let Me Dance.flac:9f722929d7dba6a3aadebfae0f385bc6
022. (2) Move Over And Let Me Dance Part I.flac:a81b6b94171b69c143f754af3e2f0c61
023. (3) Move Over And Let Me Dance Part II.flac:997c6da17731d61632aa71214406415c
024. (2) Have You Ever Been Disappointed.flac:29a2364ee19972b5efa361fabb01be3b
025. (1) Have You Ever Been Disappointed Part I and II.flac:57a0ce128a50eefb7e106ce43b81ee44
026. (5) How Would You Feel.flac:511a319190a17e38d600bb5363fafa6d
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032. (2) You Don't Want Me.flac:154612f9932cd8feae5a997c4b8f1d49
033. (3) You Don't Want Me.flac:0eec3e9e7caeb1d9fa2ac3770a1c8a5
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038. (7) Welcome Home.flac:744a2ccd1893cd219e5e3698af72c423
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053. (2) Help Me.flac:8f7de8968e8839435f62121d47b9d69b
054. (4) Instant Groove.flac:1385cf7b9f2591560ca4a3b95a8f611c
055. (3) Instant Groove.flac:aa333c09c7099b0d9309e70268a23fee
056. Suey.flac:4cae9a5e4ca02c57f5e4c03d766ff496
057. Better Times Ahead.flac:18b5a212c05b44bbca94b8d708bd40b3
058. Everybody Knew But Me.flac:47a5cb0737b2d4613b54a25638496c37
059. (3) UFO.flac:82dc6cc55c9dabfa4e10baf0336f5e6d
060. (1) Soul Food (That's a What I Like).flac:74982839f4fd06bf1e99145a05b6168f
061. Soul Food (take 1 alternate mono mix).flac:a77295acb72ea01f9ce845a5c43613c1

062. (2) Soul Food.flac:e13f39beec3c3151e04e24746a65ad4e
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 064. (4) Soul Food.flac:803d754024331a6cedb64fdcec2764ff
 065. (3) Soul Food.flac:c556b7efce964eb5a74f5eda8d9ad722
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 067. (1) Goodbye, Bessie Mae.flac:5af5719690039b31b00ad03e0917e937
 068. (2) Goodbye, Bessie Mae.flac:40e408890a0cb0515d499a62fbbb92d
 069. (4) Goodbye, Bessie Mae.flac:3055039e282566806ec8e752c7cba6b0
 070. (3) You're Only Hurting Yourself.flac:5d34e55f784821655b54cd493e978f55
 071. (1) Two In One Goes.flac:e13852d9bed1c5bd7ed18f406a91c8bd
 072. (2) Two In One Goes.flac:d7ef5f6a09530f0039d58b5f348a66f5
 073. (1) (My Girl) She's A Fox.flac:20c1ea010e63bc9a48fc222a695f2dfa
 074. (2) She's A Fox.flac:136590053d3f15429d0f555114f6d70a
 075. (4) That Little Old Groovemaker.flac:cf9c72074cd9fe99e745086d750eb218
 076. (3) Groove.flac:b5db75c80048aa7b4e23097653ef900e
 077. (2) Groovemaker.flac:16349a66dab38fa1a928dc49e6414c90
 078. (1) Groovemaker.flac:5bfa424fb194299e2a2c2ac069e9804c
 079. (I Wonder) What It Takes.flac:7efe352d34f3982cda93039965b18b66
 080. (4-5) Win Your Love.flac:2a41cfb0317a714b135281335f6d746b
 081. (3) Win Your Love.flac:91b8b3c030ec9030d7fb73eb34ad1863
 082. (6) Win Your Love.flac:f9acc9fd5a9c3f91982f2e18e08f11bb
 083. (7-8) Win Your Love.flac:45b2d968d17a18d256ec491791e26951
 084. (2) Win Your Love.flac:c63712b24891c8597b898778fe368468
 085. (6) Under The Table (take 1).flac:e9378505304f79175012eb193460b084
 086. (1) Under The Table (take 1).flac:4967754a8f5ae03fb2b5f74396836260
 087. (4) Under The Table (take 1).flac:cb0d2e9e7b8888001d82f720a8a50fab
 088. (7) Under The Table (take 1).flac:8a7b1c7b61b85de212374b168e2606ee
 089. (3) Under The Table (take 1).flac:1371d671d3e92d06189a3da3d92c7018
 090. (5) Under The Table (take 1).flac:23d8cbaace4d19d1b7fe0b56be709bfe
 091. (2) Under The Table (take 1).flac:b9741620596260f3eee2aa6514ea01a0
 092. (1) Under The Table (take 2).flac:6e8706f97e51d6ffa0b692e5bc8807d6
 093. (4) Under The Table (take 2).flac:e6d65a8f0f8cd36ad83e76a3b2a2dbb2
 094. (2) Under The Table (take 2).flac:ffe2fc2b78270c6e1edec358b536a8d5
 095. (3) Under The Table (take 2).flac:5dc898788a9adac18194bceaf557dd84
 096. (1) Wipe The Sweat (take 1).flac:f19f009619895f3f3a4646734d6a1d3c
 097. (2) Wipe The Sweat (take 1).flac:301eb0c0733f04891394faa2ac859db5
 098. (3) Wipe The Sweat (take 1).flac:c8cf937b5f02febcddec0dcfee58208ac
 099. (1) Wipe The Sweat (take 2).flac:8c21a7be34134f135df0b1dc2bb44add
 100. (2) Wipe The Sweat (take 2).flac:25551e76ff7a3313ad011396086f8d88
 101. (1) Wipe The Sweat (take 3).flac:906335aed25a4594eb8d5e58f304caaf
 102. (3) Wipe The Sweat (take 3).flac:58b553cf8c37d9c8e31a4b3d7d555ecc
 103. (4) Sweet Thang.flac:d140104fad722a8b271e041fca273bd3
 104. (2) Sweet Thang.flac:2597f7732abf3e10020e9c04fb27bd8f
 105. (5) Sweet Thang.flac:b0492180abea9b692d635aaeea476cff
 106. (6) Sweetthang.flac:e64d466afa091d1bb8aab4d14b549104
 107. Keep The Faith, Baby.flac:8f9f3cffe4d31e07ddf174e477f496e
 108. (2) Go Go Shoes.flac:0e4f66a21b43a57ffa8df860276172
 109. (1) Go Go Shoes.flac:798615443789cf8770ed31032b4bd873
 110. (3) Go Go Shoes.flac:0e9fccb0ca991f28de198587aa6ee4db
 111. (2) Go Go Place.flac:8246fc787584792e6873256f55edcfd3
 112. (1) Go Go Place.flac:a4c07053ed02705429f096dc9d64c796
 113. (1) Strange Things.flac:0036bc629511e8ca9637c0329c175fec
 114. Strange Things (narrower stereo mix).flac:22dfa65e10cd7dfc82a9baa81377e1a0
 115. (4) Strange Things.flac:c1692131657e0380dfec8400956707e
 116. Strange Things (channel shift alternate mix).flac:77beb9813e2aaa114d1ae4468d946b7e
 117. (5) Strange Things.flac:87ca129772e9e806f8ad61e547f670dd
 118. (3) Strange Things.flac:f69ed8ebf1b7b77fd24febedc4042fe3
 119. (2) Strange Things.flac:40e6b79bc2366434f71f56a60f1d85ca
 120. (4) Fool For You Baby.flac:0aa5db5793a037b1d2872af9b9160aa7
 121. (3) Fool For You Baby.flac:0792e3655dc2406ff817e58bd72cbadb
 122. (1) Fool For You Baby.flac:9045041ce915cb913d061cb1cd0c1a8e
 123. (2) Fool For You Baby.flac:8d83aa5dc8dfcab151aee5eff9b85fa9
 124. (4) Gotta Have A New Dress.flac:a5962abb66c758b7a1f691ece13112e2
 125. (2) Gotta Have A New Dress.flac:5b9e0d61da82cc9a359ab0dab1ea172c

126. (5) Gotta Have A New Dress.flac:0a3e334e6d41175b563f218509a45a17
 127. (1) Gotta Have A New Dress.flac:e2ecb900e9b8b8b6c520559ce7feb390
 128. (3) Gotta Have A New Dress.flac:b221d9d28816897e7344aad311e0df53
 129. (1) UFO.flac:d057b23c9edf3b93412a6256e6948f34
 130. (2) UFO.flac:5b3c9d49d5a117a620c298b32c8c4814
 131. UFO (alternate mix edit, mono).flac:d9687fbf1dddc69ebc3f3ee66f25bcd6
 132. (2) Hornet's Nest.flac:516c425c2f3bac9ee49bb9dbad7b1c9c
 133. (1) Hornet's Nest (mono mix, complete).flac:d37b50b55cdc74f7f0d79d76f9303bc5
 134. (1) Hornet's Nest (mono mix, incomplete).flac:e97dd248c6fceda7b249441259e029b0
 135. (4) Hornet's Nest.flac:6f99be4f544b9cfa626e9c04a3a5b96
 136. (3) Hornet's Nest.flac:fe272166a4d4fd416449ec185c8d42ca
 137. (5) Hornet's Nest.flac:645c4ef26c3c4d7a47ab0d764f5b8573
 138. Flying On Instruments.flac:feceb017bf5ffafbe112d38b96ba41f2
 139. (2) Knock Yourself Out.flac:148b304e2a85a3fdb89deb0195189cc
 140. (1) Knock Yourself Out (mono mix).flac:df03c11ec3c9e1061a902667ac93d6ab
 141. (1) Knock Yourself Out (mono mix edit).flac:c35890f1458f371c449b8c3a7167fc77
 142. (3) Knock Yourself Out.flac:4c394486677380b52e1255cb76681395
 143. Knock Yourself Out (alternate mix of (3), incomplete).flac:841c74d6972283adf0485c020809fa73
 144. (1) No Such Animal.flac:5e12cddd070e4f28c7fd63f9669ab972
 145. No Such Animal (Part I).flac:ef0cc82e1d49a12a80e4dc29d81e4bb0
 146. No Such Animal (Part II).flac:42b09f279a5b74ca753dbce3caa368b1
 147. Station Break.flac:6fc77587b015dbb0a2735da8e09996bb
 148. (70-72) Hey Joe.flac:7a2357cab13365f0d306e727d089dd5e
 149. (1) Hey Joe.flac:60dd3d4eb380d3178b2d05ef1e020847
 150. (2) Hey Joe.flac:3747033d85b1840ed439a4c3f6940a7d
 151. (8) Hey Joe.flac:214c864fd06d2584e70d2a98fde1149e
 152. (3) Hey Joe.flac:e30a4023e0d5d907b37da3c245ba2725
 153. (4) Hey Joe.flac:00db0f547266381d42859ece838db9c
 154. (1) Stone Free.flac:c8bd48086aa7e9a3f963d45ed85232a5
 155. (2) Stone Free.flac:29a3effc7b55b5c2c84938068ca64c34
 156. (69) Hey Joe.flac:d5773691fae61015ef3a8410b95dae5f
 157. Hey Joe (mono mix of (69)).flac:149906e4452ee7905783fa277d4c4ed9
 158. (2) Foxy Lady.flac:2254da21d871daefa02e4ca93f7c4270
 159. (1) Foxy Lady.flac:17ba1c49adebefde0955c30ee343e84e
 160. (109) Foxy Lady.flac:4fc7aefb158fba9324d390a6b7f8473
 161. (115) Foxy Lady.flac:c82dce40b3cd16dc9439212ca86955fa
 162. Foxy Lady (multitrack of (2) instrumental).flac:fc8f8d014949281cf1d31bccd155110b
 163. Foxy Lady (multitrack of (2) guitar 1).flac:464c0784a6a3b288a6711c03119db0cb
 164. Foxy Lady (multitrack of (2) guitar 2).flac:ddf7a5b24d99cac88e1bf59f6bec8b0d
 165. Foxy Lady (multitrack of (2) rhythm guitar on 1 track).flac:2446072385ae3e49b6fdec78faf5ad8b
 166. Foxy Lady (multitrack of (2) second guitar on 1 track).flac:32ea62c663d371a4040acff1969ddca0
 167. Foxy Lady (multitrack of (2) vocals).flac:252990f49415f55aec2b3a1d0da0fb0f
 168. Foxy Lady (multitrack of (2) bass).flac:dd0e0728513b1286eb651af67b22b0f4
 169. Foxy Lady (multitrack of (2) drums).flac:9dbc08873e15194005f498af022556fe
 170. (7-10) Can You See Me.flac:51a084f541518214197ed10faa024acf
 171. (1) Can You See Me.flac:f83c9b298b8edbe7197694589c6c231a
 172. (12) Can You See Me.flac:1b2f5e5a1f5420ebab24dfc616abcf65
 173. (3) Can You See Me.flac:743bd860d017fb34459cf7921d9953b9
 174. (2) Can You See Me.flac:f00bcfeee9e4c32b42c1ca08daf96947
 175. (11) Can You See Me.flac:6f2c176933859d8c2cd37e993bddd311
 176. (90) Red House.flac:fca015cb4846fc98a016476920aa05c6
 177. (1) Red House.flac:ddcdc3c69569dbf8d064d9ef6342101c
 178. (2) Red House.flac:ee712903325464ad1bc152093ab9a7a8
 179. (3) Red House.flac:1d8e6aa4be3da13e55b6003e8975d8b5
 180. (4) Red House.flac:0334fbc9e02eff41069dc4cbac89b70c
 181. (5) Red House.flac:10de8e1b9ef652fa0d632a0379b38e3d
 182. (97)-(100) Red House.flac:89e8c912b476602ff12f3d4cf22def40
 183. (6) Red House.flac:f40239213cae9ad538fa9dfcaa1d4639
 184. You Don't Want Me (possible wider stereo mix of (2)).flac:98df9f08d88c87c4f2287e0fcd7cf7d2
 185. Welcome Home (possible wider stereo mix of (1)).flac:8e42a13c0fd088796259b463bff571b0
 186. Simon Says (possible narrower stereo mix of (1)).flac:1d02e5fef41d8127dec1fc69bab4834e
 187. Simon Says (possible alternate mix of (1)).flac:6535db310e247c076959e6983217e4cb
 188. Save Me.flac:28830699a1eb1a04c0e753050c64301a
 189. Fool For You Baby (possible narrower stereo mix of (1)).flac:cc948101c0b8bb4a654cbb9523691aa9

190. Hornet's Nest (possible alternate mix of (4)).flac:bc8d326df22d6695e2b74f3fdf19c215
 191. (2) Knock Yourself Out (alternate wider copy).flac:f741c94316207612dcd683bcae112e55
 192. Knock Yourself Out (possible wider stereo mix of (3)).flac:cfdc0c0abb3d397ce9b875e84850b604
 193. (1) Good Feeling.flac:1d3804eb723eb1c4f63ddb62cc53260a
 194. Good Times.flac:949e5da6a22064183ce9f746066f3bda
 195. (2) Good Feeling.flac:0b8a8677baeaf4ef0373fe5241439168
 196. (3) Good Feeling.flac:1a84153581b02fe6d4df4119a3130880
 197. Hey Joe (fake mono mix of (2), left channel).flac:f3578e30a7c0f5f8888b93b56d22ef9b
 198. Hey Joe (fake mono mix of (2), right channel).flac:a714c761b646e505f1ab59236a8e6243
 199. (78) Hey Joe.flac:a02841c8e9ab5f50a314e0e144f04706
 200. Hey Joe (mono mix of (69), incomplete best copy).flac:823c45dbc5fa0dad9c958afeb4c748da2
 201. Foxy Lady (stereo opposite of (2)).flac:0d0acf13d80bf9c33617fd136ea4b7f4
 202. Foxy Lady (fake mono mix of (2)).flac:9379748e4e67b2aad8f5142e4803571e
 203. (118) Foxy Lady.flac:48b89a97f1ce75fb81e6ca931e79ac85
 204. Foxy Lady (fake alternate mix).flac:93db875a6b794b727cc5be36aca67715
 205. Art Attack.flac:55c9ed28ae12dfd408cae6bdb1b03d6d
 206. Can You See Me (fake mono mix of 2).flac:fd5c5d905e08ef7ce9d51dbbb3c705e2
 207. Red House (edit of (90)).flac:04aac1cead650cb9ae6df479a443378c
 208. Red House (patch of (90)).flac:63907f6858a80a2610f6088679d92ebf
 209. Red House (composite of (99) and (100)).flac:c91b3a249f703565764b76e886c5d5c9
 210. Red House (alternate release of (6)).flac:2ac08c6f81c1c35b8764ff6b9e0bb069
 211. Red House (fake mono mix of (6)).flac:2508eb023d2a3d63116be50f1613a906
 C01. Bring It On Home To Me - Sam Cooke.flac:23c78aff83272fd56c6f3539848e7db8
 C02. Don't Mess Up A Good Thing - Fontella Bass + Bobby McClure.flac:7913955bdde1350aaa3eb7709e1e6f45
 C03. Flight Of The Bumblebee - Frederick Stock.flac:bdc11a3813c8ede7251bec3aff0f54d9
 C04. Green Hornet Theme [radio show version].flac:db7877a9915622175207ff21fdc5cd1b
 C05. Green Hornet Theme [longer radio show version].flac:b581ab259793769d70120254e9a01bfd
 C06. The Flight Of The Bumble Bee - Hollywood Bowl Symphony Orchestra.flac:5913579fd573c60b855f4c04192b9935
 C07. Green Hornet Theme - Al Hirt.flac:f3dfa4e2ad7ee2f73231c7ab060bd811
 C08. Green Hornet - Billy May.flac:cee53dc2f44d248632c9ce6bb80d49fc
 C09. Gloria - Them.flac:f02e378ccab1301ec879c9df4fd3a228
 C10. Gotta Have A New Dress (1962) - Curtis Knight.flac:7350f56ddf44b856c1f6e72705cd302c
 C11. Baby Don't Go To Town - Niela Miller.flac:5723d885e85dbfda8c0a37259f41b39a
 C12. Hey Joe - Carl Smith.flac:b949626195c43183744d16280fa30d66
 C13. Hey Joe (Where You Gonna Go) - The Byrds.flac:b5e2ff6390b13c78ba55e2fb167d5dcd
 C14. Hey Joe, Where You Gonna Go (version 1) - The Leaves.flac:645b981794a592dde4133cacacf42b89
 C15. Hey Joe (version 2) - The Leaves.flac:99b7ced276707525c1fe29e6aab1c1fc
 C16. Hey Joe (version 3) - The Leaves.flac:2960080b09d7d3c9645ef071c982223d
 C17. Hey Joe (stereo mix) - Love.flac:29e51df7fc30a47d69c9fec51c2bd36c
 C18. Hey Joe (mono mix) - Love.flac:054627b3fa83fc10ac49e840a5884ff5
 C19. Hey Joe (You Shot Your Woman Down) (complete stereo mix) - Tim Rose.flac:af721d20e1a96588f80f93c65f941637
 C20. Hey Joe (You Shot Your Woman Down) (single stereo mix) - Tim Rose.flac:7dd84abf3cc86293d66eb894449b7ba0
 C21. Hot Potato (Part I + II) - Rinkydinks.flac:3365fa383741fcb68f6dce5915f9dee9
 C22. I Got You (I Feel Good) - James Brown.flac:aaff93d9536aca369e67295a0e8096af
 C23. Mysterious - Burglar Music 1.flac:ed2fdc72ce2a82bec4ab2c9da6e6d4bc
 C24. Mysterioso Pizzicato.flac:14d0f1270234f56b4d9ee3146483b715

"I believe you live and live again until you have got all the evil and hatred out of the soul." – Jimi Hendrix

4 January 1969 Top Of The Pops interview with Tony Norman, London (1992, Electric Gypsy by Shapiro & Glebbeek, pg. 329)

