



# **Jimi Hendrix**

## **The Collector's 1970:**

### **Studio, Private, Related & Remixed Recordings**

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The intention of this set is to bring together all 1970 Hendrix-related recordings in the best available sound quality and the most complete versions. 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, know of additional tracks that should be included, or have comments about the information presented here please contact [dchance@wustl.edu](mailto:dchance@wustl.edu) or [jimipassiton@yahoo.com](mailto:jimipassiton@yahoo.com).

This collection was assembled based on information contained at Doug Bell's website, which is compiled from several reference sources: <http://home.earthlink.net/~ldouglasbell/jimi.htm>. Further details were obtained from Jimpres (2014-2015, From The Benjamin Franklin Studios, 4<sup>th</sup> edition): <http://www.jimpres.co.uk/>, Ultimate Hendrix (2009, Backbeat Books), Jimi Hendrix: The Ultimate Lyric Book (2012, Backbeat Books), In From The Storm: <http://infromthestorm.net/hendrix.html>, and Discogs: <https://www.discogs.com/>.

All tracks are as they appear on their sources, with a few noted exceptions, though some sources are known to have utilized normalization, pitch correction, etc. All tracks were lossless tested; 12 tracks are lossy/MPEG/MP3 and so noted. The track order is roughly from session takes to intermediate mixes to final and alternate mixes; complete versions precede incomplete versions. The Jimpres numbers are listed at the beginning of the track title. The date format is determined by the recording location. The track times given are Bell's timing of the music "from first note to last", followed by the Jimpres timing (in parentheses), followed by the actual timing [in brackets] which often includes studio chatter, etc.; n/a means not available. Some of the discrepancies between track times are due to differences in mastering speeds between the various sources. The Alternate Sources listings are commercial bootlegs or collectors discs or tapes that are known to contain the track noted; these sources were either unavailable to me for comparison, or are noted in cases where the track was obtained from a reliable ATM or FTO source disc.

Enormous thanks go to Doug Bell for his invaluable contributions; this set would not have been possible without his kind assistance. Special thanks to Funkydrummer, FendersFingers, Mick Coyne, Rob Smith, George Kanakaris, Pete Harker, Maury Hopboy, Tom Chapman, Hans-Peter Johnsen, Charley Hansen, Paul Fitzgerald, Greenmanalishi, Steve Rodham, Hervé Champion, Makkinen, Pancho, Steve Elphick, Massimo, Kevin Barnes, and all the collectors who have generously shared their recordings and information: <http://crosstowntorrents.org/> and <https://groups.yahoo.com/neo/groups/JimiPassItOn/info>.

– David Chance, March 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 & PRIVATE RECORDINGS

January? 1970 Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA

**Special Notes:** Jimpress Part 1 notes the tracks from this session as having been recorded circa late-1969/early-1970, however Jimpress Part 2 explains that due to the inclusion of Country Blues amongst these tracks it is more likely that all of these were recorded in early 1970; the only studio recording of Country Blues was on January 23, 1970. Bell notes the order of the tracks in this session as presented here. Some collectors think the second guitarist on these tracks is Taj Mahal, though that is generally thought to be incorrect; the second guitarist is unknown.

### 001. (6) Astro Man / (25) Valleys Of Neptune

Source: ATM 072-073: Healing Power

Studio '70 (revision A) cross-reference: disc 2 track 20 [disk 2 track 04]

Univibes number: P733

Track time as per Bell/Jimpress/actual: 3:39 (3:34) [3:31]

Composer: James Marshall Hendrix

Recording date/location: January? 1970 Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and unknown (guitar).

Notes: Jimi Hendrix: This track begins with Astro Man, then at 1:35 segues into Valleys Of Neptune. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an “e” in all versions.

Alternate Sources: Acoustic Album; Acoustic Jams; Apartment Jam 70; Apartment Jams [Jon's Attic]; Apocrypha; ATM 035: Apartment Jams; Bits And Pieces 2; Every Way To Paradise (labeled Gloomy Monday); In The Studio Volume 9 (lossy); Jimi In Rehearsal; Jimi's Private Reels Volume 1; The Kees Tapes; Rare Performances And Jam Sessions; Sessions 4 [Major Tom]; Spicy Essence; Two Sides Of The Same Genius (labeled They Call Me Extra Man, mastered fast); Valleys Of Neptune Compilation.

### 002. (JA 15) Untitled Instrumental (Jam 3) / (39) Power Of Soul (Money (That's What I Want))

Source: ATM 072-073: Healing Power

Studio '70 (revision A) cross-reference: disc 2 track 21 [disk 2 track 05]

Univibes number: P1021 + P734

Track time as per Bell/Jimpress/actual: 1:23+7:01=10:58 (1:23+7:16) [11:05]

Composer: James Marshall Hendrix / Barry Gordy, Jr. and Janie Bradford

Recording date/location: January? 1970 Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and unknown (guitar).

Notes: The track begins abruptly with Jimi tuning his guitar before launching into an improvisation on a familiar, but as yet undetermined, classic blues riff (Howlin' Wolf?, Muddy Waters?, John Lee Hooker?) at 0:22 with the second guitarist trying to follow along until the brief “jam” ends at 1:43; this section is labeled (JA 15) by Jimpress, and is also known as Jam 3. From 1:43-1:47 the second guitarist makes some indecipherable comments then walks across the wooden floor, and at 1:49 comments, “may as well get loose”. At 2:01 Jimi continues some solo guitar noodling based around the same familiar blues riff, presumably while the second guitarist goes to “get loose”; this section is not labeled by Jimpress. At 3:13 the second guitarist comments, “...test that guitar over there Jimi”, with Jimi responding, “huh? (indecipherable)”. At 3:26 the second guitarist begins “testing” the new guitar, first tuning it up, and then launching into a loose jam of the song Money (That's What I Want) at 4:03 with Jimi coming in on a different electric guitar at 4:20. The two guitars continue jamming until the tape abruptly ends. (39) Power Of Soul is also known as Power Of Soul Jam, Money, and TaJimi Boogie; Studio '70 also gives it the fictitious title Willy The Pimp. Power Of Soul is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows

handwritten lyrics for Power Of Soul on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.

Alternate Sources: Acoustic Album; Acoustic Jams; Apartment Jam 70 (incomplete); Apartment Jams [Jon's Attic]; ATM 035: Apartment Jams; In The Studio Volume 9 (lossy); Jimi In Rehearsal; Jimi's Private Reels Vol. 1; Sessions 4 [Major Tom]; Spicy Essence; Two Sides Of The Same Genius (labeled Tajimi Boogie, second part only, mastered fast).

### **003. (4) Country Blues + (JA 16) Untitled Instrumental (Jam 4)**

Source: ATM 072-073: Healing Power

Studio '70 (revision A) cross-reference: disc 2 tracks 17-18 [disk 2 tracks 01-02]

Univibes number: P752 + P1022

Track time as per Bell/Jimpress/actual: 11:01+20:11 (11:47+21:35) [33:04]

Composer: Eurreal Wilford Montgomery (Little Brother Montgomery)

Recording date/location: January? 1970 Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and unknown (guitar).

Notes: The two segments of this track have separate entries in Jimpress and elsewhere. The track begins with some banging noises before Jimi begins playing a steady riff of Country Blues. The second guitarist tries to come in at 1:01 but seems to quickly get lost, mostly bowing out until coming back in at 3:54, primarily with lead guitar flourishes over Jimi's steady riffing. The Country Blues segment ends at 11:35 with some laughter and comments by both musicians before the tape cuts off at 11:44. When the tape resumes an improvisational jam begins, maintaining the same tempo as the Country Blues jam preceding it until the tape cuts off again at 13:35; this 1:51 segment of the track is not labeled by Jimpress. After the tape break there are 2 seconds of silence followed by 2 seconds more of the middle segment jam before the tape cuts off again at 13:39. The tape begins again at 13:40 with another jam in progress, again maintaining the same tempo and stylistic qualities as the Country Blues jam. At 25:58 the tempo picks up as the jam segues into an improvisation on Bolero. Around 28:28 things change again as the jam begins to slow down again and become more melodic with some similarities to Valleys Of Neptune. At 31:36 there's an abrupt tape break, resuming with some mic noises and a woman speaking indecipherably before asking, "where are you taking me to?" There's another tape break at 31:51, resuming with (JA 16) still in progress. There's another quick tape break at 32:07, again resuming with (JA 16) still in progress before the tape abruptly comes to an end. There are some light clicks present in the last half of this track, perhaps due to a degrading tape.

(4) Country Blues is also known as Country Blues Jam, Jam 1, and Night Jam. (JA 16) is also known as Jam 4. Ultimate Hendrix notes that the studio version of Country Blues was loosely based on Howlin' Wolf's version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery. Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as "44" Blues. In 1954 Howlin' Wolf recorded a version of the song that is now considered the standard arrangement.

Alternate Sources: Apartment Jam 70 (incomplete); Apartment Jams [Jon's Attic]; ATM 035: Apartment Jams; Jimi In Rehearsal; Jimi's Private Reels Vol. 1 (JA 16 labeled Country Blues Part Two, Jimpress time = 10:29, speed problem); Sessions 4 [Major Tom] (Jimpress time = 11:47, speed problem); Spicy Essence (middle portion only); Two Sides Of The Same Genius (Jimpress time = 9:17, speed problem).

### **004. (JA 14) Untitled Instrumental (Jam 2) + (6) Room Full Of Mirrors**

Source: ATM 072-073: Healing Power

Studio '70 (revision A) cross-reference: disc 2 track 19 [disk 2 track 03]

Univibes number: P1019 + P751 and P1020

Track time as per Bell/Jimpress/actual: 5:49+10:04 (6:05+9:58) [15:35]

Composer: James Marshall Hendrix

Recording date/location: January? 1970 Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and unknown (guitar).

Notes: This track begins abruptly, missing the start. (JA 14) is played in the key of B with some indecipherable vocalizing from Jimi at the start. At 5:44 the tempo changes as Jimi segues into (6) Room Full Of Mirrors. The tape cuts off just prior to the complete ending of the song. (JA 14) is also known as Jam 2. (6) Room Full Of Mirrors is also known as Afternoon Blues Jam.

Alternate Sources: Apartment Jam 70 (incomplete); Apartment Jams [Jon's Attic]; ATM 035: Apartment Jams; Jimi In Rehearsal; Jimi's Private Reels Vol. 1 (labeled Roomful Of Mirrors/Highway Of Desire); Sessions 4 [Major Tom]; Spicy Essence (labeled Jam II, incomplete); Two Sides Of The Same Genius (labeled Afternoon Blues Jam, mastered fast, incomplete).

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**January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**005. (18) Cherokee Mist / (11) Astro Man** (official instrumental)

Source: Burning Desire

Official Release: Burning Desire

Track time as per Bell/Jimpress/actual: 4:46 (4:46) [4:55]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Tom Erdelyi. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Engineer: Charlie Stavish. Mastered by George Marino.

Notes: At 0:13 it sounds like Jimi calls out directions to the band, "one". At the end of the track Jimi comments, that's good enough for that one right there...(indecipherable)...uh, that's alright we'll just keep that for a rough idea for right now." This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**006. (6) Stepping Stone** (alternate mix of (4))

Source: Multicoloured Blues

Studio '70 (revision A) cross-reference: disc 1 track 01

Univibes number: S899

Track time as per Bell/Jimpress/actual: 4:14 (4:14) [4:18]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Tom Erdelyi.

Notes: This alternate mix of (4) has no guitar solos. The complete start of this track has a siren-sounding fading guitar note followed by several clean, almost acoustic-sounding guitar notes played prior to the start of the song. This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single version (4) was done on February 15, 1970. Jimi wasn't satisfied with the single version (4) so more overdubs were done on June 26 and other dates in 1970; final mixing was done during Jimi's last sessions at Electric Lady Studios from August 20-24, 1970.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.

Comparison Notes:

The copy on Cherokee Mist seems to have a cross fade from an unrelated track into the pre-song guitar notes, and the ending is slightly clipped; track time = 4:16.

The copy on I Don't Live Today fades in on the pre-song guitar notes, and the ending is slightly clipped; track time = 4:16.

The copy on Multicoloured Blues seems to be the best sounding and most complete copy, having an additional siren-sounding guitar note at the start of the track prior to the pre-song guitar notes, and the complete ending; track time = 4:18.

The copy on Sessions 9 [Major Tom] plays faster than other copies, though it does have the complete ending; track time = 3:53.

Alternate Sources: The Baker/Terry Tapes Part 1; Bolero Session And Band Of Gypsies Mixes; The Bolero Sessions; The Caesar Tapes Vol. 2; Go Do That Voodoo That You Do; Gypsy Charm; Record Plant Jams Vol. 2.

#### **007. (5) Stepping Stone** (official alternate mix of (4))

Source: Truth And Emotion

Official Release: Loony Tunes And Merrie Melodies

Studio '70 (revision A) cross-reference: disc 10 track 102 [disk 10 track 02]

Univibes number: S050

Track time as per Bell/Jimpress/actual: 4:07 (4:07) [4:09]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Tom Erdelyi. Secondary Engineer: Bobby Hata. Mastered by Bobby Hata.

Notes: The rhythm guitar on this track seems to use the Univibe effect in places. The very end of the complete track has Billy Cox commenting, "we made it". This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single version (4) was done on February 15, 1970. Jimi wasn't satisfied with the single version (4) so more overdubs were done on June 26 and other dates in 1970; final mixing was done during Jimi's last sessions at Electric Lady Studios from August 20-24, 1970.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.

Comparison Notes:

The copy on Band Of Gypsies Vol. 3, which Univibes notes may be (6) – it isn't – has normal sound levels unlike the copy on Truth And Emotion, but it fades out slightly prematurely cutting out the end comment by Billy Cox; track time = 4:07.

Bell and InFromTheStorm note that there is a copy on Diggin' In The Dust Vol. 2, however that track is (6) Stepping Stone; track time = 4:12. InFromTheStorm notes that there is a copy on Strate Ahead, however that track is (4) Stepping Stone; track time = 4:07.

The copy on Truth And Emotion is the best sounding copy and contains the complete end of the track with Billy Cox's comment; track time = 4:09 – unfortunately this copy was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track (amplitude clipping).

## DISC 2 – STUDIO & PRIVATE RECORDINGS

January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

### 008. (19) Stepping Stone (alternate mix of (5))

Source: War Heroes: The Outtakes

Univibes number: S050

Track time as per Bell/Jimpress/actual: 4:04 (4:04) [4:07]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Tom Erdelyi.

Notes: This alternate mix of (5) has heavy echo added to the vocals. A click present at the start of the source copy has been removed for this compilation. This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single version (4) was done on February 15, 1970. Jimi wasn't satisfied with the single version (4) so more overdubs were done on June 26 and other dates in 1970; final mixing was done during Jimi's last sessions at Electric Lady Studios from August 20-24, 1970.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.

Alternate Sources: The Echo Tape.

### 009. (4) Stepping Stone (official single stereo mix)

Source: vinyl single [Prof Stoned modified transfer]

Official Release: vinyl single [Stepping Stone / Izabella – 1970, Reprise 0905]

Studio '70 (revision A) cross-reference: disc 10 track 101 [disk 10 track 01]

Univibes number: S050

Track time as per Bell/Jimpress/actual: 4:07 (4:07) [4:11]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Produced by Heaven Research Unlimited [Jimi Hendrix]. Engineer: Bob Hughes. Second Engineer: Tom Erdelyi.

Notes: The very end of this track has Billy Cox commenting, "we made it". The source copy of this track (Prof. Stoned transfer) is known to have used various audio modification software to "clean up" the track. This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single was done on February 15, 1970. This track is noted in various reference sources as also being available on several official releases (Classic Singles Collection Vol. 2, Kiss The Sky, Live And Unreleased, Lifelines: The Jimi Hendrix Story,



The Singles Collection, Voodoo Child: The Jimi Hendrix Collection), however it is only officially available on the original 7" vinyl single; the version on the official compilations is not (4) Stepping Stone.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.

Alternate Sources: 51<sup>st</sup> Anniversary: The Story Of Life; Band Of Gypsys [bootleg]; Band Of Gypsys Vol. 3; Buddy Miles Duets; Day Tripper; Diggin' In The Dust; Drivin' South; Electric Gypsy's; In The Studio Volume 2; Live & Unreleased Part 2; The Lost Experience; Music From Rainbow Bridge: The Original Soundtrack; The Nitopi Reels Part 2; O.S.T.: Rainbow Bridge & More; Peace Mud & Tears; Rainbow Bridge [Apache]; Rainbow Bridge [Red Robbin]; Rainbow Bridge 2; Rarities On Compact Disc Vol. 1; Rarities Vol. 1; The VPRO Archives.

#### **010. (21) Stepping Stone** (official single mono mix of (4))

Source: vinyl single; track courtesy of Doug Bell.

Official Release: vinyl single [Stepping Stone / Izabella – 1970, Reprise [Canada] 0905]

Univibes number: S050

Track time as per Bell/Jimpress/actual: 4:08 (4:08) [4:09]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Produced by Heaven Research Unlimited [Jimi Hendrix]. Engineer: Bob Hughes. Second Engineer: Tom Erdelyi.

Notes: The very end of this track has Billy Cox commenting, "we made it". This track has obvious vinyl artifacts (surface clicks). The source copy of this track contained 12 seconds of vinyl silence (run-out surface clicks) and dead silence at the end; these have been edited out for this compilation. This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single was done on February 15, 1970.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.

#### **011. (8) Stepping Stone** (official second alternate mix of (4))

Source: First Rays Of The New Rising Sun (2013, Sony [Japan] SICP-30005)

Official Release: First Rays Of The New Rising Sun; War Heroes

Studio '70 (revision A) cross-reference: disc 10 track 105 [disc 10 track 05]

Univibes number: S131

Track time as per Bell/Jimpress/actual: 4:07 (4:07) [4:12]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Tom Erdelyi. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott. Secondary Additional Mixing by John Jansen.

Notes: This alternate mix of (4) has different guitar solos. The beginning of the track contains 2 seconds of amplifier noises. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single version (4) was done on February 15, 1970. Jimi wasn't satisfied with the single version (4) so more overdubs were done on June 26 and other dates in 1970; final mixing was done during Jimi's last sessions at Electric Lady Studios from August 20-24, 1970.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.

#### **012. (7) Stepping Stone** (official altered mix of (4))

Source: Voodoo Soup

Official Release: Voodoo Soup

Univibes number: S131

Track time as per Bell/Jimpress/actual: 4:06 (4:07) [4:08]

Composer: James Marshall Hendrix

Recording date/location: January 7, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Bruce Gary (drums). Engineer: Bob Hughes. Second Engineer: Tom Erdelyi. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This alternate mix of (4) has an extra wah-wah guitar at the start and newly overdubbed drums by Bruce Gary; the original drums by Buddy Miles have been wiped. This track is also known as Sky Blues Today. The basic track is take 3 recorded on January 7, 1970. Initial overdubs and mixing were done on January 17, 20 and 22, and February 12, 1970; the final mix for the single version (4) was done on February 15, 1970. Jimi wasn't satisfied with the single version (4) so more overdubs were done on June 26 and other dates in 1970; final mixing was done during Jimi's last sessions at Electric Lady Studios from August 20-24, 1970.

Special Notes: A comparison was done between all variations of (4) during the segment from @1:06-@1:15 where Jimi laughs and says "look at you", then sings "You're a woman, at least you say you are. You're a woman, at least you look like you are". The following are the distinguishing characteristics of each variation. In (6), which seems to be the cleanest version with the least amount of overdubs, Jimi's laugh and comment are clearly heard, and there is no wah-wah guitar. In (5) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" remains in one channel. In (4) the wah-wah guitar after "at least you say you are" remains in one channel, and the wah-wah guitar during "at least you look like you are" pans from one channel to the other. In (21) all instruments (including the wah-wah guitar) and vocals are mixed centrally. In (8) there is a slight bit of guitar feedback after the first "woman", and the drums are more prominent. In (19) there is a slight bit of guitar feedback after the first "woman", and Jimi's vocals are treated with heavy echo resulting in an overall sound as though the song is being played in a tunnel. In (7) the wah-wah guitar after "at least you say you are" is echoed in both channels, and the wah-wah guitar during "at least you look like you are" pans back and forth quickly between the channels with an echo effect.



**013. Untitled Instrumental (Dooji Wooji Jam)**

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1235

Track time as per Bell/Jimpress/actual: 1:35 (1:35) [1:36]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track is slightly clipped at the start, i.e. missing the opening notes. This instrumental begins with Jimi playing the theme from Dooji Wooji with Buddy noodling around on drums behind him. At 1:00 Billy joins in on bass for a short jam in E based around a riff which sounds like a derivative of Message To Love. As the instrumental peters out, Jimi comments, "OK, (indecipherable), let's try that other thing, let's try it." This track was previously thought to have been recorded possibly on September 30, 1969.

Alternate Sources: Copenhagen '70 (labeled Send My Love To Linda); Electric Anniversary Jimi (labeled Sending My Love To Linda / Live & Let Live); Just Wrap Me In Cellophane And Sell Me!; Sessions 9 [Major Tom]; Studio Outtakes; Studio Sessions Vol. 2.

**014. (1-3) Send My Love To Linda (solo takes 1, 2, and 3)**

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 1 track 02

Univibes number: S976 + S259 + S977

Track time as per Bell/Jimpress/actual: 0:55+1:15+1:17 (0:55+1:15+1:19) [4:07]

Composer: James Marshall Hendrix

Recording date/location: possibly January 16?, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track opens with a couple guitar pick-to-string sounds before the first take begins at 0:05. At 1:01 Jimi comes to a stop and comments, "OK, can you turn the guitar down just a little bit and let me hear my voice a little more." There's a tape drop-out at 1:05, which resumes with Jimi commenting, "OK?" before beginning take 2. Bell notes that take 2 contains 8 seconds of what might be a false start, though it sounds more like a warm-up intro into the song. At 2:31 take 2 comes to an end with Jimi commenting, "my fault, my fault, let me try one more time, OK. Is the guitar distortin' very much?" The engineer replies, "uh, a little bit, not too much. We're on 4, rolling," which may indicate that these takes are actually takes 2-4 instead of 1-3. Jimi responds, "OK". Take 3 begins at 2:42 and abruptly comes to an end with a tape break at 4:03; there are 4 seconds of silence at the very end of this track. Jimpress doesn't differentiate between this unaltered version of (2) and the official alternate mix of (2); see following track. The exact date and recording location for this track is uncertain, though Ultimate Hendrix notes that Jimi demoed the song on January 16, 1970 at Record Plant Recording Studios. This song was written about Jimi's first London girlfriend Kathy Etchingham, and originally titled Send My Love To Kathy until she objected; their relationship ended in March 1969.

Alternate Sources: 34 Outtakes Reels 4 & 5 [a.k.a. 34 Outs] (1-3), Acoustic Jams (2), Astro Man (2), Axis Bold As Love: Mono Release (2), Axis Bold As Love: The Alternate Versions (2, labeled Sending My Love To You); Black Strings (2 or 3); Cry Of Love Outtakes 2 (1-3); Diamonds In The Dust (1-3); Electric Ladyland Outtakes (Part 1) (2); Everybody Should Own One (1-3); The First Rays Of The New Rising Sun [Living Legend] (2); The First Rays Of The New Rising Sun [Triangle] (1-3); Freedom (2-3); Get The Experience! (2); Hoochie Coochie Man (2); House Of The New Rising Sun (1); Jimi Plays Berkeley/The Studio Out-takes...1966-1970 (2); The Late Studio Sessions 1969-1970 (1-3); Pre-Experience Cuts (3); Rare Performances And Jam Sessions (1-3); Rock Prophecy (1-3); Savage Beethoven (2); Sessions 2 [Major Tom] (my copy may be an 18-track variation of this bootleg which contains this as track 17); Strate Ahead (2); Studio Experience (2); The Studio Out-takes 1966-1970 (2); The Studio Out-takes Volume 3...1969-1970 (2); The Studio Out-takes Volume 3 1970 (2); Valleys Of Neptune [Bell, tape] (1-3); Villanova Junction [Jon's Attic] (1-3).

**015. Send My Love To Linda (official incomplete alternate mix of (2) with voiceover)**

Source: Lifelines: The Jimi Hendrix Story

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

Univibes number: S259

Track time as per Bell/Jimpress/actual: 1:15 (1:15) [1:30]

Composer: James Marshall Hendrix

Recording date/location: possibly January 16?, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This track begins with Jimi's comment, "OK, can you turn the guitar down just a little bit and let me hear my voice a little more...OK?" This is followed by the 8-second warm-up intro into the song (noted by Bell as possibly a false start), and then the beginning of take 2. The voiceover commentary comes in at 1:22, and is by Dave Kephart and includes an interview segment with Eddie Kramer. This alternate mix of (2) has some echo on the vocals, and the last 7 seconds contains voiceover commentary. Jimpress doesn't differentiate between this official alternate mix of (2) and the unaltered version (2); see previous track. The exact date and recording location for this track is uncertain, though Ultimate Hendrix notes that Jimi demoed the song on January 16, 1970 at Record Plant Recording Studios. This song was written about Jimi's first London girlfriend Kathy Etchingham, and originally titled Send My Love To Kathy until she objected; their relationship ended in March 1969.

Alternate Sources: Acoustic Jams; Hoochie Coochie Man; Live & Unreleased Part 2; Savage Beethoven.

#### **016. Send My Love To Linda (official mix edit of (3) with voiceover)**

Source: Lifelines: The Jimi Hendrix Story

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

Univibes number: S260

Track time as per Bell/Jimpress/actual: 1:17 (1:19) [1:15]

Composer: James Marshall Hendrix

Recording date/location: possibly January 16?, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Eddie Kramer (commentary). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This track begins with Jimi commenting, "my fault, let me try one more time, OK" along with the voiceover commentary by Dave Kephart and Eddie Kramer. The engineer's comments as heard in the bootleg version are edited out here prior to the start of the take; see track 014. The bootleg version of this take may also contain a few seconds more at the very end prior to the tape cut-off. The exact date and recording location for this track is uncertain, though Ultimate Hendrix notes that Jimi demoed the song on January 16, 1970 at Record Plant Recording Studios. This song was written about Jimi's first London girlfriend Kathy Etchingham, and originally titled Send My Love To Kathy until she objected; their relationship ended in March 1969. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

#### **017. (4-5) Send My Love To Linda / Live And Let Live (instrumental takes 1-2)**

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 03

Univibes number: S1235

Track time as per Bell/Jimpress/actual: 0:07+2:20 (0:07+2:25) [2:46]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track begins with a slight guitar string slide, followed by two quick false starts on the guitar before take 1 begins at 0:05, which is essentially another false start as Jimi stops at 0:11 to ask, "OK, are you gonna record it this time? Is it recording now? Huh?" To which the engineer responds, "Yeah, we were rolling then, we're rolling now." This is followed by another quick false start before take 2 begins at 0:20, beginning with the theme from Send My Love To Linda. The drums come in at 0:32, and the Live And Let Live theme kicks in with the bass at 0:52. Take 2 comes to a stop at 2:41 with Jimi making some indecipherable comment ("yeah, I'm hearing the drums' cymbal"?). There are about 5 seconds between Jimi's ending comment and the next take. Tracks 017-020 comprise a single recording session; Bell notes the total speed-corrected session time as 15:01 – the uncorrected

speed time is 13:29. This track was previously thought to have possibly been recorded on September 30, 1969, which is when Live And Let Live was first recorded. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: ATM 114: The Atlanta Reel; Copenhagen '70 (incomplete); Electric Anniversary Jimi; Just Wrap Me In Cellophane And Sell Me!; Sessions 2 [Major Tom] (my copy may be an 18-track variation of this bootleg which contains this as track 18); Sessions 9 [Major Tom] (incomplete); Studio Outtakes [Bell, tape].

**018. (6) Send My Love To Linda / Live And Let Live** (instrumental take 3)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 03

Univibes number: S1360

Track time as per Bell/Jimpress/actual: 0:44 (0:48) [1:28]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This take comes to an end at 0:45, followed by guitar and bass rehearsing the Live And Let Live theme. At 1:04 the engineer comments, "OK, on 4". At 1:08 there appears to be a tape pause, resuming with Jimi tuning his guitar plus some drum noodling. At 1:22 Jimi announces, "OK", followed by a little more drum noodling and guitar tuning. Tracks 017-020 comprise a single recording session; Bell notes the total speed-corrected session time as 15:01 – the uncorrected speed time is 13:29. This track was previously thought to have possibly been recorded on September 30, 1969, which is when Live And Let Live was first recorded. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: ATM 114: The Atlanta Reel; The Baker/Terry Tapes Part 1; Black Gold; Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; The Caesar Tapes Vol. 2; Groove; Hear My Freedom; In The Studio Volume 5 (lossy); Left In The Can Studio Sessions; Marshall Man Ax Slinger; Sessions 2 [Major Tom].

**019. (7) Send My Love To Linda / Live And Let Live** (instrumental take 4)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 03

Univibes number: S1360

Track time as per Bell/Jimpress/actual: 1:02 (1:07) [1:27]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: At 1:00 the take comes to a halt as Jimi comments, "Yeah, the earphones are distorting everything. Maybe we should turn everything down." This is followed by some solo riffing by Jimi, until 1:21 when he says, "One more time," followed by his brief false start of Send My Love To Linda, when the engineer cuts in to announce, "on 5". The track ends with a single guitar note false start of Send My Love To Linda before beginning the next take. Tracks 017-020 comprise a single recording session; Bell notes the total speed-corrected session time as 15:01 – the uncorrected speed time is 13:29. This track was previously thought to have possibly been recorded on September 30, 1969, which is when Live And Let Live was first recorded. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: ATM 114: The Atlanta Reel; The Baker/Terry Tapes Part 1; Black Gold; Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; The Caesar Tapes Vol. 2; Groove; Hear My Freedom; In The Studio Volume 5 (lossy); Left In The Can Studio Sessions; Marshall Man Ax Slinger; Sessions 2 [Major Tom]; War Heroes: The Outtakes.

**020. (8) Send My Love To Linda / Live And Let Live** (instrumental take 5)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 03

Univibes number: S1360

Track time as per Bell/Jimpress/actual: 7:32 (8:13) [7:43]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: At 0:59 there is a beep/marker inserted into the track, another one at 1:25, and possibly another one at 2:25; are these possibly edit markers for this excellent take perhaps under consideration for an official release? At 7:30 the take stumbles to a stop with Jimi making some indecipherable comments at 7:31. The track ends with some studio sounds and a brief guitar riff. Tracks 017-020 comprise a single recording session; Bell notes the total speed-corrected session time as 15:01 – the uncorrected speed time is 13:29. This track was previously thought to have possibly been recorded on September 30, 1969, which is when Live And Let Live was first recorded. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: ATM 114: The Atlanta Reel; The Baker/Terry Tapes Part 1; Black Gold; Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; The Caesar Tapes Vol. 2; Groove; Hear My Freedom; In The Studio Volume 5 (lossy); Left In The Can Studio Sessions; Marshall Man Ax Slinger; A New Rising Sun [Bell, tape]; Sessions 2 [Major Tom]; Voodoo Jam Vol. 3; War Heroes: The Outtakes (incomplete).

#### **021. (30-31) Power Of Soul** (instrumental takes 1-2)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 04

Univibes number: S1356

Track time as per Bell/Jimpress/actual: 0:21+1:52 (0:23+2:01) [4:04]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track begins with some guitar tuning. At 0:29 Jimi asks, "Is the guitar picked up very much?", to which the engineer replies, "It's only in the phones. We can't hear it." At 0:43 Jimi announces, "we'll call this one, um, Paper Airplanes, or either Crash Landing." The first take begins at 0:57 and comes to a stop at 1:18 with Jimi making an indecipherable comment to which the engineer responds, "Rolling on 2". This is immediately followed by a click at 1:23, then Jimi counts in take 2 which begins at 1:27 and comes to an end at 3:19 with Jimi saying, "(indecipherable) try it one more time". This is followed by some further studio chatter and guitar and bass noodling. The very end of the track contains a 2-second false start to take 3. Tracks 021-025 comprise a single recording session; Bell notes the total session time as 13:13; the total actual time is 13:28. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes Part 1; Ball And Chain; Copenhagen '70; Electric Church [Kobra]; The Late Studio Sessions 1969-1970; TTG Studios [Bell, tape].

#### **022. (32) Power Of Soul** (instrumental take 3)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 04

Univibes number: S1356

Track time as per Bell/Jimpress/actual: 0:20 (n/a) [1:24]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This take ends at 0:20 followed by some studio chatter of Jimi instructing Billy to tune his bass, which includes what sounds like a woman's voice repeating "flat" as Billy plucks out notes. The take timing in Jimpress appears to be off beginning with this take which is noted as 0:07, though that timing is obviously for take 4. Tracks 021-025 comprise a single recording session; Bell notes the total session time as 13:13; the total actual time is

13:28. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes Part 1; Ball And Chain; Copenhagen '70; Electric Church [Kobra]; Just Wrap Me In Cellophane And Sell Me!; The Late Studio Sessions 1969-1970; TTG Studios [Bell, tape].

**023. (33) Power Of Soul** (instrumental take 4)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 04

Univibes number: S1356

Track time as per Bell/Jimpress/actual: 0:07 (0:07) [0:27]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This take ends at 0:06 followed by the engineer noting the next take, "4", immediately followed by a click, then Jimi further instructing Billy with an explanatory guitar riff. The take timing in Jimpress appears to be off beginning with take 3; this take is noted as 0:23 which is obviously the timing for take 5. Tracks 021-025 comprise a single recording session; Bell notes the total session time as 13:13; the total actual time is 13:28. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes Part 1; Ball And Chain; Copenhagen '70; Electric Church [Kobra]; Just Wrap Me In Cellophane And Sell Me!; The Late Studio Sessions 1969-1970; TTG Studios [Bell, tape].

**024. (34) Power Of Soul** (instrumental take 5)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 04

Univibes number: S1356

Track time as per Bell/Jimpress/actual: 0:22 (0:23) [0:47]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This take begins with a count in, then comes to a halt at 0:25 followed by more instructions from Jimi. At 0:33 the engineer notes the next take, "on 5", followed by more instructions from Jimi, and then the count-in to the next take. The take timing in Jimpress appears to be off beginning with take 3; this take is noted as 0:03 which is obviously the timing for the false start to take 6. Tracks 021-025 comprise a single recording session; Bell notes the total session time as 13:13; the total actual time is 13:28. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes Part 1; Ball And Chain; Copenhagen '70; Electric Church [Kobra]; Just Wrap Me In Cellophane And Sell Me!; The Late Studio Sessions 1969-1970; TTG Studios [Bell, tape].

**025. (35) Power Of Soul** (instrumental take 6)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 04

Univibes number: S1356

Track time as per Bell/Jimpress/actual: 0:03+6:17 (0:03+6:42) [7:02]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This take begins with a 3-second false start, and then another count-in to the actual take beginning at 0:07. At 5:35 Jimi can be heard faintly calling out an instruction. The take comes to an end at 6:26 followed by Jimi asking, "How's the timing on that one? I mean the tempo? Did we start lagging or speeding up or whatever?" To which the engineer responds, "I don't know sir." The tape effectively ends at 6:34 followed by 15 seconds of silence, though whether it is studio silence or tape silence is uncertain due to the tape hiss present. Tracks 021-025 comprise a single recording session; Bell notes the total session time as 13:13; the total actual time is 13:28. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes Part 1; Ball And Chain; Copenhagen '70; Electric Church [Kobra]; Just Wrap Me In Cellophane And Sell Me!; The Late Studio Sessions 1969-1970; TTG Studios [Bell, tape].

#### **026. (11) Burning Desire (official instrumental)**

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: 8:47 (8:51) [8:49]

Composer: James Marshall Hendrix

Recording date/location: January 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno. 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, which is take 5 recorded on January 16, 1970, fades out at the end. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**January 19, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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#### **027. Untitled Instrumental (Backward Guitar Experiment)**

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 1 track 08

Univibes number: S1114

Track time as per Bell/Jimpress/actual: 1:08 (1:08) [1:20]

Composer: James Marshall Hendrix

Recording date/location: January 19?, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track, which begins and ends abruptly, features two backward guitars played by Jimi. This track is also known as Backwards Guitar Experiment.

Alternate Sources: 34 Outtakes Reels 4 & 5 [a.k.a. 34 Outs]; Cry Of Love Outtakes 2 [Bell, tape]; Eye's And Imagination [Third Stone Discs]; The Late Studio Sessions 1969-1970; Rock Prophecy; TM's Message To Love; Valleys Of Neptune [Bell, tape]; Villanova Junction [Jon's Attic]; Voodoo Jam 4.

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**January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**Special Note**: The order of the versions of Power Of Soul in this section is from what seems to be the version with the least overdubs, and therefore closest to the basic track/take, to the version with the most overdubs and alterations, although some of the overdubbed versions have more of the complete take.

**028. (55) Power Of Soul** (edit of basic track without overdubs)

Source: Groove [2008 edit]

Studio '70 (revision A) cross-reference: disc 1 track 16

Track time as per Bell/Jimpress/actual: 5:18 (5:14) [5:13]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), and Juma Sultan (cowbell). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno.

Notes: Bell notes this track as mostly having no overdubs but altered due to edits; Jimpress notes it as an edited alternate mix of (36) with 10 seconds of the opening guitar part missing, the cowbell mixed centrally, a chorus inserted twice at 0:45 and 1:59 which omits the guitar solo present from 1:44 to 2:27 on the unaltered original version, and the second half of the verse cut from “come on back...” though from there it follows to the end as on the original. There is a split-second of guitar feedback at the line, “flying through the air on a *kite*, every day and every night...” (3:24 mark), plus slight guitar feedback also at 3:27 and 3:29. The end of the track fades out on a guitar string slide. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. Testing this track in Trader’s Little Helper results in a “track looks like MPEG” error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.

Alternate Sources: Bob’s DATs; Crash Landing Reels (... And Electric Lady Land Jams ‘N Outs).

**029. (56) Power Of Soul** (official more complete remix of (50))

Source: vinyl single; track courtesy of Tom Chapman

Official Release: vinyl single [Somewhere / Power Of Soul – 2013, Experience Hendrix/Legacy 88765439527]

Track time as per Bell/Jimpress/actual: 5:58 (5:57) [5:57]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), and Juma Sultan (cowbell). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott.

Notes: This remixed version of (50) is more complete with an additional 1-2 seconds of guitar practicing at the start, the 30 seconds from the end of the first verse of (36) is intact along with 15 seconds of the second verse, there is an alternate vocal take for part of the second verse (“is that the way you wanna be *brother*”, rather than “baby” at the 5:00 mark), the echo on the vocals has been removed, and the vocals are slightly more forward in the mix. There is a split-second of guitar feedback at the line, “flying through the air on a *kite*, every day and every night...” (4:04 mark), plus slight guitar feedback also at 4:08 and 4:10. The end of the track fades out on a guitar string slide. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.



## DISC 3 – STUDIO & PRIVATE RECORDINGS

January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

### 030. (36) Power Of Soul (basic track with overdubs)

Source: Crash Landing Reels (... And Electric Lady Land Jams 'N Outs)

Studio '70 (revision A) cross-reference: disc 1 track 14

Univibes number: S798 and S967

Track time as per Bell/Jimpress/actual: 5:49 (5:48) [5:49]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), and Juma Sultan (cowbell). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno.

Notes: The cowbell is panned to one channel in this mix. The complete start of this track has 2 seconds of Jimi's amplifier humming in the studio prior to the start of the song. There is a split-second of guitar feedback at the line, "flying through the air on a *kite*, every day and every night..." (3:57 mark), but the slight guitar feedback that is heard on other versions 4 and 6 seconds later have been smoothed over here. The end of the track has a guitar string slide, followed by a guitar (?) thump. The only copy I had access to that had the complete ending and beginning was on The Ross Tapes, but the sound quality there seemed inferior to other copies. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. This song is also officially known as Power To Love (as titled on the Band Of Gypsys album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.

#### Comparison Notes:

The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) has very good sound quality, is missing the pre-song amplifier humming, but contains the guitar string slide at the end; track time = 5:49.

The copy on Crash Landing Revisited has very good sound quality, but fades out prematurely on the guitar string slide at the end; track time = 5:52.

The copy on Crash Landing: Unreleased Version, which is labeled Anything Is Possible (Basic Version), is missing the pre-song amplifier humming, and fades out prematurely on the guitar string slide at the end; track time = 5:49.

The copy on Diggin' In The Dust seems to have more tape hiss and has been amplified in comparison to other copies, is missing the pre-song amplifier humming, but is complete at the end; track time = 5:56.

The copy on Electric Hendrix 1 is missing the pre-song amplifier humming, and fades out slightly prematurely on the guitar string slide at the end; track time = 5:59.

The copy on First Rays: The Sessions seems to have a slightly distorted sound quality, also visually noticeable in Audacity when compared to other copies, as though the track has been over-processed by a collector, is missing the pre-song amplifier humming, but has the complete ending followed by an additional 3 seconds of tape noise at the very end; track time = 5:54.

The copy on Paper Airplanes has very good sound quality, but fades out prematurely on the guitar string slide at the end; track time = 5:52.

The copy on The Real Crash Landing Album, which is labeled Anything Is Possible (Basic Version), is missing the pre-song amplifier humming, and all of the ending guitar string slide; track time = 5:49.

The copy on The Ross Tapes seems to have more tape hiss as compared to other copies, has 7 seconds of silence at the start, but has the complete beginning and ending as well as an additional plucked note at the very end; track time = 6:14.

The copy on Talent & Feeling Vol. 2 is missing the pre-song amplifier humming, and fades out slightly prematurely on the guitar string slide at the end; track time = 6:03.

Alternate Sources: Alan Douglas Reels; Buddy Miles Duets [Bell, tape]; Cash Landing Sessions; The Captain Coconut Experience; The Crash Landing Masters; The Original Crash Landing Masters; Talent And Feeling [Gypsy Eye Project]; Total Crash Landing: The Complete Project.

**031. (50) Power Of Soul** (official alternate mix edit of (36))

Source: South Saturn Delta (2011, Experience Hendrix/Legacy 88697 62773 2)

Official Release: South Saturn Delta; Treasures From The Sky

Univibes number: S1457

Track time as per Bell/Jimpress/actual: 5:17 (5:20) [5:20]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), and Juma Sultan (cowbell). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno. Secondary Producers: Janie Hendrix, Eddie Kramer, and John McDermott. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott.

Notes: This edit of (36) is missing 30 seconds from the end of the first verse, and there is heavy echo added to the guitars at the start of the track. The split-second guitar feedback that is heard in other versions at the line, "flying through the air on a *kite*, every day and every night..." has been smoothed over here (3:40 mark), plus slight guitar feedback also at 3:43 and 3:45. The guitar string slide heard at the end of other versions has been mixed out here. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). This song is also officially known as Power To Love (as titled on the Band Of Gypsies album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.

**032. (37) With The Power** (official altered edit of (36))

Source: Crash Landing (1989, Polydor [Japan] P20P 22012)

Official Release: Crash Landing

Univibes number: S159

Track time as per Bell/Jimpress/actual: 3:37 (3:37) [3:38]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals), and Jimmy Maeulen (percussion). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

Notes: This edit of (36) has overdubbed percussion added in 1974, the intro is cut, part of the first guitar solo is missing with the first chorus inserted in its place, the second half of the first verse and the following bridge are missing, the last part of the "jellyfish" verse is missing, and the end guitar solo is spliced on from the 1:27 mark of the unaltered original. Bell additionally notes bits of Jimi's guitar and vocals have been wiped along with Buddy Miles' drum break and Juma Sultan's cowbell, and new percussion has been added by Jimmy Maeulen. The split-second guitar feedback that is heard in other versions at the line, "flying through the air on a *kite*, every day and every night..." has been smoothed over here (2:08 mark), as well as the slight guitar feedback that is heard on other versions 4 and 6 seconds later. The track fades out prematurely. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. This song is also officially known as Power Of Soul, and Power To Love (as titled on the Band Of Gypsies album); the early working title was Paper Airplanes, or Crash Landing – see The Collector's 1969 track 324. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.

Special Notes: The percussionist Jimmy Maeulen also has his name spelled as Jimmy Maeulin in the Hendrix reference sources. Apparently he had his name misspelled frequently throughout his career: <https://www.discogs.com/artist/292812-Jimmy-Maelen>. A single by the band The Latin Dimension, of whom he was a member in 1968, has his name spelled prominently as Maeulen, and on the only album by Ambergris, of

whom he was a member in 1970, his name is also spelled Maeulen; that is the spelling that is used in this document.

**033. (51) Power Of Soul** (alternate mono edit remix of (37))

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 1 track 15

Track time as per Bell/Jimpress/actual: 3:46 (3:46) [3:57]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals), and Jimmy Maeulen (percussion). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno.

Notes: This alternate mono mix of (37) has the lead guitar mixed low, two vocal takes superimposed over each other (Bell notes this as doubled vocals), bits of Jimi's guitar and vocals wiped, Buddy Miles' drum break wiped, Juma Sultan's cowbell wiped, added percussion by Jimmy Maeulen, and a different edit at the end. There is a split-second of guitar feedback at the line, "flying through the air on a *kite*, every day and every night..." (2:08 mark), plus slight guitar feedback also at 2:12 and 2:14. The very end of the track contains the guitar string slide, followed by a comment by Jimi not heard on any other version – "shit". This is followed by a guitar (?) thump, and then 10 seconds of tape silence. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. This song is also officially known as Power To Love (as titled on the Band Of Gypsys album), and With The Power (as titled on Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California.

Special Notes: The percussionist Jimmy Maeulen also has his name spelled as Jimmy Maeulin in the Hendrix reference sources. Apparently he had his name misspelled frequently throughout his career: <https://www.discogs.com/artist/292812-Jimmy-Maelen>. A single by the band The Latin Dimension, of whom he was a member in 1968, has his name spelled prominently as Maeulen, and on the only album by Ambergris, of whom he was a member in 1970, his name is also spelled Maeulen; that is the spelling that is used in this document.

Alternate Sources: The Baker/Terry Tapes Part 1; The Captain Coconut Experience; The Late Studio Sessions 1969-1970.

**034. (52) Power Of Soul** (mono alternate mix fragments of (37))

Source: ATM 086-090: Unsurpassed Masters

Track time as per Bell/Jimpress/actual: 0:37+0:14+0:14 (0:51) [1:34]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals), and Jimmy Maeulen (percussion). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno.

Notes: Bell notes this track as being three portions and possibly an alternate mix of (36) – in his discography listing the inference is to an alternate mix of (37) by the inclusion of Jimmy Maeulen; Jimpress notes it as an alternate mono mix of (37), the guitar solo only followed by 14 seconds of the track played backwards. Bell has two listings for (52), one being a 37-second incomplete alternate mono altered mix of the guitar break, and the second listing being for two segments of backward fragments of a mono mix loop edit with each segment being 14 seconds long. The beginning of the track up to the 0:23 mark corresponds with the segment in (36) from 1:20-1:42 and the segment in (37) from 3:20 to the ending fade-out; this is followed by an alternate mix of vocals before the segment ends at 0:37. There is a 1½ second section of silence followed by segment 2, a 14-second backward fragment – when reversed the fragment reveals that it is a diced-and-spliced remix with heavy percussion of the section of lyrics about jellyfish floating around in the sea as heard from 4:20-4:50 in (36) and from 2:28-2:48 in (37); see track 311 for the forward-playing version of this segment. There then follows a 25-second section of silence followed by segment 3, a 14-second fragment that appears to be segment 2 prior to being reversed, however it has been treated with modulation and other sonic distortions so it is not exactly the same as segment 2. It is possible that these fragments may be test mixes for the Crash Landing album. The basic track is take 4 recorded on January 21, 1970; overdubs were done on February 3, 1970 (Jimpress Part 3 notes basic track and overdubs together on this date), and mixing was done on August 22, 1970. This song is also officially known as Power To Love (as titled on the Band Of Gypsys album), and With The Power (as titled on

Crash Landing); it also had the early working title in 1969 of Paper Airplanes (or Crash Landing). Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California.

Alternate Sources: The Baker/Terry Tapes Part 1; The Captain Coconut Experience; Crash Landing: Original Versions [Bob Terry Tape #18].

**035. (10) Astro Man** (official)

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S1552

Track time as per Bell/Jimpress/actual: 4:08 (4:11) [4:11]

Composer: James Marshall Hendrix

Recording date/location: January 21, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineers: Bob Hughes, and Tony Bonjiovi. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: The beginning of this track includes Jimi sampling lyrics from Mighty Mouse Theme (Here I Come To Save The Day!) composed by Marshall Louis Barer & Philip A. Scheib, which he would do again on June 24 and 25 when he recorded numerous takes of Astro Man. Before he begins the song proper, he laughs and remarks, "This is gonna be fun." At the end of the track Jimi amusedly asks, "was that, was that fun?" This track is take 7 recorded on January 21, 1970. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**036. (41) Ezy Rider** (instrumental) / **MLK Jam** / **(17) Cherokee Mist** (alternate stereo mix of (40)/(16))

Source: Old Time (Lightly Remastered Version)

Studio '70 (revision A) cross-reference: disc 2 track 23 [disk 2 track 07]

Univibes number: S1361 / S777

Track time as per Bell/Jimpress/actual: 20:14 (20:14) [20:15]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, cowbell). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track is mixed in stereo with the drums central and the guitar & bass panned to each channel. The track begins abruptly with (41) Ezy Rider already in progress; the Jimpress timing for this section of the track is 13:45. The sound quality begins to improve around 3:33 until it becomes noticeably better by the 4:00 mark. The theme of the jam changes around the 6:04 mark; this segment isn't labeled in Jimpress or elsewhere, though it is noted as a separate jam segment on Record Plant Sessions '70. The middle jam section, which begins around the 13:57 mark, is often mistakenly referred to as MLK, or MLK Jam as written on the session tape box; part of this section was used in the composite song Captain Coconut; see tracks 061-064. At 18:18 the jam segues into (17) Cherokee Mist which comes to an end when Jimi breaks a string. Jimi's studio comments at this point have been mixed out, but can be heard at the end of (12) Ezy Rider / MLK Jam / (7) Cherokee Mist; see track 038. This track is also officially known as Ezy Rider / MLK Jam; it is listed in Bell under Ezy Rider Jam.

Comparison Notes:

The copy on ATM 009: Lonely Avenue seems to run slightly faster than other copies; track time = 19:45.

The copy on ATM 214-215: Old Time has digital static/errors that begin creeping in around 4:25 until ending at 5:29; track time = 20:14.

The copy on Crash Landing Revisited fades in at the start omitting 2 seconds of the beginning of the track, and may run slightly faster than other copies; track time = 19:59.

The copy on Hear My Freedom (labeled MLK) is missing a few seconds from the beginning of the track, and the channels are flipped; track time = 19:14.

The copy on Mixdown Master Tapes Volume 3 (labeled M.L.K. & Cherokee Mist) has 4 seconds of silence at the start of the track, and is missing a few seconds from the beginning of the track; track time = 20:04.

The copy on Old Time: Record Plant Jams 1970.1.23 (labeled Ezy Rider/MLK/Captain Coconut) fades in at the start; track time = 20:01.

The copy on Old Time (Lightly Remastered Version) is artwork-labeled Ezy Rider/Jam/Cherokee Mist, and file-labeled MLK Jam, and seems to be the best copy tested; track time = 20:15.

The copy on Record Plant Jams Vol. 1 tests as lossy/MPEG/MP3 in Trader's Little Helper, and has the channels flipped; track time = 20:01.

The copy on Record Plant Sessions 23 January 1970 - Two Inch Master Tapes tests as "source of track cannot be qualified" in Trader's Little Helper, and runs faster than other copies; track time = 19:23.

The copy on Record Plant Sessions '70 (incorrectly labeled Jam Session/Ezy Rider/(12) Jam/Jam/Cherokee Mist/(7) AKA MLK) is missing a few seconds from the beginning of the track, and the channels are flipped; track time = 20:21.

Alternate Sources: The Baker/Terry Tapes Part 1; Bob's DATs; Bolero Session And Band Of Gypsies Mixes; The Caesar Tapes Vol. 1; A New Rising Sun [Bell, tape].

**037. (40) Ezy Rider (instrumental) / MLK Jam (official mix)**

Source: Burning Desire

Official Release: Burning Desire

Univibes number: S1361 / S777

Track time as per Bell/Jimpress/actual: 20:00 (20:14) [20:01]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, cowbell). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Engineer: Charlie Stavish. Mastered by George Marino.

Notes: This track is mixed in stereo with the guitar central and the bass & drums panned to each channel; Bell notes this track as being mixed in "narrower stereo". The track fades in on (40) Ezy Rider already in progress, omitting 3 seconds of the more complete track as heard on the bootleg version (see previous track); the Jimpress timing for this section of the track is 13:45. The theme of the jam changes around the 5:58 mark. The middle jam section, which begins at the 13:47 mark, is often mistakenly referred to as MLK, or MLK Jam as written on the session tape box; part of this section was used in the composite song Captain Coconut; see tracks 061-064. The end of the track contains the Jimpress entry for (16) Cherokee Mist, which begins at the 18:06 mark. There is a click/anomaly at the 18:57 mark that is not heard on the bootleg version (see previous track). The track fades out at the end at the point where Jimi breaks a string, omitting 4 seconds of the more complete track as heard on the bootleg version (see previous track). Jimi's studio comments at this point have been mixed out, but can be heard at the end of (12) Ezy Rider / MLK Jam / (7) Cherokee Mist; see track 038. This track is also known as Ezy Rider Jam. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

## DISC 4 – STUDIO & PRIVATE RECORDINGS

January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**038. (12) Ezy Rider (instrumental) / MLK Jam / (7) Cherokee Mist (alternate mix edit of (40)/(16))**

Source: Old Time (Lightly Remastered Version)

Univibes number: S778 / S777

Track time as per Bell/Jimpress/actual: 16:02 (n/a+6:14) [16:03]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.



Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, cowbell). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This alternate mix edit of (40) Ezy Rider / MLK Jam / (16) Cherokee Mist begins at the 4:15 mark of that version; see track 037. Most copies contain a tape smear/drop-out from @1:58-1:59, and a couple of slight drop-outs at 2:31 and 2:34. The middle jam section, which begins at the 9:43 mark, is often mistakenly referred to as MLK, or MLK Jam as written on the session tape box; part of this section was used in the composite song Captain Coconut; see tracks 061-064. The (7) Cherokee Mist segment begins at the 14:06 mark. From 14:27-14:29 Jimi can be heard faintly calling out what are likely brief instructions to the band. At 15:28 Jimi announces, "Hey Gene. Is Gene out there? Because I broke a string. Ask Jack, to bring a string in here... a G string. Come on in and change the string for a second." After which the guitar and bass nod out as the drums soon come to a halt to end the jam. The Jimpress timing for the combined MLK Jam / (7) Cherokee Mist segment is 6:14; the (7) Cherokee Mist segment alone is 1:07. This track is also officially known as Ezy Rider / MLK Jam.

Comparison Notes:

The copy on ATM 007-008: Villanova Junction is split into two tracks labeled Ezy Rider Jam Edit and MLK/Cherokee Mist, and contains the tape smear/drop-out at 1:58; combined track time = 16:04.

The copy on ATM 045: Sessions Vol. 1 – January 23, 1970 contains only (7) Cherokee Mist; track time = 1:33.

The copy on ATM 214-215: Old Time has a tape smear/drop-out at 1:59, and a couple of slight drop-outs at 2:31 and 2:34; track time = 16:03.

The copy on 51<sup>st</sup> Anniversary: The Story Of Life is split into two inverted files (disc 5 track 4, and disc 2 track 9) labeled Heavy Rider Jam and Captain Coconut & Cherokee Mist Jam MLK, (12) Ezy Rider fades in at the start missing 3 seconds of the track, and there is an edit/split between the two segments/tracks that cuts some of the music out; combined track time = 15:53.

The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) is split into two tracks labeled Instrumental Ezy Rider Jam and M.L.K., (12) Ezy Rider contains a fragment of an unrelated track at the start, and there is an edit/split between the two segments/tracks that cuts some of the music out; combined track time = 15:25.

The copy on Crash Landing: Unreleased Version is labeled M.L.K./New Rising Sun (Original Sessions), and contains only MLK Jam / (7) Cherokee Mist; track time = 6:22.

The copy on Diggin' In The Dust Vol. 2 is labeled M.L.K. a.k.a. Captain Coconut, and contains only MLK Jam / (7) Cherokee Mist; track time = 5:44.

The copy on Electric Gypsy's is labeled Ezy Rider Jam, contains only (12) Ezy Rider, and runs slower than other copies; track time = 10:33.

The copy on Electric Hendrix 1 is labeled Captain Coconut, and contains only MLK Jam / (7) Cherokee Mist; track time = 6:21.

The copy on Every Way To Paradise is labeled Martin Luther King, and contains only MLK Jam / (7) Cherokee Mist; track time = 5:49.

The copy on Eyes And Imagination is labeled Astro Man Jam, and contains only (12) Ezy Rider; track time = 9:38.

The copy on Gypsy On Cloud Nine is split into two inverted tracks labeled Instrumental Jam and Captain Coconut, there is an edit/split between the two segments/tracks that cuts some of the music out, and it plays slower than other copies; combined track time = 16:59.

The copy on Old Time (Lightly Remastered Version) is artwork-labeled Ezy Rider/Jam/Cherokee Mist alternate mix incomplete and file-labeled MLK Jam altmix, and the tape smear/drop-out at 1:58 has been corrected; track time = 16:03.

The copy on Paper Airplanes is labeled Captain Coconut, and contains only MLK Jam / (7) Cherokee Mist; track time = 6:21.

The copy on The Real Crash Landing Album is labeled M.L.K./New Rising Sun (Original Session), and contains only MLK Jam / (7) Cherokee Mist; track time = 6:19.

The copy on Record Plant Sessions 23 January 1970 - Two Inch Master Tapes is split into two tracks (on disc 1, tracks 3 and 4) labeled Edit of Track 2 and Captain Coconut (2)/Jam, contains the tape smear/drop-out at 1:57, and both tracks test as lossy/MPEG/MP3 in Trader's Little Helper but Exact Audio Copy (EAC) analysis shows they are lossless files; combined track time = 15:57.

The copy on The Ross Tapes is split into two tracks (on disc 3A) labeled Ezy Rider Jam and Jam/Cherokee Mist 7, contains 2 seconds of silence at the start, and contains the tape smear/drop-out at 2:00; combined track time = 16:06.

Alternate Sources: Alan Douglas Reels; Band Of Gypsies: Lonely Avenue [Jon's Attic]; Blue Window Jam/Honeybed Session; The Bolero Sessions; Cash Landing Sessions; Coming On And Coming Down With Jimi

Hendrix (incomplete); Crash Landing & Outtakes; The Crash Landing Masters; Crash Landing: The Outtake Collection; Crash Landing: The Outtake's; Cry Of Love Outtakes 2; The Ezy Rider Collection Vol. 1; Jimi: A Musical Legacy; Jimi Plays Berkeley (incomplete); The Kees Tapes; Multicoloured Blues (labeled Instrumental / Ezy Rider Rev., incomplete); Not Just A Voodoo Chile; The Original Crash Landing Masters; Outtake Masters: Lonely Avenue; Peace Mud & Tears; Record Plant Jams Vol. 2; Redskin Jammin' (labeled Soul Power); The Sotheby's Reels (labeled Cut Numbers); Studio Jams (incomplete); Talent And Feeling [Gypsy Eye Project] (incomplete); Talent & Feeling Vol. 2 (labeled Captain Coconut, incomplete); Total Crash Landing: The Complete Project; Villanova Junction [Jon's Attic].

**039. (17) Villanova Junction** (nearly complete)

Source: FTO 006-007: Raw Blues

Track time as per Bell/Jimpress/actual: 27:45 (27:57) [27:41]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This mix has the vocals central, the bass panned to one channel, and echo effects on the guitar beginning at 3:37. At 0:51 Jimi can be heard faintly giving directions to Buddy about the beat, "dat-dat-dat, dat-dat-dat..." Another brief direction can be heard faintly at 1:24. At 3:30 Jimi directs the band to, "do some, do some jungle sounds, do some jungle sounds." There is a slight edit at 11:25 that cuts out 2 seconds of the jam – (18) Villanova Junction contains this missing segment at the 10:12 mark (see track 040), and Record Plant 2X contains this missing segment at the 4:59 mark (see track 043). From 12:32-12:38 Jimi can be faintly heard making a couple comments, most likely more directions to the band. Don the unknown harmonica player can first be heard at the 18:03 mark. This track also contains the Jimpress entry for (2) Jam 292 which appears at the 26:46 mark. There seems to be either a drop-out or edit at 27:16. The track fades out while still in progress, i.e. this is not the complete jam. This jam was broken up into three sections, remixed, and officially released on Burning Desire as Villanova Junction Blues, and the fictitiously titled tracks Record Plant 2X, and Slow Time Blues; see tracks 042-044. However, the three tracks together do not comprise the complete jam as found on this track, plus Slow Time Blues contains an additional 1:06 more of the jam at the end, which is missing from this track; see track 044. This song is also officially known as Villanova Junction Blues, and also known as Villanova Junction Jam.

Alternate Sources: Am I Blue; Blues Outtakes [Eat A Peach]; The Blues Project Outtakes [Further Along]; The Blues Project Outtakes [Jon's Attic]; By Night: The Blues Album Outtakes; The Late Studio Sessions 1969-1970; Rare Tracks Vol. 3; Record Plant Jams Vol. 3; Villanova Junction [Alchemy]; Villanova Junction [Pilot].

**040. (18) Villanova Junction** (long edit of (17))

Source: ATM 214-215: Old Time

Track time as per Bell/Jimpress/actual: 19:37 (19:38) [19:41]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track is from the so-called Capricorn Tape. Jimpress notes that there are nine segments from (17) Villanova Junction (see track 039) that have been edited out here: 4:50-5:36; 7:03-7:23; 10:58-11:04; 13:02-13:53; 14:03-14:09; 17:44-17:51; 18:04-20:55; 25:05-25:12; and 25:20-27:57. This track contains 3 seconds of silence/tape echo at the start, so the edit points noted by Jimpress will be off by 3-4 seconds. At the 0:51 mark in (17) Jimi can be faintly heard giving directions to Buddy about the beat, "dat-dat-dat, dat-dat-dat..."; those directions have been mixed out here. The other brief and very faintly heard directions in (17) at the 1:24 mark can still be extremely faintly heard here at 1:25. At 3:31 Jimi directs the band to, "do some, do some jungle sounds, do some jungle sounds." The 2-second edit at the 11:25 mark in (17) is not present here; that missing segment can be heard here at the 10:12 mark. From 11:19-11:26 Jimi can be faintly heard making a couple comments, most likely more directions to the band. Don the unknown harmonica player can first be heard at the 15:31 mark. The track fades out at the end around the 25:00 mark in (17), omitting most of the end segment. The unedited version of this jam was broken up into three sections, remixed, and officially released on Burning Desire as Villanova Junction Blues, and the fictitiously titled tracks Record Plant 2X, and Slow Time Blues; see tracks 042-044. This song is also officially known as Villanova Junction Blues, and also known as Villanova Junction Jam.



Alternate Sources: Blues Outtakes [Eat A Peach]; The Blues Project Outtakes [Wonder Minnow]; Blues Session; The Capricorn Tape (Complete); The Capricorn Tape [JPIO]; FTO 003: The Capricorn Tape; FTO 006-007: Raw Blues; Old Time: Record Plant Jams 1970.1.23; Old Time (Lightly Remastered Version) (labeled Villanova Junction Jam); Record Plant Sessions '70; Talent And Feeling [Gypsy Eye Project].

**041. (14) Villanova Junction** (short edit of (17))

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 3 track 24 [disk 3 track 01]

Univibes number: S1365

Track time as per Bell/Jimpress/actual: 4:10 (4:12) [4:04]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track, an outtake from the Blues album, consists of the beginning section of (17). At the 0:51 mark in (17) Jimi can be faintly heard giving directions to Buddy about the beat, "dat-dat-dat, dat-dat-dat..."; those directions have been partially mixed out here – only "dat-dat" is heard at the 0:50 mark. The other brief and very faintly heard directions in (17) at the 1:24 mark can still be extremely faintly heard here at 1:21. There is an edit at 3:21, just prior to the point in the track on (17) where Jimi directs the band to "do some jungle sounds", which repeats the segment from 0:03-0:45 bringing the track to an abrupt end; see track 039. The source copy contained a fraction of a second of an unrelated note at the beginning of the track, and 3 seconds of dead silence at the end of the track, both of which have been edited out for this compilation; track time prior to edits = 4:08. This song is also officially known as Villanova Junction Blues.

Alternate Sources: 500,000 Halos; "Blues" Compilation [Bell, tape]; Blues Outtakes [Jon Price, hey-joe tree, tape]; The Douglas Tapes 2; Electric Church [Kobra]; Electric Gypsy; Master Series Volume 3; Mixdown Master Tapes Vol. 3; Record Plant Sessions 23 January 1970 - Two Inch Master Tapes; Record Plant Sessions '70; Sessions 3 [Major Tom]; Villanova Junction [Jon's Attic].

**042. (20) Villanova Junction Blues** (official incomplete alternate mix of (17) beginning section)

Source: Burning Desire

Official Release: Burning Desire

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

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Engineer: Charlie Stavish. Mastered by George Marino.

Notes: This track is an alternate mix of the beginning section of (17) Villanova Junction (see track 039) with the vocals mixed to one channel, the bass mixed centrally, and the guitar panned from channel to channel beginning at 3:34 rather than having echo effects added. At 0:49 Jimi can be heard faintly giving directions to Buddy about the beat, "dat-dat-dat, dat-dat-dat..." Another brief direction can be heard faintly at 1:22. At 3:29 Jimi directs the band to, "do some, do some jungle sounds, do some jungle sounds." The track fades out at the end. The other parts of the complete jam (17) have been broken up on the official release as the fictitiously titled tracks Record Plant 2X (track 043) and Slow Time Blues (track 043); Bell notes the total time of all three parts as 19:47. 1:34 of the complete jam (17) is missing between the end of this track and the next segment of the jam, Record Plant 2X. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). This song is also officially known as Villanova Junction.

## DISC 5 – STUDIO & PRIVATE RECORDINGS

January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**043. Record Plant 2X** (official alternate mix of (17) Villanova Junction - incomplete middle section)

Source: Burning Desire

Official Release: Burning Desire

Track time as per Bell/Jimpress/actual: 11:02 (11:03) [11:04]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Engineer: Charlie Stavish. Mastered by George Marino.

Notes: This track's title is a fictitious title written on the session tape box for the middle section of (17) Villanova Junction from 6:28 to 17:34; it is a different stereo mix with no echo on the guitar. The 2-second edit at the 11:25 mark in (17) is not present here; that missing segment can be heard here at the 4:59 mark. The other parts of the complete jam (17) Villanova Junction have been broken up on the official release as Villanova Junction Blues (track 042) and the fictitiously titled Slow Time Blues (track 043); Bell notes the total time of all three parts as 19:47. This track fades out at the end; 5:59 of the complete jam (17) is missing between the end of this track and the next segment of the jam, Slow Time Blues. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**044. Slow Time Blues** (official alternate mix of (17) Villanova Junction - incomplete longer end section)

Source: Burning Desire

Official Release: Burning Desire

Track time as per Bell/Jimpress/actual: 3:49 (4:56) [3:49]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Engineer: Charlie Stavish. Mastered by George Marino.

Notes: This track is a fictitious title for the end section of (17) Villanova Junction from the 23:23 mark onwards. The track fades in at the beginning, and Jimpress notes the edits as 49 seconds of the complete jam cut at the 0:43 mark, and 23 seconds cut at the 0:56 mark, though this mix continues 1:06 longer at the end than on (17) Villanova Junction; see track 039. This track also contains the Jimpress entry for (6) Jam 292, though it is only heard briefly at the end of the track as it fades out. Bell notes that the harmonica has been mixed way down; it is barely perceptible but can be very faintly heard at the 1:01 mark, though for all intents and purposes it has been mixed out. The other parts of the complete jam (17) Villanova Junction have been broken up on the official release as Villanova Junction Blues (track 042) and the fictitiously titled Record Plant 2X (track 043); Bell notes the total time of all three parts as 19:47. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**045. (10) Burning Desire** (official instrumental)

Source: Burning Desire

Official Release: Burning Desire

Track time as per Bell/Jimpress/actual: 9:21 (9:48) [9:49]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Engineer: Charlie Stavish. Mastered by George Marino.

Notes: This track fades in at the start on a drum solo in progress with Jimi cutting in to say, "OK, Burning Desire...one, two...one, two, three, four." At 4:31 Jimi can be faintly heard giving directions to the band. The end of the track has Jimi playing the musical phrase "good evening friends" (see the notes for Instrumental Improvisation, track 194), then commenting, "OK that was great...(indecipherable)." At 9:32 he briefly noodles some undetermined melody phrase followed by Billy joining in on bass. At the very end of the track Jimi can be faintly heard making an indecipherable comment, followed by a fade-out. Jimpress notes Mitch Mitchell on drums, though the rest of the tracks in this date's session have Buddy Miles on drums, who is also listed as the drummer on the official release. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**046. (2) Blue Suede Shoes + (10) Freedom / (11) Ezy Rider / Highway Of Broken Hearts / Seven Dollars In My Pocket / Highway Of Desire / (3) Midnight Lightning**

Source: private collector's disc; track courtesy of Funkydrummer.

Studio '70 (revision A) cross-reference: disc 3 tracks 25-26 [disk 3 tracks 02-03]

Univibes number: S779 + S779 / S1100 / S972 / S813

Track time as per Bell/Jimpress/actual: 11:02+23:06 (13:42+22:34) [13:36+23:05=36:41]

Composers: Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes] / Jerome Leiber & Michael Stoller [Trouble] / Thomas Russell Durden (Tommy Durden) & Mae Boren Axton [Heartbreak Hotel] / Jerome Leiber & Michael Stoller [Trouble] / Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes] / James Marshall Hendrix [remaining songs]

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, voice), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track is usually found on bootlegs and collectors' compilations broken up into two or more separate tracks with the first track being (2) Blue Suede Shoes and the second track being (10) Freedom etc. The full track order can be summarized as Blue Suede Shoes (false start) / Trouble (acapella) / Heartbreak Hotel (acapella) / Trouble / (2) Blue Suede Shoes + (10) Freedom / (11) Ezy Rider / Highway Of Broken Hearts / Seven Dollars In My Pocket / Highway Of Desire / (3) Midnight Lightning. Trouble is not noted or indexed in Jimpress or elsewhere. The Jimpress entry for (2) Blue Suede Shoes notes the complete jam time as 36:48, though in the entry for Seven Dollars In My Pocket it is noted as being 33:36. Bell notes the segment timing for (2) Blue Suede Shoes as 11:02; Jimpress notes it as 13:42. Bell notes the segment timing for (10) Freedom through (3) Midnight Lightning as 23:06; Jimpress notes it as 22:34. (10) Freedom, which is sometimes referred to as Freedom Jam, is assigned the Univibes number S1100. (11) Ezy Rider is assigned the Univibes number S972. Highway Of Broken Hearts, Seven Dollars In My Pocket, and Highway Of Desire are unreleased songs; the lyrics to each are published in Jimi Hendrix: The Ultimate Lyric Book. (3) Midnight Lightning is assigned the Univibes number S813. Midnight Lightning is also known as Keep On Grooving, and Lower Alcatraz. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

The track begins with @1:56 of studio chatter and a false start to Blue Suede Shoes before the actual song begins which lasts @11:34. Many source copies have spliced on at the very beginning of the track the unrelated start of (1) Blue Suede Shoes (officially released on Loose Ends, see track 047). This unrelated start is 19 seconds of studio chatter from the June 26, 1970 Electric Lady Studios session for (12) Valleys Of Neptune (see track 191, from 0:43-1:02): a thud-like sound, Billy saying, "At last", a few seconds of pre-recorded trumpet jazz playing on a tape player in the studio, Jimi remarking, "jazz!", the tape player being stopped, some studio noises that sound like dishes being stacked, then 2 seconds of Jimi goofily scat-singing, 6 seconds of various studio sounds, then Jimi commenting, "OK".

The actual January 23, 1970 track, without the unrelated June 26, 1970 studio chatter, opens abruptly at the 0:20 mark with a single guitar note plucked, Jimi asking "huh?", Buddy starting to sing Blue Suede Shoes "well it's a-one for the money", followed by two drum strikes, Jimi singing "two for the show", then saying "oh, one for the money, two for the show, three to get ready and four to go", then more drum noodling from Buddy. Next, the band begins a 12-second false start of Blue Suede Shoes before stopping and Jimi commenting, "same tempo, it's the same tempo, OK, OK, I'm sorry, I'm sorry...turn the drums up a little louder through the ear, through the ear, um,

through the ear goggles". This is followed by a couple guitar notes, then Jimi commenting, "oh I'm stoned as hell, god damn...where's the rest of that grass at?". Buddy laughs gruffly in the background, then Jimi goofily asks, "grass at...where's that god damn grass?...OK, let's, let's play with this a little bit, OK here you go". This is followed by Jimi's instructions to Buddy for the drum beat and style including repeatedly telling him the beat he's looking for is "real old time". Once Buddy understands the beat, and Billy asks something indecipherable, Jimi goofily says, "I feel evil", then sings, "I'm evil", followed by an Elvis impersonation of the opening spoken lines from Trouble, a song from the 1958 film King Creole. "You want trouble? You've come to the right place." Next is 12 seconds of Jimi singing the opening lyrics of Heartbreak Hotel, followed by him saying "OK, here we go, here we go...one, two" with some mouth popping sounds as part of the count-in to the formal beginning of Blue Suede Shoes.

Buddy's cymbals intro is followed by Jimi again repeating the opening spoken lines from Trouble, "you come for trouble? You've come to the right place", then Jimi coming in on guitar to properly start the song. There is a stop in playing or a tape break around the 3:58 mark, a second tape break around the 5:48 mark, and a third tape break around the 6:19 mark followed by 3 seconds of tape silence. Some copies have edited out the tape breaks, though in a few instances Jimi's exclamation of "yeah!" after the third tape break has also been edited out. Don the unknown harmonica player is first clearly heard around the 4:15 mark just after the first tape break, which could indicate that the jam was stopped in order to bring in the harmonica player, and that what follows after the first tape break might actually be a second take. The track ends abruptly around the 13:36 mark, which supposedly indicates a break in the tape of a continuous long jam containing (2) Blue Suede Shoes and (10) Freedom, etc. If these segments are truly parts of a continuous long jam, there is obviously a missing section of music between the abrupt end of Blue Suede Shoes and the abrupt beginning of Freedom; this missing section is not known to exist.

The jam supposedly continues after the Blue Suede Shoes tape break at 13:36 with (10) Freedom already in progress, a slow groove with Jimi ad-libbing lyrics from Freedom from the 0:33-1:24 mark [14:07-15:00 here], "you got my soul, you got my heart, you got my home, you got my leg hangin' out your bed, you got my love, you got my head, you got my head, you got my head..." The slow jam continues from 1:24 until 5:11 [18:44 here] when Jimi begins ad-libbing lyrics from Ezy Rider up until the 6:33 mark [20:06 here]. From there the jam continues on until the 8:43 mark [22:15 here] when things slow down even further as Jimi gives directions at 9:41 [23:12 here] to "turn the guitar up in the earphones a little bit". After the adjustment Jimi continues ad-libbing lyrics from Ezy Rider at 9:51 [23:22 here]. At 10:45 [24:15 here] Jimi begins the lyrics to Highway Of Broken Hearts. At 12:05 [25:37 here] things slow down even further until Jimi begins singing Seven Dollars In My Pocket at the 13:44 mark [27:12 here], "I got seven dollars in my pocket, but my heart is broke as hell"; this particular segment could form a remarkable medley with Machine Gun as it has a similar feel musically and lyrically. Still continuing the very slow blues as heard in the previous segment, at 18:46 [32:11 here] Highway Of Desire begins, "still walking down the highway of desire". At 21:39 [35:03 here] Jimi begins the lyrics to (3) Midnight Lightning. At 22:19 [35:43 here] Jimi picks up the tempo until the track suddenly breaks off to an end at 23:19 [36:40 here].

#### Comparison Notes:

ATM 045: Sessions Vol. 1: January 23, 1970 contains two variations of (2) Blue Suede Shoes – copy one has a track time of 12:06, the studio chatter between Jimi's "huh?" up until "I feel evil" has been edited out, the first tape break appears at 2:07, the second tape break at 3:56, and the third tape break at 4:32 followed by 3 seconds of tape silence before the music continues; copy two is labeled "different edit" and has a track time of 11:34, the studio chatter up until "I feel evil" has been edited out, the first tape break appears at 2:02, the second tape break that would normally be found at 3:51 has been smoothly edited out, the third tape break and 3 seconds of tape silence that would normally be found at 4:27 has been edited out, including Jimi's "yeah!" after the tape break, though the tape break can still be slightly detected at the 4:21 mark, and the track fades out prior to the abrupt ending. The copy of (10) Freedom etc. on ATM 045: Sessions Vol. 1: January 23, 1970 has a track time of 23:21 with a combined total time with (2) Blue Suede Shoes of 35:27.

The copy of (2) Blue Suede Shoes on ATM 214-215: Old Time has the unrelated 19-second start of (1) Blue Suede Shoes spliced onto the beginning, the first tape break appears at 3:58, the second tape break at 5:46, the third tape break at 6:21 followed by 3 seconds of tape silence before the music continues, and has very good sound quality overall though perhaps a slight bit more tape noise than the copy on Record Plant Sessions 23 January 1970 Two Inch Master Tapes; track time = 13:42. The copy of (10) Freedom etc. on ATM 214-215: Old Time has a track time of 23:35 with a combined total time with (2) Blue Suede Shoes of 37:17.

The copy of (2) Blue Suede Shoes on Freak Out Blues omits the false start and all of the studio chatter up to the point where Jimi says "I feel evil", and cuts off at the start of the (10) Freedom segment; track time = 11:28. Freak Out Blues does not contain (10) Freedom etc.

The copy of (2) Blue Suede Shoes on Funkydrummer's privately collected "1970" disc has the unrelated 19-second start of (1) Blue Suede Shoes spliced onto the beginning, the first tape break appears at 3:58, the second

tape break that would normally be found at 5:46 has been smoothly edited out, the 3 seconds of tape silence following the third tape break at 6:19 has been edited out, the running time is 13:36, and has the best sound quality overall in comparison to other sources that have the tape breaks edited out. The copy of (10) Freedom etc. on Funkydrummer's privately collected disc has a running time of 23:05 with a combined total time with (2) Blue Suede Shoes of 36:41.

The copy of (2) Blue Suede Shoes on If 6 Was 9 (collector's disc) is labeled Blue Suede Shoes Jam, has the unrelated 19-second start of (1) Blue Suede Shoes spliced onto the beginning, the first tape break appears at 3:49, the second tape break that would normally be found at 5:37 has been smoothly edited out, and the third tape break and 3 seconds of tape silence that would normally be found at 6:12 has been edited out, though Jimi's "yeah!" after the tape break has also been edited out; track time = 13:05. If 6 Was 9 does not contain (10) Freedom etc.

The copy of (2) Blue Suede Shoes on Mama Hasn't Take One, Yeah! is divided into two tracks, one being the false start and the studio chatter ending at the second "You've come to the right place" with a track time of 2:06, the other being the actual song with a track time of 11:22, the first tape break appears at 1:32, the second tape break that would normally be found at 3:57 has been smoothly edited out, and the third tape break and 3 seconds of tape silence that would normally be found at 4:32 has been edited out, though Jimi's "yeah!" after the tape break has also been edited out; total track time = 13:29. The copy of (10) Freedom etc. on Mama Hasn't Take One, Yeah! is divided into two tracks, one being (10) Freedom with a track time of 12:20, the other being (11) Ezy Rider / Highway Of Broken Hearts / Seven Dollars In My Pocket / Highway Of Desire / (3) Midnight Lightning with a track time of 10:59, total track time = 23:20. The combined total time with (2) Blue Suede Shoes is 36:49.

The copy of (2) Blue Suede Shoes on Midnight Lightning Sessions omits the false start and all of the studio chatter up to the point where Jimi says "I feel evil", and cuts off just prior to the (10) Freedom segment; track time = 11:33. Midnight Lightning Sessions does not contain (10) Freedom etc.

The copy of (2) Blue Suede Shoes on Old Time: Record Plant Jams 1970.1.23 has the unrelated 19-second start of (1) Blue Suede Shoes spliced onto the beginning, the first tape break appears at 3:56, the second tape break that would normally be found at 5:44 has been smoothly edited out, and the third tape break and 3 seconds of tape silence that would normally be found at 6:19 has been edited out, though Jimi's "yeah!" after the tape break has also been edited out; track time = 13:27. The copy of (10) Freedom etc. on Old Time: Record Plant Jams 1970.1.23 has a track time of 22:35 with a combined total time with (2) Blue Suede Shoes of 36:02.

The copy of (2) Blue Suede Shoes on Old Time (Lightly Remastered Version) has the unrelated 19-second start of (1) Blue Suede Shoes spliced onto the beginning, the first tape break appears at 3:57, a second tape break appears at 5:45, and the third tape break and 3 seconds of tape silence that would normally be found at 6:20 has been edited out, though Jimi's "yeah!" after the tape break has also been edited out; track time = 13:36. The copy of (10) Freedom etc. on Old Time (Lightly Remastered Version) has a track time of 23:35 with a combined total time with (2) Blue Suede Shoes of 37:11; pitch and phase correction have been applied, plus digital clicks have been removed.

The copy of (2) Blue Suede Shoes on Record Plant Jams Vol. 1 [Watch Tower] has the first tape break at 3:39, the second tape break that would normally be found at 5:30 has been smoothly edited out, the third tape break and 3 seconds of tape silence that would normally be found at 6:03 has been edited out, and the end of the track contains a split second from the start of (10) Freedom; track time = 13:29. The copy of (10) Freedom etc. on Record Plant Jams Vol. 1 [Watch Tower] is labeled Jam Session and has a track time of 23:19 with a combined total time with (2) Blue Suede Shoes of 36:48.

The copy of (2) Blue Suede Shoes on Record Plant Sessions 23 January 1970 - Two Inch Master Tapes has the unrelated 19-second start of (1) Blue Suede Shoes spliced onto the beginning, the first tape break appears at 4:00, the second tape break at 5:50, the third tape break at 6:26 followed by 3 seconds of tape silence before the music continues, the end of the track contains a split second from the start of (10) Freedom, and has the best sound quality overall in comparison to other sources; track time = 13:56. The copy of (10) Freedom etc. on Record Plant Sessions 23 January 1970 - Two Inch Master Tapes has a track time of 23:07 with a combined total time with (2) Blue Suede Shoes of 37:03, but there are digital errors at 1:26 and possibly in other spots throughout.

The copy of (2) Blue Suede Shoes on Studio '70 omits the false start and all of the studio chatter up to the point where Jimi says "I feel evil", the first tape break appears at 2:02, the second tape break that would normally be found at 3:53 has been smoothly edited out, and the third tape break which would normally appear at 4:39 has been edited out but so has some music content including Jimi's "yeah!" exclamation; track time = 11:33. The copy of (10) Freedom etc. on Studio '70 has a track time of 22:35 with a combined total time with (2) Blue Suede Shoes of 34:08.

Alternate Sources: Alan Douglas Reels; Band Of Gypsies Rehearsals [Bell, tape]; Black Gold (incomplete); Cash Around Midnight (incomplete); Gypsy On Cloud Nine (incomplete); In The Studio Volume 4 (incomplete); The Late Studio Sessions 1969-1970; Marshall Man Ax Slinger (incomplete); Midnight Lightning Revisited (incomplete); Midnight Lightning: The Complete Project; Midnight Lightning: The Original Masters; Miscellaneous 1 [Bell, tape]; Studio Jams (incomplete); Studio Jams 5 [Bell, tape]; Things I Used To Do [Early Years] (incomplete); Truth And Emotion (incomplete); Ultra Rare Trax (labeled Police Blues, incomplete); Voodoo Blues #3 (incomplete); Voodoo Jam Vol. 3.

**047. (1) Blue Suede Shoes** (official edit of (2))

Source: Loose Ends (1989, Polydor [Japan] P20P 22011)

Official Release: Loose Ends

Studio '70 (revision A) cross-reference: disc 10 track 107 [disk 10 track 07]

Univibes number: S148

Track time as per Bell/Jimpress/actual: 1:37 (2:18+0:12+1:38=3:59) [3:58]

Composers: Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes] / Jerome Leiber & Michael Stoller [Trouble] / Thomas Russell Durden (Tommy Durden) & Mae Boren Axton [Heartbreak Hotel] / Jerome Leiber & Michael Stoller [Trouble] / Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes]

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass, voice), and Buddy Miles (drums, voice). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Executive Producer: Michael Jeffery. Remix Producer: Alex Trevor. Mastered by Denis Blackham.

Notes: This track has the same exact content as (2) Blue Suede Shoes up until the stop in playing or tape break at the 3:58 mark where it fades out here: Blue Suede Shoes (false start) / Trouble (acapella) / Heartbreak Hotel (acapella) / Trouble / (1) Blue Suede Shoes. The start of the track is 19 seconds of studio chatter from the June 26, 1970 Electric Lady Studios session for (12) Valleys Of Neptune (see track 191, from 0:43-1:02): a thud-like sound, Billy saying, "At last", a few seconds of pre-recorded trumpet jazz playing on a tape player in the studio, Jimi remarking, "jazz!", the tape player being stopped, some studio noises that sound like dishes being stacked, then 2 seconds of Jimi goofily scat-singing, 6 seconds of various studio sounds, then Jimi commenting, "OK". Trouble is not noted or indexed in Jimpress or elsewhere.

**048. (6) Blue Suede Shoes** (incomplete alternate mix of (1))

Source: Rare Tracks Vol. 2; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 1:35 (1:38) [1:35]

Composers: Jerome Leiber & Michael Stoller [Trouble] / Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes]

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Executive Producer: Michael Jeffery. Remix Producer: Alex Trevor.

Notes: This incomplete alternate mix of (1) has a wider stereo image, mainly on the drums. The beginning of the track also contains lyrics from the song Trouble, which is not noted or indexed in Jimpress or elsewhere. The track begins at the 2:17 point in (2) Blue Suede Shoes, and slowly fades out prior to the stop in playing or tape break at the 3:58 mark in (2).

**049. (7) Blue Suede Shoes** (mono edit of (2))

Source: Bring It On Home: Scraping The Barrel Vol. 1

Track time as per Bell/Jimpress/actual: 3:47 (3:47) [3:51]

Composers: Jerome Leiber & Michael Stoller [Trouble] / Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes]

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, voice), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi.

Notes: Bell notes this track as an edited version of (2) with no overdubs; Jimpress notes the track as an edited version of (2) from the early preparation mixes for the Midnight Lightning LP. The beginning of the track also contains lyrics from the song Trouble, which is not noted or indexed in Jimpress or elsewhere. The track begins at the 2:17 point in (2) Blue Suede Shoes. From 0:40-0:49 the guitar becomes mixed far back allowing the bass and drums to be prominent, but comes back up front in the mix at the "knock me down" lyric. There is an edit

point at 1:18 which splices in a section of (2) from the 8:33-9:10 mark. There is another edit point at 1:57 which splices in a section of (2) from the 7:57-8:18 mark, and then at 2:19 there is another edit/splice that repeats the segment from 8:08-8:18 again. Another edit appears at 2:29 which splices in a section of (2) from the 9:41-10:35 mark, though some of the original vocals at the start of that segment have been mixed out – “walkin’ down the street, a sunny day, seen a policeman, (indecipherable) in my way”. A final edit appears at 3:18 which splices in a repeat of the beginning section of (2) from the 2:26-2:57 mark, then fades out at the end. This track is in mono. The source copy of this track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). Don the unknown harmonica player can still be heard in this mix, especially noticeable from 2:03-2:08.

Alternate Sources: Midnight Lightning Mixes.

**050. (3) Blue Suede Shoes** (official altered edit of (2))

Source: Midnight Lightning (1989, Polydor [Japan] P20P 22013)

Official Release: Midnight Lightning

Univibes number: S166

Track time as per Bell/Jimpress/actual: 3:25 (3:25) [3:29]

Composers: Jerome Leiber & Michael Stoller [Trouble] / Carl Lee Perkins (Carl Perkins) [Blue Suede Shoes]

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

Notes: The original bass (Billy Cox) and drums (Buddy Miles) have been wiped and replaced by session musicians. The beginning of the track also contains lyrics from the song Trouble, which is not noted or indexed in Jimpress or elsewhere. The track begins at the 2:14 point in (2) Blue Suede Shoes. Jimpress describes the edits in this track: the vocals have been patched at the end of the second verse where Jimi trails off on the original; the first solo consists of the section starting at 6:08 on the original, where Jimi brings in the UniVibe over the sustained notes; the following scat vocals are from 5:36 in the original and are followed by the third verse from 7:40 in the original; and the first verse is repeated with the ending provided purely by the backing band with no involvement from Jimi.

## DISC 6 – STUDIO & PRIVATE RECORDINGS

January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**051. (1) Country Blues** (complete alternate mix of (6)) / **(5) Astro Man** (instrumental) / **solo guitar improvisation**

Source: ATM 214-215: Old Time

Studio '70 (revision A) cross-reference: disc 3 track 28 [disk 3 track 05]

Univibes number: S896

Track time as per Bell/Jimpress/actual: 8:34+2:01 (8:46+2:00) [8:34+1:34+0:27=10:37]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: (1) Country Blues has a timing of 8:34; (5) Astro Man has a timing of @1:34; and the solo guitar improvisation which continues on from the end of Astro Man runs @0:27, fading out abruptly at the end. Ultimate Hendrix notes that Country Blues was loosely based on Howlin’ Wolf’s version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery (Eurreal Wilford Montgomery). Montgomery



taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as “44” Blues. In 1954 Howlin’ Wolf recorded a version of the song that is now considered the standard arrangement.

Alternate Sources: Am I Blue; ATM 045: Sessions Vol. 1 – January 23, 1970; ATM 057-058: The KPFA Tapes / Sound Center Studios; ATM 187-191: Hendrix For Everyone; Blues Outtakes [Jon Price, hey-joe tree, tape]; Cherokee Mist; The Douglas Tapes 2; Hey Joe: In The Studio; Jupiter’s Sulphur Mines; The KPFA Tapes [Jon’s Attic]; The Late Studio Sessions 1969-1970; Mamma Hasn’t Take One Yeah!; Mixdown Master Tapes Vol. 3; New Rising Sun/Gypsy Boy/Hey Baby (Land Of The New Rising Sun) [Dragonfly]; Old Time: Record Plant Jams 1970.1.23; Old Time (Lightly Remastered Version); Record Plant Jams Vol. 1; Record Plant Sessions 23 January 1970 – Two Inch Master Tapes; The Ross Tapes; Studio Jams 2 [Bell, tape]; Turn Your Lovelight On: More Blues Album Outtakes.

#### **052. (6) Country Blues (official edit of (1))**

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]; Martin Scorsese Presents The Blues: Jimi Hendrix

Univibes number: S896

Track time as per Bell/Jimpress/actual: 8:25 (8:26) [8:26]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This alternate mix of (1), also known as the Dry Mix, doesn’t have the heavy reverb added as heard in (1), fades in at the start omitting @4 seconds of the complete track as heard on (1), and fades out prior to the start of Astro Man. Testing this track in Trader’s Little Helper results in a “track looks like MPEG” error, but it is a lossless file. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). Ultimate Hendrix notes that Country Blues was loosely based on Howlin’ Wolf’s version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery (Eurreal Wilford Montgomery). Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as “44” Blues. In 1954 Howlin’ Wolf recorded a version of the song that is now considered the standard arrangement.

#### **053. Country Blues (official edit of (6))**

Source: An Inside Look: First Rays Of The New Rising Sun [DVD]

Official Release: An Inside Look: First Rays Of The New Rising Sun [DVD]

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:46]

Composer: James Marshall Hendrix

Recording date/location: May 14, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track is not listed in Jimpress or elsewhere. This track is extracted from the bonus DVD that accompanied the 2010 remaster of First Rays Of The New Rising Sun, titled An Inside Look, and appears on the DVD menu. The track begins at the same point as (6) up until 0:47 where there is a break/edit, resuming at 0:48 with the segment that appears from 2:32-3:32 in (6). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. Ultimate Hendrix notes that Country Blues was loosely based on Howlin’ Wolf’s version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery (Eurreal Wilford Montgomery). Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as “44” Blues. In 1954 Howlin’ Wolf recorded a version of the song that is now considered the standard arrangement.

#### **054. (2) Country Blues (alternate mix long edit of (1)) / Astro Man (incomplete alternate mix of (5))**

Source: The Blues Project Outtakes [Jon's Attic]

Studio '70 (revision A) cross-reference: disc 3 track 29 [disk 3 track 06]

Univibes number: S896

Track time as per Bell/Jimpress/actual: 8:35+0:03 (8:46) [8:37]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This alternate mix of (1) Country Blues / (5) Astro Man has the harmonica played by Don [surname unknown] mixed out, though it can still be very faintly heard in spots. Bootleg copies of this track end just before the start of Astro Man with a timing of 8:41, although copies on collectors' tapes and compilations run to the end of the song and include the first few notes (3 seconds) of Astro Man before a quick fade-out. Ultimate Hendrix notes that Country Blues was loosely based on Howlin' Wolf's version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery (Eureal Wilford Montgomery). Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as "44" Blues. In 1954 Howlin' Wolf recorded a version of the song that is now considered the standard arrangement.

Comparison Notes:

The copy on ATM 007-008: Villanova Junction doesn't have the 3-second fragment from Astro Man at the end, and fades out slightly prematurely; track time = 8:31.

The copy on ATM 057-058: The KPFA Tapes / Sound Center Studios doesn't have the 3-second fragment from Astro Man at the end, and fades out slightly prematurely; track time = 8:31.

The copy on ATM 187-190: Hendrix For Everyone doesn't have the 3-second fragment from Astro Man at the end, and fades out slightly prematurely; track time = 8:30.

The copy on ATM 214-215: Old Time doesn't have the 3-second fragment from Astro Man at the end; track time = 8:29.

The copy on The Blues Project Outtakes [Jon's Attic] is complete; track time = 8:37.

The copy on The Completer doesn't have the 3-second fragment from Astro Man at the end, and has digital errors throughout the track; track time = 8:44.

The copy on FTO 006-007: Raw Blues is complete, and has 2 seconds of silence at the start of the track; track time = 8:42.

The copy on Old Time (Lightly Remastered Version) doesn't have the 3-second fragment from Astro Man at the end, and fades out slightly prematurely; track time = 8:30.

The copy on Villanova Junction [Alchemy] is complete, and has the best overall sound quality – unfortunately this copy was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track; track time = 8:40.

Alternate Sources: The Blues Project Outtakes [Further Along]; By Night: The Blues Album Outtakes; Hey Joe: In The Studio [aka Old Hey Joe]; Keep On Groovin'; Lord I Can See The Blues Mannish Boy; Villanova Junction [Jon's Attic].

### **055. (3) Country Blues** (alternate mix short edit of (1))

Source: 51<sup>st</sup> Anniversary: The Story Of Life

Univibes number: S722

Track time as per Bell/Jimpress/actual: 6:32 (6:32) [6:33]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track begins abruptly at the 0:49 mark of the complete track as heard on (1), fades out early around the 8:00 mark of the complete track (1), and has the harmonica played by Don [surname unknown] mixed out. The speed is slightly faster here than on (1) and (6). Jimpress notes the track as being virtually mono. When viewing the track in Audacity there are slight differences in the channels, especially noticeable around the 2:12 mark where there is a slight drop in sound quality for about 12 seconds, so the track may more correctly be described as narrow stereo. Most copies of this track fade in at the start, but the copy on 51<sup>st</sup> Anniversary: The Story Of Life contains slightly more of the start without a fade-in. Ultimate Hendrix notes that Country Blues was

loosely based on Howlin' Wolf's version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery (Eurreal Wilford Montgomery). Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as "44" Blues. In 1954 Howlin' Wolf recorded a version of the song that is now considered the standard arrangement.

Comparison Notes:

The copy on 51<sup>st</sup> Anniversary: The Story Of Life contains slightly more of the start without a fade-in, and generally seems to be the best sounding copy; track time = 6:33.

The copy on Freakout Blues fades in at the start; track time = 6:33.

The copy on Midnight Lightning [Marshall Records] runs slightly slower than other copies, thus the time difference, and fades in at the start; track time = 7:03.

The copy on Midnight Lightning Sessions [LP] runs slightly slower than other copies, thus the time difference, and fades in at the start; track time = 7:03.

The copy on Midnight Shines Down fades in at the start; track time = 6:34.

The copy on Moons And Rainbows fades in at the start; track time = 6:35.

The copy on Ultra Rare Trax fades in at the start; track time = 6:33.

Alternate Sources: Blues Session 2; Did It With Love; Drone Blues (incomplete); Gypsy Suns, Moons And Rainbows; Midnight Sun.

**056. (5) Country Blues** (alternate mix shortest edit of (1)) / **(8) Astro Man** (incomplete alternate mix of (5))

Source: The Baker/Terry Tapes Part 1; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 6:19+0:16=6:35 (6:50) [5:45+0:14=5:59]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This edited alternate mix of (1) Country Blues / (5) Astro Man begins abruptly at the start omitting @4 seconds of the complete track as heard on (1). The harmonica played by Don [surname unknown] has been mixed out, and (8) Astro Man, which begins at the 5:45 mark, slowly fades out with a total time of 14 seconds. Ultimate Hendrix notes that Country Blues was loosely based on Howlin' Wolf's version of the song Forty Four, a.k.a. 44 Blues. The song Forty Four traces back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery (Eurreal Wilford Montgomery). Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as "44" Blues. In 1954 Howlin' Wolf recorded a version of the song that is now considered the standard arrangement.

Comparison Notes:

The copy on The Baker/Terry Tapes Part 1 is reported to be the lowest generation copy circulating among collectors (Bill Baker's copy obtained directly from Hendrix collector Bob Terry), contains 3 seconds of silence and tape echo at the start; track time = 5:59.

The copy on Lost In The Mists Of Time contains light clicks throughout the track, and runs slower than other copies on tape; track time = 6:37.

The copy on The Nitopi Reels is split into two tracks, and contains some tape wobble at the start of the second part; track time = 3:52 + ?? . Jimpress notes a copy on Old Time: Record Plant Jams 1970.1.23 but that bootleg only contains copies of (1), (2), and (6) Country Blues.

Alternate Sources: The Caesar Tapes Vol. 2; L.P. Tapes [Bell, tape]; Master Series Volume 2.

**057. (2) Once I Had A Woman** (incomplete "take 1")

Source: ATM 214-215: Old Time

Univibes number: S775

Track time as per Bell/Jimpress/actual: 5:16 (5:19) [5:23]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: This track is the basis of most of the composite heard in (4) and (1), although here we hear one minute more of the start of the take, although it is still incomplete at the start and the end. The segment starting from @1:00 to the end has been spliced onto the alternate take used in (4) and (1) at the 2:57 mark there. The track begins abruptly, i.e. the start of the complete take is missing. The harmonica is heard from the very beginning. At 0:49 and 0:52 there are clicks heard, which may be edit markers for the engineer to use in creating the composite heard in (4) and (1). The vocals come in at the 1:02 mark. At 3:12 the tempo changes and segues into the ending jam, which cuts off abruptly; the complete end (52 additional seconds) can be heard on (4) from the 7:22 mark onwards, although the harmonica heard clearly in this track has been mixed very low in (4) during the last segment of the jam. In other words, all of (2) is "take 1", though the start and end are missing; the first 3 minutes of (4) and (1) are "take 2", while the remainder of (4) and (1) is "take 1" that has been spliced on with the harmonica mixed low for the final @2½ minutes.

Alternate Sources: 51st Anniversary: The Story Of Life; Alan Douglas Reels; ATM 045: Sessions Vol. 1; Cash Around Midnight; Coming On And Coming Down With Jimi Hendrix (incomplete); Drone Blues; Electric Hendrix 2 (incomplete); Eye's And Imagination [Third Stone Discs]; Freak Out Blues; Gypsy On Cloud Nine; The Late Studio Sessions 1969-1970; Midnight Lightning Revisited; Midnight Lightning Sessions; Old Time (Lightly Remastered Version); The Ross Tapes; Shine On Earth Shine On; Ultra Rare Trax.

**058. (4) Once I Had A Woman** (alternate mix composite of "take 2" and "take 1")

Source: ATM 214-215: Old Time

Studio '70 (revision A) cross-reference: disc 3 track 27 [disk 3 track 04]

Track time as per Bell/Jimpress/actual: 8:15 (8:16) [8:16]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

Notes: Bell notes that this track is a composite of two different takes; there is a slight click sound heard at the 2:57 mark, which is likely the splice point between takes. The first 2:57 of this track is an alternate take, with the remainder of the track being the same take as heard in (2) beginning at the @1:00 mark there, although the harmonica heard clearly throughout (2) has been mixed very low in (4) during the last @2½ minutes of the jam. There are some spots of amplifier feedback from 1:03-1:15, the harmonica comes in at 1:40, at 1:53 Jimi changes the guitar sound, and the vocals come in at the 3:00 mark. At 5:11 the tempo changes and segues into the ending jam. At 7:48 Jimi misses a note, fumbling slightly on the tempo.

Alternate Sources: Am I Blue; "Blues" Compilation [Bell, tape]; Blues Outtakes; The Blues Project Outtakes; FTO 006-007: Raw Blues; The Late Studio Sessions 1969-1970; Midnight Lightning: The Complete Project; Midnight Lightning: The Original Masters; Old Time (Lightly Remastered Version); Old Time: Record Plant Jams 1970.1.23; Raw Blues (Version 2) [Bell, tape]; Record Plant Sessions 23 January 1970 – Two Inch Master Tapes (disc 2 track 1).

**059. (1) Once I Had A Woman** (official edit of (4))

Source: Blues (2010, Legacy 88697 74516 2)

Official Release: Blues

Univibes number: S1049

Track time as per Bell/Jimpress/actual: 7:47 (7:46) [7:49]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Don [unknown last name] (harmonica). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producer: Alan Douglas. Secondary Producers: Alan Douglas and Bruce Gary. Secondary Engineer: Mark Linett. Mastered by Joe Gastwirt.

Notes: Bell notes that this track is a composite of two different takes; there is a slight click sound heard at the 2:57 mark, which is likely the splice point between takes. The first 2:57 of this track is an alternate take, with the remainder of the track being the same take as heard in (2) beginning at the @1:00 mark there. Jimpress notes that this track has had a verse edited out, and some of the harmonica removed from the mix, however when comparing this track to (4) all of the lyrics lines between 2:59-5:10 are intact, and the harmonica seems to be present throughout without any changes. "Lord I had a woman. Lord knows she was good to me in every way. Yes, I had a woman, a real woman. Lord she gave me lovin' both night and day. I'm searching, woo-hoo, for my

woman. Or else, or else, this town (?) will take me one of these days, if it takes me. She live way down in Dallas, way down in Texas land. Lord she had me wrapped around her wrist and her woman finger, like a ring wrapped around her third finger of the seventh hand. Lookin' for my Dallas honey bee. Where can you be? Where can you be? Lord, help me. Lookin' for this woman. Yeah..." There are some spots of amplifier feedback from 1:02-1:14, the harmonica comes in at 1:39, at 1:53 Jimi changes the guitar sound, and the vocals come in at the 2:59 mark. At 5:10 the tempo changes and segues into the ending jam. The track is essentially the same as (4) up until the end here where it fades out just prior to Jimi missing a note at the 7:48 mark in (4).

**060. (3) Once I Had A Woman** (official altered edit of (1))

Source: Midnight Lightning (1989, Polydor [Japan] P20P 22013)

Official Release: Midnight Lightning

Univibes number: S168

Track time as per Bell/Jimpress/actual: 5:16 (5:20) [5:21]

Composer: James Marshall Hendrix

Recording date/location: January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Don [unknown last name] (harmonica), Lance Quinn (guitar), Bob Babbitt (bass), Allan Schwartzberg (drums), Buddy Lucas (harmonica), Maeretha Stewart (backing vocals), Hilda Harris (backing vocals), and Vivian Cherry (backing vocals). Engineer: Bob Hughes. Second Engineer: Dave Ragno. Secondary Producer: Alan Douglas. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

Notes: This track is an altered and rearranged incomplete edit of (1). The original bass (Billy Cox) and drums (Buddy Miles) have been wiped and replaced by session musicians. The vocals come in at the 1:16 mark, and the harmonica comes in at 1:30. Some of the lyrics have been removed: "Lord I had a woman. Lord knows she was good to me in every way. Yes, I had a woman, a real woman. Lord she gave me lovin' both night and day. I'm searching, woo-hoo, for my woman. Or else, or else, this town (?) will take me one of these days, ~~if it takes me.~~ [instrumental bridge added] She live way down in Dallas, way down in Texas land. Lord she had me wrapped around her ~~wrist and her woman~~ finger, like a ring wrapped around her third finger of ~~the seventh~~ ["her" spliced in] hand. Lookin' for my Dallas honey bee. Where can you be? Where can you be? Lord, help me. ~~Lookin' for this woman. Yeah...~~"

**June-August 1970 Electric Lady Studios**

**+ January 23, 1970 Record Plant Recording Studios**

**+ October 23, 1968 T.T.G. Inc. Sunset-Highland Recording Studios**

**061. (1) Captain Coconut** (official composite)

Source: Crash Landing (1989, Polydor [Japan] P20P 22012)

Official Release: Crash Landing; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt)

Univibes number: S161

Track time as per Bell/Jimpress/actual: 4:04 (4:04) [4:06]

Composer: James Marshall Hendrix

Recording date/location: June-August 1970 Electric Lady Studios, 52 West 8th Street, New York, New York, USA + January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA + October 23, 1968 Studio B, T.T.G. Inc. Sunset-Highland Recording Studios, 1441 N. McCadden Place, Hollywood, Los Angeles, California, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Allan Schwartzberg (drums), and Jimmy Maeulen (slinky). October 23, 1968 engineer: Angel Balestier; second engineer: Mark Kauffman. January 23, 1970 engineer: Bob Hughes; second engineer: Dave Ragno. June-August 1970 engineer: Eddie Kramer. 1971 Composite Engineer: John Jansen. Secondary Producer: Alan Douglas. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

Notes: This track is a composite created by John Jansen while preparing music for the Rainbow Bridge film. The song title comes from the lyrics to some variations of Midnight Lightning; see (4) Midnight Lightning at 2:23 (track 085). Three different instrumentals have been spliced together and altered with overdubs from studio musicians; one of the instrumentals is referred to as MLK Jam, and another as MLK. This mix begins with a solo flamenco piece running to the 0:21 mark, followed by a merged segue into portions of the MLK Jam (see track 038 from 9:42-@13:17). At 3:09 the track merges and segues into a segment of (2) The New Rising Sun (see The

Collector's 1968 track 277, 4:41-5:37) before it fades out. The solo flamenco piece was recorded sometime between June-August 1970 at Electric Lady Studios. The MLK Jam segment was recorded on January 23, 1970 at Record Plant Recording Studios (see tracks 036-038). The New Rising Sun segment was recorded on October 23, 1968 at T.T.G. Inc. Sunset-Highland Recording Studios; it was labeled MLK on the master tape box. Jimi's drums from the October 23, 1968 recording, Buddy Miles' drums and cowbell from the January 23, 1970 jam, and some of Billy Cox's bass have been wiped and replaced with session musicians.

Special Notes: The percussionist Jimmy Maeulen also has his name spelled as Jimmy Maeulin in the Hendrix reference sources. Apparently he had his name misspelled frequently throughout his career: <https://www.discogs.com/artist/292812-Jimmy-Maelen>. A single by the band The Latin Dimension, of whom he was a member in 1968, has his name spelled prominently as Maeulen, and on the only album by Ambergris, of whom he was a member in 1970, his name is also spelled Maeulen; that is the spelling that is used in this document.

**062. (4) Captain Coconut** (mono alternate longer mix of (1))

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 3 track 30 [disk 3 track 07]

Track time as per Bell/Jimpress/actual: 4:10 (4:12) [4:17]

Composer: James Marshall Hendrix

Recording date/location: June-August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA + January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA + October 23, 1968 Studio B, T.T.G. Inc. Sunset-Highland Recording Studios, 1441 N. McCadden Place, Hollywood, Los Angeles, California, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Allan Schwartzberg (drums, cowbell?), and Jimmy Maeulen (bottle?, slinky, percussion). October 23, 1968 engineer: Angel Balestier; second engineer: Mark Kauffman. January 23, 1970 engineer: Bob Hughes; second engineer: Dave Ragno. June-August 1970 engineer: Eddie Kramer. 1971 Composite Engineer: John Jansen. Secondary Producer: Alan Douglas.

Notes: This track is a composite created by John Jansen while preparing music for the Rainbow Bridge film. The song title comes from the lyrics to some variations of Midnight Lightning; see (4) Midnight Lightning at 2:23 (track 085). Three different instrumentals have been spliced together and altered with overdubs from studio musicians; one of the instrumentals is referred to as MLK Jam, and another as MLK. This mono alternate mix of (1) has the percussion mixed high, some additional guitar at the start, and is slightly longer at the end. The track opens with 4 seconds of sounds like a bottle being tapped (not present on (1)), followed by a fade-in merge with the slightly longer @25-second solo flamenco piece. At 0:27 the track merges and segues into portions of the MLK Jam (see track 038 from 9:42-@13:17). At 3:15 the track merges and segues into a segment of (2) The New Rising Sun (see The Collector's 1968 track 277, 4:41-5:37). At 4:14 a popping sound can be heard as the track comes to an end. From 0:46-2:52 there is a frequent percussive scraping sound that is not present on (1), which increases in frequency as the track progresses. The source copy of this track contained 9 seconds of silence at the end of the track; this has been removed for this compilation. The solo flamenco piece was recorded sometime between June-August 1970 at Electric Lady Studios. The MLK Jam segment was recorded on January 23, 1970 at Record Plant Recording Studios (see tracks 036-038). The New Rising Sun segment was recorded on October 23, 1968 at T.T.G. Inc. Sunset-Highland Recording Studios; it was labeled MLK on the master tape box. Jimi's drums from the October 23, 1968 recording, Buddy Miles' drums and cowbell from the January 23, 1970 jam, and some of Billy Cox's bass have been wiped and replaced with session musicians. A cowbell is heard in this mix from 1:42-2:52, presumably played by either Allan Schwartzberg or Jimmy Maeulen; the tempo is different from what Buddy Miles plays in the original track around the 12:00 point.

Special Notes: The percussionist Jimmy Maeulen also has his name spelled as Jimmy Maeulin in the Hendrix reference sources. Apparently he had his name misspelled frequently throughout his career: <https://www.discogs.com/artist/292812-Jimmy-Maelen>. A single by the band The Latin Dimension, of whom he was a member in 1968, has his name spelled prominently as Maeulen, and on the only album by Ambergris, of whom he was a member in 1970, his name is also spelled Maeulen; that is the spelling that is used in this document.

Alternate Sources: The Baker/Terry Tapes Part 1; The Captain Coconut Experience; Crash Landing: Original Versions [Bob Terry Tape #18].



## DISC 7 – STUDIO & PRIVATE RECORDINGS

June-August 1970 Electric Lady Studios

+ January 23, 1970 Record Plant Recording Studios

+ October 23, 1968 T.T.G. Inc. Sunset-Highland Recording Studios

### 063. (2) Captain Coconut (longer alternate composite) / MLK Jam / (11) Cherokee Mist

Source: (Slight Return) [Jon's Attic, version 2]

Studio '70 (revision A) cross-reference: disc 9 track 100 [disk 9 track 11]

Track time as per Bell/Jimpress/actual: 10:32 (10:14) [10:18]

Composer: James Marshall Hendrix

Recording date/location: June-August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA + January 23, 1970 Record Plant Recording Studios, 321 West 44<sup>th</sup> Street, New York, New York, USA + October 23, 1968 Studio B, T.T.G. Inc. Sunset-Highland Recording Studios, 1441 N. McCadden Place, Hollywood, Los Angeles, California, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (cowbell), Allan Schwartzberg (drums), and Jimmy Maehlen (slinky). October 23, 1968 engineer: Angel Balestier; second engineer: Mark Kauffman. January 23, 1970 engineer: Bob Hughes; second engineer: Dave Ragno. June-August 1970 engineer: Eddie Kramer. 1971 Composite Engineer: John Jansen. Secondary Producer: Alan Douglas.

Notes: This track is a composite created by John Jansen while preparing music for the Rainbow Bridge film. The song title comes from the lyrics to some variations of Midnight Lightning; see (4) Midnight Lightning at 2:23 (track 085). Three different instrumentals have been spliced together and altered with overdubs from studio musicians; one of the instrumentals is referred to as MLK Jam, and another as MLK. This mix begins the same as (1) Captain Coconut with the solo flamenco piece running to the 0:21 mark, followed by a merged segue into portions of the MLK Jam (see track 038 from 9:42-@13:17). At 2:50 the opening guitar solo segment from MLK Jam is superimposed back into the mix as the continuing MLK Jam merges and segues at 3:17 into a segment of (2) The New Rising Sun (see The Collector's 1968 track 277, 4:41-5:37). Around the 3:46 mark the track slowly segues back into a repeat of the MLK Jam / Cherokee Mist segment, although at a slightly later point (see track 038 from @10:54-end). Bell notes that this Cherokee Mist segment (numbered (11) by Jimpress) is essentially the same as (7) Cherokee Mist. A cowbell is heard in this mix from 4:59-5:19; comparing it to the original segment in (12) Ezy Rider / MLK Jam / (7) Cherokee Mist around the 12:00 point reveals that it is Buddy Miles playing and not a session musician overdub. At 7:38 Jimi can be faintly heard in the background making some comment (see the 14:27-14:29 segment in track 038). At 8:41 during the Cherokee Mist segment Jimi asks for a new string to replace the one he just broke, "Hey Gene. Is Gene out there? Because I broke a string. Ask Jack, to bring a string in here...a G string. Come on in and change the string for a second." This is followed by a merged segue into The New Rising Sun segment again at the 9:21 mark until the track comes to a quick fade-out at the end. The solo flamenco piece was recorded sometime between June-August 1970 at Electric Lady Studios. The MLK Jam / Cherokee Mist segment was recorded on January 23, 1970 at Record Plant Recording Studios (see tracks 036-038). The New Rising Sun segment was recorded on October 23, 1968 at T.T.G. Inc. Sunset-Highland Recording Studios; it was labeled MLK on the master tape box. Jimi's drums from the October 23, 1968 recording, Buddy Miles' drums from the January 23, 1970 jam, and some of Billy Cox's bass have been wiped and replaced with session musicians. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

Special Notes: The percussionist Jimmy Maehlen also has his name spelled as Jimmy Maeulin in the Hendrix reference sources. Apparently he had his name misspelled frequently throughout his career: <https://www.discogs.com/artist/292812-Jimmy-Maelen>. A single by the band The Latin Dimension, of whom he was a member in 1968, has his name spelled prominently as Maeulen, and on the only album by Ambergris, of whom he was a member in 1970, his name is also spelled Maeulen; that is the spelling that is used in this document.

Comparison Notes:



The copy on Crash Landing: Unreleased Version has very good sound quality, contains 2 seconds of an unrelated track at the end, and tests as lossy/MPEG/MP3 in Trader's Little Helper although Exact Audio Copy (EAC) analysis shows that it is lossless; track time = 10:22 (10:19 with unrelated part removed).

The copy on Mamma Hasn't Take One Yeah! has very good sound, but it is in mono; track time = 10:19.

The copy on The Real Crash Landing Album fades out slightly early; track time = 10:19.

The copy on Record Plant Sessions 23 January 1970 - Two Inch Master Tapes (disc 1 track 5) is labeled Longer Version of Track 4 [Captain Coconut] (2) (Flamenco intro)/Cherokee Mist (11), seems to be complete, plays very slightly faster than other copies, has excellent sound, but contains a slight digital error at the 3:40 mark, and tests as possibly lossy/MPEG/MP3 in Trader's Little Helper although Exact Audio Copy (EAC) analysis shows that it is lossless; track time = 10:04.

The copy on (Slight Return) [Jon's Attic, version 2] is complete, and has very good sound quality; track time = 10:18.

Alternate Sources: Calling All Devil's Children [Bell, tape from JP via BG]; The Captain Coconut Experience; Electric Church [Bell, tape]; Electric Church [Kobra]; Electric Gypsy [2000, blank label CDR, UK]; L.P. Tapes [Bell, tape]; The Original Crash Landing Masters; Total Crash Landing: The Complete Project.

#### **064. (3) Captain Coconut (longest alternate composite) / MLK Jam / (12) Cherokee Mist**

Source: Rare Tracks; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 15:01 (15:18) [14:37]

Composer: James Marshall Hendrix

Recording date/location: June-August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA + January 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA + October 23, 1968 Studio B, T.T.G. Inc. Sunset-Highland Recording Studios, 1441 N. McCadden Place, Hollywood, Los Angeles, California, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (cowbell), Allan Schwartzberg (drums), and Jimmy Maehlen (slinky). October 23, 1968 engineer: Angel Balestier; second engineer: Mark Kauffman. January 23, 1970 engineer: Bob Hughes; second engineer: Dave Ragno. June-August 1970 engineer: Eddie Kramer. 1971 Composite Engineer: John Jansen. Secondary Producer: Alan Douglas.

Notes: This track is a composite created by John Jansen while preparing music for the Rainbow Bridge film. The song title comes from the lyrics to some variations of Midnight Lightning; see (4) Midnight Lightning at 2:23 (track 085). Three different instrumentals have been spliced together and altered with overdubs from studio musicians; one of the instrumentals is referred to as MLK Jam, and another as MLK. This mix begins the same as (1) Captain Coconut with the solo flamenco piece running to the 0:21 mark, followed by a merged segue into portions of the MLK Jam (see track 038 from 9:42-@13:17). At 2:44 the MLK Jam / Cherokee Mist is superimposed into the background again from the beginning, while at 3:09 the first instance of the MLK Jam comes to an end as it merges and segues into a segment of (2) The New Rising Sun (see The Collector's 1968 track 277, 4:41-5:37). At 3:54 The New Rising Sun segment comes to an end as the superimposed MLK Jam / Cherokee Mist segment continues on. A cowbell is heard in this mix from 4:50-5:05; comparing it to the original segment around the 12:00 point reveals that it is Buddy Miles playing and not a session musician overdub. At 12:04 Jimi can be faintly heard in the background making some comment (see the 14:27-14:29 segment in track 038). Bell notes that (12) Cherokee Mist is essentially the same as (7) Cherokee Mist. At 13:04 during the Cherokee Mist segment Jimi asks for a new string to replace the one he just broke, "Hey Gene. Is Gene out there? Because I broke a string. Ask Jack, to bring a string in here... a G string. Come on in and change the string for a second." This is followed by a merged segue into The New Rising Sun segment again at the 13:36 mark until the track comes to a quick fade-out at the end. The solo flamenco piece was recorded sometime between June-August 1970 at Electric Lady Studios. The MLK Jam / Cherokee Mist segment was recorded on January 23, 1970 at Record Plant Recording Studios (see tracks 036-038). The New Rising Sun segment was recorded on October 23, 1968 at T.T.G. Inc. Sunset-Highland Recording Studios; it was labeled MLK on the master tape box. Jimi's drums from the October 23, 1968 recording, Buddy Miles' drums and cowbell from the January 23, 1970 jam, and some of Billy Cox's bass have been wiped and replaced with session musicians. The track time difference between the actual time and the Jimpress/Bell timings is due to tape speed differences; the shorter actual track time comes from a 2016 tape transfer with a more accurate speed.

Special Notes: The percussionist Jimmy Maehlen also has his name spelled as Jimmy Maeulin in the Hendrix reference sources. Apparently he had his name misspelled frequently throughout his career:

<https://www.discogs.com/artist/292812-Jimmy-Maelen>. A single by the band The Latin Dimension, of whom he was a member in 1968, has his name spelled prominently as Maeulen, and on the only album by Ambergris, of whom he was a member in 1970, his name is also spelled Maeulen; that is the spelling that is used in this document.

**065. (JA 17) Untitled Jam (With Mitch Mitchell)**

Source: ATM 072-073: Healing Power

Studio '70 (revision A) cross-reference: disc 4 track 32 [disk 4 track 02]

Univibes number: P750 and P1376

Track time as per Bell/Jimpress/actual: 32:21 (29:56+3:43=33:39) [32:33]

Composer: James Marshall Hendrix

Recording date/location: February 1, 1970 Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals, whistling, percussive sounds), and Mitch Mitchell (drum sticks, percussive sounds, vocals).

Notes: This jam contains the Jimpress entries for (11) Stepping Stone (1:32), (9) Freedom (0:21), (15) Bolero (0:50), (9) Cherokee Mist (2:02), and (6) Calling All The Devil's Children (0:36). This entire track seems to have an echo effect applied to it. From 0:10-0:18 Mitch sings a bit of Be-Bop-A-Lula. This is followed by a segment from 0:20-1:32 of Jimi playing a melody with Mitch humming, clapping, and thumping (something) along. From 1:37-2:43 Jimi plays another melody accompanied by Mitch clapping and thumping (something). After Jimi stops the melody he says, "...let's play that back just for a second", followed by the first tape break at 2:51.

The tape resumes with Jimi playing a brief instrumental, already in progress, accompanied by Mitch's percussion, ending at 3:07. From 3:14-4:39 there is a workout on (11) Stepping Stone, briefly stopped while Mitch asks Jimi if he is playing in half time, resuming again and running until 4:53. Jimi then segues into a new melody which runs until 6:15; Jimpress notes that this segment's riff is reminiscent of Send My Love To Linda. This is followed at 6:16 by the riff from (JS 4 (1)) Untitled Instrumental (Last Thursday Morning). At 6:39 the middle riff from (9) Freedom is played briefly until 7:07, coming to a stop and then resuming with Mitch trying to vocalize the riff up until 7:42. At 7:43 Jimi states, "you know I heard that on an LP not so long ago, of Jeff Beck stuff". He then plays another brief riff, then comments again, "heard all that stuff, all that stuff I heard on a lot of LPs", then resumes riffing again until 8:00. At 8:01 Mitch comments, "... (indecipherable)...this is taken straight from Delaney & Bonnie...and the guitar, the guitar (indecipherable)", which would be a reference to either their 1969 debut album Home, or their 1969 follow-up album Accept No Substitute.

At 8:10 Jimi says, "I wrote a song called Here Comes The Sun", then launches into (15) Bolero, which runs until 8:50, stopping briefly then resuming the riff briefly again. At 9:04 (9) Cherokee Mist begins then wanders off at 11:16 into a flamenco theme, which is followed at 11:54 by (6) Calling All The Devil's Children. Next come some solo improvisations including a phrase at 13:06 that is similar to a phrase from Midnight Lightning. At 14:12 Jimi stops and comments, "I hate them strings", followed by a 10 minute long melodious improvisational piece that has similarities to works by the American primitive guitarists John Fahey and Robbie Basho. Jimpress notes that towards the end of this segment he plays another portion of Bolero (noted in Jimpress Part 2 as (1) Here Comes The Sun – see the segment from 8:10-8:50).

There is a tape break or drop-out at 24:34, and another slight drop-out at 24:55 with the piece ending at 25:08 when Mitch's drum sticks begin clacking. From 25:10-25:34 there is some guitar noodling, then Jimi making a brief indecipherable comment. This is immediately followed by another improvisational section in which one can hear an occasional tapping sound, perhaps from Jimi's ring striking the guitar body. At 26:50 he launches into another riff that Jimpress compares to the chord progression from Gloria (rather far-fetched I think) that ends at 27:51. From 27:55 there is more riffing that turns into a bluesy instrumental at 28:28 that runs to the end of the track; this segment is accompanied by Mitch creating percussive sounds and clacking his drum sticks, and what sounds like Jimi banging his hand against the body of the guitar.

There is a tape drop-out at 29:31. At 32:11 Mitch makes an indecipherable comment, then begins a solo percussive riff with some whistling by Jimi from 32:24-32:26. Mitch then asks Jimi about when they'll be playing next in the studio, with Jimi responding "tomorrow night", and Mitch affirming, "starting tomorrow night"; this brings the track to its conclusion. This track is also known as Jam With Mitch Mitchell, and Acoustic Jam With Mitch. All copies tested appeared to be in mono when viewed in Audacity. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

Comparison Notes:

The copy on ATM 072-073: Healing Power seems to be the most complete, and has the best overall sound quality; track time = 32:33.

The copy on Acoustic Jams [Sphinx] is an incomplete excerpt; track time = 3:17.

The copy on The Electric Lady Studio Recordings is of comparable quality to the copy on ATM 072-073: Healing Power; track time = 32:31.

The copy on In The Studio Volume 9 is an incomplete excerpt, and tests as lossy/MPEG/MP3; track time = 3:06.

The copy on Out In The Sun tests as lossy/MPEG/MP3; track time = 32:31.

Alternate Sources: Acoustic Album (incomplete); The Apartment Tapes; Jimi In Rehearsal (incomplete); The Nitopi Reels (split into 3 tracks); Studio Jams 4 [Bell, tape].

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**February 1?, 1970 Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA**

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**066. Acoustic Demo** (JA 18, official)

Source: Morning Symphony Ideas

Official Release: Morning Symphony Ideas

Studio '70 (revision A) cross-reference: disc 4 track 31 [disk 4 track 01]

Univibes number: P1530

Track time as per Bell/Jimpress/actual: 1:07 (1:08) [1:08]

Composer: James Marshall Hendrix

Recording date/location: February 1?, 1970 Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (guitar). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Mixing Engineer: Eddie Kramer. Mastered by George Marino.

Notes: This track is assigned Jimpress Number (JA 18); it is officially titled Acoustic Demo. This track fades at the end so it may be a portion of a longer piece. It is thought to have been recorded around the same time as (JA 17) Untitled Jam (With Mitch Mitchell); see track 065. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

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**February 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**067. (33) Freedom** (official)

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S1553

Track time as per Bell/Jimpress/actual: 3:49 (3:51) [3:52]

Composer: James Marshall Hendrix

Recording date/location: February 16, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). Engineer: Bob Hughes. Second Engineer: Tom Flye. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This early version of the song contains different lyrics, and an extended instrumental beginning which was later discarded. The track begins with Jimi counting in, "3, 4", and ends on a fade-out. Jimpress Part 3 notes the presence of an unknown percussionist on this track; Juma Sultan is listed in the official release credits. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**15 March 1970 Island Studios, 8-10 Basing Street, Notting Hill, London, England, UK**

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**068. Old Times Good Times** (official)

Source: FTO 020: The Blue Thumb Acetate

Official Release: Inside The Experience [1990, MediaAmerica Radio]; Stephen Stills – Stephen Stills

Univibes number: S471

Track time as per Bell/Jimpress/actual: 3:44 (3:39) [3:41]

Composer: Stephen Arthur Stills

Recording date/location: 15 March 1970 Island Studios, 8-10 Basing Street, Notting Hill, London, England, UK.

Personnel: Jimi Hendrix (guitar), Stephen Stills (organ, vocals), Calvin “Fuzzy” Samuels (bass), Conrad Isadore (drums), and Jeff Whittaker (congas). Produced by Bill Halverson. Engineer: Andy Johns.

Notes: This track fades in at the start.

#### **069. (1) White Nigger**

Source: Silver Blue To Bloody Red: Merges 1983 To 1970, Vol. 2: Mixes, Merges & Guest Appearances

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

Composer: Stephen Arthur Stills

Recording date/location: 15 March 1970 Island Studios, 8-10 Basing Street, Notting Hill, London, England, UK.

Personnel: Jimi Hendrix (guitar), Stephen Stills (guitar, organ, bass, vocals), Joe Vitale (drums), and Jeff Whittaker (congas). Engineer: Bill Halverson.

Notes: This song is also officially known as No-Name Jam; Stills also refers to it as the Jimi Jam. It is an outtake from Stephen Stills’ first solo album titled Stephen Stills. Stills recounts, “Jimi just walked into the studio, plugged in, and we practiced it twice.” Jimi’s guitar is far back in the mix. The original bass was played by Calvin “Fuzzy” Samuels, and the original drums were played by Conrad Isadore; these parts were replaced because Stills thought “they were on the edge of the tape”. The track ends with Stills asking, “How was that?”

#### **070. (2) No-Name Jam [White Nigger] (official alternate instrumental mix of (1))**

Source: Stephen Stills – Carry On

Official Release: Stephen Stills – Carry On

Track time as per Bell/Jimpress/actual: n/a (2:37) [2:40]

Composer: Stephen Arthur Stills

Recording date/location: 15 March 1970 Island Studios, 8-10 Basing Street, Notting Hill, London, England, UK.

Personnel: Jimi Hendrix (guitar), Stephen Stills (guitar, organ, bass), Calvin “Fuzzy” Samuels (bass), Joe Vitale (drums), and Jeff Whittaker (congas). Producer: Bill Halverson. Engineers: Andy Johns, and Bill Halverson.

Notes: This remix of (1) has Jimi’s guitar brought up in the mix, and Stills’ vocals removed. There may be an edit at 1:34. This song is also known as White Nigger; Stills also refers to it as the Jimi Jam. It is an outtake from Stephen Stills’ first solo album titled Stephen Stills. Stills recounts, “Jimi just walked into the studio, plugged in, and we practiced it twice.” The original bass was played by Calvin “Fuzzy” Samuels, and the original drums were played by Conrad Isadore; these parts were replaced because Stills thought “they were on the edge of the tape”.

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**17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK**

**with Love**

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#### **071. (3) The Everlasting First (official longer alternate mix of (1))**

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: 4:14 (4:18) [4:16]

Composer: Arthur Taylor Lee (Arthur Lee)

Recording date/location: 17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK.

Personnel: Jimi Hendrix (guitar), Arthur Lee (vocals), Frank Fayad (bass), and George Suranovich (drums). Produced by Arthur Lee. Arranged by Jimi Hendrix and Arthur Lee. Engineer: Gary Kellgren. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: Bell notes this track as being a longer alternate mix; Jimpress notes it as the complete unedited version of (1) and (2) (see tracks 072-073) – since the end here fades out 7 seconds prematurely than heard on (2), this mix is not actually “complete”. The basic track is take 16 from the recording session.

#### **072. (1) The Everlasting First (official edit of (3))**

Source: FTO 020: The Blue Thumb Acetate

Official Release: Love – False Start; Love – Keep On Shining / The Everlasting First [single]; Love – Love Story: 1966-1972; Love – The Blue Thumb Recordings; Love – Out There

Univibes number: S472

Track time as per Bell/Jimpress/actual: 3:02 (3:02) [3:04]

Composer: Arthur Taylor Lee (Arthur Lee)

Arranger: Arthur Lee and Jimi Hendrix

Recording date/location: 17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK.

Personnel: Jimi Hendrix (guitar), Arthur Lee (vocals), Frank Fayad (bass), and George Suranovich (drums).

Produced by Arthur Lee. Arranged by Jimi Hendrix and Arthur Lee. Engineer: Gary Kellgren.

Notes: This track edits out 1:17 from the start of the longer mix (3) (track 071), essentially eliminating the first verse of the song; the second verse (which is heard here) is simply a repeat of the first verse with one slight difference on the line “I told you man was here to love, but *he* had to go” – in the first verse the word is *you* instead of *he*. The track begins with the sound of rewinding tape and comes in on the first guitar solo as heard in (3) at the 1:18 mark; the end of the track fades and segues into the next track on the album at the 3:02 mark. This mix has the backing vocals in one channel, and the lead vocals double-tracked throughout the song. The basic track is take 16 from the recording session. The source copy of this track had a slight blip and 2 seconds of silence at the very start, plus 2 seconds of silence at the very end; these have been edited out for this compilation.

## DISC 8 – STUDIO & PRIVATE RECORDINGS

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**17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK**

**with Love (continued)**

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### 073. (2) The Everlasting First (acetate alternate mix edit of (3))

Source: FTO 020: The Blue Thumb Acetate

Track time as per Bell/Jimpress/actual: 2:28 (2:28) [2:28]

Composer: Arthur Taylor Lee (Arthur Lee)

Recording date/location: 17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK.

Personnel: Jimi Hendrix (guitar), Arthur Lee (vocals), Frank Fayad (bass), and George Suranovich (drums).

Produced by Arthur Lee. Arranged by Jimi Hendrix and Arthur Lee. Engineer: Gary Kellgren.

Notes: This track is taken from the so-called Blue Thumb Acetate which was sold on eBay in July 2009; the track title on the acetate is Everlasting. This track edits out 1:50 from the start of the longer mix (3), essentially eliminating the first verse and 38 seconds of the first guitar solo. This mix also runs 7 seconds longer than on (3) or (1) (tracks 071-072), though it still fades out at the end. The backing vocals are mixed centrally, and the lead vocals are only double-tracked on certain lyric lines. The basic track is take 16 from the recording session. Bell additionally notes Remi Kabaka on drums and percussion, and Lasisi Amao on percussion.

Alternate Sources: Electric Ladyland [Beat UK, bootleg]; “False Start” Sessions [Bell, tape, gen1]; Other Side Of Axis; Sessions with Love: Olympic Studios London 17.03.70

### 074. (44) Ezy Rider (take 1)

Source: FTO 020: The Blue Thumb Acetate

Track time as per Bell/Jimpress/actual: 1:08 (1:08) [1:09]

Composer: James Marshall Hendrix

Recording date/location: 17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK.

Personnel: Jimi Hendrix (guitar, vocals), Arthur Lee (guitar), Frank Fayad (bass), and George Suranovich

(drums). Produced by Arthur Lee. Engineer: Gary Kellgren.

Notes: This track is taken from the so-called Blue Thumb Acetate which was sold on eBay in July 2009; the track title on the acetate is Easy Rider. At 0:41 Jimi can be heard making some indecipherable comment. At 1:01 Jimi interrupts to bring the take to a close with, “Why don’t we just take it once, why don’t we just take it once, and then we’ll take a break, then we’ll take a break. Let’s just take this once, this one time, and then we’ll take a break, OK.” Jimpress notes Remi Kabaka and Lasisi Amao on percussion for this track, but there doesn’t appear to be



any percussion present. Bell additionally notes Remi Kabaka also on drums, though only one drummer appears to be present.

Alternate Sources: The Blue Thumb Acetate; Electric Ladyland [Beat UK, bootleg]; "False Start" Sessions [Bell, tape, gen1]; Other Side Of Axis; Sessions With Love: Olympic Studios, London 17.03.70.

**075. (45) Ezy Rider (take 2)**

Source: FTO 020: The Blue Thumb Acetate

Track time as per Bell/Jimpress/actual: 1:19 (1:19) [1:29]

Composer: James Marshall Hendrix

Recording date/location: 17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK.

Personnel: Jimi Hendrix (guitar, vocals), Arthur Lee (guitar), Frank Fayad (bass), and George Suranovich (drums). Produced by Arthur Lee. Engineer: Gary Kellgren.

Notes: This track is taken from the so-called Blue Thumb Acetate which was sold on eBay in July 2009; the track title on the acetate is Easy Rider. The track begins with Jimi commenting, "Let's see, how does it go? I forgot how it went now." To which someone (Arthur Lee?) responds what possibly sounds like, "If it don't go, you push it in." At 1:18 Jimi brings the take to an end by commenting, "Yeah, right, why don't we take a break. I just want to hear what it sounds like on the tape, that's all." The source copy of this track contains 6 seconds of acetate silence (surface static) at the very end of the track; this has been edited out for this compilation. Jimpress notes Remi Kabaka and Lasisi Amao on percussion for this track, but there doesn't appear to be any percussion present. Bell additionally notes Remi Kabaka also on drums, though only one drummer appears to be present.

Alternate Sources: The Blue Thumb Acetate; Electric Ladyland [Beat UK, bootleg]; "False Start" Sessions [Bell, tape, gen1]; Other Side Of Axis; Sessions With Love: Olympic Studios, London 17.03.70.

**076. (JS 37) Untitled Instrumental (Loon) [Jam]**

Source: FTO 020: The Blue Thumb Acetate

Track time as per Bell/Jimpress/actual: 10:12 (10:12) [10:13]

Composer: James Marshall Hendrix & Arthur Taylor Lee (Arthur Lee)

Recording date/location: 17 March 1970 Olympic Studios, 117 Church Road, Barnes, London, England, UK.

Personnel: Congas and percussion are present on this track, so the line-up may be: Jimi Hendrix (guitar), Arthur Lee and/or Gary Rowles (guitar), Frank Fayad (bass), George Suranovich (drums), Remi Kabaka (percussion), and Lasisi Amao (congas). Produced by Arthur Lee. Engineer: Gary Kellgren.

Notes: This track is also known as Instrumental Jam with Arthur Lee and Love, and Jam. This track is taken from the so-called Blue Thumb Acetate which was sold on eBay in July 2009; the track title on the acetate is simply titled Jam. The track begins abruptly with the start of the jam missing. The end of the jam comes to a noodling halt, and at 10:06 Jimi (?) plays a couple brief guitar riffs, possibly signaling the start of another jam before the track abruptly ends. Jimpress Part 2 does not note a drummer (George Suranovich) on this track as on the other tracks from this session; one is obviously present. Jimpress also notes both Arthur Lee and Gary Rowles on guitar, though it seems only two guitars are present, one being Jimi's; Bell only notes Jimi on guitar. Bell additionally notes Remi Kabaka also on drums.

Alternate Sources: The Blue Thumb Acetate; Electric Ladyland [Beat UK, bootleg]; "False Start" Sessions [Bell, tape, gen1]; Other Side Of Axis; Sessions With Love: Olympic Studios, London 17.03.70.

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**March 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**077. (23) Midnight Lightning (official solo)**

Source: South Saturn Delta (2011, Experience Hendrix/Legacy 88697 62773 2)

Official Release: Martin Scorsese Presents The Blues: Jimi Hendrix; South Saturn Delta; Treasures From The Skies

Studio '70 (revision A) cross-reference: disc 4 track 33 [disk 4 track 03]

Univibes number: S1460

Track time as per Bell/Jimpress/actual: 3:04 (3:07) [3:05]

Composer: James Marshall Hendrix

Recording date/location: March 23, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals, foot tapping). Engineer: Jack Adams. Second Engineer: Dave Ragno. Secondary Producers: Janie Hendrix, Eddie Kramer, and John McDermott. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott.

Notes: This track opens with some foot tapping which continues throughout the song. The lyrics to this version of the song are different from other versions. The track fades out at the end. This song is also referred to as Keep On Grooving, and Lower Alcatraz. This track was take 3 from the recording session. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for Midnight Lightning on stationary from the Londonderry Hotel of London, England. Jimpres Part 3 notes: "Setting The Record Straight gave this date for the version of "Midnight Lightning" included on the album of the same name, though Sessions and Ultimate Hendrix contradict this giving the date as 14 July 1970." That note is incorrect as Ultimate Hendrix (pages 204-205) does give a recording date for this solo version of the song as March 23, 1970. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**078. (6) Bleeding Heart** (longer alternate mono mix of (3), low vocals at start)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 4 track 37 [disk 4 track 07] and/or disc 10 track 108 [disk 10 track 08]

Univibes number: S1372

Track time as per Bell/Jimpres/actual: 3:40 (3:22) [3:45]

Composer: Elmore Brooks (Elmore James)

Recording date/location: March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, bass, vocals), Mitch Mitchell (drums), and Juma Sultan (cowbell, tambourine). Engineer: Jack Adams. Second Engineer: Dave Ragno.

Notes: This mono alternate mix of (3) has the wah-wah guitar and vocals mixed low at the start. The track begins with a guitar note (also heard at the 0:06 mark in (4); see track 083) and Jimi counting in, "2, 3, 4". The vocals come back up front in the mix at the 1:12 mark. The complete ending can only be heard on this variation, which includes a short drum break. At 3:34 after the song ends, Jimi can be heard making some indecipherable comment, followed by a few seconds of him noodling on guitar. He then comments, "Yeah, let us listen to that one...(indecipherable)", to which the engineer responds indecipherably. The basic track is take 4 recorded on March 24, 1970 at Record Plant Recording Studios; guitar and drum overdubs and mixing were done June–August 1970 at Electric Lady Studios. The original basic track session musicians were Jimi Hendrix (guitar, vocals), Billy Cox (bass), and unknown (drums). Later at Electric Lady Studios Jimi replaced the bass parts, Mitch replaced the drums, and Juma Sultan added percussion. Bell notes the addition of two unknown musicians, one on rhythm guitar and one on tambourine; the official release credits for (3) only list Jimi, Mitch Mitchell, and Billy Cox.

Alternate Sources: The Baker/Terry Tapes Part 1; Black Gold; The Bolero Sessions; Bolero Sessions And Band Of Gypsies Mixes [tape from Jon Price via hey-joe tree]; In The Studio Volume 5 (lossy); Marshall Man Ax Slinger; New York Times; War Heroes: The Outtakes.

**079. (5) Bleeding Heart** (instrumental alternate mix edit of (6))

Source: Unsurpassed Studio Takes + Ultra Rare Trax [patch]

Studio '70 (revision A) cross-reference: disc 4 track 34 [disk 4 track 05]

Univibes number: S1099

Track time as per Bell/Jimpres/actual: 3:08 (3:22) [3:26]

Composer: Elmore Brooks (Elmore James)

Recording date/location: March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Juma Sultan? (tambourine). Engineer: Jack Adams. Second Engineer: Dave Ragno.

Notes: This alternate mix of (3) is Jimi's rhythm and lead guitar parts only, though the tambourine can still be heard faintly throughout. The track begins with a guitar note (also heard at the 0:06 mark in (4), and at the start of (6); see tracks 083 and 078), followed by a second of silence, which is where Jimi's count-in heard in (6) has been mixed out. At 0:18 Jimi can be faintly heard commenting, "Go!" There are 3 seconds of silence at the end of



the track. The basic track is take 4 recorded on March 24, 1970 at Record Plant Recording Studios; guitar and drum overdubs and mixing were done June–August 1970 at Electric Lady Studios. The original basic track session musicians were Jimi Hendrix (guitar, vocals), Billy Cox (bass), and unknown (drums). Later at Electric Lady Studios Jimi replaced the bass parts, Mitch replaced the drums, and Juma Sultan added percussion. Bell notes the addition of two unknown musicians, one on rhythm guitar and one on tambourine; the official release credits for (3) only list Jimi, Mitch Mitchell, and Billy Cox. Some copies of this track are slightly longer at the end than other copies. No available copies contained the complete beginning and ending of the track, so the opening guitar note and studio silence from the copy on Ultra Rare Trax has been spliced onto the beginning of the copy from Unsurpassed Studio Takes as a patch.

Comparison Notes:

The copy on Eye's And Imagination [Third Stone Discs] is missing the opening pre-music guitar note and fades in very slightly, but is slightly more complete at the end than some copies – it seems to be of slightly lesser sound quality than the copy on Unsurpassed Studio Takes; track time = 3:18.

The copy on Freak Out Blues has a single guitar note played and 1 second of studio silence prior to the start of the music, and fades out slightly prematurely at the end – it seems to be of the same quality as the copy on Ultra Rare Trax; track time = 3:12.

The copy on Mixdown Master Tapes Volume 2 has 5 seconds of silence at the start, is missing the opening pre-music guitar note, and is slightly more complete at the end than some copies; track time = 3:29.

The copy on Ultra Rare Trax has a single guitar note played and 1 second of studio silence prior to the start of the music, and fades out slightly prematurely at the end – it seems to be of the same quality as the copy on Freak Out Blues; track time = 3:12.

The copy on Unsurpassed Studio Takes is labeled Double Guitars, plays slightly slower than other copies, is missing the opening pre-music guitar note, but is slightly more complete at the end than some copies; track time = 3:24.

Alternate Sources: Alternate Master Tapes; Jimi: A Musical Legacy (labeled Dueling Guitars); Magic Hand (labeled Double Guitars); Voodoo Jam 2.

**080. Bleeding Heart (official alternate mix edit of (5) with voiceover)**

Source: Live & Unreleased: The Radio Show

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

Univibes number: S226

Track time as per Bell/Jimpress/actual: 2:10 (2:08) [2:09]

Composer: Elmore Brooks (Elmore James)

Recording date/location: March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Juma Sultan? (tambourine). Engineer: Jack Adams. Second Engineer: Dave Ragno. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This track is an official incomplete version of (5); see track 079. The voiceover commentary is by Dave Kephart and includes interview segments with Billy Cox and Jimi Hendrix. The tambourine is more of front in the mix than as heard in (5). The basic track is take 4 recorded on March 24, 1970 at Record Plant Recording Studios; guitar and drum overdubs and mixing were done June–August 1970 at Electric Lady Studios. This track doesn't have an official Jimpress number though it is noted in the entry for (5); it was previously indexed as (2) Bleeding Heart but that entry has since been deleted from Jimpress. Bell notes that the copy on Lifelines: The Jimi Hendrix Story is 3 seconds shorter at the end than the copy on Live & Unreleased: The Radio Show; comparison shows they seem to be exactly the same length. The original basic track session musicians were Jimi Hendrix (guitar, vocals), Billy Cox (bass), and unknown (drums). Later at Electric Lady Studios Jimi replaced the bass parts, Mitch replaced the drums, and Juma Sultan added percussion. Bell notes the addition of two unknown musicians, one on rhythm guitar and one on tambourine; the official release credits for (3) only list Jimi, Mitch Mitchell, and Billy Cox.

**081. Bleeding Heart (official second alternate mix excerpt of (5))**

Source: Jimi Hendrix Reference Library: Rhythm

Official Release: Jimi Hendrix Reference Library: Rhythm

Univibes number: S937

Track time as per Bell/Jimpress/actual: n/a (0:50) [0:52]

Composer: Elmore Brooks (Elmore James)

Recording date/location: March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Juma Sultan? (tambourine). Engineer: Jack Adams. Second Engineer: Dave Ragno.

Notes: At 0:17 Jimi can be faintly heard commenting, “Go!” The tambourine is more of front in the mix than as heard in (5), but not quite as up front as heard in the Live & Unreleased alternate mix edit of (5) (see tracks 079-080). The basic track is take 4 recorded on March 24, 1970 at Record Plant Recording Studios; guitar and drum overdubs and mixing were done June–August 1970 at Electric Lady Studios. This track doesn’t have an official Jimpres number though it is noted in the entry for (5); it was previously indexed as (2) Bleeding Heart but that entry has since been deleted from Jimpres. The original basic track session musicians were Jimi Hendrix (guitar, vocals), Billy Cox (bass), and unknown (drums). Later at Electric Lady Studios Jimi replaced the bass parts, Mitch replaced the drums, and Juma Sultan added percussion. Bell notes the addition of two unknown musicians, one on rhythm guitar and one on tambourine; the official release credits for (3) only list Jimi, Mitch Mitchell, and Billy Cox.

**082. (3) Bleeding Heart** (official edit alternate mix of (6))

Source: South Saturn Delta (2011, Experience Hendrix/Legacy 88697 62773 2)

Official Release: South Saturn Delta; War Heroes

Studio '70 (revision A) cross-reference: disc 10 track 108 [disk 10 track 08]

Univibes number: S127

Track time as per Bell/Jimpres/actual: 3:10 (3:10) [3:15]

Composer: Elmore Brooks (Elmore James)

Recording date/location: March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, bass, vocals), Mitch Mitchell (drums), and Juma Sultan (cowbell, tambourine). Engineer: Jack Adams. Second Engineer: Dave Ragno. Secondary Producers: Janie Hendrix, Eddie Kramer, and John McDermott. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott.

Notes: This track fades out prematurely on the ending, omitting 14 seconds of the complete ending as heard on (6); see track 078. The basic track is take 4 recorded on March 24, 1970 at Record Plant Recording Studios; guitar and drum overdubs and mixing were done June–August 1970 at Electric Lady Studios. The original basic track session musicians were Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Steve Angel (drums); Jimpres notes the drummer as unknown but Ultimate Hendrix notes Steve Angel as the original drummer. Later at Electric Lady Studios Jimi replaced the bass parts, Mitch replaced the drums, and Juma Sultan added percussion. Bell notes the addition of two unknown musicians, one on rhythm guitar and one on tambourine; the official release credits only list Jimi, Mitch Mitchell, and Billy Cox. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**083. (4) Bleeding Heart** (alternate mix edit of (3))

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 4 track 35 [disk 4 track 06]

Univibes number: S942

Track time as per Bell/Jimpres/actual: 3:02 (3:04) [3:12]

Composer: Elmore Brooks (Elmore James)

Recording date/location: March 24, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, bass, vocals), Mitch Mitchell (drums), and Juma Sultan (cowbell, tambourine). Engineer: Jack Adams. Second Engineer: Dave Ragno.

Notes: Bell notes that this alternate mix of (3) has the tambourine mixed low, and that the track fades out at the end (prematurely and abruptly at the 3:08 mark in (6), omitting 18 seconds of the complete ending; see track 078). The cowbell is mixed very low here. This track begins with 6 seconds of studio sounds: a couple bass notes, a few guitar notes, and a faintly heard comment by an engineer, “Bleeding Heart (indecipherable)” – these opening studio sounds are incomplete or missing from other variations. The basic track is take 4 recorded on March 24, 1970 at Record Plant Recording Studios; guitar and drum overdubs and mixing were done June–August 1970 at Electric Lady Studios. The original basic track session musicians were Jimi Hendrix (guitar, vocals), Billy Cox (bass), and unknown (drums). Later at Electric Lady Studios Jimi replaced the bass parts, Mitch replaced the drums, and Juma Sultan added percussion. Bell notes the addition of two unknown musicians, one on rhythm guitar and one on tambourine; the official release credits for (3) only list Jimi, Mitch Mitchell, and Billy

Cox. The source copy of this track contains 9 seconds of dead silence at the end of the track; this has been edited out for this compilation.

Alternate Sources: Astro Man; ATM 086-090: Unsurpassed Masters; Band Of Gypsies Rehearsal [Bob Terry Tape #11]; Buddy Miles Duets [Bell, tape]; Cry Of Love Outtakes [Bell, tape]; Cry Of Love Outtakes 2 [Bell, tape]; Diggin' In The Dust; Eyes And Imagination [Third Stone Discs]; First Rays: The Sessions; In Flame; Jimi Plays Berkeley/The Studio Out-takes...1966-1970 [DVD, 2CD]; Jimi: A Musical Legacy; Kiss The Skies; Multicoloured Blues; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Outtakes And Studio Sessions; Strate Ahead; Studio Haze; The Studio Out-takes 1966-1970; Studio Out-takes Volume 3...1969-1970; The Studio Out-takes Volume 3 1970; Studio Tapes (JM) [Bell, tape]; Villanova Junction [Jon's Attic].

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**Spring 1970 Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA**

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**084. Suddenly November Morning** (official)

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: 4:11 (3:35+0:37=4:12) [4:12]

Composer: James Marshall Hendrix

Recording date/location: Spring 1970 Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA.

Personnel: Jimi Hendrix (acoustic guitar, vocals). 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 also contains the Jimpress entry for (11) Drifting (timing noted as 0:37), which follows the Suddenly November Morning segment at the 3:35 mark. The track fades out at the end. This track is part of the unreleased Black Gold tape. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Cumberland Hotel of London, England, and the Londonderry Hotel of London, England with the original title Suddenly April Morning.

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**May 14, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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**085. (4) Midnight Lightning**

Source: Mixdown Master Tapes Volume 3

Studio '70 (revision A) cross-reference: disc 4 track 38 [disk 4 track 08]

Univibes number: S763 and S980

Track time as per Bell/Jimpress/actual: 3:44 (3:44) [4:12]

Composer: James Marshall Hendrix

Recording date/location: May 14, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Tom Flye.

Notes: This track opens with Jimi commenting, "L.A. without the words or the bullshit", Billy Cox commenting, "lower Alabama", and Jimi responding, "yeah, lower Alcatraz...yeah, lower Alabama". This is followed by a 7-second false start, Jimi commenting, "oh shit, that's not the way (indecipherable), some guitar noodling, then Eddie Kramer sing-songing "get it together", and finally Jimi copying him on guitar before the full song begins at the 0:29 mark. The track fades out slightly at the end. This song is also referred to as Keep On Grooving, and Lower Alcatraz. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for Midnight Lightning on stationary from the Londonderry Hotel of London, England.

Comparison Notes:

The copy on 51st Anniversary: The Story Of Life is labeled Lower Alcatraz, but does not include the opening comments and false start; track time = 3:40.

The copy on ATM 006: LA Without The Words is complete, but it has a mini-disc in the lineage resulting in a lossy (MPEG) track, there is noticeable tape hiss throughout, and the speed is slightly slower than most copies; track time = 4:24.

The copy on The Completer is complete, but my copy contains digital errors throughout the track; track time = 4:17.

The copy on Diggin' In The Dust Vol 2 is incomplete, cutting off the opening comments, false start and 1:11 of the start of the track; track time = 2:34.

The copy on The Electric Church [Jon's Attic] is complete, but there is noticeable tape hiss throughout, and the speed is slightly slower than most copies; track time = 4:23.

The copy on The First Rays Of The New Rising Sun [Triangle] is labeled Alcatraz, is complete, and has fairly good sound without much noticeable tape hiss, though the sound quality seems slightly muffled in comparison to other better sounding copies; track time = 4:15.

The copy on I Don't Live Today [CDs] is complete, and has very good sound without much noticeable tape hiss; track time = 4:15.

The copy on Mixdown Master Tapes Volume 3 is labeled Alcatraz, is complete, and has excellent sound without much noticeable tape hiss; track time = 4:12.

The copy on Strate Ahead does not including the opening comments and false start; track time = 3:52.

The copy on Talent & Feeling Vol. 1 is labeled L.A. Without The Words, and is complete, but the sound quality is inferior to other copies (tape hiss and a slight buzz throughout the track); track time = 4:10.

The copy on This One's For You 3 is labeled Keep On Groovin, but does not including the opening comments and false start; track time = 3:46.

Alternate Sources: Alan Douglas Reels; Coming On And Coming Down With Jimi Hendrix (incomplete); Everybody Should Own One (labeled Alcatraz); House Of The New Rising Sun; I Don't Live Today; Jimi: A Musical Legacy; The Kees Tapes; Kiss The Skies (labeled Alcatraz); L.A. Without The Words [Bell, tape]; A New Rising Sun [Bell, tape]; Outtake Masters: LA Without The Words; Record Plant Jams Vol. 2 (labeled Lower Alcatraz); Sotheby's Tapes And Studio Outtakes [tape from Jon Price via hey-joe tree]; Studio Tapes (JM) [Bell, tape]; Talent And Feeling [Gypsy Eye Project].

#### **086. (1) Freedom (early version)**

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 4 track 40 [disk 4 track 10]

Univibes number: S799

Track time as per Bell/Jimpress/actual: 3:50 (3:50) [3:59]

Composer: James Marshall Hendrix

Recording date/location: May 14, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Tom Flye.

Notes: This early version of the song has slightly different lyrics. At 3:47 near the end of the song Jimi asks something indecipherable to which Eddie Kramer responds, "sure did", and Jimi laughingly comments, "Thank you very much." Kramer laughs and begins commenting, "and now (indcipherable)..." when Jimi drowns him out by playing a riff on the guitar. Kramer interjects, "Jimi?", and he responds, "Oh yeah, let's try this one, let's try this other one, let's try this (indcipherable)...huh?" The source copy had 2.5 seconds of silence at the start of the track and 3.5 seconds of silence at the end of the track; these have been edited out for this compilation.

Alternate Sources: The Alternate Electric Ladyland; Astro Man; Band Of Gypsys Rehearsal [Bob Terry Tape #11]; The Cry Of Love (Coffee, Tea Or Me); Cry Of Love Outtakes [Bell, tape]; Cry Of Love Outtakes 2 [Bell, tape]; The Electric Lady Studio Recordings; Electric Ladyland Outtakes; Eyes And Imagination (slightly incomplete start); First Rays: The Sessions (incomplete); High Voltage At Atlanta Pop & Electric Lady Studios; In Flame; Jimi Plays Berkeley/The Studio Out-takes 1966-1970 [DVD, 2CD]; Kiss The Skies (incomplete); Letters From Ladyland; Multicoloured Blues (incomplete start); A New Rising Sun [Bell, tape]; The Nitopi Reels; Outtakes And Studio Sessions; Rescued From Randall's Island (incomplete); Savage Beethoven; Sessions 8 [Major Tom]; Shine On Earth Shine On; Strate Ahead; Studio Haze; The Studio Out-takes 1966-1970; Studio Out-takes Volume 3...1969-1970; The Studio Out-takes Volume 3 1970; Villanova Junction [Jon's Attic]; Voice Of Experience; Voodoo In Ladyland.

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**May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

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#### **087. (23) Valleys Of Neptune (instrumental)**

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 4 track 42 [disk 4 track 12]

Univibes number: S939

Track time as per Bell/Jimpress/actual: 4:16 (4:19) [4:33]

Composer: James Marshall Hendrix

Recording date/location: May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Tom Flye.

Notes: This track begins with Jimi commenting, "All right, that, that was it", as Mitch noodles on the cymbals. Jimi then says, "Wanna try it one more time", and then counts in the song, "1, 2, 3, 4" which begins at the 0:10 mark. At 0:26 Jimi comments, "Yeah!" acknowledging that the beginning the band is playing is what he's after. At 4:28 as the song ends Jimi comments, "Yeah, I'm tryin' to figure out some kind of ending of it. Hey, can we just listen to that a little, check...check the tuning", as Kramer responds faintly in the background. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions. The source copy of this track contains 8 seconds of silence at the very end; this has been edited out for this compilation.

Alternate Sources: Astro Man; Band Of Gypsies Rehearsal [Bob Terry Tape #11]; Cry Of Love Outtakes [Bell, tape]; Cry Of Love Outtakes 2 [Bell, tape]; The Electric Lady Studio Recordings; Eyes And Imagination; High Voltage At Atlanta Pop & Electric Lady Studios; In Flame (labeled Untitled Instrumental); Jimi Plays Berkeley/The Studio Out-takes 1966-1970 [DVD, 2CD]; The Late Studio Sessions 1969-1970; Multicoloured Blues (labeled Slow Time Blues); The Nitopi Reels; Outtakes And Studio Sessions (labeled Untitled Instrumental); Rare Tracks [Bell, tape]; Strate Ahead; Studio Haze; The Studio Out-takes 1966-1970; Studio Out-takes Volume 3...1969-1970; The Studio Out-takes Volume 3 1970; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Vally Of Sunsets; Villanova Junction [Jon's Attic].

**088. (29) Valleys Of Neptune** (official composite of (23) and (17))

Source: Valleys Of Neptune (2013, Sony [Japan] SICP-30006)

Official Release: Valleys Of Neptune; Valleys Of Neptune / Cat Talking To Me [CD single]; Valleys Of Neptune / Peace In Mississippi [CD single]

Track time as per Bell/Jimpress/actual: 4:01 (4:01) [4:04]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer & Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

Notes: This track is a composite of (23) Valleys Of Neptune (see track 087) overdubbed with Jimi's vocals and Juma Sultan's percussion from (17) Valleys Of Neptune (see The Collector's 1969 track 251). At 0:16 Jimi comments, "Yeah!" acknowledging that the beginning the band is playing is what he's after (see (23) at the 0:26 mark). The track slowly fades out at the end. (17) Valleys Of Neptune was recorded on September 23, 1969 at Record Plant Recording Studios. Jimpress Part 3 notes this composite as (26) Valleys Of Neptune, which is likely a clerical error; it should be (29) Valleys Of Neptune. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**089. (30) Valleys Of Neptune** (official radio edit of (29))

Source: Vally Of Sunsets; track courtesy of Pete Harker.

Official Release: Valleys Of Neptune / Bleeding Heart [promo CD single]

Track time as per Bell/Jimpress/actual: n/a (3:53) [3:56]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer & Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

Notes: This radio edit of (29) omits the first 8 seconds of the track. At 0:08 Jimi comments, "Yeah!" acknowledging that the beginning the band is playing is what he's after (see (23) at the 0:26 mark, and (29) at the 0:16 mark; tracks 087-088). The track slowly fades out at the end. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

#### **090. Valleys Of Neptune (official multitrack of (29) – instrumental)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:13]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) accompanying this song's single sold on the internet for use with the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains all the instrument parts but removes the vocal parts. The start of this track contains a fragment of Jimi's count-in as heard on the master tapes; see the 0:09 mark in (23) (track 087). At 0:16 Jimi comments, "Yeah!" acknowledging that the beginning the band is playing is what he's after (see (23) at the 0:26 mark). Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **091. Valleys Of Neptune (official multitrack of (29) – guitar)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:17]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) accompanying this song's single sold on the internet for use with the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track primarily contains Jimi's guitar parts, though some of the bass and drums can still be heard. The start of this track contains 3 seconds of silence followed by a fragment of Jimi's count-in as heard on the master tapes; see the 0:09 mark in (23) (track 087). At 0:20 Jimi comments, "Yeah!" acknowledging that the beginning the band is playing is what he's after (see (23) at the 0:26 mark). Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **092. Valleys Of Neptune (official multitrack of (29) – vocals)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:17]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (vocals, guitar), and Billy Cox (bass). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) accompanying this song's single sold on the internet for use with the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track primarily contains Jimi's vocal parts, though some of the guitar and bass can still be heard. At 0:20 Jimi comments, "Yeah!" acknowledging that the beginning the band is playing is what he's after (see (23) at the 0:26 mark; track 087). Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

### **093. Valleys Of Neptune (official multitrack of (29) – bass)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:17]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Billy Cox (bass), and Jimi Hendrix (guitar). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) accompanying this song's single sold on the internet for use with the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track primarily contains Billy's bass parts, though some of the guitar can still be heard. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

## **DISC 9 – STUDIO & PRIVATE RECORDINGS**

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**May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
**(continued)**  
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### **094. Valleys Of Neptune (official multitrack of (29) – drums)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:17]

Composer: James Marshall Hendrix

Recording date/location: September 23, 1969 and May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Mitch Mitchell (drums), Jimi Hendrix (guitar), and Billy Cox (bass). September 23, 1969 engineer: Jack Adams; second engineer: Tom Flye. May 15, 1970 engineer: Eddie Kramer; second engineer: Tom Flye.



Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) accompanying this song's single sold on the internet for use with the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track primarily contains Mitch's drum parts, though some of the guitar and bass can still be heard. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono, plus the left channel is slightly out of sync with the right channel by 0.014 seconds.

**095. (2) Peter Gunn / (2) Catastrophe** (official longer version of (1))

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: 0:18+1:15+0:33 (0:15+1:14+0:33=2:54) [2:56]

Composers: Enrico Nicola Mancini (Henry Mancini) / Vera Bloom & Jacob Thune Hansen Gade (Jacob Gade) and James Marshall Hendrix

Recording date/location: May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Tom Flye. 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 alternate mix of (1) begins with a 15-second 12-bar instrumental (JS 39), has the drums mixed centrally, the guitar panned to one channel with echo in the other channel, and contains more studio chatter after Peter Gunn. At 0:19 Jimi says, "Oh, let's try something else. Let's try something in C." At 0:23 Kramer is heard laughing. After some bass noodling, Jimi launches into Peter Gunn at the 0:30 mark, which runs to the 1:44 mark. This is immediately followed by Jimi commenting, "OK, here we go", and then rolling off a guitar riff. Kramer announces, "take 2", Jimi responds, "OK", Kramer then asks, "Can we...can we do that other tune?", and Jimi says, "OK". At 1:51 Jimi announces that "this is only a working vocal, yeah." Kramer responds, "Sorry?" Then Jimi asks, "Uh, yeah, let me have some voc...uh, some voice in the earphones...so I can see if I can get..." After some more back and forth studio chatter, Jimi begins Catastrophe at the 2:13 mark, which comes to a halt at 2:45. Kramer then sarcastically announces that they're on "take 4,392.2", to which Jimi responds, "OK...1, 2...little more voice...1, 2", as the track fades out. Peter Gunn and Catastrophe are listed together on releases though they are actually separate songs performed consecutively. Catastrophe is Jimi's improvisation on Jealousy (Jalousie), a 1951 song by Frankie Laine. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**096. (1) Peter Gunn / (1) Catastrophe** (official alternate mix edit of (2))

Source: War Heroes (1989, Polydor [Japan] P20P 22010)

Official Release: War Heroes

Studio '70 (revision A) cross-reference: disc 4 track 39 [disk 4 track 09]

Univibes number: S129 / S130

Track time as per Bell/Jimpress/actual: 1:14+0:33 (1:14+0:33=2:19) [2:24]

Composers: Enrico Nicola Mancini (Henry Mancini) / Vera Bloom & Jacob Thune Hansen Gade (Jacob Gade) and James Marshall Hendrix

Recording date/location: May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Tom Flye. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig.

Notes: This mix has the drums mixed in one channel, and the guitar mixed centrally. The track begins at the 0:29 mark in (2) (track 095). Peter Gunn ends at the 1:14 mark, followed by some of the studio chatter also heard in (2), though heard more clearly here. 5 seconds of the studio chatter have been edited out, the section from 1:50-1:55 in (2) where Jimi says, "this is only a working vocal, yeah", and Kramer responds, "Sorry?" This track is officially titled Peter Gunn Catastrophe on most international releases; on the sleeve of the US release the songs are listed separately, though on the label they comprise a single track simply titled Peter Gunn; on the UK release

the songs are given separate back-to-back tracks. These two songs are listed together on releases though they are actually separate songs performed consecutively rather than as a medley. Catastrophe is Jimi's improvisation on Jealousy (Jalousie), a 1951 song by Frankie Laine.

**097. (3) Freedom** (official instrumental)

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

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

Studio '70 (revision A) cross-reference: disc 4 track 43 [disk 4 track 13]

Univibes number: S940

Track time as per Bell/Jimpress/actual: 4:15 (4:07) [4:17]

Composer: James Marshall Hendrix

Recording date/location: May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Tom Flye. 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 take 15 from the recording session. Jimpress Part 1 notes this track as being an early instrumental take from the same session as (36) (track 098). Jimpress Part 3 notes that it is uncertain whether this version dates from the June 16, 1970 session or the June 25, 1970 session; Jimpress Part 1 notes the date of (36) (and therefore also of (3)) as May 15, 1970. Eddie Kramer states during his commentary on (36) that it was recorded in May 1970 at The Record Plant. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**098. (36) Freedom** (official excerpt of (3) with voiceover)

Source: An Inside Look: First Rays Of The New Rising Sun [DVD]

Official Release: An Inside Look: First Rays Of The New Rising Sun [DVD]

Track time as per Bell/Jimpress/actual: n/a (0:54) [0:54]

Composer: James Marshall Hendrix

Recording date/location: May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Tom Flye.

Notes: This track is extracted from the bonus DVD (titled An Inside Look) that accompanied the 2010 remaster of First Rays Of The New Rising Sun, appearing from 12:31-13:29. The voiceover commentary is by Eddie Kramer. The track is the same as the first 54 seconds of (3), though the mix may be slightly different; see track 097. Jimpress Part 1 notes the instrumental demo (36) as being the last take from the same session as (3). Jimpress Part 3 notes that it is uncertain whether (3) dates from the June 16 session or the June 25 session; Jimpress Part 1 notes the date of this track (and therefore also of (3)) as May 15, 1970. Eddie Kramer states during his commentary on this track that it was recorded in May 1970 at The Record Plant.

**099. (7) Lover Man**

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 4 track 41 [disk 4 track 11]

Univibes number: S938

Track time as per Bell/Jimpress/actual: 2:42 (2:44) [2:50]

Composer: James Marshall Hendrix

Recording date/location: May 15, 1970 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Tom Flye.

Notes: This track begins with a 2-second false start on guitar. There are a couple slight dropouts from 0:43-0:48. The song ends at 2:46, followed by Jimi saying, "Philadelphia, rise and shine", plus some other brief indecipherable comments by Jimi and Mitch before the tape cuts off. Jimi played in Philadelphia on May 16, 1970 at Temple Stadium, so it's possible this may be a late-night-into-early-morning session prior to the band leaving for their Philadelphia gig. Jimpress notes that this track follows (1) Freedom, however the Jimpress listing for (1) Freedom gives the recording date of that track as May 14, 1970 whereas this track is dated May 15, 1970 in

Jimpress; an obvious clerical error. The source copy of this track contains 9 seconds of dead silence at the very end; this has been edited out for this compilation.

Alternate Sources: Astro Man; Blues Session; Band Of Gypsies Rehearsal [Bob Terry Tape #11]; The Capricorn Tape [Bell, tape]; The Capricorn Tape [JPIO]; The Capricorn Tape (Complete); Cry Of Love Outtakes [Bell, tape]; Cry Of Love Outtakes 2 [Bell, tape]; Eye's And Imagination [Third Stone Discs]; FTO 003: The Capricorn Tape; High Voltage At Atlanta Pop & Electric Lady Studios; In Flame; Jimi Plays Berkeley/The Studio Out-takes 1966-1970 [DVD, 2CD]; The Last Experience; The Late Studio Sessions 1969-1970; Multicoloured Blues; A New Rising Sun [Bell, tape]; The Nitopi Reels; Outtakes And Studio Sessions; Savage Beethoven; Sessions 8 [Major Tom]; Strate Ahead; Studio Haze; The Studio Out-takes 1966-1970; Studio Out-takes Volume 3...1969-1970; The Studio Out-takes Volume 3 1970; Villanova Junction [Jon's Attic].

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**June-August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**100. Untitled Instrumental (Solo Flamenco) [official fragment]**

Source: Crash Landing Revisited

Official Release: Crash Landing

Univibes number: S161

Track time as per Bell/Jimpress/actual: 0:21 (0:21) [0:25]

Composers: James Marshall Hendrix

Recording date/location: June-August 1970 at Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar). Engineer: (probably) Eddie Kramer.

Notes: This solo flamenco piece was recorded sometime between June-August 1970 at Electric Lady Studios and was used as the opening segment of the studio-created composite Captain Coconut; see tracks 061-064. Whether or not this is the "complete" track or merely a fragment from a longer piece is not known. This track was extracted from (1) Captain Coconut.

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**June 15?, 1970 or June-August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**101. Spoonful (instrumental fragment) / Brazil**

Source: Bob Terry Tape #8 + Sessions 8 [Major Tom] [patch]

Studio '70 (revision A) cross-reference: disc 11 track 125 [disk 11 track 09]

Univibes number: S1087

Track time as per Bell/Jimpress/actual: 0:23 (0:23) [0:52]

Composer: William James Dixon (Willie Dixon) / Ary de Resende Barroso (Ary Barroso) and James Marshall Hendrix

Recording date/location: June 15?, 1970 or June-August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals, cowbell), unknown (piano), and unknown (drums). Engineer: (probably) Eddie Kramer.

Notes: This track is also known as Studio Catastrophe. Jimi does some guitar noodling and scat sings some bawdy impromptu lyrics to a tune resembling the song Brazil. Due to the chopped up nature of seemingly all copies of this track, trying to determine what comprises the complete track is somewhat difficult, though the following may be correct. The track begins with a 1-second tumble of guitar notes, Eddie Kramer commenting, "Can you, can you do it again, I want to put it on tape", followed by bass-string riffing of Spoonful as Eddie continues talking in the background, "Can you play (indecipherable) please", followed by what may be a tape break at 0:07, resuming with a piano playing the riff from Spoonful, some drum noodling, guitar tuning from 0:11 until what may be another tape break at 0:18, resuming with 8 seconds of bluesy guitar noodling, followed by 8 seconds of tuning, Eddie Kramer asking, "Jimi", Jimi replying, "What?", followed by a tape break at 0:37, Kramer replying, "Can you sing that again for us please", when at 0:39 Jimi begins sarcastically singing while banging on a cowbell, "Shake that tit, wipe the nipple off, shake that tit, wipe the nipple off, brassiere!...[mumbled], you know, I forgot to write the rest of the words", followed by a tape break containing the remnant of a piano note, Jimi saying, "Yeah, when they come back in fashion", followed by 3 seconds of tape silence before Jimi says, "OK, here we go, let's...", which abruptly ends the track. The actual "song" part of the track barely lasts 7 seconds in

total. The most complete copies were found on Bob Terry Tape #8 and Sessions 8 [Major Tom], though neither were complete. The beginning 15 seconds from the copy on Sessions 8 [Major Tom] have been edited onto the copy from Bob Terry Tape #8 (the first 7.5 seconds of overlap have been edited out) to recreate the complete track for this compilation.

Special Notes: The original title of Brazil is Aquarela Do Brasil, which translates into English as Watercolor Of Brazil. Supposedly Brazil is one of the 20 most recorded songs of all time. The first recording of the song was made by Francisco Alves with Radamés Gnattali and his Orchestra on August 18, 1939. A likely candidate for the version that Jimi may have been most familiar with was a 1956 recording by The Coasters that reached #11 on the R&B charts in September 1956 (#73 on the Pop charts). Jimpress notes the recording date for this track as possibly June 15?, 1970; Bell notes the recording date as sometime between June and August 1970. Because this track appears on some sources just prior to (JS 34) I have placed this entry prior to that as well. Jimi Hendrix (guitar, cowbell, vocals).

Comparison Notes:

The copy on 51<sup>st</sup> Anniversary: The Story Of Life is missing the opening 18 seconds just prior to the bluesy guitar noodling which begins this copy; track time = 0:57.

The copy on Apocrypha is missing the first 7 seconds of the complete track at the start, and is missing Jimi's comment at the end; track time = 0:42.

The copy on Bob Terry Tape #8 is found at the start of (JS 34), is missing the first 7 seconds of the complete track at the start, but is complete at the end; track time = 0:45.

The copy on Diamonds In The Dust is found at the start of Villanova Junction/Ships Passing In The Night, is missing the opening 22 seconds, beginning 4 seconds into the bluesy guitar noodling, but is complete at the end; track time = 0:28.

The copy on Freak Out Blues is found at the start of (5) Bleeding Heart, begins with 13 seconds of slide guitar playing (which has likely been spliced on from an unrelated track), followed by a tape break at 0:13, and resuming at the 0:35 mark of the complete track with Eddie Kramer asking, "Jimi", and 6 seconds are missing from the end, after the point where Jimi says, "I forgot to write the rest of the words"; track time = 0:26.

The copy on Jimi's Private Reels Volume 2 is found at the start of (JS 34) labeled Villanova Junction Blues, is missing the opening 18 seconds just prior to the bluesy guitar noodling which begins this copy, and is missing the final 4 seconds at the end of the track, after the point where Jimi says, "Yeah, when they come back in fashion"; track time = 0:33.

The copy on Record Plant Sessions '70 is labeled Catastrophe, begins at the 0:35 mark of the complete track with Eddie Kramer asking, "Jimi", but is complete at the end; track time = 0:17.

The copy on The Ross Tapes is labeled Jimi Rap/Nipple Tune, begins with 3 seconds of silence and tape echo, followed by an opening guitar strum and an oddly picked guitar note, a tape break at 0:07, resuming with the bluesy guitar noodling section, at the 0:34 mark the volume level increases considerably (which may be a collector modification), but is complete at the end; track time = 0:41.

The copy on Sessions 8 [Major Tom] is labeled Studio Catastrophe, and is part of track 7 which consists of (5) Drifter's Escape, the August 22, 1970 overdub fragments (track 295), this track, and (3) Ezy Rider. This track runs from 1:40-2:28 on track 7; track time = 0:48 (complete track 7 timing = 7:07). It is complete at the start, but is missing 6 seconds from the end, after the point where Jimi says, "I forgot to write the rest of the words". The track also tests as lossy/MPEG/MP3.

The copy on Ultra Rare Trax is found at the start of (5) Bleeding Heart, begins with 13 seconds of slide guitar playing (which has likely been spliced on from an unrelated track), followed by a tape break at 0:13, and resuming at the 0:35 mark of the complete track with Eddie Kramer asking, "Jimi", and 6 seconds are missing from the end, after the point where Jimi says, "I forgot to write the rest of the words"; track time = 0:26.

Alternate Sources: The Nitopi Reels; Valleys Of Neptune [Bell, tape, bootleg]; Voodoo Jam; Woodstock Rehearsals Reel 6; Woodstock Sessions V [Bell, tape].

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**early June 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**102. (JS 34) Untitled Instrumental (Jazz Jam) + (JS 35) Untitled Instrumental (Moonlight Jam)**

Source: Bob Terry Tape #8

Track time as per Bell/Jimpress/actual: 17:19 (5:32+6:29=17:19) [17:17]

Composers: James Marshall Hendrix & Richard Pierce Havens (Richie Havens)

Recording date/location: early June 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Richie Havens (guitar), Billy Cox (bass), unknown (drums), and unknown (piano). Engineer: (probably) Eddie Kramer.

Notes: These two untitled instrumentals together are also known as Jam With Ritchie Havens. Jimpress notes that the complete version of this track begins with some tuning, though this most likely refers to the tuning and noodling part of Brazil which is found at the start of some copies; see track 101. Most copies begin with (JS 34) already in progress, i.e. missing the start, which runs to the 5:34 mark followed by 5:08 of instrument noodling and tuning before (JS 35) begins at the 10:42 mark. There are glitches/errors at 0:31 and 0:42. At 1:46 one of the channels drops out briefly. At 1:53 there is a glitch or tape break. At 1:55 one of the channels drops out briefly. There is another glitch or tape break at 2:05. There is another drop out at 3:13. During the (JS 34) segment Havens' distinctively steady rhythmic guitar playing is heard clearly throughout in one channel while Jimi improvises in the other channel sometimes softly and sometimes more up front. At 5:45 someone is faintly heard groaning. Parts of the middle noodling and tuning section are reminiscent of the opening segment of Miles Davis' 1969 composition "In A Silent Way". At 9:35 there is a sudden fluctuating increase in the volume levels. An unknown piano player joins in and is first heard at the 9:49 mark during the tuning, and then comes in on the jam faintly at the 11:12 mark. (JS 35) briefly flounders around the 13:03 mark, followed by more tuning, and then resuming again around the 13:31 mark; it flounders again around the 14:02 mark and continues floundering until coming back in confidently at the 15:34 mark. There's a slight glitch/error at 16:55. At 16:59 there's a sound almost like a single note from a harmonica playing faintly in the background. The jam flounders to a halt and ends abruptly. Jimpress Part 3 notes the bassist as Billy Cox; Part 2 does not name the bass player – Ultimate Hendrix notes Billy Cox on bass.

Comparison Notes:

The copy on 51<sup>st</sup> Anniversary: The Story Of Life is divided into two tracks, (JS 34) begins at the 34-second mark of more complete copies, the middle tuning section is missing, and (JS 35) begins at the 12:17 mark of more complete copies; track times = 5:31+4:49 (total time = 10:20).

The copy on Bob Terry Tape #8 is divided into two tracks labeled Jam Part 1 and Jam Part 2, includes Brazil at the start, followed at the 0:45 mark by (JS 34) in progress, i.e. missing the start, which runs to the 6:20 mark where the jam ends (the 5:34 mark of the combined tracks with Brazil edited out), followed by a 5:08 instrument noodling and tuning section before (JS 35) begins at the 1:50 mark on the divided track 2 (the 11:28 mark of the combined tracks, and the 10:42 mark of the combined tracks with Brazil edited out), and the piano is first heard at the 11:12 mark; track times = 9:37+8:24 (total time = 18:01, total time = 17:17 with Brazil edited out).

The copy on Diamonds In The Dust is labeled Villanova Junction/Ships Passing In The Night, and has most of the tuning section edited out; track time = 12:44.

The copy on Jimi's Private Reels Vol. 2 is labeled Villanova Junction Blues, includes Brazil at the start followed by a tape break at 0:33 and then (JS 34) in progress, and the middle tuning section has been edited out at the 6:02 mark; track time = 10:50.

The copy on The Ross Tapes is divided into three tracks labeled Instrumental Hopkins Jam 1, Instrumental Hopkins Tuning Up, and Instrumental Hopkins Jam 2, the speed seems to be slightly slower than other copies, the segments have been amplified (the middle tuning section has been amplified disproportionately from the beginning and ending segments, most likely in an effort to bring the levels up comparably), and the channels are flipped (i.e. the left channel as seen in the Bob Terry Tape #8 copy is in the right channel on this copy and vice versa), otherwise this copy seems to be complete; track times = 5:53+5:27+7:03, total time = 18:23.

Alternate Sources: Apocrypha (incomplete, start only); The Baker/Terry Tapes Part 1; The Basement Tapes Vol. 1 (incomplete); Electric Hendrix 2 (first and fourth sections only); Electric Lady Studio New York City NY 15.06.1970; The Nitopi Reels; The Rumours Are True; Stephen Stills Basement Jams [aka In Stills Basement; aka Stills Basement Tape 21 May 1968] (labeled Mellow Jam #1, incomplete); Woodstock Rehearsals Reel 6; Woodstock Sessions V [Bell, tape].

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**June 15-16, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**103. All God's Children** (official)

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: 6:18 (6:20) [6:19]

Composer: James Marshall Hendrix

Recording date/location: June 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. 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 first song, an instrumental, recorded at Electric Lady Studios. The track slowly fades out at the end.

#### **104. (7) Calling All The Devil's Children**

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 5 track 45 [disk 5 track 02]

Univibes number: S1370

Track time as per Bell/Jimpress/actual: 6:10 (6:24) [6:12]

Composers: Jimi Hendrix & Noel David Redding and Nicola James Capaldi (Jim Capaldi) & Stephen Lawrence Winwood (Steve Winwood)

Recording date/location: June 16, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (bass), Dave Palmer (drums), and Steve Winwood? (guitar). Engineer: Eddie Kramer.

Notes: This track is also known as Calling All Devil's Children Bass And Drum Jam. Jimpress notes the complicated structure of this jam (timing points have been adjusted for this track's source copy): the ascending riff from Calling All The Devil's Children is first heard at 0:39 after which Jimi increases the tempo until it breaks at 2:18 followed by variations of the riff from Pearly Queen until 3:44; at 4:04 a second guitar comes in briefly (possibly Steve Winwood); at 4:13 the main riff from Calling All The Devil's Children is played; at 4:51 there's a full tone key change with a new riff which develops into a jazzy segment; the jam ends at 5:44 followed by Jimi commenting, "Let's listen to some of that." Jimi then plays some solo bass riffs until the end when he is briefly heard making some comment, "Wanna listen..." as the track cuts out. At 2:19 someone is faintly heard in the background making some indecipherable comment. There are slight glitches/errors at 0:35, 2:49, and 5:48. The Jimpress timing for the Pearly Queen segment is 1:26. By the time this track was recorded it was at least 2 a.m. in the early hours of June 16<sup>th</sup> when Dave Palmer, an engineer at the studio and former drummer for The Amboy Dukes from 1967-1970, was called into the studio from his apartment across the street to play drums. Jimpress Part 3 notes the guitarist as Steve Winwood; Part 1 notes the guitarist as possibly Steve Winwood. Univibes notes that Jimi plays guitar on this track; Jimpress notes that Jimi plays bass. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

##### Comparison Notes:

The copy on ATM 086-090: Unsurpassed Masters has the best overall sound quality; track time = 6:12.

The copy on Black Gold includes (JS 26) Untitled Instrumental (Valleys Of Neptune) as part of the track; track time = 14:03 (6:22 without JS 26).

The copy on In The Studio Volume 6 includes (JS 26) Untitled Instrumental (Valleys Of Neptune) as part of the track, and tests as lossy/MPEG/MP3; track time = 14:03 (6:22 without JS 26).

The copy on Marshall Man Ax Slinger is divided into 3 tracks labeled Bass Jam / Villanova Blues (disc 2 track 18 – track 20 part 1), and the right channel appears to have been slightly amplified; total track time = 6:21.

Alternate Sources: The Baker/Terry Tapes Part 1; From The Outskirts Of Infinity; Electric Lady Studio New York City NY 15.06.1970 (labeled Bass Jam); Record Plant Jams Vol. 2 (labeled Drivin' South / Everything's Gonna Be Alright).

#### **105. Untitled Instrumental (Jam Thing)**

Source: Bob Terry Tape #5

Studio '70 (revision A) cross-reference: disc 5 track 44 [disk 5 track 01]

Univibes number: S873

Track time as per Bell/Jimpress/actual: 19:37 (19:37) [19:11]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Dave Palmer (drums), and Chris Wood (saxophone). Engineer: Eddie Kramer.

Notes: This track contains the Jimpress entry for (4) Gypsy Boy (New Rising Sun), which is an early version of Hey Baby (New Rising Sun), and is also officially known as Hey Gypsy Boy; the segment timing is 3:30. Bell notes that this track loosely consists of three parts: Bolero (5:10); Hey Baby (3:30); and Jam (10:54). The jam



opens already in progress, i.e. the start is missing. At the 2:00 mark the loose improvisation moves into a clearly recognizable Bolero theme. At 5:02 the Bolero theme comes to an end and slowly segues into an improvisation of Hey Baby. There is a gap or a tape break at 5:18. At 6:02 someone is faintly heard making a brief indecipherable comment, following which the jam wanders off into a free jazz segment. At 8:19 Jimi begins a more structured segment of the jam. At 9:28 someone is heard making a brief indecipherable exclamation. At 9:42 the jam segues into a blues boogie. At 10:38 there is another brief indecipherable exclamation. At 10:50 Jimi changes pace again with a guitar solo. At 11:43 the direction and style of the jam changes again into a fairly steady riff/theme that runs more or less until the jam's end at 18:49. At 14:51 there is another brief indecipherable exclamation, and again at 15:35. After the jam ends, there is some brief guitar and electric piano noodling, some studio chatter from 19:00-19:04, and a slight bit more of drum and electric piano noodling at the very end before the tape cuts out. Jimpress Part 2 notes an alternate track time of 19:41. By the time this track was recorded it was at least 2 a.m. in the early hours of June 16<sup>th</sup> when Dave Palmer, an engineer at the studio and former drummer for The Amboy Dukes from 1967-1970, was called into the studio from his apartment across the street to play drums. An untitled instrumental commonly known as Session Thing is often cited as being another track from this jam session with Traffic members, but there is a discrepancy among collectors as to the recording date of that track; see its entry notes in The Collector's 1968 set. Jimpress Part 3 notes Steve Winwood on piano and Chris Wood on flute for Jam Thing, though this more likely refers to Session Thing.

#### Comparison Notes:

The copy on 34 Outtakes Reels 4 & 5 [a.k.a. 34 Outs; reel 5, disc 1, track 1] has 3 seconds of silence at the start, is missing some of the abrupt start, has very good sound, but is also missing the ending studio chatter; track time = 20:09.

The copy on Bob Terry Tape #5: Angel – Drifting has the complete abrupt start, and the complete ending with 20 seconds of studio chatter and instrument noodling; track time = 19:11.

The copy on Jazz Stuff [Ricola remaster] is missing about 4 seconds of the complete abrupt start, but does contain the complete ending with 20 seconds of studio chatter and instrument noodling; track time = 19:03.

The copy on Jimi Hendrix & Traffic: A Session is missing a fraction of a second of the complete abrupt start of the track, and is missing the complete end of the track with the studio chatter and instrument noodling; track time = 19:40.

The copy on Jimi's Private Reels Vol. 2 is divided into two tracks labeled Instrumental Jam and Hey Baby (The Land Of The New Rising Sun) with the start of the track fading in, and is missing the complete end of the track with the studio chatter and instrument noodling; track time = 20:05.

The copy on Kiss The Sunshine runs faster than other copies (thus the time difference), is missing about 4 seconds of the complete abrupt start, but does contain the complete ending with 20 seconds of studio chatter and instrument noodling; track time = 18:02.

Alternate Sources: 51<sup>st</sup> Anniversary: The Story Of Life (labeled Traffic Jam and Hey Baby Jam, incomplete); Bob's DATs; Crash Landing: The Outtake Collection (labeled Hey Baby (Saxophone Jam), incomplete); Did It With Love (incomplete); Drone Blues (labeled Traffic Jam); Electric Lady Studio New York City NY 15.06.1970; Jazz Stuff 1969; Jazz Stuff [Jon's Attic]; Jimi: A Musical Legacy (incomplete); The Late Studio Sessions 1969-1970; Lover Man; Midnight Sun; Miscellaneous 1 [Bell, tape]; The Nitopi Reels; Raw Blues (Version 2) [Bell, tape] (second half only); Studio Jams 5 [Bell, tape]; Studio Jams (JM) [Bell, tape].

### **106. (JS 26) Valleys Of Neptune – Part 1 (instrumental)**

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 5 track 45 [disk 5 track 02] + disc 8 track 83 [disk 8 track 02]

Univibes number: S1371

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:41]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Steve Winwood (electric piano, drum loop). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with an 8-second false start, although this entire segment/track could be characterized as being a "warm up". From 0:10-0:25 Jimi plays some solo guitar riffs, followed by more riffs from 0:29 to the end where there is a tape break. This track is also known as Jam With Drum Loop And Electric Piano. Jimi and Steve Winwood play over the Rhythm Ace drum machine on Steve's electric piano. Jimpress Part 3 notes that this track is also known as Valleys Of Neptune, which is how the track is described in Ultimate Hendrix, "a slow, soulful rendition"; this should probably be assigned a new Jimpress number under the entry for Valleys Of Neptune. Bell gives a total timing for (JS 26) of 7:49, Jimpress gives a total timing of 7:39, and the actual total



time here is 7:50. The available copies of this track that were tested appeared to be in mono when viewed in Audacity. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions.

Comparison Notes:

The copy of (JS 26) on ATM 086-090: Unsurpassed Masters is divided into three tracks; total time = 7:50.

The copy of (JS 26) on Black Gold is labeled Third Stone From The Sun / Villanova Junction Blues, and includes (7) Calling All The Devil's Children as part of the track; track time = 14:03 (7:41 without Calling All The Devil's Children).

The copy of (JS 26) on In The Studio Volume 6 includes (7) Calling All The Devil's Children as part of the track, and tests as lossy/MPEG/MP3; track time = 14:03 (7:41 without Calling All The Devil's Children).

The copy of (JS 26) on Marshall Man Ax Slinger is divided into five tracks (disc 2 track 20 part 2 – track 24), is missing the final 30 seconds of the complete track, and the right channel appears to have been slightly amplified; track time = 7:35.

Alternate Sources: From The Outskirts Of Infinity; The Late Studio Sessions 1969-1970; Record Plant Jams Vol. 2 (labeled Drivin' South / Everything's Gonna Be Alright); Studio Jams 5 [Bell, tape]; Valleys Of Neptune Compilation [Bell, tape].

**107. (JS 26) Valleys Of Neptune – Part 2 (instrumental)**

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 5 track 45 [disk 5 track 02] + disc 8 track 83 [disk 8 track 02]

Univibes number: S1371

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

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Steve Winwood (electric piano, drum loop). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins abruptly, already in progress. One can clearly hear Valleys Of Neptune in this segment. There are some minor clicks in spots from 1:30-1:43. Jimi brings the attempt to an end at 2:27 as the drum machine continues on in the background. From 2:31-2:41 Jimi plays some riffs which seem to be him checking to see that his guitar is in tune; this ending segment also contains faintly heard voices talking in the background. See also the Notes, Comparison Notes, and Alternate Sources for track 106.

**108. (JS 26) Valleys Of Neptune – Part 3 (instrumental)**

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 5 track 45 [disk 5 track 02] + disc 8 track 83 [disk 8 track 02]

Univibes number: S1371

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:23]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Steve Winwood (electric piano, drum loop). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with more tuning for the first 7 seconds followed by an 11-second false start. A full take begins at 0:20. From 1:04-1:07 there is some crackling sound heard, which could be feedback or possibly tape distortion. The electric piano comes in strongly at 2:04. There are some minor clicks in spots from 3:12-3:16. The take comes to an end at 3:53 as the drum machine continues on. From 4:09-4:15 Jimi checks his guitar tuning as faintly heard voices talk in the background. See also the Notes, Comparison Notes, and Alternate Sources for track 106.

## DISC 10 – STUDIO & PRIVATE RECORDINGS

June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA

### 109. (9) Night Bird Flying (mixing session)

Source: ATM 002: The Electric Lady Mixing Sessions

Track time as per Bell/Jimpress/actual: 10:51 (10:49) [10:39]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This track is a mixing session for (1) Night Bird Flying (see track 111), most likely from August 22 or 24, 1970. It includes many incomplete and several nearly complete playbacks of the multitracks in different mixes. The basic track is take 32 recorded on June 16, 1970; overdubs and mixing were done on July 19, August 22, 24/25 and 26, 1970. There are twelve breaks in the tape during this session; Jimpress counts only six (Part 2 pages 100-101). The first segment of the track begins with (1) playing from the beginning with some guitar overdubs from 0:14-0:20, coming to a stop at 0:23 followed by a tape break. The second segment runs from 0:26-2:30 beginning with the percussion from (1), along with some faintly heard studio comments, followed by more guitar overdubs, studio commentary from 2:25-2:30, coming to a stop and a tape break at 2:31. The third segment runs from 2:34-6:22 with more faintly heard studio commentary at the beginning as the vocal lines from (1) play to the end of (1); at 6:04 Eddie Kramer comments, "It's a natural for a B-side", and at the segment's end he's heard commenting, "Yeah", followed by a tape break at 6:22. The fourth segment runs from 6:25-6:31, playing the ending of (1), followed by another tape break at 6:31.

The fifth segment runs from 6:33-6:36, a minor fragment of the ending playing with Kramer commenting, "tape that break, it was quite good", followed by a tape break at 6:37. The sixth segment runs from 6:38-7:01 beginning with a comment by Jimi, followed by (1) playing briefly from the start, a guitar overdub from 6:41-6:44, Jimi playing the opening riff in the studio from 6:44-7:01, and ending with a tape break. The seventh segment runs from 7:02-7:07, more live guitar riffing ending in a tape break. The eighth segment runs from 7:08-9:XX with more guitar overdubs, percussion, and live vocal overdubs, some studio commentary from 9:02-9:04, the playback of (1) ending at 9:08 with some brief commentary and a tape break at 9:10. The ninth segment runs from 9:12-9:42 with guitar overdubs, and some ending studio comments before the tape break at 9:42.

The tenth segment runs from 9:45-9:56 with more guitar overdubs and some ending studio comments before another tape break at 9:56. The eleventh segment runs from 9:58-10:05 with more guitar overdubs and ending studio comments before the tape break at 10:05. The twelfth segment runs from 10:06-10:33 with more of the ending segment of (1) playing, studio commentary by Kramer at 10:15, "I never had that guitar that loose", a tape rewind, the ending guitar solo isolated on playback, Kramer commenting at 10:32, "Oh, there it is", and another tape rewind before the tape break at 10:33. The thirteenth and final segment runs from 10:35-10:40 with more of the ending guitar solo played back, and the track ending abruptly. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (two words instead of three). Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

#### Comparison Notes:

The copy on ATM 002: The Electric Lady Mixing Sessions is the most complete and best sounding copy; track time = 10:39.

The copy on Electric Lady Studios [1999, blank label CDR, France] begins with an incomplete segment of the track which comes to a stop and then repeats again from the beginning at the 1:42 mark, although the second segment is still incomplete; track time = 10:51 (9:09 without the first segment).

The copy on High Voltage At Atlanta Pop & Electric Lady Studios is divided into 5 tracks (labeled takes 1-5), the beginning of the session fades in slightly at the start omitting about 1 second of noises, the studio chatter near the tape break points fades out/in slightly, and the silence between tape breaks has been removed; track time = 9:50.

The copy on The Making Of The Cry Of Love Album is split into 5 tracks, is in mono, and it has been mastered with the levels slightly too high resulting in the high and low ends being cut off in places throughout the track; total track time = 10:09.

Alternate Sources: Calling All Devil's Children [Bell, tape from JP via BG] (incomplete); Dallas [Bell, tape]; The Kees Tapes; Master Series Volume 1; Master Series Volume 4 (incomplete); Singer Bowl [Bell, tape copy 3].

**110. (10) Night Bird Flying** (official early alternate mix of (1))

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S264

Track time as per Bell/Jimpress/actual: 4:07 (4:07) [4:24]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Kim King. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: Jimpress notes this track as being an early alternate mix of (1) with different guitar parts dominant, and slightly longer. Bell notes that there is also more percussion. The end of the track contains instrument noodling and studio commentary from 4:07-4:22, including comments between Jimi and Eddie Kramer about fading out the track. The basic track is take 32 recorded on June 16, 1970; overdubs and mixing were done on July 19, August 22, 24/25 and 26, 1970. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (two words instead of three). This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**111. (1) Night Bird Flying** (official mix)

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: Classic Singles Collection Vol. 2; The Cry Of Love; Experience Hendrix: The Best Of Jimi Hendrix; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt); The Singles Collection

Univibes number: S085

Track time as per Bell/Jimpress/actual: 3:50 (3:50) [3:55]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Kim King. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: The end of this track contains 4 seconds of silence after the fade-out. The basic track is take 32 recorded on June 16, 1970; overdubs and mixing were done on July 19, August 22, 24/25 and 26, 1970. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (two words instead of three).

**112. (3) Night Bird Flying** (official alternate mix of (1))

Source: Lifelines: The Jimi Hendrix Story

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

Univibes number: S264

Track time as per Bell/Jimpress/actual: 3:48 (3:48) [3:51]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Kim King. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This alternate mix of (1) has slightly different guitar parts and more percussion, and the end of the track contains voiceover commentary from Dave Kephart. The basic track is take 32 recorded on June 16, 1970;

overdubs and mixing were done on July 19, August 22, 24/25 and 26, 1970. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (two words instead of three).

**113. (2) Night Bird Flying** (official alternate mix of (1), less percussion)

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 10 track 109 [disk 10 track 09]

Univibes number: S085

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

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass), and Juma Sultan (percussion). Engineer: Eddie Kramer. Second Engineer: Kim King. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: Jimpress notes that this alternate mix of (1) has had the percussion, originally played by Juma Sultan, mixed out, however percussion can still be heard throughout the track, though it seems the cowbell may be mixed out and only the temple block is present. The basic track is take 32 recorded on June 16, 1970; overdubs and mixing were done on July 19, August 22, 24/25 and 26, 1970. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (two words instead of three).

**114. (4) Night Bird Flying** (mono low vocal mix of (1))

Source: (Slight Return) [Jon's Attic, version 2]; track courtesy of FendersFingers.

Studio '70 (revision A) cross-reference: disc 9 track 96 [disk 9 track 07]

Track time as per Bell/Jimpress/actual: 3:38 (3:40) [3:49]

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Jimpress notes this track as an alternate mix of (1) with faint vocals and some guitar parts missing. Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. The mono aspect of this track makes it even more suspicious. This low vocal mix has the instruments more up front than the alternate low vocal mix (see track 115). The silence at the end of the source copy has been removed for this compilation. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends (amplitude clipping), and has 5 seconds of silence at the end of the track including a split-second audio blip; track time = 3:58.

The copy on Kiss The Sunshine plays slightly faster than other copies, and there are 3 seconds of silence at the end of the track including a split-second audio blip; track time = 3:41 (3:38 without the silence, which matches the timing from Bell and Jimpress).

The copy on (Slight Return) [Jon's Attic, version 2] has lower levels than other copies (although it may actually be the original source for all copies), and has 4 seconds of silence at the end of the track; track time = 3:53.

Alternate Sources: Bob's DATs; Calling All Devil's Children [Bell, tape from JP via BG]; Master Series Volume 4.

**115. Night Bird Flying (incomplete alternate low vocal mix of (1))**

Source: (Slight Return) [Jon's Attic, version 2]; track courtesy of FendersFingers.

Studio '70 (revision A) cross-reference: disc 5 track 50 [disk 5 track 07]

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

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This track is not listed in Jimpres or elsewhere. This mix fades in at the start omitting 5 seconds of the complete track, fades out prematurely, and has the instruments further back in the mix as compared to (4) (see track 114). Bell has some suspicions that most of these “low vocal mixes” may be fakes created by “left-right” differencing the channels of a stereo track 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. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono, which makes it even more suspicious. Testing this track in Trader’s Little Helper results in a “source of track cannot be qualified” error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. The silence at the end of the source copy has been removed for this compilation.

Comparison Notes:

The copy on Calling All The Devil’s Children has 17 seconds of silence at the end of the track; track time = 3:46.

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends (amplitude clipping), and has 5 seconds of silence at the end of the track; track time = 3:36.

The copy on Kiss The Sunshine plays slightly faster than other copies, and has 8 seconds of silence at the end of the track; track time = 3:25.

The copy on (Slight Return) [Jon’s Attic, version 2] seems to be the same as the copy on Calling All The Devil’s Children, including having 17 seconds of silence at the end of the track; track time = 3:46.

**116. Night Bird Flying (official Kramer isolation mix of (1))**

Source: An Inside Look: First Rays Of The New Rising Sun [DVD]

Official Release: An Inside Look: First Rays Of The New Rising Sun [DVD]

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

Composer: James Marshall Hendrix

Recording date/location: June 16, 1970 Studio A, Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This track is not listed in Jimpres or elsewhere. This track is extracted from the bonus DVD (titled An Inside Look) that accompanied the 2010 remaster of First Rays Of The New Rising Sun, and appears from 9:02-12:30. Eddie Kramer isolates Jimi’s guitar playing, four different parts layered together, as he comments on the mix. There is also brief commentary by Mitch Mitchell and Billy Cox. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

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**June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**117. (1) Straight Ahead (official mix)**

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (excerpt)

Univibes number: S087

Track time as per Bell/Jimpres/actual: 4:40 (4:40) [4:44]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970.

**118. (2) Straight Ahead (incomplete alternate mix of (1))**

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

Studio '70 (revision A) cross-reference: disc 6 track 55 [disk 6 track 04]

Univibes number: S991

Track time as per Bell/Jimpress/actual: 4:08 (4:08) [4:07]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: The complete track opens with a quiet background “click” sound, a louder cymbals clack, then what sounds like someone close to the microphone softly smacking their lips as the engineer (?) announces “one”, followed by the song kicking in. There is a tape break at 3:15 omitting the end section of the song, resuming with a repeat of the section from 1:13-2:04 but with all backing instruments dropping out leaving just the vocals in the mix, then proceeding on with just the bass, drums, and vocals until the track stops abruptly on the lyric, “things ain’t what they used to be, keep on tr...” This track is usually followed by (11) Straight Ahead on most sources. Jimpress notes that this track may be part of a mixing session tape for Straight Ahead which includes (11)-(14), and possibly (9) Straight Ahead. The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970.

Comparison Notes:

The copy on The Completer contains the complete opening 3 seconds of studio sounds prior to the start of the music, contains more of the end of the track than most copies, plus four seconds of tape silence and four seconds of dead silence at the very end of the track, but it tests as lossy/MPEG/MP3; track time = 4:13.

The copy on Multicoloured Blues is missing all the opening sounds, and fades out at “you gotta practice what they preach” omitting 20 seconds of the complete track; track time = 3:48.

The copy on The Nitopi Reels Part 2 is missing the inconsequential opening “click” sound prior to the cymbals clack, but is otherwise complete and the overall best sounding copy; track time = 4:07.

The copy on Sessions 3 [Major Tom] contains 1 second of an unrelated track at the beginning, and ends abruptly at “you gotta practice what they preach” omitting 20 seconds of the complete track; track time = 3:49.

The copy on Strate Ahead fades out at “you gotta practice what they preach” omitting 20 seconds of the complete track; track time = 3:46.

Alternate Sources: Kiss The Skies.

#### **119. Straight Ahead (incomplete alternate mix of (2))**

Source: Dallas [Bell, tape]; track courtesy of Doug Bell.

Univibes number: S991

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:04]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This track is not listed in Jimpress, but is noted in Bell in his listing for (2) Straight Ahead as possibly a different mix. This track does seem to be an alternate mix of (2) primarily noticeable by the drums being further back in the mix, and especially noticeable around the 0:56-1:10 mark with the cymbals being barely heard in comparison to the same section in (2). The start of the track is missing the inconsequential opening “click” sound prior to the cymbals clack, but otherwise begins the same as (2). It also cuts off earlier than (2) at “pass it on, pass it on”, 10 seconds prior to the tape break in (2). The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970.

Comparison Notes:

The copy on Acoustic Jams [Bell, tape] seems to be a slightly higher generation copy; track time = 3:04.

#### **120. (11) Straight Ahead (alternate mix of (1), end section)**

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 1:04 (1:04) [1:07]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Bell notes that there is no panning of the guitar in this alternate mix of the end section of (1), which begins at the 3:32 point in (1), and includes Jimi commenting at the 0:53 mark, "OK, OK". There is some static noise from 1:02-1:04, and the very end of the track has the sound of a tape rewinding. Jimpress notes that this track may be part of a mixing session tape for Straight Ahead which includes (2), (10)-(14), and possibly (9) Straight Ahead. The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970. The source tape contains (2) Straight Ahead prior to this track followed by a tape break; the segments have been separated for this compilation.

**121. (12) Straight Ahead** (alternate mix of (1), opening section)

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 0:24 (0:24) [0:30]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Kim King.

Notes: This alternate mix of the beginning section of (1) has Jimi practicing the opening vocal harmonies. At 0:03 he interjects, "ah, one more time, one more time"; there is heavy echo on the vocals. There is a dropout at 0:24, 2 seconds of silence from 0:25-0:26, then a fragment of Jimi singing "keep on", followed by 3 seconds of silence at the track's end. Jimpress notes that this track may be part of a mixing session tape for Straight Ahead which includes (2), (11), (13)-(14), and possibly (9) Straight Ahead. The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970.

**122. (13) Straight Ahead** (incomplete alternate mix of (12))

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 0:06 (0:06) [0:10]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This fragment is similar to (12) except that Jimi's interjected "ah, one more time, one more time" does not have echo on the vocals (although Jimpress notes that it does). At 0:07 the playback stops, followed by a tape rewind at the end. Jimpress notes that this track may be part of a mixing session tape for Straight Ahead which includes (2), (11-12), (14), and possibly (9) Straight Ahead. The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970.

**123. (14) Straight Ahead** (second alternate mix of (1))

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 4:39 (4:40) [4:42]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This alternate mix of (1) has heavy echo added to the vocals, different and less guitar panning, and Jimi speaking "OK, OK" at the 4:27 mark (see also (11) at the 0:53 mark; track 120). The track opens with Jimi faintly heard counting in the take, "1, 2". Jimpress notes that this track may be part of a mixing session tape for Straight Ahead which includes (2), (11-13), and possibly (9) Straight Ahead. The basic track is take 18 recorded on June 17, 1970; additional overdubs and mixing were done on July 19 and 21, and August 20, 22/23 and 24/25, 1970.

**124. (9) Straight Ahead** (low vocal alternate mix of (1))

Source: (Slight Return) [Jon's Attic, version 2]; track courtesy of FendersFingers.

Studio '70 (revision A) cross-reference: disc 6 track 56 [disk 6 track 05]

Track time as per Bell/Jimpress/actual: 4:34 (4:34) [4:29]

Composer: James Marshall Hendrix



Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Jimpress notes this as an alternate mix of (1) with low/faint vocals, and slightly incomplete at the end, that may be part of a mixing session tape for Straight Ahead which includes (2), (11-14). Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. The difference between this mix and the following alternate low vocal mix is best explained when viewed in Audacity; the channels have been amplified conversely for the first 10 seconds, i.e. in this mix the right channel is prominent whereas in the other mix the left channel is prominent. The silence at the end of the source copy has been removed for this compilation. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends (amplitude clipping), and has 5 seconds of silence at the end of the track; track time = 4:38.

The copy on Kiss The Sunshine runs faster than other copies, and has 5 seconds of silence at the end of the track; track time = 4:22.

The copy on (Slight Return) [Jon's Attic, version 2] has 18 seconds of silence at the end of the track; track time = 4:47.

Alternate Sources: Bob's DATs; Calling All Devil's Children [Bell, tape from JP via BG]; Master Series Volume 4.

### **125. Straight Ahead (incomplete alternate mix of (9), opening section)**

Source: (Slight Return) [Jon's Attic, version 2]; track courtesy of FendersFingers.

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:47]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This track is not listed in Jimpress or elsewhere. Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. The difference between this mix and the preceding low vocal mix, other than being incomplete, is best explained when viewed in Audacity; the channels have been amplified conversely for the first 10 seconds, i.e. in this mix the left channel is prominent whereas in the other mix the right channel is prominent. The silence at the beginning and end of the source copy has been removed for this compilation. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Calling All The Devil's Children has 7 seconds of silence at the beginning and 3 seconds of silence at the end of the track; track time = 0:58.

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends (amplitude clipping), and has 3 seconds of silence at the end of the track; track time = 0:49.

The copy on Kiss The Sunshine includes (9) Astro Man on the same track, and runs slightly faster than other copies; track time = 4:07 (0:43 without Astro Man).

The copy on (Slight Return) [Jon's Attic, version 2] has 9 seconds of silence at the beginning and 3 seconds of silence at the end of the track; track time = 0:58.

### **126. Straight Ahead (official doctored version of (1))**

Source: Inside The Experience; track courtesy of Doug Bell.

Official Release: Inside The Experience [1990, MediaAmerica Radio]

Univibes number: S087

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:39]

Composer: James Marshall Hendrix

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: This track is not listed in Jimpress. It consists of the segment in (1) from the start to 0:17, followed by a repeat of the segment from 0:09-0:17, and then 0:09-0:21 repeated again, Jimi's vocals have been wiped, and there is voiceover commentary throughout (Fender Guitar Jimi Hendrix Contest question: "what brand and model of guitar was Jimi Hendrix most often associated with?"). Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

**127. (4) Drifter's Escape** (overdub session for (1))

Source: 500,000 Halos

Studio '70 (revision A) cross-reference: disc 6 track 52 [disk 6 track 01]

Univibes number: S1363

Track time as per Bell/Jimpress/actual: 2:02 (2:02) [2:10]

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Bell notes this track as being an alternate mix of (1) with two overlaid vocals and guitar tracks; Jimpress notes it as a mixing session for (1) with two out-of-sync vocal parts over two rhythm guitars. This appears to be a guitar and vocal overdub session for (1), from either June 30, July 19 or 20, 1970. The basic track is take 3 recorded on June 17, 1970, and final mixing was done on August 22/23, 1970. Jimi sings and plays along live in the studio (primarily heard in the right channel) with the pre-recorded guitar and vocal tracks for (1) (primarily heard in the left channel). The track begins just prior to the second verse of the song, "well the judge he cast his robe aside", with Jimi attempting to create a second vocal track to overlap with the pre-recorded vocal track. He fumbles the lyrics and gets considerably out of sync with the pre-recorded track, "Oh shit...OK, let's try, um...". At 1:40 he begins playing his guitar live in the studio and tries to pick up the lyrics again as the pre-recorded tracks continue playing. As he finishes the last lyric line, at 2:03 Eddie Kramer announces, "Now we've got one". Jimi says, "What happened, did I run out of tape?" Kramer responds, "mm-hmm", and Jimi says, "Well fuck me." This song is also officially known as The Drifter's Escape (as titled on Loose Ends). The source copy contained 2 seconds of dead silence at the start, and one second of tape silence plus a split second of unrelated applause at the end of the track; these have been edited out for this compilation.

Alternate Sources: Apocrypha; Blue Window Jam / Honeybed Session; The Caesar Tapes Vol. 1; Johnny Allen Hendrix Plays The Music Of Robert Zimmerman.

**128. (5) Drifter's Escape** (mixing and overdub session for (1))

Source: The Nitopi Reels; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: n/a (0:12) [0:25]

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Kim King was the Second Engineer for the June 17, 1970 session.

Notes: This track consists of a fragment from a mixing and overdub session for (1); the basic track is take 3 recorded on June 17, 1970. The original version of (1) is briefly played back (12 seconds) in the studio, then Jimi comments to Eddie, "can I have a lot more rhythm guitar and drums", followed by 6 seconds of Jimi playing his guitar live in the studio. This track and (7) Come Down Hard On Me / (22) Midnight Lightning / (10) In From The Storm / (7) Night Bird Flying (track 295) are a single entry in Jimpress, though it is likely they are from different dates and tape sources. When viewing the segments in Audacity one can see that the (5) Drifter's Escape segment is a well-balanced stereo track with normal highs and lows in both channels, whereas the other segments are primarily in the left channel with very little sound in the right channel (the right channel is nearly a flat line). For this reason the (5) Drifter's Escape segment has been separated from the other segments, which is how the segments appear on the source (The Nitopi Reels), i.e. divided into two separate tracks. Jimpress notes that it's possible this track (along with the other segments) was recorded around August 22 when there was a mixing session for most of these songs (except Midnight Lightning), though I think this track is more likely from the July 19 overdub session; see also Play That Riff (track 252).

Comparison Notes:

The copy on Apocrypha is followed by (7) Come Down Hard On Me / (22) Midnight Lightning / (10) In From The Storm / (7) Night Bird Flying on the same track, is in mono, and the sound quality is noticeably inferior to the copy on The Nitopi Reels; track time = 0:23 (total track time = 1:38).

The copy on The Nitopi Reels has the best overall sound quality; track time = 0:25.

The copy on Sessions 8 [Major Tom] is not noted on the accompanying artwork, but is contained within track 7 which consists of (5) Drifter's Escape, the August 22, 1970 overdub fragments (track 295), Brazil (aka Studio Catastrophe as on the artwork), and (3) Ezy Rider. This track runs from 0:00-0:23 on track 7; track time = 0:24 (complete track 7 timing = 7:07). The sound quality is inferior, and the track tests as lossy/MPEG/MP3.

Alternate Sources: Portland [Bell, tape]; Valleys Of Neptune [Bell, tape]; With Stephen Stills [Bell, tape]; Woodstock Rehearsals Reel 6; Woodstock Sessions V [Bell, tape].

**129. (1) The Drifter's Escape** (official mix)

Source: Loose Ends (1989, Polydor [Japan] P20P 22011)

Official Release: Loose Ends

Univibes number: S150

Track time as per Bell/Jimpress/actual: 3:01 (3:01) [3:04]

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums, tambourine?), Billy Cox (bass), and unknown (cowbell). Engineer: Eddie Kramer. Second Engineer: Kim King. Secondary Executive Producer: Michael Jeffery. Remix Producer: Alex Trevor. Mastered by Denis Blackham.

Notes: This version is easily distinguished by the extreme panning of the "chainsaw" guitar heard at the end of the track. The basic track is take 3 recorded on June 17, 1970; overdubs and mixing were done on June 30, July 19 and 20, and August 22/23, 1970. This song is also officially known as Drifter's Escape.

**130. (2) Drifter's Escape** (official alternate mix of (1))

Source: Live & Unreleased: The Radio Show

Official Release: Live & Unreleased: The Radio Show

Studio '70 (revision A) cross-reference: disc 6 track 53 [disk 6 track 02] + [disk 6 track 02b]

Univibes number: S243

Track time as per Bell/Jimpress/actual: 3:00 (3:00) [2:58]

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums, tambourine?), Billy Cox (bass), and unknown (cowbell). Engineer: Eddie Kramer. Second Engineer: Kim King. Executive Producer: Alan Douglas. Secondary Producer: Bruce Gary. Secondary Engineer: Dave Kephart. Mastered by Mike Brown.

Notes: Jimpress notes this track as an alternate mix of (1) with three lead guitar parts and no cowbell; Bell notes this track as an alternate mix with three guitar tracks, and echo on the vocals. The cowbell can be distinctly heard at the 0:45 mark on the word "know" – "and I still do not know what it was that I've done wrong". This version is distinguished by the panning of the guitar just after "a bolt of lightning struck the courthouse out of shape" at 2:24-2:27, panning from one channel to the other channel two times. The basic track is take 3 recorded on June 17, 1970; overdubs and mixing were done on June 30, July 19 and 20, and August 22/23, 1970. This song is also officially known as The Drifter's Escape (as titled on Loose Ends).

**131. (7) Drifter's Escape** (second alternate mix of (1))

Source: Multicolored Blues

Studio '70 (revision A) cross-reference: disc 6 track 54 [disk 6 track 03]

Univibes number: S243

Track time as per Bell/Jimpress/actual: 2:58 (3:00) [3:00]

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums, tambourine?), Billy Cox (bass), and unknown (cowbell). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Bell notes this track as an alternate mix of (1) with three guitar tracks and no echo on most of the vocals; Jimpress notes it as a slightly different mix of (2). The cowbell can still be faintly heard at the 0:46 mark on the word "know" in the lyric line "and I still do not know what it was that I've done wrong". The track starts in mono and then switches to stereo at the @0:34 mark when the two lead guitar parts become panned hard left and right in the mix. This version is distinguished by the panning of the guitar just after "a bolt of lightning struck the courthouse out of shape" at 2:24-2:27, panning hard from one channel to the other channel and then to the center. The track fades out slightly at the end. The basic track is take 3 recorded on June 17, 1970; overdubs and mixing were done on June 30, July 19 and 20, and August 22/23, 1970. This song is also officially known as The Drifter's Escape (as titled on Loose Ends).

Comparison Notes:

The copy on Multicolored Blues fades out at the end, very slightly cutting the last chainsaw sounds of the track, although it seems to have the best overall sound quality; track time = 3:00.

The copy on The Ross Tapes sounds more muffled than other copies, probably being from a higher generation tape, and seems to come to the complete abrupt end of the track, followed by a couple seconds of faint vocals that sound like some unrelated singer/song, which may be a tape bleed-through; track time = 3:05.

The copy on Strate Ahead (incorrectly labeled (2) Drifter's Escape) seems to run very slightly faster than other copies, and seems to come to the complete abrupt end of the track; track time = 2:56.

The copy on Talent & Feeling Vol. 2 is of slightly lesser sound quality than other copies, is slightly cut at the start, and fades out at the end during the chainsaw sounds; track time = 3:05.

Alternate Sources: Alan Douglas Reels; Gypsy Charm; Johnny Allen Hendrix Plays The Music Of Robert Zimmerman; Talent And Feeling [Gypsy Eye Project]; TTG Studios [Who Am I?] (labeled Help Me In My Weakness).

**132. (3) Drifter's Escape** (official third alternate mix of (1))

Source: Lifelines: The Jimi Hendrix Story

Official Release: Lifelines: The Jimi Hendrix Story

Studio '70 (revision A) cross-reference: [disk 6 track 02a]

Univibes number: S855

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

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums, tambourine?), Billy Cox (bass), and unknown (cowbell). Engineer: Eddie Kramer. Second Engineer: Kim King. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This alternate mix of (1) has just one guitar track. A tambourine is heard just after the start of the track, a feature distinctive to (3) and (6). In fact, when listening to (3) and (6) it seems very difficult to distinguish any difference between them (other than the mastering levels). Lifelines was released in 1990, and South Saturn Delta was released in 1997. The basic track is take 3 recorded on June 17, 1970; overdubs and mixing were done on June 30, July 19 and 20, and August 22/23, 1970. This song is also officially known as The Drifter's Escape (as titled on Loose Ends).

**133. (6) Drifter's Escape** (official fourth alternate mix of (1))

Source: South Saturn Delta (2011, Experience Hendrix/Legacy 88697 62773 2)

Official Release: South Saturn Delta

Studio '70 (revision A) cross-reference: disc 10 track 110 [disk 10 track 10]

Univibes number: S243

Track time as per Bell/Jimpress/actual: 3:04 (3:05) [3:05]

Composer: Bob Dylan

Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums, tambourine?), Billy Cox (bass), and unknown (cowbell). Engineer: Eddie Kramer. Second Engineer: Kim King. Secondary Producers: Janie Hendrix, Eddie Kramer, and John McDermott. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott.

Notes: Bell notes this track as a different mix with different guitar parts. A tambourine is heard just after the start of the track, a feature distinctive to (3) and (6). In fact, when listening to (3) and (6) it seems very difficult to distinguish any difference between them (other than the mastering levels). Lifelines was released in 1990, and

South Saturn Delta was released in 1997. The basic track is take 3 recorded on June 17, 1970; overdubs and mixing were done on June 30, July 19 and 20, and August 22/23, 1970. This song is also officially known as The Drifter's Escape (as titled on Loose Ends). This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

## DISC 11 – STUDIO & PRIVATE RECORDINGS

June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA

**Special Notes:** Determining the track order for this date's session is a complicated mess. The crux of the problem is the placement of (3) and (4) Astro Man, and the inclusion of (1) Farther Up The Road, a song not noted in Ultimate Hendrix so the recording date is only estimated. What is presented here is an attempt to sort out the available information in order to present the tracks in the order that I think may be correct: (12-20) Astro Man; (4)/(3) Astro Man; Cherokee Mist / In From The Storm / Valleys Of Neptune; and (1) Farther Up The Road was recorded on June 25 (not June 24).

Ultimate Hendrix notes the order of this date's session as: two reels full of instrumental takes of Astro Man; reel 3 containing Rollin' Stone (the Muddy Waters song), six incomplete takes of Astro Man, an extended "spectacular" take 7 of Astro Man, Cherokee Mist / In From The Storm, a Cox-led "short burst" of Politician (the Cream song), four more takes of Astro Man ("numbering 11-14...none yielded a finished master...Hendrix's playing was nevertheless especially noteworthy" – Ultimate Hendrix specifically notes these takes as 11-14, so what became of takes 8-10? – Jimpress (Part 2) assumes Ultimate Hendrix mis-numbered the takes and labels them as takes 8-11 rather than 11-14), followed by "another electrifying take" (take 15?, or take 12? with Jimpress' numbering) which abruptly ended as reel 3 ran out, but was picked up again in-progress on reel 4 for the final 40 seconds; the session continued into the fourth reel with a 26 minute medley of Beginnings / Hey Baby (New Rising Sun) / Keep On Movin' [probably Keep On Groovin'] / Straight Ahead/Midnight Lightning / Freedom.

Based on the Ultimate Hendrix notes, Jimpress Part 3 gives the order of the available tracks from this date's session as: (12-20) Astro Man; (1) Farther Up The Road; (4)/(3) Astro Man; Cherokee Mist / In From The Storm / Valleys Of Neptune. Bell gives the order as: (4)/(3) Astro Man; (12-20) Astro Man; (1) Farther Up The Road; Cherokee Mist / In From The Storm / Valleys Of Neptune. Note that Jimpress has (4)/(3) Astro Man *following* (1) Farther Up The Road, whereas Bell has (4)/(3) Astro Man *preceding* (1) Farther Up The Road, otherwise the order is the same.

(3) Astro Man is merely an incomplete version of (4), corresponding to the section of (4) from 0:18-11:33. There is no take number announced during this jam. Jimpress and Bell both note (4)/(3) to be take 7 from reel 3, the take described in Ultimate Hendrix as a "spectacular extended take 7 with Cox and Mitchell firmly interlocked and teaming up with Hendrix to expand the boundaries of the arrangement". (4)/(3) is definitely a long, confident, and well-structured jam, and for that reason it seems more likely that it would *follow* (indeed much later in the session) the takes (12-20) which are clearly early attempts at developing the song. (4)/(3) is more likely the take described in Ultimate Hendrix as "another electrifying take" which abruptly ended as reel 3 ran out; the jam does end abruptly immediately followed by some odd bumping noises which could be the sound of a tape reaching its end.

Complicating matters even further, there is an introduction to Astro Man which circulates accompanying both (3) Astro Man and (1) Farther Up The Road: "Aw yeah, OK, well here we go with Asshole Man, I mean Astro Man. Astro Man, take 1", immediately followed by Jimi singing the Mighty Mouse Theme in a falsetto voice, after which he says, "OK, here we go. Let's try this, let's try this...this thing", followed by a count-in of "1" and then a tape cut. It is relevant to note that Jimi states, "*take 1*", further negating the assumption that (4)/(3) Astro Man is take 7 from reel 3. Jimpress notes this introduction as being included at the start of nearly all copies of (3), however most copies of (3) that I had access to did not contain the introduction; the few copies that did were preceded by (1) Farther Up The Road which contains the introduction at the end. All copies of (4), the more complete version of (3), do not contain the introduction at all. The introduction can be found completely and seamlessly at the end of several copies of (1) Farther Up The Road, a song not noted in Ultimate Hendrix so the recording date is only estimated. Since the Mighty Mouse Theme is only heard incorporated into the start of the *vocal variations* of Astro Man from June 25, and not the *instrumental versions* from June 24, it would seem reasonable to assume that the

introduction, which also contains the Mighty Mouse theme, is actually the introduction to Astro Man recorded on June 25. This would also mean that (1) Farther Up The Road was recorded on June 25 as well, and that it precedes Astro Man on that date's session.

**134. (12) Astro Man** (stereo instrumental, reel 1 or 2 take 14)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:29) [1:28]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. This track begins with some bass and drum riffing. At 0:12 Eddie Kramer says, "It sounds like somebody laughing," and at 0:22 he interjects, "OK, tape's rolling." At 0:25 Jimi gives a count-in, "1, 2, 1-2-3." At 0:58 the take comes to a halt with Jimi saying, "God damn it, I fucked up." This is followed by more instrument noodling and studio chatter, Eddie announcing at 1:08 the forthcoming take "15", at 1:19 Jimi starting a count-in, "OK, 1", and at 1:26 Eddie stating again, "15, tape's rolling." This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 324. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**135. (13) Astro Man** (stereo instrumental, reel 1 or 2 take 15)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:17) [0:27]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. This track begins with Jimi's count-in, "1", followed by "wait...stop the tape" at 0:04, a tape break at 0:06, resuming with Jimi's count-in, "2, 1-2-3" to start the take. The take quickly comes to a halt at 0:25 with Jimi saying, "my fault, my fault", followed by Eddie announcing the next take, "16". This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 325. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**136. (14) Astro Man** (stereo instrumental, reel 1 or 2 take 16)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:23) [0:38]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.



Notes: See the Special Notes at the start of this date's session. This track begins with some bass noodling and then Jimi counting in, "1, 2, 1-2-3". The take comes to a halt at 0:31 with Jimi asking, "How many times we do it then?" Eddie responds, "17", announcing the next take. This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpres doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 326. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**137. (15) Astro Man** (stereo instrumental, reel 1 or 2 take 17)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpres/actual: n/a (3:53) [4:11]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. This track begins with a couple guitar notes, followed by Jimi's count-in, "2, 1-2-3". This take is bass heavy as Jimi seems to be practicing a riff for the song. The take comes to an end at 4:01 with Jimi commenting, "Yeah, let's try it one more time", and Eddie saying, "Aw, you were so close." Someone says something faintly heard, and then Kramer remarks, "Agree, it sounded very good." Mitch is then faintly heard complaining, "Why'd you turn my drums down?", to which Eddie responds, "I beg your pardon?" This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpres doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 327. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**138. (16) Astro Man** (stereo instrumental, reel 1 or 2 take 18)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpres/actual: n/a (0:09) [0:28]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. At 0:06 Eddie Kramer announces the start of this take, "18". At 0:09 Jimi gives the count-in, "and 1, 2, 1-2-3". The take comes to an end at 0:22 as Jimi fumbles his entry and says, "Oh, fuck! I swear to God I did not do that", while Eddie announces the next take, "19". The track ends with Jimi saying, "OK, OK, I must have (indecipherable) the high part." This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpres doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 328. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**139. (17) Astro Man** (stereo instrumental, reel 1 or 2 take 19)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:20) [0:32]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. This track begins with Jimi stating, "OK, I swear to God...OK, 1, 2, 3." The take comes to an end at 0:22 with Jimi commenting, "So, I'm gonna do that. I'm gonna go..." followed by the guitar note/effect he intends to play at that point in the song. Eddie is heard to say, "Be quiet will ya", to which Jimi asks, "Huh?", and Eddie laughingly responds, "I was pulling his leg. Here we go." Dave Palmer then announces the next take, "20", with Jimi responding, "OK". This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 329. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**140. (18) Astro Man** (stereo instrumental, reel 1 or 2 take 20)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (1:37) [1:58]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. This track begins with Jimi starting a count-in, "1", some guitar notes, "1, 2, go whaarn-ho-oh (imitating opening riff)...1, 2, 1-2-3". The take comes to an end at 1:47 as Jimi directs, "Yeah, play...yeah, play your part though, play...uh, and then, um, this, this little, little other part's in there." Kramer then comments, "Gosh, that's really sounding nice", to which Jimi responds, "OK". Jimi then directs, "Have those drums..., hey...", while Eddie comments, "(indcipherable), those are nice fills in the front", and Jimi responds, "Yeah. OK." This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 330. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape]; Freezer Burn – Bootleg.

**141. (19) Astro Man** (stereo instrumental, reel 1 or 2 take 21)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (2:22) [2:40]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. Jimpress notes this take as possibly take 21, but at 0:01 Eddie Kramer clearly sing-announces the start of this take, "Here we go...21 take". At the same time

Jimi is commenting, "Yeah, the front part is good, but when we get a good song go...", followed by what sounds like a tape break. The tape resumes with Jimi's count-in to the take, "...K, 1, 2, 1-2-3". The take comes to a halt at 2:31 with Jimi directing the band, "and then we go to this", followed by the guitar riff/change. At 2:36 Eddie Kramer says, "quick tune-up before we go to the next take", followed by some bass tuning notes by Cox before a tape break. This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 331. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**142. (20) Astro Man** (stereo instrumental, reel 1 or 2 take 22)

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:02) [0:24]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. There is no take number announced during this track, although it is essentially only a false start. It begins with some indecipherable comments and a few guitar notes, followed by Jimi's count-in to a 3-second false start, "OK, 1, 2...OK, 1, 2, 1-2-3". There seems to be a tape break at 0:13, which resumes with Eddie Kramer asking something indecipherable. Jimi responds, "Yeah", and Kramer says surprisingly, "Oh wow...(tape blip, which may be a tape break)...Well we have it then". Jimi asks, "Huh?", and Kramer repeats, "we have it" as the tape cuts out at 0:18. There are 5 seconds of tape silence and 1 second of dead silence at the very end of the track. This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. The mono mix is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day; see track 332. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these stereo mixes is 12:49.

Alternate Sources: Astro Man Sessions [Bell, tape].

**143. (4) Astro Man** (instrumental, reel 3 take 15?)

Source: private collector's disc; track courtesy of FendersFingers.

Studio '70 (revision A) cross-reference: disc 6 track 57 [disk 6 track 06]

Univibes number: S1121

Track time as per Bell/Jimpress/actual: 14:21 (14:19) [14:26]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of this date's session. This track begins with a 1-second odd tumble of guitar notes and cymbals which may be playing in reverse with heavy echo added; this may be from an unrelated track. This is followed by the start of the jam which seems slightly clipped, i.e. possibly missing the complete beginning. The jam ends rather abruptly and is immediately followed by some odd bumping noises which could be the sound of a tape reaching its end, as described in Ultimate Hendrix as "another electrifying take" which abruptly ended as reel 3 ran out. This track is also known as Astro Man Jam, and also officially titled Astro Jam. This track plays at a slightly slower speed than the official version and is in need of speed correction;

see the notes for Astro Man (official excerpt of (4) with voiceover) (track 144). Bell notes an alternate timing of 13:59, which may be the speed-corrected timing.

Comparison Notes:

The copy on The Completer is noted by Jimpress as being (4) whereas Bell notes it as (3), it does not fade-out at the end, but my copy has digital errors throughout; track time = 13:47.

The copy on Notes In Colours is missing a couple minutes, and there is a break at 1:38 resuming @40 seconds earlier in the track and fading at the same point.

Alternate Sources: The Nitopi Reels Part 2.

**144. Astro Man (official excerpt of (4) with voiceover)**

Source: Lifelines: The Jimi Hendrix Story

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

Univibes number: S252

Track time as per Bell/Jimpress/actual: 2:22 (n/a) [2:22]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This track, which is also known as Astro Man Jam and also officially titled Astro Jam, is not listed in Jimpress. Bell notes it as an incomplete official edit of (3); (3) is an incomplete version of (4), corresponding to the section of (4) from 0:18-11:33. This official track corresponds to the segment of (4) from 2:20-5:03, and the segment of (3) Astro Man from 2:02-4:47. By comparison, it is evident that (4) and (3) play at a slightly slower speed than this official version and are thus in need of speed correction. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. The voiceover commentary is by Dave Kephart and includes interview segments by Jimi Hendrix, Noel Redding and Mitch Mitchell.

**145. Astro Jam (Studio-C) (official excerpt of (4), part 3)**

Source: Jimi Hendrix Reference Library: Whammy Bar & Finger Grease

Official Release: Jimi Hendrix Reference Library: Whammy Bar & Finger Grease

Univibes number: S252

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:09]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track, which is also known as Astro Man Jam, is not listed in Jimpress. Bell notes it as an incomplete official edit of (3); (3) is an incomplete version of (4), corresponding to the section of (4) from 0:18-11:33. This track corresponds to the segment of (4) Astro Man from 5:47-6:52, and the segment of (3) Astro Man from 5:32-6:38. The track fades out at the end, followed by 4 seconds of silence.

**146. Astro Jam (Studio-B) (official excerpt of (4), part 2)**

Source: Jimi Hendrix Reference Library: Whammy Bar & Finger Grease

Official Release: Jimi Hendrix Reference Library: Whammy Bar & Finger Grease

Univibes number: S252

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:33]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track, which is also known as Astro Man Jam, is not listed in Jimpress. Bell notes it as an incomplete official edit of (3); (3) is an incomplete version of (4), corresponding to the section of (4) from 0:18-11:33. This track corresponds to the segment of (4) Astro Man from 8:29-8:59, and the segment of (3) Astro Man

from 8:15-8:45. The track fades in slightly at the beginning, and fades out at the end, followed by 4 seconds of silence.

**147. Astro Jam (Studio-A) (official excerpt of (4), part 1)**

Source: Jimi Hendrix Reference Library: Whammy Bar & Finger Grease

Official Release: Jimi Hendrix Reference Library: Whammy Bar & Finger Grease

Univibes number: S252

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:31]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track, which is also known as Astro Man Jam, is not listed in Jimpress. Bell notes it as an incomplete official edit of (3); (3) is an incomplete version of (4), corresponding to the section of (4) from 0:18-11:33. This track corresponds to the segment of (4) Astro Man from 9:31-9:59, and the segment of (3) Astro Man from 9:18-9:46. The track fades in slightly at the beginning, and fades out at the end, followed by 4 seconds of silence.

**148. (8) Cherokee Mist / (4) In From The Storm (instrumental) / (24) Valleys Of Neptune (instrumental) / Cat's Squirrel / I'll Go Crazy (instrumental)**

Source: In The Studio Volume 3

Studio '70 (revision A) cross-reference: disc 6 track 61 [disc 6 track 10, second part]

Univibes number: S749

Track time as per Bell/Jimpress/actual: 10:46 (6:22+4:20=10:45) [6:30+4:34=11:04]

Composer: James Marshall Hendrix / Charles Isaiah Ross (Doctor Ross) / James Joseph Brown (James Brown)

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: The very beginning of this track has Jimi commenting, "...and everything, or else, you know, it's picking up nothing but a bunch of (indecipherable)", while Billy Cox noodles about on bass, followed by Eddie Kramer responding, "alright, try it from the beginning" with Mitch Mitchell banging the drum once. (8) Cherokee Mist begins at the 0:04 mark, then at 2:10 the jam segues into the riff from the middle section of In From The Storm, and then at 2:53 segues back into Cherokee Mist with light touches of the In From The Storm riff until the jam comes to an end at 6:24. At 6:24 Jimi segues into a 4-second false start of Valleys Of Neptune, then comments, "Yeah, let's try that." (24) Valleys Of Neptune properly begins at the 6:30 mark and ends at the 10:54 mark. The very end of the track contains a 7-second instrumental improvisation beginning at the 10:56 mark comprised of Jimi playing 6 seconds of the opening riff from Cat's Squirrel (popularized by Cream), immediately followed by 2 seconds of the opening riff from I'll Go Crazy (the James Brown song, and probably the faster version from his Live At The Apollo album rather than the slower original version); the track fades out during the I'll Go Crazy riff. Cat's Squirrel and I'll Go Crazy are not indexed in Jimpress or elsewhere. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions.

Comparison Notes:

The copy on Acoustic Jams is separated into two tracks, and is missing the complete ending with the 7-second guitar improvisation; track time = 6:33+4:28 (total time = 11:02).

The copy on Am I Blue has very good sound quality; track time = 11:04.

The copy on ATM 057-058: The KPFA Tapes / Sound Center Studios does not contain (24) Valleys Of Neptune; track time = 6:28.

The copy on ATM 187-191: Hendrix For Everyone does not contain (24) Valleys Of Neptune; track time = 6:31.

The copy on The Completer does not contain (24) Valleys Of Neptune; track time = 6:38.

The copy on The Electric Lady Studio Recordings is separated into two tracks, has (24) Valleys Of Neptune sub-labeled Strange Mix, and the sound quality is very good; track time = 6:28+4:34 (total time = 11:03).

The copy on Freak Out Jam is labeled Cherokee Mist Jam, and does not contain (24) Valleys Of Neptune; track time = 6:23.

The copy on In The Studio Volume 3 is separated into two tracks, and seems to have the best overall sound quality; track time = 6:30+4:34 (total time = 11:04).

The copy on The KPFA Tapes [Jon's Attic] does not contain (24) Valleys Of Neptune; track time = 6:32.

The copy on Multicoloured Blues is labeled Pride Of Man, also contains (4)+(3) Drifting, and has fairly good sound quality; track time = 11:01.

The copy on The Ross Tapes does not contain (24) Valleys Of Neptune; track time = 6:52.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II has excellent sound quality; track time = 11:05.

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] has excellent sound quality; track time = 11:04.

The copy on Turn Your Lovelight On: More Blues Album Outtakes does not contain (24) Valleys Of Neptune; track time = 6:32.

Alternate Sources: The Alternate Electric Ladyland (labeled Valleys Of Neptune...Arising); Blues Outtakes [Bell, tape from Jon Price via hey-joe tree]; Diamonds In The Dust (labeled Pride Of Man, incomplete); Electric Lady Studios [2005 BP @easytree]; Electric Ladyland Outtakes (labeled Valleys Of Neptune...Arising, incomplete); Hey Joe: In The Studio [aka Old Hey Joe]; Jupiter's Sulphur Mines; Keep On Groovin'; Letters From Ladyland (incomplete); The Nitopi Reels; Record Plant Jams Vol. 2 (incomplete); Studio Experience (incomplete); Studio Jams 2 [Bell, tape from hey-joe tree]; Valleys Of Neptune Sessions [Bell, tape].

#### **149. (15) Cherokee Mist** (official alternate mix edit of (8))

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S749

Track time as per Bell/Jimpress/actual: 6:00 (6:02) [6:02]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This track also contains the Jimpress entries for (12) In From The Storm and (26) Valleys Of Neptune, which follow (15) Cherokee Mist; this track is officially titled Cherokee Mist. (15) Cherokee Mist is an alternate mix edit of (8), (12) In From The Storm is an alternate mix edit of (4), and (26) Valleys Of Neptune is merely an alternate mix edit of the false start of (24). The track begins with Cherokee Mist, then at 2:06 segues into the riff from the middle section of In From The Storm, and then segues back into Cherokee Mist at the 2:49 mark with light touches of the In From The Storm riff. Circa the 4:53 mark there is an edit which cuts out a 12-second segment of the complete track to remove a fumbled note around the 5:02 mark in (8); the complete track (8) contains eight riffs from 4:44-5:06 whereas this edit (15) contains only four of the riffs from 4:41-4:51. The jam comes to an end at 5:57 at which point Jimi segues into the false start of Valleys Of Neptune, fading out after 3 seconds. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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#### **150. (1) Farther Up The Road / Mighty Mouse Theme (Here I Come To Save The Day!)**

Source: The Electric Church [Jon's Attic]

Studio '70 (revision A) cross-reference: disc 6 track 62 [disc 6 track 11]

Univibes number: S720

Track time as per Bell/Jimpress/actual: 1:37 (1:37) [2:09]

Composers: Johnny "Clyde" Copeland & Medwick N. Veasey (Joe Medwick) / Marshall Louis Barer & Philip A. Scheib



Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This song is not noted in Ultimate Hendrix so the recording date is only estimated; Jimpress and Bell both give the recording date as June 24. Several copies of this track are seamlessly followed by an introduction to Astro Man: "Aw yeah, OK, well here we go with Asshole Man, I mean Astro Man. Astro Man, take 1", immediately followed by Jimi singing the Mighty Mouse Theme in a falsetto voice accompanied by Mitch noodling on the drums and someone (Cox?) making whooshing sounds, after which he says, "OK, here we go. Let's try this, let's try this...this thing", followed by a count-in of "one" and then a tape cut. Since the Mighty Mouse Theme is only heard incorporated into the start of the *vocal variations* of Astro Man from June 25, and not the *instrumental versions* from June 24, it would seem reasonable to assume that the introduction, which also contains the Mighty Mouse theme, is actually the introduction to Astro Man recorded on June 25. This would also mean that (1) Farther Up The Road was recorded on June 25 as well, and that it precedes Astro Man on that date's session. See also the Special Notes for the June 24 session entry. The Mighty Mouse Theme is not indexed in Jimpress or elsewhere. The complete track includes a 5-second guitar intro prior to Jimi singing; most copies omit the intro. The song ends at 1:42 with Jimi laughing, "Anyway...", and Eddie Kramer responding, "Work something up. It's a nice tune." There is a slight blip at 1:45 and again at 1:46. This is followed by the introduction to Astro Man. This song is also known as Further On Up The Road.

Comparison Notes:

The copy on 51<sup>st</sup> Anniversary: The Story Of Life does not include the guitar intro, and cuts out some of the Astro Man introduction; track time = 1:40.

The copy on Astro Man does not include the guitar intro; track time = 1:56.

The copy on Astroman's Alternate Mixes and Upgrades does not include the guitar intro, and cuts out the Astro Man introduction; track time = 1:35.

The copy on The Electric Church [Jon's Attic] is complete; track time = 2:09.

The copy on First Rays Of The Rising Sun [LP] does not include the guitar intro; track time = 1:36.

The copy on Gypsy On Cloud Nine does not include the guitar intro; track time = 1:56.

The copy on Ladyland In Flames [LP] does not include the guitar intro; track time = 1:38.

The copy on Midnight Lightning [Marshall Records] does not include the guitar intro; track time = 2:00.

The copy on Midnight Lightning Sessions [LP] does not include the guitar intro; track time = 1:37.

The copy on Midnight Shines Down does not include the guitar intro; track time = 1:57.

The copy on Mixed Studio Bag includes most of the guitar intro but it is slightly clipped at the start omitting a few notes, and is cut at the end omitting some of the Astro Man introduction; track time = 1:47.

The copy on Moons And Rainbows does not include the guitar intro; track time = 1:58.

The copy on The Ross Tapes does not include the guitar intro; track time = 2:05.

The copy on Voice Of Experience does not include the guitar intro, and is missing most of the Astro Man introduction; track time = 1:41.

Alternate Sources: Alan Douglas Reels; Blues Session 2; Drone Blues; Flames; Gypsy Suns Moons And Rainbows [Sidewalk Music]; The Late Studio Sessions 1969-1970; Loose Ends [Classic Remasters]; L.P. Tapes [Bell, tape]; The Rumours Are True; Studio Out-takes Volume 3...1969-1970; Studio Tracks (L.P.) [Bell, tape], Things I Used To Do [Early Years].

**151. (1) Astro Man** (official mix)

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt)

Univibes number: S088

Track time as per Bell/Jimpress/actual: 3:35 (3:35) [3:36]

Composer: Marshall Louis Barer & Philip A. Scheib / James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: Jimi sings lyrics from the Mighty Mouse Theme at the beginning of the track; the Mighty Mouse Theme is not indexed in Jimpress or elsewhere. The track slowly fades out at the end. The source copy contains

4 seconds of silence at the very end of the track; this has been edited out for this compilation. Additional overdubs and mixing were done on July 19 and August 22/23, 1970.

**152. (2) Astro Man** (mono alternate mix of (1))

Source: Gypsy On Cloud Nine

Studio '70 (revision A) cross-reference: disc 6 track 60 [disk 6 track 09]

Univibes number: S774

Track time as per Bell/Jimpress/actual: 3:21 (3:21) [3:17]

Composer: Marshall Louis Barer & Philip A. Scheib / James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes this track as having different guitar parts and a different mix; Jimpress notes it as the same version as (1) with extra guitar overdubs and in mono. Viewing the track in Audacity confirms that the track is in mono. Jimi sings lyrics from the Mighty Mouse Theme at the beginning of the track; the Mighty Mouse Theme is not indexed in Jimpress or elsewhere. This mix is incomplete at the end, missing 19 seconds of the complete ending as heard in (1). Additional overdubs and mixing were done on July 19 and August 22/23, 1970.

Comparison Notes:

The copy on Gypsy On Cloud Nine begins abruptly; track time = 3:17.

The copy on Strate Ahead is presumably sourced from Gypsy On Cloud Nine, but fades in on the abrupt beginning, seems slightly muted as compared to the copy on Gypsy On Cloud Nine, and retains some vinyl artifacts (surface clicks, etc.); track time = 3:20.

Alternate Sources: Dallas [Bell, tape].

**153. (9) Astro Man** (low vocal alternate mix of (1))

Source: Calling All The Devil's Children

Studio '70 (revision A) cross-reference: disc 6 track 59 [disk 6 track 08]

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

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as an alternate mix of (1) with low/faint vocals. Jimi sings lyrics from the Mighty Mouse Theme at the beginning of the track; the Mighty Mouse Theme is not indexed in Jimpress or elsewhere. The track is slightly incomplete at the end on the fade-out. Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. The silence at the end of the source copy has been removed for this compilation. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Calling All The Devil's Children is labeled Astro Man 1, and has 9 seconds of silence at the end of the track; track time = 3:38.

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends in places throughout the track (amplitude clipping); track time = 3:36.

The copy on Kiss The Sunshine includes Straight Ahead (incomplete alternate low vocal mix of (1)) on the same track, runs slightly faster than other copies, and has 3 seconds of silence at the end of the track; track time = 4:07 (3:21 without Straight Ahead and the silence).

The copy on (Slight Return) [Jon's Attic, version 2] seems to be the same as the copy on Calling All The Devil's Children, including having 9 seconds of silence at the end of the track; track time = 3:38.

Alternate Sources: Bob's DATs; Calling All Devil's Children [Bell, tape from JP via BG]; Lost In The Mists Of Time (incomplete); Master Series Volume 4.

**154. Astro Man** (alternate incomplete low vocal mix of (1))

Source: Calling All The Devil's Children

Studio '70 (revision A) cross-reference: disc 6 track 58 [disk 6 track 07]

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

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (cowbell, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This mix has the instruments more up front than (9). Jimi sings lyrics from the Mighty Mouse Theme at the beginning of the track; the Mighty Mouse Theme is not indexed in Jimpress or elsewhere. The track is incomplete at the end, slowly fading out 1:14 prematurely. Bell has some suspicions that most of these “low vocal mixes” may be fakes created by “left-right” differencing the channels of a stereo track 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. Testing this track in Trader’s Little Helper results in a “source of track cannot be qualified” error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Calling All The Devil’s Children is labeled Astro Man 2; track time = 2:26.

The copy on Cry Of Love Low Vocal Mixes has been amplified, slightly cutting off the high and low ends in the left channel (amplitude clipping), and has 5 seconds of silence at the end of the track; track time = 2:31.

The copy on Kiss The Sunshine runs faster than other copies; track time = 2:22.

The copy on (Slight Return) [Jon’s Attic, version 2] seems to be the same as the copy on Calling All The Devil’s Children; track time = 2:26.

## DISC 12 – STUDIO & PRIVATE RECORDINGS

### June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA (continued)

#### 155. (8) Drifting (overdub session)

Source: ATM 002: The Electric Lady Mixing Sessions

Studio '70 (revision A) cross-reference: disc 8 track 89 [disk 8 track 08]

Track time as per Bell/Jimpress/actual: 41:38 (41:28) [41:32]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track consists of Jimi creating guitar overdubs for an intermediate mix of the basic track, which contains vocal and effects overdubs from June 29, and is likely from the July 23, 1970 overdub session. The tape seems to have been recorded from inside the control booth rather than from the mixing board. The track contains 24 segments separated by 23 tape breaks (Jimpress only notes 16) with the longest segment being 4:40 (segment six): 0:00-3:49, 3:50-3:52, 3:54-6:36, 6:40-6:44, 6:46-7:37, 7:40-12:20, 12:22-16:08, 16:17-16:25, 16:25-19:45, 19:45-22:25, 22:28-23:24, 23:26-23:47, 23:53-24:13, 24:13-25:09, 25:10-26:47, 26:49-26:59, 27:01-27:13, 27:15-27:23, 27:29-31:16, 31:15-31:29, 31:33-31:36, 31:38-35:58, 36:00-38:27, 38:27-41:29. Testing this track in Trader’s Little Helper results in a “source of track cannot be qualified” error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

The 1<sup>st</sup> segment of this track runs from 0:00-3:49 and contains a playback of the June 25 basic track (with added vocals and effects overdubs from June 29) from the beginning to the end, at 0:11 Kramer comments, “she’s your little tender bear”, followed by some indecipherable comments by Hendrix talking about “she”, plus further faint indecipherable comments in places throughout the remainder of the segment. Jimpress mentions a mistake on the bass part at the 2:20 mark which was later corrected on the official mix; there are some squeaking sounds heard from 2:10-2:16 which may be what Jimpress is referring to as most of these sounds are not apparent on the official mix (1), though (1) still contains one of these squeaks at 2:10. At 3:48 someone is heard commenting, “better than 5”, presumably referring to take 5 from the June 25 recording session, which likely

means this take is either take 4 or take 6. Ultimate Hendrix notes the basic track is take 6, whereas Jimpress notes the basic track is take 4.

The 2<sup>nd</sup> segment is only 2 seconds long with someone commenting, "...s that" as the end of the basic track is heard slightly fading, followed by a tape break at 3:52.

The 3<sup>rd</sup> segment runs from 3:54-6:36 and begins with the end of the basic track playing in reverse with voices faintly heard commenting at points, ending with a tape break at 6:37.

The 4<sup>th</sup> segment runs from 6:40-6:44 and consists of the basic track playing briefly in reverse, a faint comment, and the tape rewinding, ending in a tape break at 6:45.

The 5<sup>th</sup> segment runs from 6:46-7:37, begins with some voices talking faintly, Jimi noodling on his guitar in the studio starting at the 6:57 mark as the basic track plays in reverse, then at 7:36 Jimi commenting "less drums, less drums", followed by a tape break at 7:38.

The 6<sup>th</sup> segment runs from 7:40-12:20, begins with a tape rewind of Jimi playing his guitar in reverse, at 8:02 Kramer remarks, "OK James, here it comes", a few notes of the guitar playing in reverse, voices faintly talking in the background (a woman's voice is also heard, Devon Wilson?) as Jimi noodles on his guitar in the studio, at 8:17 Kramer remarks, "so we're already going on fifteen", then a long section of Jimi playing his guitar in the studio along to the basic track playing in reverse, an indecipherable comment by Eddie Kramer at 10:39 about Jimi's reverse vocals, an indecipherable comment by Jimi at 12:12, the in-the-studio guitar playing ending at 12:19, a comment by Kramer, "can we stop...", and then a tape break at 12:20.

The 7<sup>th</sup> segment runs from 12:22-16:08, begins with the basic track playing forwards from the beginning with some of the just-recorded guitar parts playing in reverse, there is a glitch/click at 15:07, the playback ending at 16:07, Kramer commenting, "I think it's terrible", Jimi responding, "hmm...can we...", and then a tape break at 16:09.

The 8<sup>th</sup> segment runs from 16:17-16:25, begins with a 1-second playback of the basic track, a tape stop, Jimi strumming his guitar twice, a thump sound, and then a tape break at 16:25.

The 9<sup>th</sup> segment runs from 16:25-19:45, begins with Jimi noodling on his guitar, some voices faintly talking, a section of Jimi playing his guitar in the studio along to the basic track playing from the beginning with the vocals mixed out, at 19:38 Jimi interjecting, "Eddie, Eddie", the playback ending at 19:41, Jimi stating, "OK one more time, turn everything up louder and turn the voice on this time", followed by a tape cut at 19:45.

The 10<sup>th</sup> segment runs from 19:45-22:25, begins with Jimi checking his guitar's tuning, some voices faintly heard (including Devon Wilson? again), at 20:03 the basic track playing back from the beginning (with the vocals in the mix) with Jimi playing along in the studio, at 22:22 Jimi is faintly heard saying, "hold it", to which Kramer responds, "are we fine?", immediately followed by a tape break.

The 11<sup>th</sup> segment runs from 22:28-23:24, begins with playback of the basic track with Jimi playing along in the studio until the 23:23 mark, and ending in a tape break at 23:25.

The 12<sup>th</sup> segment runs from 23:26-23:47, and consists of Jimi playing his guitar in the studio with a heavy echo effect added, ending with Kramer possibly commenting, "I like that", immediately followed by a tape cut at 23:47.

The 13<sup>th</sup> segment runs from 23:53-24:13, and consists of Jimi playing his guitar in the studio with a clean sound, some faint talking in the background by Kramer towards the end, ending in a tape break at 24:13.

The 14<sup>th</sup> segment runs from 24:13-25:09, begins with some faint talking in the background by Kramer, then at 24:17 Jimi playing his guitar in the studio along to the basic track with some of the reverse guitar added into the mix at the very start, some tape bump sounds at 24:55 and 24:59, Kramer interjecting at 25:06, "one more time...one more time", ending in a tape break at 25:09.

The 15<sup>th</sup> segment runs from 25:10-26:47, begins with Jimi checking his guitar tuning then saying, "OK let's try (indecipherable)", Kramer responding, "fourteen on (indecipherable)" while Jimi checks his tuning, at 25:20 Jimi asking, "OK?", Kramer responding, "OK", at 25:27 Jimi runs through the opening guitar riffs to the song, voices heard talking in the background including at 26:07 someone saying, "it doesn't work...", at 26:30 Jimi's in-the-studio playing syncs and merges with the playback of the basic track from the beginning, at 26:46 Kramer halting the playback saying, "one more time (indecipherable)", ending in a tape break at 26:47.

The 16<sup>th</sup> segment runs from 26:49-26:59, and consists of Jimi tuning his guitar, and a woman (Devon Wilson?) asking, "what'd you do, erase it?"

The 17<sup>th</sup> segment runs from 27:01-27:13, begins with Jimi noodling on his guitar, the woman making an indecipherable comment, Kramer saying, "one sly comment deserves another", followed by the basic track on playback again from the beginning before being stopped, a brief comment, and a tape break.

The 18<sup>th</sup> segment runs from 27:15-27:23, and consists of Jimi playing a bluesy riff in the studio, ending in an indecipherable comment by Kramer and a tape break.

The 19<sup>th</sup> segment runs from 27:29-31:16, consists of Jimi playing his guitar in the studio along to the basic track from the beginning with the vocals mixed out until the first "your love...sailing home" section (there may be

an edit at 27:53), a thumping sound at 28:50, a click/error at 30:21, continuing until the basic track plays to its end at 31:15, followed by a tape break at 31:16.

The 20<sup>th</sup> segment runs from 31:15-31:29, and consists of Jimi playing one of the riffs from the song in the studio, faint indecipherable comments between the woman (Devon Wilson?) and Jimi possibly responding, "OK let's start again then", ending with a tape break.

The 21<sup>st</sup> segment runs from 31:33-31:36, and consists of Eddie Kramer asking, "ready (Kenny?)" who responds, "not quite", ending with a tape break.

The 22<sup>nd</sup> segment runs from 31:38-35:58, begins with voices faintly talking, at 31:43 the playback of (5) Drifting begins (see track 156) with its distinctive "let me do some sea sounds" comment by Jimi at the start, stopped by an engineer at 31:53 which prompts someone to complain, "come on man," and the woman (Devon Wilson?) to ask, "who stopped it?", followed by the playback continuing again at 31:57 with Jimi playing along in the studio, a tape warble at 33:04, the playback ending at 35:50, Kramer commenting, "one", Jimi asking, "did we record?", Kramer responding, "sure did...come and listen", and ending with a tape break at 35:58.

The 23<sup>rd</sup> segment runs from 36:00-38:27, begins with Kramer commenting, "let me get some cups (indecipherable)", the woman (Devon Wilson?) making an indecipherable comment, followed by passages of studio silence as the engineer works the tape machine trying to locate a specific point in (5) Drifting, at 37:27 Jimi comments, "let me just plant it into this...you think so?...you know...(indecipherable, though it sounds like he says Kim)", to which someone (not Kramer) responds, "uhm...of the, the track we just did", Jimi says, "yeah, I mean this tune", the person asks, "the whole thing?", Jimi says, "uhm, yeah...", the person responds, "it has to be done, we (indecipherable) it...I mean we can, you know we can do it and see how it sounds", at 38:05 Kramer remarks, "oops...nearly" (Jimpres notes this as him nearly spilling "the cups" which he went to get at 36:01), at 38:13 Jimi asks, "do we have any vibe stuff?" – it is this comment which likely led to the decision to add vibraphone (played by Buzzy Linhart) to the final official mix in late 1970 – indecipherable responses, at 38:25 Kramer says, "or some bells, y'know", ending with a tape break at 38:27.

The 24<sup>th</sup> and final segment runs from 38:27-41:29, and consists of Jimi playing his guitar in the studio along to the basic track from near the beginning with the vocals mixed out until the "teardrops, on a lifeboat..." section, the playback is turned down from 40:44-40:52 as Jimi is faintly heard making a comment, and the tape cuts out at 41:29 followed by 3 seconds of silence.

#### Comparison Notes:

The copy on ATM 002: The Electric Lady Mixing Sessions has very good sound quality; track time = 41:32.

The copy on Drifting Try-Outs Mixing & Overdubbing Sessions is divided into five tracks, and is of comparable sound quality to the copy on ATM 002: The Electric Lady Mixing Sessions; combined track time = 41:32.

The copy on Electric Lady Studios [1999, blank label CDR, France] is split into two incomplete tracks, both beginning with an incomplete segment of the track which comes to a stop and then repeats again from the beginning at the 2:04 mark on the first copy and the 2:19 mark on the second copy, although the second segment of both copies is still incomplete; track times = 17:19 and 4:00 (15:15 and 1:41 without the first segments).

Alternate Sources: At Work With Eddie; The Kees Tapes.

#### **156. (5) Drifting** (early alternate mix of (1))

Source: Bob Terry Tape #5: Angel – Drifting

Studio '70 (revision A) cross-reference: disc 9 track 92 [disk 9 track 03]

Univibes number: S746

Track time as per Bell/Jimpres/actual: 3:35 (3:35) [3:39]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes this track as having different guitar parts; Jimpres notes it as the basic backing track of (1) with no guitar overdubs. This mix also lacks Buzzy Linhart's vibraphone overdub. The track begins a tape smear followed by Jimi making some vocal whooshing sounds and commenting, "Let me do some sea sounds" with Eddie Kramer replying, "sure, as many as you like". This version can also be heard in the 22<sup>nd</sup> segment of (8) Drifting (track 155); the squeaking sounds are also present here from 2:15-2:20, and again at 2:46 and 3:00. The track fades out at the end. Ultimate Hendrix notes the basic track is take 6 recorded on June 25, whereas Jimpres notes the basic track as take 4; see segment one notes for (8) Drifting. Vocal and effects overdubs were done on June 29, and additional overdubs were done on July 23, 1970. Jimpres Part 1 also notes an overdub session for this song on July 14, 1970 but this is not mentioned in Jimpres Part 3 or Ultimate Hendrix. It appears

that most copies of this track in circulation are taken from tapes that include other material recorded on July 23, which would indicate that this track is likely from the overdub session on that date.

Comparison Notes:

The copy on Acoustic Jams fades at the end followed by a 2-second fragment of very faint jamming, which may be a tape bleed-through of an unrelated track – the only other copy of this track that includes this fragment at the end is the copy found on Studio Experience; track time = 3:37.

Bob Terry Tape #5: Angel – Drifting contains two copies of this track with an incomplete first copy contained at the end of the track labeled Studio Chat, which also contains the end studio chatter from (1) Belly Button Window at the start followed by a tape break, part of the false start to (4) Angel, and with a track time = 0:46 (total track time = 1:17); the second copy is labeled Drifting (track 7), includes a tape smear at the start prior to Jimi's spoken intro to (5) Drifting, and seems to have the best overall sound quality of all tested copies; track time = 3:39.

The copy on Drifting Try-Outs Mixing & Overdubbing Sessions includes a tape smear at the start prior to Jimi's spoken intro, and has very good sound quality; track time = 3:39.

The copy on Electric Lady Studios [1999, blank label CDR, France] begins with an incomplete segment of the track which comes to a stop and then repeats again from the beginning at the 1:16 mark, although the second segment is still incomplete; track time = 4:07 (2:51 without the first segment).

The copy on First Rays: The Sessions fades at the end; track time = 3:33.

The copy on High Voltage At Atlanta Pop & Electric Lady Studios includes the end studio chatter from (1) Belly Button Window at the start, followed by 7 seconds of silence, and then a fragment of Angel, 6 more seconds of silence, and then Jimi's spoken intro, plus the end of the track seems to be complete rather than fading out, and the levels seem slightly high to the point of nearly cutting off the high and low ends throughout the track; track time = 4:22.

The copy on In The Studio Volume 3 includes a tape smear at the start prior to Jimi's spoken intro, and fades out slightly at the end; track time = 3:40.

The copy on Multicoloured Blues includes the end studio chatter from (1) Belly Button Window at the start, followed by a tape break, and then Jimi's spoken intro, plus the end of the track seems to be complete rather than fading out, and there are about 4 seconds of tape silence at the very end; track time = 4:06.

The copy on Rescued From Randall's Island includes the end studio chatter from (1) Belly Button Window at the start prior to Jimi's spoken intro, and has very good sound quality; track time = 4:08.

The copy on The Ross Tapes includes a tape smear at the start prior to Jimi's spoken intro, and fades out at the end; track time = 3:42.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II seems to be the most complete and best sounding copy, includes Billy Cox's comment, "Ready" from the end of (4) Angel at the start, followed by a tape break, and then the end studio chatter from (1) Belly Button Window, followed by 4 seconds of silence, and then a fragment of Angel before Jimi's spoken intro, plus the end of the track seems to be complete rather than fading out, followed by a fragment from the beginning studio chatter of (2) Angel; track time = 4:17 (track time without extraneous material = 3:39) – unfortunately this copy was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track (amplitude clipping).

The copy on Studio Experience fades at the end followed by a 2-second fragment of very faint jamming, which may be a tape bleed-through of an unrelated track – the only other copy of this track that includes this fragment at the end is the copy found on Acoustic Jams; track time = 3:37.

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] includes Billy Cox's comment, "Ready" from the end of (4) Angel at the start, followed by a tape break, the end studio chatter from (1) Belly Button Window, 4 seconds of silence, and then a fragment of Angel before Jimi's spoken intro, plus the right channel has some odd cropped qualities when viewed in Audacity (the track tests as lossy/MPEG/MP3 in Trader's Little Helper); track time = 4:16.

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Gypsy Charm; Monterey [Bell, tape]; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours.

**157. (1) Drifting** (official mix)

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt)

Univibes number: S083

Track time as per Bell/Jimpress/actual: 3:47 (3:47) [3:53]

Composer: James Marshall Hendrix



Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Buzzy Linhart (vibraphone). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: This track fades out slowly at the end, followed by 5 seconds of silence. Jimpress mentions a mistake on the bass part at the 2:20 mark of the basic track which was later corrected on this official mix; there are some squeaking sounds heard on the basic track (see track 155, (8) Drifting segment one) from 2:10-2:16 which may be what Jimpress is referring to as most of these sounds are not apparent on this official mix, though there is still one of these squeaks at the 2:10 mark – all of these squeaks have been removed in (2). Ultimate Hendrix notes the basic track is take 6 recorded on June 25, whereas Jimpress notes the basic track as take 4; see segment one notes for (8) Drifting (track 155). Vocal and effects overdubs were done on June 29, and additional overdubs were done on July 23, 1970. Jimpress Part 1 also notes an overdub session for this song on July 14, 1970 but this is not mentioned in Jimpress Part 3 or Ultimate Hendrix. Buzzy Linhart's vibraphone was added in late 1970.

**158. (10) Drifting** (low vocal alternate mix of (1))

Source: (Slight Return) [Jon's Attic, version 2]; track courtesy of FendersFingers.

Studio '70 (revision A) cross-reference: disc 9 track 93 [disk 9 track 04]

Track time as per Bell/Jimpress/actual: 3:50 (3:47) [3:49]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Buzzy Linhart (vibraphone). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track fades out slowly at the end, followed by 5 seconds of silence; this is the same fingerprint as (1), whereas the fade-out on (2) is very brief. The silence at the end of the source copy has been removed for this compilation. Jimpress notes this as an alternate mix of (1) with low/faint vocals. Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. Ultimate Hendrix notes the basic track is take 6 recorded on June 25, whereas Jimpress notes the basic track as take 4; see segment one notes for (8) Drifting (track 155). Vocal and effects overdubs were done on June 29, and additional overdubs were done on July 23, 1970. Jimpress Part 1 also notes an overdub session for this song on July 14, 1970 but this is not mentioned in Jimpress Part 3 or Ultimate Hendrix. Buzzy Linhart's vibraphone was added in late 1970. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Cry Of Love Low Vocal Mixes has had the left channel amplified disproportionately from the right channel (other copies have considerably lower levels in the left channel than in the right channel), and has 2 seconds of silence at the end; track time = 3:54.

The copy on Kiss The Sunshine runs slightly faster than other copies, and has a tape-cut noise and 2 seconds of silence at the end; track time = 3:39.

The copy on (Slight Return) [Jon's Attic, version 2] has 5 seconds of silence at the end of the track; track time = 3:54.

Alternate Sources: Bob's DATs; Calling All Devil's Children [Bell, tape from JP via BG]; Master Series Volume 4.

**159. (2) Drifting** (alternate mix of (1))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 9 track 94 [disk 9 track 05]

Univibes number: S083

Track time as per Bell/Jimpress/actual: 3:50 (3:49) [3:52]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Buzzy Linhart (vibraphone). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This alternate mix of (1) has extra backward guitar parts. Jimpress mentions a mistake on the bass part at the 2:20 mark of the basic track which was later corrected on the official mix; there are some squeaking sounds heard on the basic track (see track 155, (8) Drifting segment one) from 2:10-2:16 which may be what Jimpress is referring to as all of these sounds are not apparent on this official mix, though there is still one of these squeaks heard at the 2:10 mark in (1). The track fades out slightly at the end. Ultimate Hendrix notes the basic track is take 6 recorded on June 25, whereas Jimpress notes the basic track as take 4; see segment one notes for (8) Drifting (track 155). Vocal and effects overdubs were done on June 29, and additional overdubs were done on July 23, 1970. Jimpress Part 1 also notes an overdub session for this song on July 14, 1970 but this is not mentioned in Jimpress Part 3 or Ultimate Hendrix. Buzzy Linhart's vibraphone was added in late 1970.

**160. (7) Freedom** (early alternate vocal take)

Source: In The Studio Volume 3

Studio '70 (revision A) cross-reference: disc 9 track 97 [disk 9 track 08]

Univibes number: S748]

Track time as per Bell/Jimpress/actual: 3:45 (3:51) [4:02]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This early alternate vocal take uses the same basic backing track as heard in (4), but has different guitar parts, different lyrics ("you got my leg hangin' out your bed, you messin' with my head baby, so I brought my lead..."), and lacks the backing vocal overdubs by The Ghetto Fighters, which indicates this mix was made before the August 1970 overdub and mixing sessions, and probably comes from the June 30 overdub and mixing session (also noted by Jimpress). Most copies of the track contain a 1-second acoustic blues riff at the very beginning followed by what sounds like Eddie Kramer faintly saying, "I need to take it down", and then a tape break/splice, immediately followed by two bluesy wailing electric guitar notes, then four bluesy clean electric guitar notes, and then directly into Freedom. There is a squealing sound heard at 3:41. The end of the track fades out on Jimi's comment, "That's good enough for right now." The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970.

Comparison Notes:

The copy on Acoustic Jams starts with 18 seconds of the post-song studio chatter from (1) Belly Button Window, a tape break, and then the four clean pre-song guitar notes – the very beginning acoustic riff up to the four clean notes are missing; track time = 4:18.

The copy on ATM 187-190: Hendrix For Everyone is missing the very beginning acoustic riff, Kramer's comment, and the two bluesy wailing electric guitar notes; track time = 4:02.

The copy on Diggin' In The Dust is missing the very beginning acoustic riff and Kramer's comment, coming in at the splice on the two bluesy wailing electric guitar notes; track time = 4:00.

The copy on The Electric Lady Studio Recordings is missing the very beginning acoustic riff, coming in at Kramer's comment; track time = 3:59.

The copy on First Rays: The Sessions has very good sound quality, but appears to be in mono when viewed in Audacity; track time = 3:57.

The copy on In The Studio Volume 3 has very good sound quality, though this copy was mastered with the levels slightly too high resulting in the high and low ends being cut off primarily at the 2:08-2:10 mark; track time = 4:02.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II contains a single drum beat prior to and part of the acoustic blues riff at the very beginning, and seems to have the best overall sound quality; track time = 4:03 – unfortunately this copy was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track (amplitude clipping).

The copy on Studio Experience is missing the very beginning acoustic riff, Kramer's comment, and the two bluesy wailing electric guitar notes, and the overall sound quality seems slightly inferior to other copies; track time = 3:59.

Alternate Sources: Electric Lady Studios [2005, BP @easytree]; The Nitopi Reels; Wight [1995 blank label CD].

**161. (8) Freedom** (overdub and mixing session for (4))

Source: Master Series Volume 1; track courtesy of Doug Bell.

Studio '70 (revision A) cross-reference: disc 5 track 51 [disk 5 track 08]

Track time as per Bell/Jimpress/actual: 9:45 (9:45) [9:48]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano, vocals), Mitch Mitchell (drums), Billy Cox (bass), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is an overdub and mixing session of the basic track; Jimpress notes the date as likely from late-June/early-July. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. The backing vocals by The Ghetto Fighters are present in the mix heard here, but it seems that the congas by Juma Sultan are missing, so this must be an intermediate mix, perhaps from the July 19 session. Also, the piano is heard high in the mix, as opposed to the official release (4) which has the piano mixed low. Jimpress Part 1 notes that the piano can be clearly heard in the mix, though Jimpress Part 3 erroneously notes “the piano part is missing from the mix”. Jimpress notes the piano player as unknown; during the isolation mix of (4) Freedom (track 162) Eddie Kramer notes that it is Jimi playing piano on the track. This track contains 10 segments separated by 9 tape breaks (Jimpress only notes 8) with the longest segment being 4:11 (segment one): 0:00-4:11, 4:20-4:39, 4:41-4:56, 4:56-5:32, 5:33-5:49, 5:49-7:17, 7:19-7:46, 7:46-8:58, 8:58-9:41, 9:42-end.

The 1<sup>st</sup> segment runs from 0:00-4:11, begins with an odd sound, possibly a tape stop or rewind, at 0:03 someone (Kramer?) makes an indecipherable comment, and at 0:07 the playback begins with the lyrics coming in at 0:27 (“you got my pride hangin’ out o’ my bed, you messin’ with my life so I brought my lead...”). Jimpress notes that what is heard in this segment is “the same basic backing track but with many different guitar overdubs and a different vocal take”, i.e. different than what is heard in (7). Jimpress additionally notes, “the track sounds virtually complete with all the vocals and most of the solos in place; only the guitar part at 2:35 is missing” (actually the 2:31 mark in the official release (4)), “the piano part ...can be clearly heard playing bass notes in the same style as on Crosstown Traffic”, and this segment contains “the middle eight section...from 2:43 to 3:14...which was edited out on” (4) – actually 2:36-3:06 here, a section which is not heard in the official release (4). The playback ends at 4:09 with Jimi commenting, “that’s a good enough (indecipherable)”.

The 2<sup>nd</sup> segment runs from 4:20-4:39, and begins with what seems to be the basic drum track playing in the background as Eddie Kramer and others (Billy Cox? and another) discuss something, most of which is indecipherable as the voices interrupt each other. What can be heard is Kramer possibly saying, “...never even touch it...”, and possibly Billy Cox stating, “...I have one...reel...”, and possibly the word “piano”.

The 3<sup>rd</sup> segment runs from 4:41-4:56, and begins with Jimi briefly playing his guitar in the studio, some chatter in the control booth, and a playback of the riff heard in (4) at the 2:13 mark.

The 4<sup>th</sup> segment runs from 4:56-5:32, and consists of Jimi practicing the riff heard in (4) at the 0:54 mark, along with more faint, indecipherable control booth chatter.

The 5<sup>th</sup> segment runs from 5:33-5:49, and consists of Jimi practicing a riff.

The 6<sup>th</sup> segment runs from 5:49-7:17, and consists of a playback of the track from the point where the vocals begin with Jimi playing along in the studio to lay down a lead guitar part. The playback ends at 7:12 with someone making an indecipherable comment, followed by a rewind of the tape.

The 7<sup>th</sup> segment runs from 7:19-7:46, and consists of Jimi practicing guitar riffs. At 7:33 there is a loud sound, followed by control booth voices talking including possibly Devon Wilson. At 7:41 there is another loud sound.

The 8<sup>th</sup> segment runs from 7:46-8:58, and consists of a playback of the track from the beginning (the speed seems slightly slow, so this segment may be a good reference point to speed-correct this entire track) with Jimi playing along in the studio. The playback ends at 8:55, followed by Jimi noodling a few guitar notes.

The 9<sup>th</sup> segment runs from 8:58-9:41, and begins with Jimi practicing guitar riffs. Some bump/movement noises can be heard near the microphone of the recording device for this tape. At 9:19 Jimi begins playing the melody to a familiar (but as yet undetermined) song.

The 10<sup>th</sup> and final segment runs from 9:42 to the end of the track, and consists of Jimi making some indecipherable comments.

Comparison Notes:

The copy on ATM 002: The Electric Lady Mixing Sessions is lacking 7 seconds from the start of the complete track, albeit this segment has no music; track time = 9:19 which is mostly due to a tape speed difference.

The copy on Electric Lady Studios [1999, blank label CDR, France] begins with an incomplete segment of the track which comes to a stop and then repeats again from the beginning at the 1:59 mark, although the second segment is still incomplete; track time = 9:25 (7:26 without the first segment).

Alternate Sources: The Kees Tapes; The Making Of The Cry Of Love Album (incomplete).

**162. (4) Freedom** (official mix)

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; Experience Hendrix: The Best Of Jimi Hendrix; First Rays Of The New Rising Sun; Inside The Experience [1990, MediaAmerica Radio]; Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (excerpt)

Univibes number: S082

Track time as per Bell/Jimpress/actual: 3:25 (3:25) [3:29]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: The backing vocals are mixed to one channel, the guitar parts are in opposite channels in comparison to (5), the riff heard after the “set me free” lyric at the 2:00 mark is panned back and forth between channels, and the ending has the congas present in the mix. At 3:11 Jimi is heard to say, “OK, uhh...” The very end of the track contains 3 seconds of silence. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970.

**163. (5) Freedom** (official alternate mix of (4))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 10 track 111 [disk 10 track 11]

Univibes number: S082

Track time as per Bell/Jimpress/actual: 3:23 (3:23) [3:26]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This alternate mix of (4) has the backing vocals mixed centrally, the guitar parts are in opposite channels in comparison to (4), the riff heard after the “set me free” lyric at the 2:00 mark is mixed to one channel, and the ending has the congas removed from the mix. The comment by Jimi at 3:11 in (4), “OK, uhh...”, is mixed out here. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970.

## DISC 13 – STUDIO & PRIVATE RECORDINGS

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**June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA (continued)**

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**164. (6) Freedom** (alternate mix of (4))

Source: 51<sup>st</sup> Anniversary: The Story Of Life

Studio '70 (revision A) cross-reference: disc 6 track 63 [disk 6 track 12]

Univibes number: S1090

Track time as per Bell/Jimpress/actual: 3:27 (3:27) [3:25]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This alternate mix of (4) has the lead vocals panned to one channel, the opening guitar chord is chopped (slightly more than the 1988 Cry Of Love CD release; see track 162), there are vinyl remnants (clicks and pops) especially noticeable at the beginning of the track, which could indicate that this comes from an acetate or obscure vinyl source, and the end of the track is slightly chopped. The riff heard after the “set me free” lyric at the 2:01 mark is panned back and forth between channels as on (4). At 3:13 Jimi is faintly heard to say, “OK, uhh...” The bootleg 51<sup>st</sup> Anniversary: The Story Of Life is the only known source for this track. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970.

**165. (28) Freedom** (official crowd noise mono alternate mix of (4))

Source: Redskin Jammin’; track courtesy of Tom Chapman.

Official Release: Superstars In Concert; Experience/See My Music Talking (Expanded Edition, promo video)

Track time as per Bell/Jimpress/actual: 3:13 (3:16) [3:21]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producer: Peter Clifton.

Notes: This alternate mix of (4) is in mono, has heavy reverb, and added crowd noise; the opening riff is chopped. This track was extracted from the official video Superstars In Concert, a Japanese laserdisc reissue of the 1973 documentary film Rock City: Sounds Of The City (originally titled Sound Of The City: London 1964-73) which was directed and produced by Peter Clifton. Bell notes this as the original official mix in mono with added reverb and applause. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. Testing this track in Trader’s Little Helper results in a “track looks like MPEG” error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

**166. (32) Freedom** (low vocal alternate mix of (4))

Source: Calling All The Devil’s Children

Studio ’70 (revision A) cross-reference: disc 6 track 64 [disk 6 track 13]

Track time as per Bell/Jimpress/actual: 3:13 (3:13) [3:09]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this as an alternate mix of (4) with the vocals mixed low until the “You don’t have to say that you love me” section @1:40, and incomplete at the end (missing 18 seconds), fading out just before the “OK, uhh...” comment by Jimi heard in (4). Bell has some suspicions that most of these “low vocal mixes” may be fakes created by “left-right” differencing the channels of a stereo track 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. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. The silence at the end of the source copy has been removed for this compilation. Testing this track in Trader’s Little Helper results in a “source of track cannot be qualified” error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Calling All The Devil’s Children has 14 seconds of silence at the end; track time = 3:22.

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends in places throughout the track, and has 2 seconds of silence at the end; track time = 3:15.

The copy on Kiss The Sunshine is incorrectly noted as (9) Freedom, runs slightly faster than other copies, and has 6 seconds of silence at the end; track time = 3:06 (3:00 without the silence).

The copy on (Slight Return) [Jon's Attic, version 2] seems to be the same as the copy on Calling All The Devil's Children, including having 13 seconds of silence at the end of the track; track time = 3:22.

Alternate Sources: Bob's DATs; Calling All Devil's Children [Bell, tape from JP via BG]; Master Series Volume 4.

**167. (35) Freedom** (official low lead guitar alternate mix of (4))

Source: private collector's disc; track courtesy of FendersFingers.

Track time as per Bell/Jimpress/actual: 3:25 (3:25) [3:30]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This alternate mix of (4) was created by Eddie Kramer for the Line 6 Guitarport and was made available via online download: <http://line6.com/guitarport/guitarportonline.html>. Jimpress notes that the lead guitar parts have been removed for practicing purposes; Bell notes it as the lead guitar mixed low – the lead guitar can still be faintly heard at the beginning of the track. There are 2 seconds of silence at the start of the track, and 3 seconds of silence at the end. At 3:12 Jimi is heard saying, "OK, uhh..." The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors.

Alternate Sources: Backing Tracks (labeled Freedom (C Major)); Jimi Hendrix Studio Tapes Without Guitar Univibe Wah [2006, eBay]; Line 6 Mixes [Bell, tape]; No Guitar.

**168. (40) Freedom** (incomplete alternate mix of (4))

Source: Hear My Train A Comin' [DVD]

Official Release: Hear My Train A Comin' [DVD]

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:52]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This incomplete alternate mix of (4) is found from 10:56-11:48 in the DVD biography Hear My Train A Comin'; the voiceover commentary by Billy Cox has been removed. This mix is guitar and bass only for the first 29 seconds, after which the other band members come in as well as some additional unrelated sounds from the film. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but it is a lossless file.

**169. Freedom (Kramer isolation mix of (4))**

Source: An Inside Look: First Rays Of The New Rising Sun [DVD]

Official Release: An Inside Look: First Rays Of The New Rising Sun [DVD]

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:21]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track is extracted from the bonus DVD (titled An Inside Look) that accompanied the 2010 remaster of First Rays Of The New Rising Sun, and appears from 13:30-14:50 on the disc. Eddie Kramer isolates Jimi's piano playing in one segment, and Juma Sultan's congas with



Mitch Mitchell's drums in another segment. There is also brief commentary by Mitch Mitchell and Billy Cox. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970.

#### **170. Freedom (official multitrack of (4) – instrumental, rhythm guitar only)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas).

Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 5 seconds of silence at the end, and is an instrumental version of (4) without the lead guitar or third guitar tracks. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **171. Freedom (official multitrack of (4) – rhythm guitar on 1 in 3)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano), and Juma Sultan (congas). Engineer: Bob Hughes. Second

Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start and 6 seconds of silence at the end, and focuses on the rhythm guitar track; the congas and piano are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

#### **172. Freedom (official multitrack of (4) – extras)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano, vocals), Mitch Mitchell (drums), and Juma Sultan (congas). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start and 6 seconds of silence at the end, and focuses on various extra guitar parts; the rhythm guitar, piano, congas, and faintly heard drums and Jimi's vocals are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

**173. Freedom (official multitrack of (4) – third track of guitar and congas in 3)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, piano), and Juma Sultan (congas). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start and 8 seconds of silence at the end, and focuses on the third guitar track (not the rhythm guitar or the lead guitar); the congas, rhythm guitar, and piano are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

**174. Freedom (official multitrack of (4) – panned lead guitar in 3)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start and 6 seconds of silence at the end, and focuses on the lead guitar before panning was added; the rhythm guitar and faintly heard vocals are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono (verified by StereoMonoizer).

**175. Freedom (official multitrack of (4) – guitar, original)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start and 6 seconds of silence at the end, and focuses on the lead guitar after panning was added; the rhythm guitar and faintly heard vocals are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **176. Freedom (official multitrack of (4) – guitar 1 in 2)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start and 6 seconds of silence at the end, and focuses on one of the two dominant lead guitar parts; the faintly heard vocals are also present in the mix. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track is in mono (verified by StereoMonoizer).

#### **177. Freedom (official multitrack of (4) – guitar 2 in 2)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start (though nothing is heard until the 0:11 mark) and 6 seconds of silence at the end, and focuses on the second of the two dominant lead guitar parts; the faintly heard vocals are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono (verified by StereoMonoizer).

#### **178. Freedom (official multitrack of (4) – vocals)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (vocals, guitar), Mitch Mitchell (drums), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Bob Hughes. Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start (though nothing is heard until the 0:21 mark) and 6 seconds of silence at the end, and focuses on the vocal parts; the rhythm guitar and drums are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### 179. Freedom (official multitrack of (4) – bass)

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Bob Hughes.

Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start (though nothing is heard until the 0:11 mark) and 6 seconds of silence at the end, and focuses on the bass track; the rhythm guitar and drums are also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### 180. Freedom (official multitrack of (4) – drums)

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:33]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Bob Hughes.

Second Engineer: Tom Flye.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 4 seconds of silence at the start (though nothing is heard until the 0:12 mark) and 6 seconds of silence at the end, and focuses on the drum track; the rhythm guitar is also present in the mix. The basic track is take 6 recorded on June 25, 1970; overdubs and rough mixes were done on June 30, July 19, and August 14, while final mixes were done on August 20 and 24/25, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

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**June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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Special Notes: There is a tape player/recorder present in the studio during this session, seemingly being operated by Buddy Cox, which is used to playback a pre-recorded version of Heaven Has No Sorrow, and to record and playback some of the Valleys Of Neptune rehearsals.

#### 181. Little Dog O' Mine

Source: Diamonds In The Dust

Studio '70 (revision A) cross-reference: disc 6 track 66 [disk 6 track 15]

Univibes number: S1238

Track time as per Bell/Jimpress/actual: 0:21 (0:21) [2:13]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (dog howls, vocals), and Billy Cox (bass, vocals). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 181-184 comprise a single recording session. This track begins with a fade in and some faintly heard voices discussing something. What can be heard is Jimi commenting, "...Oh shit, no...", "...Oh, OK, OK...", and Eddie Kramer saying, "I don't insist. I'm just experimenting." This is immediately followed by Billy Cox's whimsical little tune, "That dog, that dog, that doggone dog, that little dog of mine. (male voice says, "Oh yeah").

All that (woman's voice talking in the background) dog-gone dog does do is eat and sleep and whine. (Jimi? making whining dog sounds) He got a head like a rattle, got a shape like a hound, he eats anything you find layin' on the ground. That dog, that dog, doggone dog, little dog of mine." Jimi melodically repeats the ending, "little dog of mine", while Billy gives a fake cowboy yelp, "yee-hoo". At 0:41 Jimi asks, "Did ya' record that?" Eddie responds, "Yeah," and Billy chuckles saying, "Oh no..." Eddie then says, "...thought I told you to turn the box (indecipherable)...", someone saying, "oh dear, just do that...for one second", chuckling, "...put the beat down on the box", Jimi responding, "huh?". Then Billy (?) saying, "...I can't remember...", and someone saying, "thank God". At 1:08 Billy plays a few bass notes, to which Jimi says, "yeah...yeah, hit, hit octaves...doo-dahn, doo-dahn", followed by more ascending bass notes. At 1:39 Billy begins riffing ascending notes. At 1:51 he begins practicing the riff to Heaven Has No Sorrow. At 2:06 Jimi says, "put just a tiny bit more bass on your bass", Eddie responding, "yeah", followed by more bass notes, and the track ending with Jimi saying, "there."

Comparison Notes:

The copy on ATM 119-120: Soulful Sessions is missing 9 seconds of the opening studio chatter; track time = 2:04.

The copy on Bolero Man In The Valleys Of Neptune is divided into two tracks, is missing the opening studio chatter, has the song slightly clipped at the start, and is missing about 25 seconds of the ending studio chatter; combined track time = 1:28.

The copy on Diamonds In The Dust includes the complete opening studio chatter; track time = 2:14.

The copy on In The Studio Volume 3 has been amplified, and is missing 7 seconds of the opening studio chatter; track time = 2:08.

The copy on Valleys Of Neptune Studio Variations [Bob Terry tape] is missing the opening studio chatter, but does include the post-song studio chatter and noodling which leads into (1) Heaven Has No Sorrow (the remainder of the post-song studio chatter is found at the beginning of (2-16) Valleys Of Neptune); track time = 0:38.

Alternate Sources: Blues Session 2; Bob's DATs; Bolero Session/Valleys Of Neptune Session; Electric Lady Studios [2005, BP @easytree]; Master Series Volume 3 [Bell, tape]; Rainy Daze; Soulful Session Vol. 1 [27 Productions]; Studio Tapes (JM) [Bell, tape]; Valleys Of Neptune [Bell, tape, bootleg].

**182. (1) Heaven Has No Sorrow (rehearsal)**

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 6 track 67 [disc 6 track 16, first part] + disc 7 track 68 [disc 7 track 01, last 1:30]

Univibes number: S1238

Track time as per Bell/Jimpress/actual: 3:05 (0:20) [3:05]

Composer: James Marshall Hendrix

Recording date/location: home recording? (unknown date & location), or possibly? September 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA, and June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 181-184 comprise a single recording session. This track immediately follows Little Dog O' Mine. During the studio session, either a solo home recording of unknown date and location, or an early take possibly recorded circa September 1969 at The Hit Factory can be heard on playback on a reel-to-reel recorder in the studio as Jimi and Billy rehearse the song. The possible 1969 recording can be heard from 0:23-0:33, 0:40-0:44, 0:50-1:05, 1:10-1:13, 1:16-1:18, 1:23-1:25, 1:28-1:31, 1:40-1:41, 1:45-1:47, 1:49-1:50. There is a tape break at 1:53, resuming with the playback of the 1969 recording until the 2:35 mark when Jimi stops playing as someone is heard knocking on the door (which would add credence to this being a home recording); this causes Jimi to remark in the 1970 studio session, "That took care of that." At 2:45 a tape start is heard and the possible 1969 recording continues from 2:48-3:03. At 2:58 Jimi interjects, "OK stop it (indecipherable)...OK, hear it one more time". At 3:03 the tape playback is stopped, followed by a feedback squeal at the end of the track. The total amount of the possible 1969 recording that we hear is about 1:41. This song is also known as Can I Whisper In Your Ear, and May I Whisper In Your Ear; the official title (Heaven Has No Sorrow) is given in The Ultimate Lyric Book.

Comparison Notes:

The copy on Valleys Of Neptune Studio Variations [Bob Terry tape] is found on the track containing (2-16) Valleys Of Neptune, the beginning of which has some of the post-song studio chatter and noodling from Little Dog O' Mine followed by part of (1) Heaven Has No Sorrow; about 1:12 of the rehearsal is missing at the end.

Alternate Sources: Alternate Master Tapes; Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Calling All The Devil's Children; Diamonds In The Dust; Electric Lady Studios [2005, BP @easytree]; The First Rays Of The New Rising Sun [Triangle]; First Rays Of The New Rising Sun: Working Concept And Studio Sessions; In The Studio Volume 3; Master Series Volume 3 [Bell, tape]; Mixdown Masters Volume 2; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Session Vol. 1 [27 Productions]; Studio Tapes (JM) [Bell, tape]; Valleys Of Neptune [Bell, tape, bootleg].

**183. (2) Heaven Has No Sorrow (false start) + (3) Heaven Has No Sorrow (take 1)**

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 7 track 69 [disk 7 track 02]

Univibes number: S978

Track time as per Bell/Jimpress/actual: 0:20+1:13 (0:20+1:13) [2:28]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 181-184 comprise a single recording session. (2) begins with 11 seconds of Jimi practicing the opening riff prior to the 20-second false start. At 0:33 Jimi stops the take saying, "My fault". Billy Cox then practices his bass licks until 0:47 when Jimi begins an 11-second practice of the opening riff. At 1:06 (3) begins with a count-in by Jimi, "1, 2, 3, 4". Jimi begins singing at 1:47. At 2:21 there is a slight click sound heard, possibly an edit mark. At 2:23 Jimi interjects, "no wait...wait...yeah...see if we can keep time because I can't, I can't...I can't (indecipherable)", which ends the track. This song is also known as Can I Whisper In Your Ear, and May I Whisper In Your Ear; the official title (Heaven Has No Sorrow) is given in The Ultimate Lyric Book.

Alternate Sources: Alternate Master Tapes; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Calling All The Devil's Children; Electric Lady Studios [2005, BP @easytree]; Everybody Should Own One; The First Rays Of The New Rising Sun [Triangle]; First Rays Of The New Rising Sun: Working Concept And Studio Sessions; House Of The New Rising Sun; In The Studio Volume 3; Manic Migraine Music; Mixdown Masters Volume 2; (Slight Return) [Jon's Attic, version 2]; Soulful Session Vol. 1 [27 Productions]; Valleys Of Neptune [Bell, tape, bootleg].

**184. (4) Heaven Has No Sorrow (take 2)**

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 7 track 69 [disk 7 track 02]

Univibes number: S978

Track time as per Bell/Jimpress/actual: 4:38 (4:38) [5:09]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 181-184 comprise a single recording session. This track begins with Jimi's count-in, "1, 2, 3, 4." There are some light clicks at 0:31, 0:38, 3:17, 3:25, 4:18, and 4:25. At 3:13 Jimi calls out a direction, "one". At 4:04 and 4:10 there is some light amplifier feedback noise. At 4:46 Jimi instructs Billy, "Play your part, play your part...yeah," which brings the take to an end. Billy tries to keep going but doesn't play the correct "part", so Jimi says, "no" and then plays the riff on his guitar that he wants Billy to play on the bass. Jimi then says, "you have to play your part (indecipherable) because I can't (indecipherable)." There is a bass note slide and some additional faint remarks which bring the track to an end. This song is also known as Can I Whisper In Your Ear, and May I Whisper In Your Ear; the official title (Heaven Has No Sorrow) is given in The Ultimate Lyric Book. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

Alternate Sources: Alternate Master Tapes; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Calling All The Devil's Children; Cherokee Mist [Triangle] (labeled Send My Love To Linda); Electric Lady Studios [2005, BP @easytree]; Everybody Should Own One; The First Rays Of The New Rising Sun [Triangle]; First Rays Of The New Rising Sun: Working Concept And Studio Sessions; Go Do That Voodoo That You Do; House Of The New Rising Sun; In The Studio Volume 3; Manic Migraine Music; Mixdown Masters Volume 2; Rock Prophecy; (Slight Return) [Jon's Attic, version 2]; Strate Ahead; Valleys Of Neptune [Bell, tape, bootleg].

**185. Heaven Has No Sorrow (official edit of (4) with voiceover)**

Source: Lifelines: The Jimi Hendrix Story

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

Univibes number: S263

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

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This track is mentioned in Jimpress though it does not have an official Jimpress number. It is an incomplete version of (4) corresponding to the section from 0:01-2:38. The voiceover commentary is by Dave Kephart, and includes interview segments with Pete Townshend and Mitch Mitchell. This song is also known as Can I Whisper In Your Ear, and May I Whisper In Your Ear; the official title (Heaven Has No Sorrow) is given in The Ultimate Lyric Book. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

**186. (2) Valleys Of Neptune** (unnumbered instrumental rehearsal take 1)

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 7 track 70 [disk 7 track 03]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 0:54 (0:54) [0:54]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This track begins in progress, i.e. the start is missing; it fades in slightly at the start. At 0:19 Jimi stops the take saying to Billy, "That's where you come in...yeah, right." The take continues on from the stopping point until it reaches 0:52 where Jimi says, "OK, try from there...try from there," which ends the track. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions.

Alternate Sources: Alternate Master Tapes; Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Diamonds In The Dust; Electric Lady Studios [2005, BP @easytree]; Everybody Should Own One; The First Rays Of The New Rising Sun [Triangle]; House Of The New Rising Sun; In The Studio Volume 3; Manic Migraine Music; Master Series Volume 3; Mixdown Master Tapes Volume 2; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Sessions Vol. 1; Studio Tapes (JM) [Bell, tape]; This Flyer / Valleys Of Neptune; Tiptoes In The Foam; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Valleys Of Neptune Studio Variations [Bob Terry tape].

**187. (3-6) Valleys Of Neptune** (unnumbered instrumental rehearsal takes 2-5)

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 6 track 67 [disk 6 track 16, second part]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 0:06+0:06+0:13+0:32 (0:03+0:06+0:13+0:32) [1:17]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This track begins with take 2, Jimi counting in, "1, 2, 3, 4," followed by a few guitar notes of a false start. Jimi stops to instruct Billy, "It's this (indecipherable)," and then proceeds to play the part. He then says, "try from there...1, 2, 3, 4," and starts take 3



at 0:10, another false start that quickly ends with more instruction. "I'm in E, E...the D...then F sharp...one more time, 1, 2, 3, 4." Take 4 begins at 0:24 and ends at 0:37 with Jimi commenting, "Yeah, you do it two times straight in a row. One more time...1, 2, 3, 4." Take 5 begins at 0:42 and ends at 1:14 with Jimi giving further instructions, "You come in right into that, yeah," which brings this track to an end. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions.

Alternate Sources: Alternate Master Tapes; Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Diamonds In The Dust; Electric Lady Studios [2005, BP @easytree]; Everybody Should Own One; The First Rays Of The New Rising Sun [Triangle]; House Of The New Rising Sun; In The Studio Volume 3; Manic Migraine Music; Master Series Volume 3; Mixdown Master Tapes Volume 2; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Sessions Vol. 1; Studio Tapes (JM) [Bell, tape]; This Flyer / Valleys Of Neptune; Tiptoes In The Foam; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Valleys Of Neptune Studio Variations [Bob Terry tape].

#### **188. (7) Valleys Of Neptune** (unnumbered instrumental rehearsal take 6)

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 6 track 67 [disk 6 track 16, second part]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 0:46 (0:46) [1:31]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This take begins with Billy giving the count-in, "1, 2, 3, 4," and Jimi saying, "yeah." At 0:48 the take comes to an end with more instruction from Jimi, "man, don't do it...don't, don't do it so much then, not that dang-dang-dang, and then...and then you just cut off of it. When I come in (indecipherable)...no you don't do that yet...(indecipherable)...I need you to do it two times, just go..." This is followed by a stretch of silence, some bass noodling, then the sound of the tape recorder stopping, rewinding, and then pressing play to hear the playback, which only amounts to a couple seconds before a tape break and the end of this track. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all versions.

Alternate Sources: Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Electric Lady Studios [2005, BP @easytree]; Everybody Should Own One; The First Rays Of The New Rising Sun [Triangle] (incomplete); House Of The New Rising Sun; In The Studio Volume 3; Manic Migraine Music; Master Series Volume 3; Mixdown Master Tapes Volume 2; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Sessions Vol. 1; This Flyer / Valleys Of Neptune; Tiptoes In The Foam; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Valleys Of Neptune Studio Variations [Bob Terry tape].

#### **189. (8-9) Valleys Of Neptune** (unnumbered rehearsal takes 7-8)

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 6 track 67 [disk 6 track 16, second part]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 1:15+0:48 (1:15+0:48) [2:18]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This track immediately begins with take 7. At 0:43 Jimi begins singing. The take comes to an end at 1:14, but is immediately followed by "take 8" with Jimi further instructing Billy about the section of the song they've come to: "Yeah, you have to play

that part, y'know...(practicing riff)...I have to give myself time to go (another riff change)." This "take 8" comes to an end at 2:04 with Jimi faintly commenting something indecipherable ("damn"?). At 2:08 Jimi checks his tuning while Billy checks the tape recorder, "test...1, 2..1, 2..1, 2." Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions.

Alternate Sources: Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Electric Lady Studios [2005, BP @easytree]; House Of The New Rising Sun; In The Studio Volume 3; Master Series Volume 3; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Sessions Vol. 1; This Flyer / Valleys Of Neptune; Tiptoes In The Foam; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Valleys Of Neptune Studio Variations [Bob Terry tape].

## DISC 14 – STUDIO & PRIVATE RECORDINGS

### June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA (continued)

#### 190. (10) Valleys Of Neptune (unnumbered rehearsal take 9)

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 7 track 68 [disk 7 track 01]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 2:44 (2:44) [4:29]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass, vocals). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This take begins with Jimi playing the opening riff and Billy vocalizing the bass notes, "boon-boon, doon-doon, doon-doon-doon-doon-doon-doon-doon-doon," before he comes in on the bass at 0:09. At 0:42 Jimi begins singing. From 1:19-2:03 Billy gets close to the microphone and vocalizes the next bass riffs he is playing as Jimi continues singing. The take ends at 2:44 with Jimi saying, "Yeah, I'm, I'm gonna change keys somewhere there (indcipherable)". This is followed by some guitar tuning; there appears to be a tape break at 3:20, continuing with a guitar strum, an indecipherable comment by Jimi ("tape"?), and a couple bass notes. There is another tape break at 3:24, continuing with one of them commenting in an affected voice, "time to just remove this," a guitar note, then Jimi saying, "oh yeah, let's try that change of key part...here y' go...(indcipherable)...OK, 1," and then another tape break at 3:31. The tape resumes with Jimi saying, "Tape this from here, OK...(indcipherable)", followed by more guitar tuning. At 3:48 there is a beep sound heard. The very end of the track has Jimi faintly saying something indecipherable. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions.

Alternate Sources: Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Electric Lady Studios [2005, BP @easytree]; In The Studio Volume 3; Master Series Volume 3; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Sessions Vol. 1; This Flyer / Valleys Of Neptune; Tiptoes In The Foam; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Valleys Of Neptune Studio Variations [Bob Terry tape].

#### 191. (11-15) Valleys Of Neptune (corrected edit) (unnumbered rehearsal takes 10-13)

Source: The Collector's 1970

Studio '70 (revision A) cross-reference: disc 7 track 68 [disk 7 track 01]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 0:03+0:04+0:12+0:45 (0:03+0:04+0:12+0:45) [3:55]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This track begins with Jimi saying, "Here you go, 1, 2, 3, 4," which begins take 10, basically a false start that ends in a tape break at 0:05 with Jimi saying, "want to start from there?" Take 11 begins in progress, another 4-second false start that ends with Jimi making an indecipherable comment and then asking Billy, "the whole thing?...I mean (indecipherable)," to which Billy responds, "whole thing." From 0:18-0:37 there are several tape recorder button clicks, obviously trying to locate something on the tape, along with a few faintly heard indecipherable comments by Jimi including at 0:24 "...check it out..." At 0:42 Billy asks, "Are we run out of tape?" There may be a tape break at 0:45. The segment from 0:43-1:02 was used for the beginning of (1) Blue Suede Shoes (see track 047), and some copies of (2) Blue Suede Shoes (see track 046), though what is heard here is not as clear as what can be heard on (1) and (2) Blue Suede Shoes. There are a few seconds of pre-recorded trumpet jazz playing on the tape player, Jimi remarking, "jazz!", the tape player being stopped, then 2 seconds of Jimi goofily scat-singing, 6 seconds of various studio sounds, then Jimi commenting, "OK".

At 1:04 Jimi counts in take 12, "1, 2...1, 2, 3," which begins another false start (take 12) that ends at 1:19 with another tape break. At 1:21 Jimi instructs Billy, essentially starting take 13, "no, no, you don't do that one, see...you just do this, listen at (playing riff)..." Billy joins in as the two struggle with the progress of the song. At 2:10 Jimi checks his tuning. There may be a tape break at 2:37. At 2:42 a tape playback of the song is heard until another tape break at 2:53. There may be another tape break at 2:58 followed by some faintly heard comments by Jimi. At 3:05 there is an abrupt start of faint practicing and discussion, which may indicate another tape break at 3:05. There may be another tape break at 3:27, followed by a brief tape playback of the song at 3:31, which is a segment of Jimi's vocals.

Another tape break comes at 3:41, then another at 3:44. These tape breaks begin a section of the track that is actually an error, most likely as a result of tape flips (from Side A to Side B) while copying the recording and passing it between collectors. At 3:44 there is a chopped guitar note, then a count-in by Jimi, "1, 2"; this is actually the count-in to (16) Valleys Of Neptune (see next track). There is another tape break at 3:49 which is an obvious collector's tape-flip as the break shows as a split-second flat line gap in Audacity. The tape resumes with the immediate start of "take 14", which lasts a mere 13 seconds due to another tape break at 4:02; this "take 14" is actually the start of (16) Valleys Of Neptune. At 4:04 there are 3 seconds of either a tape playback or a faint rehearsal of a riff; this actually picks up from the recording at the 3:41 tape break. At 4:14 Jimi strikes a guitar note, then begins another count-in, "1, 2", which ends the track; this is another repeat of the count-in to (16) Valleys Of Neptune. Editing out everything between 3:41 and 4:04 results in the original structure of the track, which is what has been done here; for the uncorrected, unedited version that commonly circulates among collectors see track 355. Thus, this track doesn't actually contain a "take 14", meaning the following take (see next track) isn't "take 15", rather it is take 14; this also means that the Jimpress numbering for this rehearsal session should probably be corrected to run from (2) – (15) rather than (2) – (16).

Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions.

Alternate Sources: Bob's DATs; Bolero Man In The Valleys Of Neptune; Bolero Session/Valleys Of Neptune Session; Electric Lady Studios [2005, BP @easytree]; In The Studio Volume 3; Master Series Volume 3; Rainy Daze; (Slight Return) [Jon's Attic, version 2]; Soulful Sessions Vol. 1; This Flyer / Valleys Of Neptune; Tiptoes In The Foam; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape]; Valleys Of Neptune Studio Variations [Bob Terry tape].

## **192. (16) Valleys Of Neptune (unnumbered rehearsal take 14)**

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 7 track 68 [disc 7 track 01]

Univibes number: S979 & S1238

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

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Kim King.

Notes: Tracks 186-193 comprise a single recording session. Bell's total timing for this session is 19:36; the actual total time is 20:00. There are no take numbers announced during this session. This take begins with Jimi's count-in, "1, 2, 3." Jimi begins singing at 0:43. At the 4:30 mark an extraneous noise begins that sounds like a calliope which continues to the end of the track and into the post-song noises (see Notes for the next track); this may be the sound of an old cassette tape squeakily winding to the end of the spool. I have removed 2 seconds of dead silence from the end of this source copy of the track in order to flow more evenly into the following post-song noises track. Jimi Hendrix: The Ultimate Lyric Book shows three separate handwritten lyrics for Valleys Of Neptune, two of which are dated June 7, 1969, with the title of the song as Vallys of Neptune: Arising, Vallys of Neptune ... Arising, and Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all versions.

Comparison Notes:

The copy on ATM 119-120: Soulful Sessions omits the post-song noises; track time = 4:46.

The copy on Bolero Man In The Valleys Of Neptune includes the post-song noises though there are high levels of hiss and distortion in the left channel of that segment, and the track also includes part of the end segment from (1) Heaven Has No Sorrow; segment time = 5:18 and the total track time = 6:40.

The copy on Here Comes The Sun omits the post-song noises; track time = 4:48.

The copy on In The Studio Volume 3 includes (2-15) Valleys Of Neptune as part of a single track, and does contain the post-song noises without the left channel distortion heard on the Bolero Man In The Valleys Of Neptune copy, although viewing the segment in Audacity shows that it is in mono, most likely as a result of the bootlegger splitting the stereo track, deleting the distorted left channel, and doubling the right channel into mono; segment time = 5:14 and the total track time = 21:14.

The copy on Rare Performances And Jam Sessions omits the post-song noises; track time = 4:51.

The copy on Tiptoes In The Foam includes (2-15) as part of a single track, omits the post-song noises, and has the levels over-amplified cutting off the high and low ends (amplitude clipping); segment time = 4:52 and the total track time = 21:26.

The copy on Valleys Of Neptune [Dragonfly] is taken from ATM 119-120: Soulful Sessions and likewise omits the post-song noises; track time = 4:48.

The copy on Valleys Of Neptune Studio Variations [Bob Terry tape] is part of a single track containing the entire (2-16) Valleys Of Neptune session with the beginning of the track containing some of the post-song chatter and instrument noodling from Little Dog O' Mine followed by part of (1) Heaven Has No Sorrow; the (16) post-song noises are missing; total track time = 24:34.

Alternate Sources: Bob's DATs; Bolero Session/Valleys Of Neptune Session; Electric Lady Studios [2005, BP @easytree]; The Kees Tapes; Master Series Volume 3; Rainy Daze; Sessions (?) [Major Tom] (incomplete); Soulful Sessions Vol. 1; This Flyer / Valleys Of Neptune; Valleys Of Neptune [Bell, tape, bootleg]; Valleys Of Neptune Compilation [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape].

### **193. Valleys Of Neptune ((16) post-song noises)**

Source: Bolero Man In The Valleys Of Neptune; track courtesy of George Kanakaris.

Studio '70 (revision A) cross-reference: disc 7 track 68 [disk 7 track 01]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:24]

Composer: James Marshall Hendrix

Recording date/location: June 26, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Notes: The complete version of (16) Valleys Of Neptune includes sounds that follow the end of the song: the extraneous calliope noise, a faintly heard voice talking, a tape player button being pushed, and a brief playback of the just-recorded (16) Valleys Of Neptune (from 1:08-1:12). The ATM source copy for (16) Valleys Of Neptune, and most other copies I had access to, does not include this segment, so I have created this separate track from another source. This copy of the post-song noises, although it has high levels of hiss and distortion in the left channel, more closely resembles the levels and overall sound of the previous track than the copy found on In The Studio Volume 3. The source for this track had the channels flipped from what is heard in the previous track; I have flipped them back for this compilation, i.e. the distorted left channel is now the right channel and the normal right channel is now the left channel. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless. See also the Notes, Comparison Notes, and Alternate Sources for the previous track.

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**June/July 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**194. Instrumental Improvisation (official)**

Source: Calling Long Distance

Official Release: Calling Long Distance

Studio '70 (revision A) cross-reference: disc 6 track 65 [disk 6 track 14]

Univibes number: S766

Track time as per Bell/Jimpress/actual: 2:06 (2:08) [2:11]

Composer: James Marshall Hendrix

Recording date/location: June/July 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Secondary Producer: Caeser Glebbeek.

Notes: The end of the track fades out as Billy plays the musical phrase “good evening friends”, sometimes stated as “and that ain’t all”, which originates from the comedic ending to dance hall songs dating back to the 1800s, an example of which can be found in George Gershwin’s Rhapsody In Blue from 1924, and even a 1942 Bugs Bunny cartoon: <https://www.youtube.com/watch?v=6W4pJwoSNww>. This track is also known as Guitar Improv.

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**July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**195. (1) Bolero**

Source: ATM 006: LA Without The Words

Univibes number: S982

Track time as per Bell/Jimpress/actual: 5:47 (6:09) [6:02]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track has the guitar mixed centrally, there are 2 seconds of silence at the start, and the end of the track fades out slightly. At the 4:16 mark Jimi is faintly heard to say, “Yeah!”; see (24) Bolero at the 3:49 mark (track 198). Jimpress notes that complete versions of this track are in circulation on collectors’ tapes which include a false start at the beginning, however all copies in Bell’s collection do not contain a false start (as privately reported by him). Bell notes that some copies are true stereo mixes while some are mono reductions (see next track). This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live.

Comparison Notes:

The copy on 500,000 Halos has the opening notes of the song slightly clipped; track time = 6:14.

The copy on ATM 006: LA Without The Words is noted as having a mini-disc in the lineage, which would result in a lossy/MPEG/MP3 track, however when testing the track in both Trader’s Little Helper and Exact Audio Copy it proves to be lossless; track time = 6:02.

The copy on The First Rays Of The New Rising Sun [Triangle] is labeled Live And Let Live, and fades in slightly at the start; track time = 5:49.

The copy on Here Comes The Sun tests as lossy/MPEG/MP3 in Exact Audio Copy (EAC); track time = 6:03.

The copy on I Don’t Live Today is labeled Instrumental, and fades in slightly at the start; track time = 5:50.

The copy on In The Studio Volume 2 fades in slightly at the start; track time = 5:47.

Alternate Sources: The Baker/Terry Tapes Part 1; Blues Outtakes [Bell, tape from Jon Price via hey-joe tree]; Everybody Should Own One (labeled Live And Let Live); House Of The New Rising Sun; The Kees Tapes; Kiss The Skies (labeled Live And Let Die); L.A. Without The Words [Bell, tape]; The Late Studio Sessions 1969-1970; Manic Migraine Music; A New Rising Sun [Bell, tape]; New Rising Sun Outtakes [Bell, tape]; The Nitopi Reels; Sessions Vol. 2 [Scorpio]; Studio Tapes (JM) [Bell, tape]; TTG Studios [Bell, tape]; Voodoo Jam Vol. 3.

**196. Bolero (alternate mono mix of (1))**

Source: ATM 086-090: Unsurpassed Masters

Track time as per Bell/Jimpress/actual: 5:51 (n/a) [5:56]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress. Aside from this track being in mono, the percussion seems to be more upfront in the mix. There are 3 seconds of silence/pre-tape echo at the start of the track, and the ending note is slightly clipped. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live.

Alternate Sources: New York Times [JPIO]; track time = 5:52. Some of the Alternate Sources for (1) Bolero may also be mono mixes (see previous track).

**197. (23) Bolero** (alternate mix of (1))

Source: Here Comes The Sun

Track time as per Bell/Jimpress/actual: 6:02 (6:09) [6:02]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This alternate mix of (1) has the guitar in the left channel and the percussion mixed very low. The very beginning of the source copy contains a fraction of a second of a clipped sound; this has been edited out for this compilation. There is a digital (?) click error at 5:26, and the very end of the track is slightly clipped on the fade-out. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live.

Alternate Sources: The Kees Tapes.

**198. (24) Bolero** (official alternate mix edit of (1))

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: 5:31 (5:32) [5:31]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Notes: According to Jimpress this alternate mix of (1) has been edited "in numerous places" to remove some of the repetitive passages; the largest segment that has been edited is the segment in (1) from 2:28-3:23 (compare to the 2:23-2:56 segment here). Some of the percussion is mixed very low. At 3:49 Jimi is heard to say, "Yeah!"; see (1) Bolero at the 4:16 mark (track 195). The very end of the track is chopped, cutting off the final second of the jam as heard on other variations. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live.

**199. (1) Hey Baby (New Rising Sun)** (official)

Source: Rainbow Bridge: Original Motion Picture Sound Track (David Watersun's Japanese pressing CDR {from masters?}, aka The R.B. CDR)

Official Release: First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt); Rainbow Bridge: Original Motion Picture Sound Track

Studio '70 (revision A) cross-reference: disc 7 track 73 [disk 7 track 06]

Univibes number: S118

Track time as per Bell/Jimpress/actual: 6:01 (6:01) [6:02]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael

Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Bernie Grundman.

Notes: At 2:12 Jimi asks, "Is the microphone on?" This track fades out at the end. The basic track is take 2 from the recording session. This song is a later version of the song Gypsy Boy (New Rising Sun), also officially known as Hey Gypsy Boy.

**200. (19) Hey Baby (New Rising Sun)** (official alternate mix of (1))

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: 6:04 (6:08) [6:06]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. 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 alternate mix is very similar to (1) but there are subtle differences. A distinguishing point is at the 1:11 mark where the cowbell heard clearly in one channel of (1) is mixed lower here and in the other channel. This mix also has a few more seconds of the track at the very end during the fade-out. At 2:12 Jimi asks, "Is the microphone on?" The basic track is take 2 from the recording session. This song is a later version of the song Gypsy Boy (New Rising Sun), also officially known as Hey Gypsy Boy. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**201. (16) Hey Baby (New Rising Sun)** (alternate mix of (1) with organ)

Source: Rare Tracks Vol. 3; track courtesy of Doug Bell.

Studio '70 (revision A) cross-reference: disc 10 track 117 [disk 10 track 17]

Track time as per Bell/Jimpress/actual: 6:00 (6:01) [6:02]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (percussion), and Gerry Guida (organ). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This alternate mix of (1) is incomplete at the start, fading in, and has organ (played by Gerry Guida) overdubbed at a later time without the involvement of either Hendrix or Eddie Kramer. Is this simply a playback of the pre-recorded official track with Guida playing along in the room while the whole proceeding is taped? The end of the track has a sound like a tape squealing to a halt as the organ fades out afterwards. Jimpress notes that Gerry Guida, who was managed by Hendrix employee Bob Levine, "was involved in some recordings from the Shokan house such as Dance On The Desert and The Rumble"; there is no organist on either of those tracks. The basic track is take 2 from the recording session. This song is a later version of the song Gypsy Boy (New Rising Sun), also officially known as Hey Gypsy Boy. Viewing this track in Audacity reveals that both channels are nearly the same throughout the track, though not quite, meaning this track is likely in narrow stereo (nearly mono).

Alternate Sources: Studio Tapes (JM) [Bell, tape].

**202. (1) Dolly Dagger** (official)

Source: Rainbow Bridge: Original Motion Picture Sound Track (2014, Legacy 88843099662)

Official Release: Experience Hendrix: The Best Of Jimi Hendrix; First Rays Of The New Rising Sun; Inside The Experience [1990, MediaAmerica Radio]; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt); Rainbow Bridge: Original Motion Picture Sound Track; The Singles Collection; Voodoo Child: The Jimi Hendrix Collection

Univibes number: S111

Track time as per Bell/Jimpress/actual: 4:43 (4:43) [4:47]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Bernie Grundman.



Notes: This track fades out slowly at the end, followed by 4 seconds of silence. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970.

**203. (5) Dolly Dagger (official mono mix edit of (1))**

Source: The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles]; track courtesy of Hans-Peter Johnsen.

Official Release: vinyl single [Dolly Dagger stereo/mono promotion copy – 1971, Reprise Records 1044]

Univibes number: S111

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

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Produced by Jimi Hendrix, Mitch Mitchell, Eddie Kramer, and John Jansen. Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This mono mix of (1) fades out over a minute early at the start of the third “heavy mama” chorus. The beginning of the track is slightly clipped, and there are vinyl artifacts present (surface static). The source copy has been amplified or transferred with the levels slightly too high cutting off parts of the high and low ends (amplitude clipping). The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970.

Comparison Notes:

The copy on The Cry Of Love Low Vocal Mixes contains 4 seconds of silence at the end of the track, and the track has been amplified or transferred with the levels slightly too high cutting off parts of the high and low ends (amplitude clipping); track time = 3:37.

The copy on Moonlight Is White includes a split-second of unrelated audience noise at the start of the track, and the track has been amplified or transferred with the levels slightly too high cutting off parts of the high and low ends (amplitude clipping), and it also tests as lossy/MPEG/MP3; track time = 3:34.

The copy on The Obscure Singles [aka The Jimpress Collection: Pre-Experience Singles / Mono Singles] has been amplified or transferred with the levels slightly too high cutting off parts of the high and low ends (amplitude clipping); track time = 3:34.

Alternate Sources: Lost In The Mists Of Time.

**204. Dolly Dagger (longer Kramer isolation mix of (1))**

Source: Philharmonic Plus; track courtesy of Tom Chapman.

Univibes number: S714

Track time as per Bell/Jimpress/actual: 7:23 (7:23) [7:29]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Original Engineer: Eddie Kramer. Original Second Engineer: Dave Palmer.

Notes: This track is an interview with Eddie Kramer conducted in 1972 at Electric Lady Studios in preparation for Joe Boyd's 1973 documentary A Film About Jimi Hendrix. Everything from 1:20-7:21 here was used in the officially released version (see next track) from 0:24-end, thus the segments here from 0:00-1:19 and 7:22-end are unique to this track and may be considered as outtakes. Kramer uses the original master tape to explain the mixing techniques used for (1) Dolly Dagger, isolating various instrument and vocal parts in the process. This track is also referred to as the Dolly Dagger Mixing Session. There is some light surface static throughout the track, possibly indicating this came from a vinyl bootleg source (Magic Fingers).

Alternate Sources: The Experience; Magic Fingers.

**205. Dolly Dagger (official edit Kramer isolation mix of (1))**

Source: A Film About Jimi Hendrix: Deluxe Edition – The Making Of Dolly Dagger [DVD]

Official Release: A Film About Jimi Hendrix: Deluxe Edition – The Making Of Dolly Dagger [DVD]

Univibes number: S714

Track time as per Bell/Jimpress/actual: n/a (n/a) [6:30]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Original Engineer: Eddie Kramer. Original Second Engineer: Dave Palmer.

Notes: This is an interview with Eddie Kramer conducted in 1972 at Electric Lady Studios in preparation for Joe Boyd's 1973 documentary A Film About Jimi Hendrix. This was issued as an outtake segment (titled The Making Of Dolly Dagger) on the expanded DVD edition of the film. The segment from 0:00-0:23 obviously comes from the same 1972 interview session as the previous track, but has been edited on at the 1:20 mark there. In other words, everything on this track from the 0:24-end is the same as what is heard on the previous track from 1:20-7:21, while everything on this track from 0:00-0:23 is unique to this track and only found here. Kramer uses the original master tape to explain the mixing techniques used for (1) Dolly Dagger, isolating various instrument and vocal parts in the process. This track is also referred to as the Dolly Dagger Mixing Session. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

## DISC 15 – STUDIO & PRIVATE RECORDINGS

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**July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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### **206. Dolly Dagger (official short Kramer isolation mix of (1))**

Source: An Inside Look: First Rays Of The New Rising Sun [DVD]

Official Release: An Inside Look: First Rays Of The New Rising Sun [DVD]

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

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Original Engineer: Eddie Kramer. Original Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track is extracted from the bonus DVD (titled An Inside Look) that accompanied the 2010 remaster of First Rays Of The New Rising Sun, appearing from 3:16-5:51. Eddie Kramer isolates three different guitar parts in one segment, the vocal tracks with Jimi and The Ghetto Fighters in another segment, and Billy Cox's bass playing in a third segment. There are also brief commentaries by Billy Cox and Mitch Mitchell. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

### **207. Dolly Dagger (official multitrack of (1) – instrumental)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:42]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **208. Dolly Dagger (official multitrack of (1) – guitar)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:50]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Juma Sultan (percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 2 seconds of silence at the start, and 5 seconds of silence at the end. This track primarily contains Jimi's guitar part, though some of the drums and percussion can still be very faintly heard. There is a click/error at 2:06. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono (verified by StereoMonoizer).

#### **209. Dolly Dagger (official multitrack of (1) – vocals)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:50]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 2 seconds of silence at the start, and 5 seconds of silence at the end. This track primarily contains the lead and backing vocals, though most of the instruments can still be heard. At 3:05 there is a very faint voice (Jimi?) heard saying something indecipherable. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono (verified by StereoMonoizer).

#### **210. Dolly Dagger (official multitrack of (1) – bass)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:48]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 2 seconds of silence at the start, and 2 seconds of silence at the end. This track primarily contains the bass part, though most of the other instruments can still be heard. At 2:10 there is an odd static noise heard. There is a drop-out at 3:42. There is a click at 3:58, which may be an edit point as the bass tone changes. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono and partially panned to the left (verified by StereoMonoizer).

#### **211. Dolly Dagger (official multitrack of (1) – drums)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:45]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 2 seconds of silence at the start. This track primarily contains the drum part, though most of the other instruments can still be heard. There is a drop-out at 3:14. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono and partially panned to the left (verified by StereoMonoizer).

#### **212. Dolly Dagger (official multitrack of (1) – percussion)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:50]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. The instrument and vocal parts from the master tapes have been isolated into separate tracks. This track contains 2 seconds of silence at the start, and 6 seconds of silence at the end. This track primarily contains the percussion parts, though the guitar, bass, and faint vocals can still be heard. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. This track is in mono (verified by StereoMonoizer).

#### **213. Dolly Dagger (official alternate mix edit of (1))**

Source: Experience [2001, DVD]

Official Release: Experience [2001, DVD]; "Hey Joe": Live Performances and Rare Interviews Narrated by Alexis Korner

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:16]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Janie Hendrix and John McDermott. Audio Remastering: Eddie Kramer.

Notes: This track is not listed in Jimpress. This track is extracted from a 1997 promotional film for Dolly Dagger featuring actors Fawn Reed and James Hong. It was included as bonus material on some DVD and VHS releases which centered around the 1968 short film See My Music Talking. The track opens with some overdubbed blowing wind sounds. At 0:29 after the "jagged edge" lyric there are overdubbed sounds of a cup filling up with liquid. At 3:38 on the third "heavy mama" chorus there are overdubbed thunder rumbling sounds. At 4:06 there are more overdubbed blowing wind sounds. The track fades out at the 4:12 mark as heard on (1), editing out 31 seconds of the complete track. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but it is a lossless file.

#### **214. (2) Dolly Dagger (mono alternate mix of (1))**

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 7 track 71 [disc 7 track 04]

Univibes number: S941

Track time as per Bell/Jimpress/actual: 3:48 (3:48) [4:02]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This mono alternate mix of (1) uses a different vocal take, and there are no harmony vocals from The Ghetto Fighters, though Jimi provides some of his own backing vocals. The track begins with Jimi commenting, "a motherfuckin' jelly bear". The end of the track fades out, slightly clipping the very end, followed by 4 seconds of silence. The basic track is take 19 from the recording session; overdubs and mixing were done on July 2, 15, 19 and 20, and August 14, 18, 20, 22/23, 24/25 and 26, 1970.

Alternate Sources: Astro Man; Bob Terry Tape #11; Cry Of Love Outtakes [Bell, tape]; Cry Of Love Outtakes 2 [Bell, tape]; Diggin' In The Dust; Diggin' In The Dust Vol. 2; Eyes And Imagination; First Rays: The Sessions; Gypsy Charm; In Flame; In The Studio Volume 8 (lossy); Multicoloured Blues; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Outtakes And Studio Sessions; Sessions 9 [Major Tom]; Strate Ahead; Studio Haze; Studio Out-takes Volume 3...1969-1970; Villanova Junction [Jon's Attic].

#### **215. (1) Pali Gap** (official)

Source: Rainbow Bridge: Original Motion Picture Sound Track (2014, Legacy 88843099662)

Official Release: Jimi Hendrix Reference Library: Octavia & Univibe (excerpt); Jimi Hendrix Reference Library: Whammy Bar & Finger Grease (excerpt); Rainbow Bridge: Original Motion Picture Sound Track; South Saturn Delta

Univibes number: S113

Track time as per Bell/Jimpress/actual: 5:02 (5:02) [5:09]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Bernie Grundman.

Notes: This track fades in slowly at the start. The beginning of the track is longer than (2), and the trill of descending guitar notes at the 0:22 mark is panned back and forth between the channels. This track fades out at the end during the ending notes, followed by 2 seconds of silence. This track is an edit of a jam which occurred during recordings of Dolly Dagger. The track was originally titled Slow Part on the tape box by engineer Dave Palmer; the new title was created by Mike Jeffrey while working on Rainbow Bridge, "in an attempt to further associate the song with the film's Hawaiian setting" (Ultimate Hendrix). The term Pali refers to a language of the Indian subcontinent, which is also the language used for the standard collection of Buddhist scriptures known as the Pāli Canon.

#### **216. (2) Pali Gap** (official alternate mix edit of (1))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 10 track 112 [disk 10 track 12]

Univibes number: S113

Track time as per Bell/Jimpress/actual: 4:41 (4:41) [4:43]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This alternate mix of (1) begins at the 0:22 mark as heard there, and the trill of descending guitar notes is stationary rather than being panned as in (1). This track fades out quickly at the end, though the ending notes can be heard more clearly here than in (1). This track is an edit of a jam which occurred during recordings of Dolly Dagger. The track was originally titled Slow Part on the tape box by engineer Dave Palmer; the new title was created by Mike Jeffrey while working on Rainbow Bridge, "in an attempt to further associate the song with the film's Hawaiian setting" (Ultimate Hendrix). The term Pali refers to a language of the Indian subcontinent, which is also the language used for the standard collection of Buddhist scriptures known as the Pāli Canon.

#### **217. (1) Beginnings** (stereo mix)

Source: New York Times [JPIO]

Studio '70 (revision A) cross-reference: disc 5 track 47 [disk 5 track 04]

Univibes number: S738

Track time as per Bell/Jimpress/actual: 5:27 (5:27) [5:36]

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (bongos, temple block?). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes that this mix contains extra percussion. The track begins with Jimi's count-in, "1, 2, 3, 4." The end of the track contains a faintly heard comment from Eddie Kramer (which can be better heard in (2) and (11)), "Why don't you work that one tomorrow", followed by Jimi's response, "Yeah, right, we can listen t' that...", and ending with 4 seconds of silence. The basic track is take 5 from the recording session. This instrumental is also officially known as Jam Back At The House, as first released in a live version on the Woodstock Two album in 1971.

Comparison Notes:

The copy on Acoustic Jams is missing the count-in; track time = 5:31.

The copy on ATM 006: LA Without The Words is slightly clipped at the beginning of the count-in; track time = 5:37.

The copy on ATM 086-090: Unsurpassed Masters is in mono; track time = 5:36.

The copy on Black Gold is in mono, and sounds as though it has been heavily processed with noise reduction; track time = 5:45.

The copy on The Blues Project Outtakes [Wonder Minnow] is in mono, fades in at the start omitting most of the count-in, and is missing Jimi's comments at the very end; track time = 5:30.

The copy on The Completer is missing the count-in, is clipped at the start, is missing the ending comments by Kramer and Jimi, and tests as lossy/MPEG/MP3; track time = 5:29.

The copy on The Electric Church [Jon's Attic] is slightly clipped at the beginning of the count-in; track time = 5:37.

The copy on The First Rays Of The New Rising Sun [Triangle] is in mono, is missing the count-in, and the ending comments by Kramer and Jimi; track time = 5:27.

The copy on In The Studio Volume 7 is in mono, tests as lossy/MPEG/MP3, and sounds as though it has been heavily processed with noise reduction; track time = 5:44.

The copy on Marshall Man Ax Slinger is not listed on the artwork, is in mono, and sounds as though it has been heavily processed with noise reduction; track time = 5:45.

The copy on Multicoloured Blues is in mono, is missing the count-in, and fades out prior to the ending comments by Kramer and Jimi slightly omitting some of the ending notes of the music; track time = 5:27.

The copy on New York Times [JPIO] is complete and has very good sound; track time = 5:36.

Alternate Sources: Axis: Bolder Than Love; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; The Bolero Sessions; Cash Around Midnight; House Of The New Rising Sun; Jimi Hendrix [Concert Series Live]; Kiss The Skies; Manic Migraine Music; The Nitopi Reels Part 2; Outtake Masters: LA Without The Words; Studio Tapes (JM) [Bell, tape].

**218. (14) Beginnings** (mono mix of (1))

Source: War Heroes: The Outtakes; track courtesy of George Kanakaris.

Track time as per Bell/Jimpress/actual: 5:28 (n/a) [5:35]

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (bongos, temple block?). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes this track as a complete unedited mono mix of (1); Jimpress notes it as a mono mix of (11). Since one can clearly hear the percussion (temple block) in this track, it is a mono mix of (1) rather than (11) since the percussion in (11) is mixed low and barely heard. The track omits "1, 2" of the count-in as heard on (1), (11), and (14), although "3, 4" is still heard. The end of the track fades out after Kramer's comment, "Why don't you work that one tomorrow", omitting Jimi's response, followed by 3 seconds of silence. The basic track is take 5 from the recording session. This instrumental is also officially known as Jam Back At The House, as first released in a live version on the Woodstock Two album in 1971. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Alternate Source: The Baker/Terry Tapes Part 1.

**219. (11) Beginnings** (alternate mix of (1))

Source: ATM 006: L.A. Without The Words

Studio '70 (revision A) cross-reference: disc 5 track 48 [disc 5 track 05]

Track time as per Bell/Jimpress/actual: 5:27 (5:27) [5:37]

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (bongos, temple block?). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes this track as a complete unedited alternate mix of (1) with no extra percussion, and with some percussion mixed low; Jimpress notes this track as having the percussion mixed out – Bell is correct as the percussion can still be heard, especially noticeable at the beginning. The track begins with Jimi counting in, “1, 2, 3, 4”, though the “1” is slightly clipped at the start. The end of the track contains a comment from Eddie Kramer (which can be best heard in (2)), “Why don’t you work that one tomorrow”, followed by Jimi’s response, “Yeah, right, we can listen t’ that...” The basic track is take 5 from the recording session. This instrumental is also officially known as Jam Back At The House, as first released in a live version on the Woodstock Two album in 1971.

Comparison Notes:

The copy on ATM 006: L.A. Without The Words; track time = 5:37.

The copy on Blues Outtakes [Jon Price, hey-joe tree, tape] has a repeat of the partial count-in at the very start; track time = 5:38.

Alternate Sources: Hey Joe: In The Studio [aka Old Hey Joe]; The Late Studio Sessions 1969-1970; Studio Jams 2 [Bell, tape]; Studio Tapes (JM) [Bell, tape].

## **220. (2) Beginnings** (official alternate mix edit of (1))

Source: First Rays Of The New Rising Sun (2013, Sony [Japan] SICP-30005)

Official Release: First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Rhythm (excerpt); War Heroes

Studio '70 (revision A) cross-reference: disc 7 track 74 [disc 7 track 07]

Univibes number: S134

Track time as per Bell/Jimpress/actual: 4:10 (4:10) [4:13]

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott. Secondary Additional Mixing by John Jansen.

Notes: This mix has the percussion, originally played by Juma Sultan, mixed out. The end of the track fades out after Kramer’s comment, “Why don’t you work that one tomorrow”, omitting Jimi’s response. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). The basic track is take 5 from the recording session. This instrumental is also officially known as Jam Back At The House, as first released in a live version on the Woodstock Two album in 1971.

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**July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**Special Notes:** The order of the tracks for this date are in contention, mostly due to the many tape breaks that appear between the tracks. Ultimate Hendrix gives the song order for the July 14 session as Come Down Hard On Me Baby (18 rehearsal takes), Bolero (no drums), Midnight Lightning (with drums after Mitchell returns to the session), then another attempt at Bolero (with drums) with these later takes “a vast improvement over their earlier effort, showcasing several highlights from Hendrix.”

Jimpress Part 1 gives the track order as: (1, 10) Come Down Hard On Me Baby; (7) Midnight Lightning; (7-14) Bolero (with drums); (2-4, 17-22, 5-6) Bolero (no drums). Jimpress Part 3 gives the track order as: (2-6, 17-22) Bolero (no drums); (1, 10) Come Down Hard On Me Baby; (7) Midnight Lightning; (5, 6, 28, 29) Midnight Lightning; (7-14) Bolero (with drums).

Bell gives the track order as: (2-14, 17-22) Bolero (without distinction to the absence or presence of drums); (1, 10) Come Down Hard On Me Baby; (7) Midnight Lightning; (5, 28, 29, 6) Midnight Lightning.

Most of these tracks appear on The Baker/Terry Tapes, a collection of Hendrix studio recordings that were first obtained by super Hendrix collector Bob Terry, then copied by him for collector Bill Baker. Thus, these are



very low generation copies, i.e. not far from the original master tapes, and most likely contain the track order as they appear on the master tapes: (2-4, 17-22, 5-6) Bolero (no drums); (7) Midnight Lightning; (7-9i, 11-14) Bolero (with drums). (1) Come Down Hard On Me Baby is on a tape/CDR volume prior to the volume that the Bolero takes are on. (5, 29, 28, 6) Midnight Lightning do not appear on The Baker/Terry Tapes.

Using Ultimate Hendrix's notes about the song order and the absence or presence of Mitch Mitchell on drums, plus the track order of The Baker/Terry Tapes, the track order for the July 14 session would seem to be: (10, 1) Come Down Hard On Me Baby; (2-4, 17-22, 5-6) Bolero (no drums + fragments of Come Down Hard On Me Baby); (7) Midnight Lightning; (5, 29, 28, 6) Midnight Lightning; (7-14) Bolero (with drums). This is the order that is presented on this compilation. Also backing this up is the obvious progression of the takes from the two different sessions, with the earlier takes being shorter (less than a minute each) and slowly progressing to the 11<sup>th</sup> take which runs a full 2 minutes, and the later takes generally being 1 to 3+ minutes in length and (as noted by Ultimate Hendrix) "a vast improvement over their earlier effort, showcasing several highlights from Hendrix."

Jimpress notes a theory put forward by Niko Bauer suggesting that "the first part of the tape from the 14<sup>th</sup> has been recorded over at a subsequent session, possibly the 15<sup>th</sup> or later the same day". In the order presented here, if the above theory is correct, then it would be takes 1-4 from the second Bolero session that were recorded over; session 2 begins with take 5 as announced by Kramer, "take 1...5". The fragments of Come Down Hard On Me Baby which appear in between takes of the first Bolero session (3, 4, 20, 22) would also seem to back up this theory. These fragments likely come from the 18 rehearsal takes of Come Down Hard On Me Baby that were recorded prior to the first Bolero session.

**221. (10) Come Down Hard On Me Baby** (instrumental stereo mix of (1))

Source: The Nitopi Reels; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 1:15 (1:19) [1:18]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This stereo mix of (1) is incomplete at the start, and has the drums panned to one channel. The percussion is barely heard, but is noticeable at the end of the track; it is more apparent on the mono mix (see next track). The track fumbles to a halt at the end. The source copy of this track had (10) and (11) combined together in a single track (see track 245), with 12 seconds of tape silence at the very start, which have been edited out for this compilation. This song was originally titled Come On Down (as per Jimi Hendrix: The Ultimate Lyric Book), and is also officially known as Coming Down Hard On Me Baby, and Come Down Hard On Me.

Alternate Sources: The Kees Tapes; The Late Studio Sessions 1969-1970; The Nitopi Reels; Voodoo Jam Vol. 3.

**222. (1) Come Down Hard On Me Baby** (instrumental mono mix of (10))

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 76 [disk 7 track 09]

Track time as per Bell/Jimpress/actual: 1:12 (1:19) [1:22]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is incomplete at the start, and precedes (7) Midnight Lightning. It is a mono mix of (10), and contains 7 seconds of post-take content at the end which is not heard on (10). At 1:12 Jimi brings the take to a halt with some indecipherable comments, and then checks his guitar tuning while Mitch noodles about on the drums. This song was originally titled Come On Down (as per Jimi Hendrix: The Ultimate Lyric Book), and is also officially known as Coming Down Hard On Me Baby, and Come Down Hard On Me.

Alternate Sources: The Baker/Terry Tapes Part 1; Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Crash Landing Revisited; Here Comes The Sun; The Kees Tapes; New York Times [JPIO]; Sessions 2 [Major Tom]; Voodoo Jam Vol. 3.

**223. (2) Bolero** (session 1 unnumbered take 1, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:23) [1:27]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (shakers, tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is the first existing take from the first Bolero session; there is no take number announced during this take. There is no drummer present during this session. This track begins with a fractional remnant of tape noise, followed by 2 seconds of dead silence. The tape resumes with a guitar strum, and a tambourine and faint voices talking in the background. At 0:07 there is an odd noise, perhaps a tape swipe as the result of a stop/start of the reel, i.e. a tape break. This is followed by Kramer telling Jimi, "You know, you are so close (indecipherable)..." with Jimi responding, "OK". There are a few seconds of instruments warming up including guitar, bass, shakers, and tambourine. At 0:12 Kramer can be faintly heard saying, "Let's try it again (indecipherable)..." At 0:15 Jimi says, "Let's start at that part... 1, 2, 3, 4", which begins a false start running from 0:18-0:27. Jimi halts the proceedings to instruct Billy, "Play that part in (indecipherable)..." There is a tape break at 0:30, resuming with some instrument noodling.

At 0:38 someone says, "Yeah", at 0:39 Jimi says, "OK?" and at 0:40 someone (engineer Dave Palmer?) says, "Stand by...we're rolling." Jimi checks his tuning, then the engineer says, "All yours...on 1." Jimi counts-in, "1, 2, 3, 4" which begins a false start running from 0:48-0:51. Someone makes an indecipherable comment, then Jimi begins another count-in, "1, 2, 3, 4" to start a take running from 0:54-1:16. The instruments heard are guitar, tambourine, shakers, congas, and bass; the tambourine drops out after the intro with the musician switching to cow bell. At the end of the take at 1:16 there is some faintly heard discussion including Kramer saying, "...mind you don't rush it...sounding just nice now, just don't push it too hard," which ends the track. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Baker/Terry Tapes; The Late Studio Sessions 1969-1970.

#### **224. (3) Bolero** (session 1 unnumbered take 2, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:32) [0:41]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (shakers, tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: There is no take number announced during this take; since the engineer announces the next track as take 2, perhaps this track would be considered a false start to take 2, or perhaps Kramer just got the take numbering wrong beginning with the next track. There is no drummer present during this session. This track begins with Jimi's count-in, "1, 2, 3, 4." At 0:34 the take comes to an end with further discussion. At 0:35 Billy says, "I was waiting...", and Jimi responds, "no, no, you go ahead...", with Billy reiterating, "I was waiting for the break..."; the bass is not heard during this brief take, though Billy noodles about at the end of the track. There is a tape break at 0:40, resuming with a 2-second fragment of Come Down Hard On Me Baby that continues into the start of the next track. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: ATM 006: LA Without The Words; The Baker/Terry Tapes; The Electric Church [Jon's Attic]; The Late Studio Sessions 1969-1970; Outtake Masters: LA Without The Words.

#### **225. (4) Bolero** (session 1 take 2, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:41) [0:49]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (shakers, tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as take 3; the engineer announces it as take 2. There is no drummer present during this session. This track begins with the continuation of the 2-second fragment of Come Down Hard On Me Baby which began at the end of the previous track. There is a tape break at 0:01, resuming with a couple conga beats, then Kramer saying, "alright...we're on 2". Jimi begins with a count-in, "1, 2...1, 2, 3, 4" with the take running from 0:06-0:45. Jimi halts the take saying, "One more time, one more time...no, no, put your ahh...when you come in There is a tape break at 0:48, resuming with a 1-second fragment of Come Down Hard On Me Baby that continues into the start of the next track. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Baker/Terry Tapes; The Late Studio Sessions 1969-1970.

**226. (17) Bolero** (session 1 unnumbered take 3, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:09) [0:39]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (shakers, tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as take 4; there is no take number announced during this take, but the previous take was numbered 2 by the engineer. There is no drummer present during this session. This track begins with the continuation of the 1-second fragment of Come Down Hard On Me Baby which began at the end of the previous track. There is a tape break at 0:01, resuming with Jimi's count-in, "1, 2, 3, 4." The take runs from 0:02-0:11 with Jimi stopping it to give further directions, "right, right...right in there come in...(indecipherable)." This is followed by some instrument noodling, then at 0:18 Jimi gives the chord change, "E, and D, and um, F sharp...yeah, that's right", followed by instrument noodling and faintly heard comments running to the end of the track. This is the last take to include shakers. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Baker/Terry Tapes; The Late Studio Sessions 1969-1970.

**227. (18-20) Bolero** (session 1 takes 4-6, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:13+0:07+0:18) [0:59]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes these takes as takes 5-7, but the engineer announces the last take here as being 6. There is no drummer present during this session. This track begins with a fragment of a continuation of the previous track, followed by a tape break, immediately resuming with the next take (take 4) which ends at 0:14. Jimi gives directions to Billy, "try, try...try D," during which someone says what sounds like, "wait". As Billy noodles on the bass, Jimi gives a count-in, "1, 2." This next take (take 5) runs from 0:20-0:28, followed by a tape break, resuming with the engineer's take count, "6". Note that this is the last take during this first Bolero session that has the take number announced. Jimi gives another count in to this take 6 which runs from 0:33-0:51, halting with Jimi's comment, "Yeah, a little more on the congas...I, I...I can't hear the congas. There is a tape break at 0:57, resuming with another 2-second fragment of Come Down Hard On Me Baby that continues into the start of the next track. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of

(15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Baker/Terry Tapes; The Late Studio Sessions 1969-1970.

**228. (21) Bolero** (session 1 unnumbered take 7, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:21) [0:32]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as take 8; there is no take number announced during this take, but the previous take was numbered 6 by the engineer. There is no drummer present during this session. This track begins with the continuation of the 2-second fragment of Come Down Hard On Me Baby which began at the end of the previous track. There is an immediate tape break, resuming with Jimi's count-in to the next take, "...2, 3, 4", which runs to 0:25. The take is halted and Jimi says, "hey...put a...a tiny bit of guitar in the earphones too, OK." After a pause the engineer responds, "OK", ending the track. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Baker/Terry Tapes; The Late Studio Sessions 1969-1970.

**229. (22) Bolero** (session 1 unnumbered take 8, no drums)

Source: ATM 086-090: Unsurpassed Masters

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:48) [1:00]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as take 9; there is no take number announced during this take. There is no drummer present during this session. This track begins with a few faint bass notes, then possibly a tape break, followed by Jimi's count in, "1, 2, 3, 4." This take runs from 0:03 noodling to a halt at 0:52, followed by some guitar tuning, then a tape break at 0:57. The tape resumes with another 2-second fragment of Come Down Hard On Me Baby that continues into the start of the next track. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Baker/Terry Tapes; The Late Studio Sessions 1969-1970.

## DISC 16 – STUDIO & PRIVATE RECORDINGS

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**July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA (continued)**

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**230. (5) Bolero** (session 1 unnumbered take 9, no drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 75 [disk 7 track 08]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (1:13) [1:19]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as take 10; there is no take number announced during this take. There is no drummer present during this session. This track begins with the continuation of the 2-second fragment of Come Down Hard On Me Baby which began at the end of the previous track. There is an immediate tape break, resuming with Jimi's count-in to the next take, "1, 2, 3, 4", which runs to 1:14. There may be a tape break at 1:17, resuming with a single guitar note before the track ends. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom]; Sessions Vol. 2.

### **231. (6) Bolero** (session 1 unnumbered take 10, no drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 75 [disk 7 track 08]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (2:04) [2:08]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as take 11; there is no take number announced during this take. There is no drummer present during this session. This track begins with a tape break, resuming with some bass noodling, then Jimi's faintly heard count-in to the next take, "1, 2, 3, 4", which runs to 2:07. Jimi halts the take commenting, "...I'll tell you what...let me (indecipherable)..." which ends the track on a tape break. Jimpress Part 1 notes the recording date as possibly July 15, 1970; Jimpress Part 3 notes the date as July 14, 1970. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom]; Sessions Vol. 2.

### **232. (7) Midnight Lightning** (instrumental)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 80 [disk 7 track 13]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: 2:42 (2:42) [2:46]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: The track begins with someone (Dave Palmer?) stating, "Here we go", while Jimi is faintly heard talking in the background. At 2:35 Jimi brings the take to a halt with an indecipherable comment, followed by Kramer (?) commenting, "...we just need one time together (indecipherable)," and Jimi responding indecipherably. The very end of the track has Billy noodling on the bass, then someone saying, "Oh". This song is also referred to as Keep On Grooving, and Lower Alcatraz. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for

Midnight Lightning on stationary from the Londonderry Hotel of London, England. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Comparison Notes:

The copy on ATM 086-090: Unsurpassed Masters includes the 5 seconds of opening tuning contained at the end of (1) Come Down Hard On Me Baby; track time = 2:46.

The copy on ATM 114: The Atlanta Reel fades in at the start omitting about 45 seconds of the complete track, and is missing some of the studio chatter at the very end of the track; track time = 2:05.

The copy on Bolero Man In The Valleys Of Neptune includes the 5 seconds of opening tuning contained at the end of (1) Come Down Hard On Me Baby, has the right channel slightly amplified, and tests as lossy/MPEG/MP3; track time = 2:51.

The copy on Black Gold is labeled Midnight, includes (7-8,11-14) Bolero as part of the track, and is missing the 5 seconds of opening tuning and the opening 4 seconds of studio chatter; track time = 14:51 (2:48 without the Bolero session).

The copy on Here Comes The Sun includes the 5 seconds of opening tuning contained at the end of (1) Come Down Hard On Me Baby, is missing some of the studio chatter at the very end of the track, and tests as lossy/MPEG/MP3; track time = 2:41.

The copy on In The Studio Volume 7 is labeled Midnight, includes (7-8,11-14) Bolero as part of the track, is missing the 5 seconds of opening tuning and the opening 4 seconds of studio chatter, and tests as lossy/MPEG/MP3; track time = 14:51 (2:48 without the Bolero session).

The copy on Marshall Man Ax Slinger is labeled Midnight Jam, is missing the 5 seconds of opening tuning and the opening 4 seconds of studio chatter, and some of the studio chatter at the very end of the track; track time = 2:41.

The copy on Midnight Lightning Revisited is missing the 5 seconds of opening tuning and the opening 4 seconds of studio chatter; track time = 2:42.

The copy on Midnight Lightning Sessions is missing the 5 seconds of opening tuning and the opening 4 seconds of studio chatter, has the right channel slightly amplified, and tests as lossy/MPEG/MP3; track time = 2:42.

The copy on New York Times [JPIO] is split into 2 tracks (disc 3 tracks 22-23) with the first track being the 5 seconds of opening tuning; combined track time = 2:56.

Alternate Sources: The Baker/Terry Tapes Part 1; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Electric Church [Kobra]; The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Midnight Lightning: The Complete Project; Midnight Lightning: The Original Masters; Sessions 2 [Major Tom] (lacking from my copy); Sessions Vol. 2; Voodoo Jam Vol. 3.

**233. (5) Midnight Lightning** (unaltered version of (6))

Source: Freak Out Jam

Studio '70 (revision A) cross-reference: disc 4 track 34 [disk 4 track 04]

Univibes number: S718

Track time as per Bell/Jimpress/actual: 6:13 (6:17) [6:16]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track, the original unaltered version of (6), contains the Jimpress entry for (1) Stoop Down Baby with a segment timing of 1:54; the segment runs from 3:20-5:25. The start of the track includes a couple guitar notes, the sound of Jimi's fingers sliding over the guitar strings, and Eddie Kramer saying, "Go." Most copies of the track fade-out at the end before the completion of the song. This song is also referred to as Keep On Grooving, and Lower Alcatraz. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for Midnight Lightning on stationary from the Londonderry Hotel of London, England.

Special Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden's New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: "Two old maids just a-layin' in a bed, one rolled over t' th' other one and said..." By 1936 the lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song's popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as

being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song "for which he had innumerable verses". Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpress and Ultimate Hendrix, but he certainly didn't write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi's lifetime, so where he first heard the song or some variation of it is anyone's guess. For more information see:

[https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues);

[http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See); and

<http://deltaboogie.com/hawkeye/tbone&sam/>.

Comparison Notes:

The copy on Astro Man seems to have a slight bit more tape hiss than the copy on Freak Out Jam, though it is still of very good quality; track time = 6:16.

The copy on The First Rays Of The New Rising Sun [Triangle] seems to have a slight bit more tape hiss than most copies; track time = 6:18.

The copy on Freak Out Jam generally seems to be the best sounding copy; track time = 6:16.

The copy on Gypsy On Cloud Nine is missing a considerable amount of the track at the end; track time = 4:48.

The copy on Midnight Lightning [Marshall Records] contains quite a bit of vinyl static; track time = 6:15.

The copy on Midnight Lightning Revisited is very good quality, but not quite as good as the copy on Freak Out Jam; track time = 6:17.

The copy on Midnight Lightning Sessions has been digitally transferred from a vinyl LP with the levels too high resulting in cutting off some of the high and low end in places; track time = 6:14.

The copy on Midnight Shines Down sounds slightly muffled compared to other copies; track time = 6:16.

The copy on Moons And Rainbows seems slightly muffled compared to other copies; track time = 6:17.

The copy on The Ross Tapes contains a slight bit more of the complete track at the end than found elsewhere (about 3 seconds), ending abruptly rather than fading out, but it runs slightly slower and has a bit more tape hiss than other copies which is why it is not favored over the Freak Out Jam copy; track time = 6:33.

Alternate Sources: 51<sup>st</sup> Anniversary: The Story Of Life (incomplete start and end); Alan Douglas Reels; Cash Around Midnight; Everybody Should Own One (labeled Midnight Landing); Fillmore Nights 2 (incomplete); Gypsy Suns Moons And Rainbows [Sidewalk Music]; Jimi Plays Berkeley/The Studio Out-takes...1966-1970; The Late Studio Sessions 1969-1970; Manic Migraine Music; Midnight Lightning: The Original Masters; Midnight Lightning: The Complete Project; Studio Jams [blank label CDR] (labeled Blue Suede Shoes Pt. 2, incomplete); The Studio Out-takes 1966-1970; Studio Out-takes Volume 3...1969-1970; The Studio Out-takes Volume 3 1970; Things I Used To Do [The Early Years] (labeled Midnight Hour).

**234. (29) Midnight Lightning** (mono vocal loop for (28))

Source: Bring It On Home: Scraping The Barrel Vol. 1

Track time as per Bell/Jimpress/actual: 0:23 (0:21) [0:24]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producer: Alan Douglas.

Notes: This track is a mono loop (verified by StereoMonoizer) of Jimi's vocal line "midnight lightning" which was dubbed over the end section of (28); see next track. Assuming this vocal line is extracted from (5) Midnight Lightning, it appears at the 0:37 mark there (see previous track). Some of the guitar, bass, and drums can still be heard. This song is also referred to as Keep On Grooving, and Lower Alcatraz. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for Midnight Lightning on stationary from the Londonderry Hotel of London, England.

Alternate Sources: Midnight Lightning Mixes.

**235. (28) Midnight Lightning** (mono alternate mix edit of (5))

Source: Bring It On Home: Scraping The Barrel Vol. 1

Track time as per Bell/Jimpress/actual: 5:14 (5:14) [5:21]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.



Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producer: Alan Douglas.

Notes: Jimpres notes this track as a heavily edited version of (5) from the early preparation mixes for the Midnight Lightning LP. There is what sounds like a vinyl needle skip near the very start of the track, perhaps indicating this is sourced from an acetate. The congas played by Juma Sultan on (5) appear to be mixed out here. The first edit section removes 11 seconds of the original track at some point(s) between 1:31-1:59, which corresponds to the segment in (5) between 1:31-2:10. There is an edit at 3:52 which cuts out the section in (5) from 4:02-5:01. The second verse (first heard at 1:06) is repeated via an edit at 4:23. At 4:52 Jimi's vocal line "midnight lightning" has been looped (see previous track) and played back over the end guitar solo which fades out. The highs and low ends of this track are cut on available copies (amplitude clipping). This song is also referred to as Keep On Grooving, and Lower Alcatraz. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for Midnight Lightning on stationary from the Londonderry Hotel of London, England.

Alternate Sources: Midnight Lightning Mixes.

**236. (6) Midnight Lightning** (official altered edit of (5))

Source: Midnight Lightning (1989, Polydor [Japan] P20P 22013)

Official Release: Midnight Lightning

Univibes number: S163

Track time as per Bell/Jimpres/actual: 3:53 (3:56) [3:52]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Lance Quinn (guitar), Bob Babbitt (bass), Allan Schwartzberg (drums), Jimmy Mauleen? (shakers, cow bell), Maeretha Stewart (backing vocals), Hilda Harris (backing vocals), and Vivian Cherry (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

Notes: This track was created by taking Jimi's original guitar and vocals, creating a new backing track in 1974 with session musicians, and manipulating everything into the finished result. Some of Jimi's lyric lines have been cut and spliced to create new verses. This track contains the Jimpres entry for (2) Stoop Down Baby with a segment timing of 1:54; this segment appears from 1:28-3:20. The original session musicians that were replaced by the 1974 studio musicians were Billy Cox (bass), and Juma Sultan (congas). Shakers and cow bell are also heard on this track, which would likely indicate the inclusion of Jimmy Mauleen, another of the frequently used 1974 studio musicians employed by Alan Douglas; this inclusion is not noted in Jimpres or elsewhere. This song is also referred to as Keep On Grooving, and Lower Alcatraz. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for Midnight Lightning on stationary from the Londonderry Hotel of London, England.

Special Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden's New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: "Two old maids just a-layin' in a bed, one rolled over t' th' other one and said..." By 1936 the lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song's popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song "for which he had innumerable verses". Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpres and Ultimate Hendrix, but he certainly didn't write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi's lifetime, so where he first heard the song or some variation of it is anyone's guess. For more information see:

[https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues);

[http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See); and

<http://deltaboogie.com/hawkeye/tbone&sam/>.

**237. (7) Bolero** (session 2 take 5, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disc 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:47) [1:02]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Juma Sultan (congas), and unknown (tambourine).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is the first existing take from the second Bolero session. The track begins with Kramer announcing, "Here we go, take 1...5". There doesn't seem to be a tape break between the announced "1" and "5", so presumably Kramer just corrects himself, that this isn't the start of take 1 but the start of take 5. At 0:50 Jimi brings the take to a halt saying, "Yeah, hey Eddie", and Kramer responding, "Yes?" Jimi then requests, "can we have the congas much louder...in the earphones?" with Kramer responding, "sure." At 0:55 Jimi begins a false start to the next take. There doesn't appear to be a bass played on this track, but there is the presence of a tambourine player. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom] (lacking from my copy); Sessions Vol. 2.

### **238. (8) Bolero** (session 2 take 6, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disk 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (3:16) [3:36]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Juma Sultan (congas), and unknown (tambourine).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with Kramer stating, "All right, here we go...6." The take ends at 3:22. At 3:25 Jimi begins a false start to the next take. There doesn't appear to be a bass played on this track, but there is the presence of a tambourine player. There is a tape break between this take and the next. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom] (lacking from my copy); Sessions Vol. 2.

### **239. (9) Bolero** (session 2 take 7, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disk 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (3:39) [3:55]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Juma Sultan (congas), and unknown (tambourine, temple block). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins slightly clipped, i.e. the opening guitar note is chopped; this opening segment is a false start. At 0:04 Kramer interrupts the take with an indecipherable comment, then says, "sorry, one more...7." The take ends at 3:52, followed by a second of guitar tuning, and then a tape break. There doesn't appear to be a

bass played on this track, but there is the presence of a tambourine player; the tambourine drops out of the proceedings at 0:32, then a temple block comes in at 0:45, so perhaps the player has switched from tambourine to temple block for this take. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Some bootlegs have given this song the title Live And Let Live. The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes (incomplete); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; The Kees Tapes; The Late Studio Sessions 1969-1970; Sessions 2 [Major Tom] (lacking from my copy).

**240. (10) Bolero** (session 2 take 8, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disk 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:12) [0:20]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Juma Sultan (congas), and unknown (tambourine).

Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with Kramer saying, "Here we go...on 8," with a couple guitar strums by Jimi, followed by a count-in, "1, 2...1, 2, 3, 4". The take begins at 0:08 and ends at the end of the track which continues on into the next track. There doesn't appear to be a bass played on this track, but there is the presence of a tambourine player. In this take the tambourine is heard, but not the temple block (as in the previous take). Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

Alternate Sources: The Late Studio Sessions 1969-1970.

**241. (11) Bolero** (session 2 take 9, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disk 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (1:45) [1:55]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and unknown (temple block). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with Kramer saying, "One more...9," as Jimi checks his tuning, followed by his faintly heard count-in, "1, 2, 3, 4." Note that this is the last take during this second Bolero session that has the take number announced. The take begins at 0:07 and ends at 1:51, followed by a few solo bass notes. This is the first of the takes that includes a bass player. In this take the temple block is heard, but not the tambourine (as in the previous take). Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom] (lacking from my copy); Sessions Vol. 2.

**242. (12-13) Bolero** (session 2 unnumbered takes 10-11, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disk 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (0:35+0:50) [1:33]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, temple block). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with a split-second of the solo bass guitar note from the end of the previous track, followed by a tape break. The tape resumes with Jimi's count-in, "1, 2, 3, 4." In this take the tambourine is heard at the beginning, but then drops out at 0:17, followed by the temple block coming in @0:19; it is likely the same person playing both instruments as none of these takes includes tambourine and temple block at the same time. The unnumbered take ends at 0:36, followed by some faintly heard indecipherable comments by Jimi. At 0:39 Jimi counts in to the next take, "1, 2, 3, 4." Again the tambourine is heard at the beginning, then drops out, followed by the temple block coming in. The unnumbered take fumbles to an end at 1:31, followed by a couple guitar strums at the end of the track. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom] ((12) is lacking from my copy); Sessions Vol. 2.

**243. (14) Bolero** (session 2 unnumbered take 12, with drums)

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 81 [disk 7 track 14]

Univibes number: S1373

Track time as per Bell/Jimpress/actual: n/a (3:26) [3:27]

Composer: James Marshall Hendrix

Recording date/location: July 14, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and unknown (tambourine, temple block, cow bell). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track begins with Jimi's count-in, "1, 2, 3, 4." Again the tambourine is heard at the beginning, then drops out, followed by the temple block coming in. At 2:00 the temple block player switches to cow bell, which is the first time it is heard in these takes. At 2:43 the musician switches back to temple block again, and as the take comes to an end the temple block drops out and the tambourine comes back in for the final flourish. The very end of the track has Kramer announcing, "Jimi, I have to cha...", probably indicating he has to change tape because the reel has reached its end. This unnumbered take is the last take from the second Bolero session. At the end of this take a fragment of Eddie Kramer speaking seems to indicate there was a master tape change after this take. Bell notes the total time for sessions 1 and 2 as 29:32. This song is also known as Here Comes The Sun, the title of which is revealed during the (JA 17) Untitled Jam (With Mitch Mitchell) prior to the start of (15) Bolero (see track 065, 8:10 mark). The available copies of this track that were tested appeared to be in mono when viewed in Audacity.

Alternate Sources: ATM 114: The Atlanta Reel (incomplete); The Baker/Terry Tapes; Black Gold (labeled Pride Of Man and Valleys Of Neptune Arising); Bolero Man In The Valleys Of Neptune; Bolero Session And Band Of Gypsies Mixes [Bell, tape from Jon Price via hey-joe tree]; Bolero Session/Valleys Of Neptune Session; The Bolero Sessions; Here Comes The Sun; In The Studio Volume 7 (labeled Pride Of Man and Valleys Of Neptune Arising, lossy); The Kees Tapes; The Late Studio Sessions 1969-1970; Left In The Can Studio Sessions; Marshall Man Ax Slinger (labeled Valleys Of Neptune Jam); Sessions 2 [Major Tom]; Sessions Vol. 2.

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**July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**244. (9) Come Down Hard On Me** (official longer alternate mix of (2))

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S970

Track time as per Bell/Jimpress/actual: 3:17 (3:18) [3:18]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This composite was edited together by John Jansen from two different takes. This alternate mix of (2) does not have the echo effects on the vocals, and is slightly longer at the end, which also fades out. This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Coming Down Hard On Me Baby. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**245. (11) Coming Down Hard On Me Baby** (narrow stereo edit of (9))

Source: The Nitopi Reels; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 3:05 (3:10) [3:10]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This composite was edited together by John Jansen from two different takes. This alternate mix of (2) is similar to (9), not having the echo effects on the vocals, but runs slightly shorter, ending at the 3:07 mark in (9) on a slow fade-out. Jimpress and Bell note this as a mono mix, but when viewing the track in Audacity there do appear to be slight differences between the channels, so this might more properly be labeled a narrow stereo longer alternate mix of (2). The source from which this track was obtained has (10) and (11) combined in a single track – see track 221; there are 9 seconds of tape silence between the end of (10) and what sounds like an engineer's comment (Dave Palmer?) "on 1", a few opening guitar notes, and then the start of (11) which ends by fading to a stop, followed by a couple seconds of tape silence and then another tape start/stop smear before ending with 6 seconds of tape silence (though there is some extremely low guitar heard at the very end, most likely the "ghost" of another tape track about to start); the 9 seconds of tape silence between (10) and (11), and the ending tape silence, tape smear, and final silence have been edited out for this compilation. This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Come Down Hard On Me.

Alternate Sources: The Kees Tapes.

**246. (2) Coming Down Hard On Me Baby** (official composite)

Source: Loose Ends (1989, Polydor [Japan] P20P 22011)

Official Release: Loose Ends

Studio '70 (revision A) cross-reference: disc 10 track 113 [disk 10 track 13]

Univibes number: S147

Track time as per Bell/Jimpress/actual: 2:57 (2:57) [2:59]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Remix Producer: Alex Trevor. Mastered by Dennis Blackham. Secondary Executive Producer: Michael Jeffery.

Notes: This composite was edited together by John Jansen from two different takes, and fades out early at the end. This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Come Down Hard On Me. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**247. (6) Come Down Hard On Me** (instrumental mix of (3), no drums)

Source: Crash Landing Reels (... And Electric Lady Land Jams 'N Outs)

Studio '70 (revision A) cross-reference: disc 7 track 77 [disk 7 track 10]

Univibes number: S1242

Track time as per Bell/Jimpress/actual: 3:25 (3:25) [3:32]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Bob Babbitt (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Alan Douglas and Tony Bongiovi.

Notes: This track seems to be an early preparation mix for (3). This instrumental version of (3) uses Jimi's lead and rhythm guitars from (2) mixed to one channel, and a newly added bass track from 1974 mixed to the other channel. The vocals, original drums (Mitch Mitchell) and bass (Billy Cox) have been wiped. The beginning of the track has some opening guitar noodling which can be heard on all of the alternate mixes of (3) as well as on (11). The end of the track has a single post-music guitar or bass note. This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Coming Down Hard On Me Baby.

Comparison Notes:

The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) seems to be complete; track time = 3:32.

The copy on Paper Airplanes fades in slightly on the opening guitar noodling, and fades out before the post-music guitar or bass note; track time = 3:31.

Alternate Sources: Bob's DATs; The Captain Coconut Experience; The Kees Tapes; Stockholm 31.08.1970: The Tony Brown Tape.

#### **248. (8) Come Down Hard On Me** (mono complete alternate mix of (3))

Source: ATM 086-090: Unsurpassed Masters

Studio '70 (revision A) cross-reference: disc 7 track 78 [disk 7 track 11]

Track time as per Bell/Jimpress/actual: 3:28 (3:31) [3:46]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Mitch Mitchell (drums), and Bob Babbitt (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Alan Douglas and Tony Bongiovi.

Notes: This track seems to be an intermediate mix of (3). Bell notes this track as being a complete alternate edit and mix of (3) with mostly guitars and bass, only with a different edit at the end; it is in mono. This track mostly uses just Jimi's vocals and guitars from (2) with a newly added bass track from 1974. The original drums (Mitch Mitchell) and bass (Billy Cox) have been wiped, except for a 1-second bit of drums at 2:29, and again from 3:29-3:32. Some of the guitar parts have echo effects added off and on throughout the track, and the lead guitar is mixed back into the solo. The beginning of the track has some opening guitar noodling which can be heard on all of the alternate mixes of (3) as well as on (11). At 3:23 there is a thump sound heard (Jimi stomping his foot?). As the basic track comes to a complete ending halt at 3:32 Jimi says, "Yeah...OK, uh, let me just, uh, sing a rough vocal to it, OK?" Someone (Kramer?) can then be very faintly heard responding to him. There is a tape cut heard at 3:41, followed by a few seconds of silence. This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Coming Down Hard On Me Baby.

Alternate Sources: The Baker/Terry Tapes Part 1; The Captain Coconut Experience.

#### **249. (5) Come Down Hard On Me** (alternate mix of (3), high lead guitar)

Source: Crash Landing Reels (... And Electric Lady Land Jams 'N Outs)

Studio '70 (revision A) cross-reference: disc 8 track 82 [disk 8 track 01]

Univibes number: S970

Track time as per Bell/Jimpress/actual: 3:30 (3:17) [3:33]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Alan Douglas and Tony Bongiovi.

Notes: This track seems to be an intermediate mix of (3). Bell notes this track as a complete alternate mix of (3) with overdubbed lead guitar mixed high. This track uses Jimi's vocals and guitars from (2) superimposed onto a newly created 1974 backing track by session musicians; the original drums (Mitch Mitchell) and bass (Billy Cox) have been wiped. The beginning of the track has 2 seconds of silence, followed by some opening guitar noodling which can be heard on all of the alternate mixes of (3) as well as on (11), plus a raunchy guitar note (probably Mironov's) prior to the start of the music. The track contains the complete ending of the basic track as it comes to a halt, and after the last bass note is heard there is a single faint complete guitar note heard at the very end,

which is also heard at 3:33 in (8). This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Coming Down Hard On Me Baby.

Comparison Notes:

The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) seems to be from a lower generation tape than other copies (sounds clearer), has 2 seconds of dead silence at the start, and is slightly more complete at the end than other copies – after the last bass note is heard there is a single faint complete guitar note heard at the very end, whereas other copies fade-out on the guitar note; track time = 3:33.

The copy on Electric Hendrix 2 has what sounds like some bongos or tom-toms playing faintly at the very end as the track fades out, which is not heard on the copy from Crash Landing Reels (... And Electric Lady Land Jams 'N Outs), but this could be a tape anomaly; track time = 3:34.

The copy on I Don't Live Today has what sounds like some bongos or tom-toms playing faintly at the very end as the track fades out, which is not heard on the copy from Crash Landing Reels (... And Electric Lady Land Jams 'N Outs), but this could be a tape anomaly; track time = 3:32.

Alternate Sources: Bob's DATs; The Captain Coconut Experience; Crash Landing & Outtakes; Stockholm 31.08.1970: The Tony Brown Tape.

**250. (4) Come Down Hard On Me** (incomplete alternate mix of (3), extra rhythm guitar)

Source: Crash Landing Reels (... And Electric Lady Land Jams 'N Outs)

Studio '70 (revision A) cross-reference: disc 7 track 79 [disk 7 track 12]

Univibes number: S970

Track time as per Bell/Jimpress/actual: 3:00 (3:00) [3:07]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Alan Douglas and Tony Bongiovi.

Notes: This track seems to be an intermediate mix of (3). This track uses Jimi's vocals and guitars from (2) superimposed onto a newly created 1974 backing track by session musicians; the original drums (Mitch Mitchell) and bass (Billy Cox) have been wiped. This alternate mix of (3) has extra overdubbed rhythm guitar which runs to the end, which fades out early. The beginning of the track has some opening guitar noodling which can be heard on all of the alternate mixes of (3) as well as on (11). This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Coming Down Hard On Me Baby.

Comparison Notes:

Bell notes a copy on Crash Landing: The Outtake Collection however that track is actually (8) Come Down Hard On Me.

The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) has a few introductory guitar notes not heard on other copies, and is slightly more complete at the end, coming to an abrupt end rather than fading out; track time = 3:07.

The copy on Electric Hendrix 2 fades in at the start omitting a few introductory guitar notes, and fades out at the end prematurely; track time = 3:08.

The copy on Paper Airplanes fades in at the start omitting a few introductory guitar notes, and fades out at the end prematurely; track time = 3:05. Jimpress notes a copy on Naked Ladyland, but there is not.

Alternate Sources: Bob's DATs; The Captain Coconut Experience; Crash Landing Sessions; Crash Landing & Outtakes; Crash Landing: The Outtake Collection; Electric Hendrix 1 [Bell, tape].

**251. (3) Come Down Hard On Me** (official altered mix of (2))

Source: Crash Landing (1989, Polydor [Japan] P20P 22012)

Official Release: Crash Landing

Univibes number: S157

Track time as per Bell/Jimpress/actual: 3:17 (3:17) [3:18]

Composer: James Marshall Hendrix

Recording date/location: July 15, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.



Notes: This track uses Jimi's vocals and guitars from (2) superimposed onto a newly created 1974 backing track by session musicians; the original drums (Mitch Mitchell) and bass (Billy Cox) have been wiped. Jimi's vocals from 1:18-1:32 have been superimposed from 2:41-2:56 to create a final lyric that is not heard on any other variation. The track fades out slowly at the end, containing 10 seconds more of the basic track than heard at the end of (2). This song, whose original title (as per Jimi Hendrix: The Ultimate Lyric Book) was Come On Down, is also officially known as Come Down Hard On Me Baby, and Coming Down Hard On Me Baby.

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**July 19, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**252. Play That Riff** (official, JS 33)

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: 0:26 (0:34) [0:37]

Composer: James Marshall Hendrix

Recording date/location: July 19, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar). Engineer: Eddie Kramer. Second Engineer: Kim King. 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 begins with a brief guitar riff, then Eddie Kramer asking, "Can you do it again, I want to put it on tape." Jimi begins to play the riff to Spoonful as Eddie continues talking faintly in the background, then asks again, "Can you play that figure again for me please." At 0:10 Jimi begins playing the riff Kramer asks for. The riff ends at 0:35 with Kramer saying, "Thank you." This track is also known as Instrumental Improvisation, and Bleeding Heart Guitar Rehearsal; it has been assigned the Jimpress number (JS 33) although it has been officially titled Play That Riff. (JS 38) also begins with this riff (see next track).

**253. (JS 38) Untitled Instrumental (Rare Instrumental Jam (Rock And Roll Jam))**

Source: Rare Performances And Jam Sessions

Track time as per Bell/Jimpress/actual: 1:30 (1:30) [1:31]

Composer: James Marshall Hendrix

Recording date/location: probably July 19, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell? (drums), Billy Cox? (bass), and unknown? (piano?).

Notes: This untitled instrumental, also known as Rare Instrumental Jam, and Rock And Roll Jam, begins with the same riff as heard on Play That Riff (see previous track). For this reason it is thought to possibly have been recorded around the same time, though an exact date and recording location is unknown. At 0:10 Jimi launches into a Chuck Berry style riff, then the drummer comes in at 0:44. Bass and piano are also noted as being present on this track; if so they seem to be low in the mix. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

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**July 20, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**254. (47) Lover Man** (official)

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S1554

Track time as per Bell/Jimpress/actual: 2:51 (2:56) [2:57]

Composer: James Marshall Hendrix

Recording date/location: July 20, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: The song ends at 2:51 with a laughing guitar flourish by Jimi, which causes Eddie Kramer to laugh, as Billy plays the musical phrase "good evening friends" (see the notes for Instrumental Improvisation, track 194). Jimi then says, "That's a perfect ending...good thing you laughed." Kramer continues chuckling as he says

something indecipherable, possibly “nice take...” The basic track is take 15 from the recording session. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**255. (13) In From The Storm** (official early alternate mix of (1))

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: West Coast Seattle Boy: The Jimi Hendrix Anthology; West Coast Seattle Boy: The Jimi Hendrix Anthology (sampler disc)

Track time as per Bell/Jimpress/actual: 3:35 (3:38) [3:36]

Composer: James Marshall Hendrix

Recording date/location: July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Emeretta Marks (vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. 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 alternate mix of (1) is an earlier mix prepared by Jimi on August 20, 1970. It has the drums more prominent and panned wide in the mix, and omits the beginning and ending comments by Jimi. There is a vinyl skip heard at 0:56 that is found on all copies of this officially released track, which may indicate that the only source is an acetate. From 3:14-3:18 Jimi is heard faintly singing, “so fine...(indecipherable)”. The track fades out just prior to the end squealing guitar note heard in (1) and (2). Jimpress and Ultimate Hendrix note the recording date as July 22, 1970; the liner notes to West Coast Seattle Boy: The Jimi Hendrix Anthology note the date as July 21, 1970. Jimpress Part 3 notes the master/basic track as take 19 from the recording session; Bell notes it as take 11, which is correct. Ultimate Hendrix notes that this day’s recording session had two attempts at the song with the first attempt producing 8 takes and the second attempt producing 11 takes with the final take being the master. Additional overdubs and mixing were done on August 20, 22/23, and 24/25, 1970. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

**256. (1) In From The Storm** (official mix)

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (excerpt)

Univibes number: S090

Track time as per Bell/Jimpress/actual: 3:38 (3:38) [3:44]

Composer: James Marshall Hendrix

Recording date/location: July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Emeretta Marks (vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: This track begins with Jimi saying, “...regardless if we could use it or not”, immediately followed by the start of the song. There are slight static noises at 1:42, 2:08 and 3:23; these may be mastering anomalies. The section from 3:14-3:18 that contains Jimi faintly singing in (13) and (2) has been mixed out here. The end squealing guitar note is panned to one channel. As the song comes to an end, at 3:37 Jimi remarks, “(indecipherable) me up.” Jimpress and Ultimate Hendrix note the recording date as July 22, 1970; the liner notes to West Coast Seattle Boy: The Jimi Hendrix Anthology note the date as July 21, 1970. Jimpress Part 3 notes the master/basic track as take 19 from the recording session; Bell notes it as take 11, which is correct. Ultimate Hendrix notes that this day’s recording session had two attempts at the song with the first attempt producing 8 takes and the second attempt producing 11 takes with the final take being the master. Additional overdubs and mixing were done on August 20, 22/23, and 24/25, 1970.

## DISC 17 – STUDIO & PRIVATE RECORDINGS

July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA (continued)

### 257. (2) In From The Storm (official alternate mix of (1))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 10 track 114 [disk 10 track 14]

Univibes number: S090

Track time as per Bell/Jimpress/actual: 3:38 (3:38) [3:41]

Composer: James Marshall Hendrix

Recording date/location: July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Emeretta Marks (vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This alternate mix of (1) omits the beginning and ending comments by Jimi, and the track is mixed in narrow stereo. From 3:13-3:18 Jimi is heard faintly singing. The end squealing guitar note is panned back and forth between channels. Jimpress and Ultimate Hendrix note the recording date as July 22, 1970; the liner notes to West Coast Seattle Boy: The Jimi Hendrix Anthology note the date as July 21, 1970. Jimpress Part 3 notes the master/basic track as take 19 from the recording session; Bell notes it as take 11, which is correct. Ultimate Hendrix notes that this day's recording session had two attempts at the song with the first attempt producing 8 takes and the second attempt producing 11 takes with the final take being the master. Additional overdubs and mixing were done on August 20, 22/23, and 24/25, 1970.

### 258. (3) In From The Storm (low vocal alternate mix of (1))

Source: 51<sup>st</sup> Anniversary: The Story Of Life

Studio '70 (revision A) cross-reference: disc 8 track 84 [disk 8 track 03]

Univibes number: S1089

Track time as per Bell/Jimpress/actual: 3:41 (3:41) [3:42]

Composer: James Marshall Hendrix

Recording date/location: July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Emeretta Marks (vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes this track as being a low vocal alternate mix of (1); Jimpress notes it as an alternate mix of (1) with no vocals at the start. The track has low vocals up until the 2:04 mark when the vocals come up front in the mix. The track begins with Jimi saying, "...regardless if we could use it or not", immediately followed by the start of the song. The section from 3:17-3:21 that contains Jimi faintly singing in (13) and (2) has been mixed out here. As the song comes to an end, at 3:40 Jimi remarks, "(indecipherable) me up." Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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 and Ultimate Hendrix note the recording date as July 22, 1970; the liner notes to West Coast Seattle Boy: The Jimi Hendrix Anthology note the date as July 21, 1970. Jimpress Part 3 notes the master/basic track as take 19 from the recording session; Bell notes it as take 11, which is correct. Ultimate Hendrix notes that this day's recording session had two attempts at the song with the first attempt producing 8 takes and the second attempt producing 11 takes with the final take being the master. Additional overdubs and mixing were done on August 20, 22/23, and 24/25, 1970.

Alternate Sources: Dallas [Bell, tape].

### 259. (11) In From The Storm (second low vocal alternate mix of (1))

Source: The Kees Tapes; track courtesy of Doug Bell.

Studio '70 (revision A) cross-reference: disc 8 track 85 [disk 8 track 04]

Track time as per Bell/Jimpress/actual: 3:42 (3:38) [3:44]

Composer: James Marshall Hendrix

Recording date/location: July 21, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Emeretta Marks (vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. 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 that this alternate mix of (1) has very faint (low) vocals, and that Billy Cox's bass track has been mixed out. The vocals are faint throughout the track, as opposed to (3) where the vocals are faint until the 2:04 mark. This track begins with Jimi saying, "...regardless if we could use it or not", immediately followed by the start of the song. At 0:46, 1:09, 1:24, 1:36, 1:51, 2:18, and 3:19 there are vinyl clicks, which may indicate this is sourced from an acetate. The section from 3:20-3:25 that contains Jimi faintly singing in (13) and (2) has been mixed out here. The ending guitar note is clipped, i.e. incomplete. Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. However, he does note that this track may be an exception partly due to the depth of the stereo mix. Being that this track is only available on The Kees Tapes, sourced from collector and Hendrix expert Kees de Lange, and that there is the presence of vinyl clicks throughout, this is probably a genuine, professionally-created recording. Jimpress and Ultimate Hendrix note the recording date as July 22, 1970; the liner notes to West Coast Seattle Boy: The Jimi Hendrix Anthology note the date as July 21, 1970. Jimpress Part 3 notes the master/basic track as take 19 from the recording session; Bell notes it as take 11, which is correct. Ultimate Hendrix notes that this day's recording session had two attempts at the song with the first attempt producing 8 takes and the second attempt producing 11 takes with the final take being the master. Additional overdubs and mixing were done on August 20, 22/23, and 24/25, 1970.

Comparison Notes:

The copy on Calling All Devil's Children [Bell, tape from JP via BG] has higher levels in the left channel, and both channels are complete without cutting off either high or low ends; track time = 3:44.

The copy on Cry Of Love Low Vocal Mixes was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track in both channels, and the ; track time = 3:47.

The copy on The Kees Tapes has balanced channels (i.e. the levels are comparable in both), both channels are complete without cutting off either high or low ends, and has the best overall sound quality; track time = 3:45.

The copy on Master Series Volume 4 [Bell, tape] has high levels in the left channel resulting in the high and low ends being cut off in places throughout the track, the sound is muffled compared to other copies, and the speed seems slightly faster than other copies but may be the more correct speed as Jimi's voice sounds more normal here – this tape may have been treated with noise reduction and speed correction; track time = 3:38.

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**July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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**260. (4) Drifting (solo false start) / (3) Drifting (alternate basic instrumental take) / Midnight Lightning (solo riff) / Drifting (playback of (4)) + Midnight Lightning (instrumental fragment) (corrected edit)**

Source: The Collector's 1970

Studio '70 (revision A) cross-reference: disc 6 track 61 [disk 6 track 10, first part]

Univibes number: S745

Track time as per Bell/Jimpress/actual: 0:31+3:00+0:12+0:31+n/a (0:31+3:00+n/a+0:31+n/a) [5:03]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: This confusing track begins with a live 31-second solo false start of Drifting (4), then a live full band instrumental take of Drifting (3), then a solo riff from Midnight Lightning, then the playback of the just-recorded solo false start of Drifting (4), a tape break, then a fragment of a full band take of Midnight Lightning. Bell notes (4) Drifting as a false start; Jimpress notes it as a short solo tryout. Bell notes that (4) Drifting precedes (3) Drifting. Jimpress notes that the placement of (4) Drifting is different on various bootlegs, sometimes before (3) Drifting, sometimes after, sometimes both before and after. This confusion is the result of the live solo false start and its subsequent tape playback.

Following the end of (3) Drifting at 3:34, there are 10 seconds of guitar tuning, then a tape break at 3:47, resuming with 6 seconds of solo guitar riffing from Midnight Lightning. There is another tape break at 3:53,

resuming with a repeat of a more complete version of the same solo Midnight Lightning riff segment. This repeat is likely due to a collector's tape flip (from Side A to Side B) while copying the recording and passing it between collectors. A proper copy of this track would edit out the incomplete segment from 3:47-3:54, which is what I have done here for this compilation; see track 363 for the uncorrected version.

At 3:59 in the uncorrected version (3:52 here) Kramer is faintly heard saying what sounds like, "I'll put the tape on," as Jimi plays his solo Midnight Lightning riff. Kramer interjects at 4:05 (3:58 here), "tape's running Jimi." At 4:09 in the uncorrected version (4:02 here) there is the sound of a tape button being pressed, followed by the playback of the solo false start of Drifting. At 4:34 in the uncorrected version (4:26 here) there is a sound in the background (another tape button being pushed?) that is not heard at the same point in the live version, circa the 0:23 mark, which distinguishes this tape playback version from the live version. At the end of the solo false start of Drifting, at the 4:42 mark (4:35 here), Billy begins noodling on the bass, followed by Kramer faintly saying at 4:44 (4:37 here), "That'll be time for us...", which is another distinguishing point as this is not heard at the end of the live version of the solo false start.

There is a tape break at 4:46 in the uncorrected version (4:39 here), resuming at 4:48 (4:41 here) with a full band instrumental version of Midnight Lightning, already in progress (i.e. missing the start), that fumbles to an ending at 5:05 (4:58 here) with a premature tape stop. The tape immediately resumes with a tape smear and the last noodling ending bit of the take, followed by a guitar string slide which ends the track. This @20-second fragment is noted on some bootlegs and collectors discs as Midnight Lightning/Keep On Grooving, and it may be from a different session than (4)/(3) Drifting, only included with them as that is how it circulates on collectors' sources.

The source copy for this track (Acoustic Jams) has it divided into two separate tracks; these have been spliced together for this compilation. Most segments of this track have a separate entry in Jimpress and Bell. The Midnight Lightning solo riff does not have a Jimpress number nor a separate entry in Bell; both mention it in the notes for (4) Drifting. Bell has two entries for (4) Drifting, one of which would correspond to the live-in-the-studio solo false start, and the other being its tape playback. The ending Midnight Lightning fragment is not indexed in either, and is only mentioned in Jimpress as "some bootlegs have a short fragment from Midnight Lightning tagged onto the end".

#### Comparison Notes:

The copy on Acoustic Jams seems to be the best sounding and most complete copy, and is divided into two parts, the first part being (4) Drifting + (3) Drifting, and the second part being Midnight Lightning (riff) + Drifting (playback of (4)) + Midnight Lightning (instrumental fragment); track times = 3:37+1:32, total time = 5:10.

The copy on Drifting Try-Outs Mixing & Overdubbing Sessions is divided into two tracks, and is missing the Midnight Lightning (instrumental fragment); total track time = 4:45.

The copy on The Electric Lady Studio Recordings is missing the Midnight Lightning (instrumental fragment); track time = 4:45.

The copy on First Rays: The Sessions fades out after (3) Drifting, omitting the remaining segments of the complete track; track time = 3:28.

The copy on In The Studio Volume 3 is divided into three parts: (4) Drifting + (3) Drifting + Midnight Lightning (riff); Midnight Lightning (riff) + Drifting (playback of (4)); Midnight Lightning (instrumental fragment) – track times = 3:49+0:54+0:22, total time = 5:05.

The copy on Multicoloured Blues (incorrectly noted as part of Pride Of Man) is missing the Midnight Lightning (instrumental fragment), and is followed by the unrelated (8) Cherokee Mist / (4) In From The Storm / (24) Valleys Of Neptune as part of the track; track time with the unrelated track edited out = 11:01.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II (labeled Drifting 04 and 05) is divided into two parts: (4) Drifting + (3) Drifting + Midnight Lightning (riff); Drifting (playback of (4)) – the Midnight Lightning (instrumental fragment) is missing; track time = 3:34+0:33, total time = 4:07.

The copy on Studio Experience is divided into two tracks labeled Jam 1 and Jam 2, is missing the live (4) Drifting segment, contains a break with 5 seconds of silence between tracks, and has 5 seconds of silence at the very end; total track time = 4:44.

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] is divided into four parts: (4) Drifting; (3) Drifting + Midnight Lightning (riff); Drifting (playback of (4)); and Midnight Lightning (instrumental fragment) – track times = 0:33+3:34+0:36+0:26, total time = 5:10.

Alternate Sources: Brilliant Outtakes Demos & Specials: Voodoo Blues #2 (3 only); Coming On And Coming Down With Jimi Hendrix; Drifting [Dragonfly]; Electric Lady Studios [2005, BP @easytree]; The Nitopi Reels; Rare Tracks [Bell, tape]; Valleys Of Neptune Sessions [Bell, tape].

## **261. Drifting (official edit of (3) with voiceover)**

Source: Lifelines: The Jimi Hendrix Story

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

Univibes number: S745

Track time as per Bell/Jimpress/actual: 1:48 (n/a) [1:48]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

Notes: This track, which is an incomplete version of (3), is mentioned in Jimpress in the entry for (3) Drifting, though it does not have a separate Jimpress number of its own. Only the first 3 seconds of the track are without voiceover commentary, which is by Dave Kephart and includes an interview segment with Eddie Kramer.

## **262. Had To Cry Today** (instrumental riff)

Source: Drifting Try-Outs Mixing & Overdubbing Sessions

Studio '70 (revision A) cross-reference: disc 8 track 86 [disk 8 track 05, part 1]

Univibes number: S1109

Track time as per Bell/Jimpress/actual: 0:15 (0:14) [0:18]

Composer: Stephen Lawrence Winwood (Steve Winwood)

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave

Palmer.

Notes: This track begins in progress, i.e. the start is missing. The short riffing ends at 0:15, followed by Billy Cox chuckling at the very end of the track. The Jimpress entries for this track create some confusion as to the recording date, which is given as June 25, although the notes also indicate it was recorded prior to (6) and (7) Drifting, elsewhere noted in Jimpress as recorded on July 23, 1970. Univibes and Kees de Lange in Plug Your Ears both give the recording date of this track as July 23, 1970. This track is immediately followed by (6) Drifting.

### Comparison Notes:

The copy on Bob Terry Tape #5: Angel - Drifting is the start of the track labeled Angel – Drifting Jam which also contains (6) + (7) Drifting, (JS 27) Untitled Instrumental (Drifting / Angel Jam), the false start of (4) Angel, and the sound quality is very good; track time = 0:16 (total track time = 5:22).

The copy on Drifting Try-Outs Mixing & Overdubbing Sessions also includes (6-7) Drifting as part of the track, and seems to be complete with very good sound; track time = 0:18 (total = 3:32).

The copy on Electric Lady Studios [1999, blank label CDR, France] is complete and followed by (6) Drifting on the same track; track time = 1:38 (0:18 without (6) Drifting).

The copy on High Voltage At Atlanta Pop & Electric Lady Studios is of slightly lesser sound quality than other copies, and Billy Cox's chuckling at the end seems to have been removed; track time = 0:19.

The copy on In The Studio Volume 3 has very good sound quality; track time = 0:18.

The copy on The Ross Tapes is of lesser sound quality than other copies, and ends prior to Billy Cox's chuckling; track time = 0:18.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II has very good sound quality; track time = 0:19.

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] has very good sound quality; track time = 0:18.

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Electric Lady Studios [2005, BP @easytree]; Monterey [Bell, tape]; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Studio Jams 3 [Bell, tape].

## **263. (6) Drifting + (7) Drifting** (unfinished instrumental unnumbered takes 1 and 2)

Source: Drifting Try-Outs Mixing & Overdubbing Sessions

Studio '70 (revision A) cross-reference: disc 8 track 86 [disk 8 track 05, part 2]

Univibes number: S1110

Track time as per Bell/Jimpress/actual: 1:04+1:17 (1:04+1:17) [3:14]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave

Palmer.

Notes: This track immediately follows Had To Cry Today. The beginning of this track contains a 4-second false start to (6), along with some indecipherable comments from Eddie (?) and Jimi. The full take (6) runs from 0:06-1:12. There seems to be a vinyl click at 0:15. After (6) comes to an end, there are some faintly heard



comments, a bit of guitar noodling, and various studio sounds. At 1:33 Jimi strikes a chord, followed by Eddie Kramer briefly vocalizing the melody line. Jimi then asks, "Want us to record...record this other one now? Should we try it?" At 1:49 Jimi strums a chord, followed by Kramer saying, "All yours," then Jimi's count in, "OK, 1, 2, 3, 4." The next take, (7) Drifting, runs from 1:55 to the end of the track (3:13), cutting out before the ending; all copies of (7) end abruptly. Jimpres Part 3 notes the recording date of this track as June 25, although Part 1 notes it as July 23, 1970.

#### Comparison Notes:

The copy on Bob Terry Tape #5: Angel - Drifting also contains Had To Cry Today at the start of the track which is labeled Angel – Drifting Jam, also contains (JS 27) Untitled Instrumental (Drifting / Angel Jam), the false start of (4) Angel, and the sound quality is very good; track time = 3:13 (total track time = 5:22).

The copy on Drifting Try-Outs Mixing & Overdubbing Sessions includes Had To Cry Today prior to the start of (6) Drifting, and has very good sound; track time = 3:14 (total = 3:32).

The copy on Electric Lady Studios [1999, blank label CDR, France] includes Had To Cry Today prior to the start of (6) Drifting, which begins with an incomplete segment that comes to a stop and then repeats again from the beginning at the 0:31 mark, although the second segment is still incomplete; track time = 1:38 (1:07 without the first segment).

The copy on High Voltage At Atlanta Pop & Electric Lady Studios seems to be of lesser sound quality than other copies; track time = 3:19.

The copy on In The Studio Volume 3 (track 09) has very good sound quality, includes Had To Cry Today prior to the start of (6) Drifting, and the track fades out on the abrupt ending; track time after editing out Had To Cry Today = 3:14 – unfortunately this copy was mastered with the levels slightly too high resulting in the high and low ends being cut off in places from 2:32-3:04.

The copy on The Ross Tapes is divided into three tracks with part of the between-takes segment labeled Jimi n Eddie Rap, and seems to be of lesser sound quality than other copies; track times = 1:32 + 0:14 + 1:27 (total time = 3:13).

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II is divided into two tracks, has what sounds like a vinyl click at 0:04, but both tracks test as lossy/MPEG/MP3 in Trader's Little Helper and Exact Audio Copy (EAC); track time = 1:18 + 1:57 (total time = 3:15).

The copy on Sessions 10 [Major Tom] is divided into two tracks, includes Had To Cry Today prior to the start of (6) Drifting, has what sounds like a vinyl click at the 0:04 mark in (6) Drifting, but the sound quality seems slightly muffled in comparison to other copies; track time = 2:11 + 1:17 (total time = 3:28).

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] is divided into two tracks, has what sounds like a vinyl click at 0:04, but both tracks test as lossy/MPEG/MP3 in Trader's Little Helper and Exact Audio Copy (EAC); track time = 1:17 + 1:56 (total time = 3:13).

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Electric Lady Studios [2005, BP @easytree] (labeled Improvisation / Drifting (Try-out)); Monterey [Bell, tape]; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Rock Prophecy (6 only); Studio Jams 3 [Bell, tape].

#### **264. (JS 27) Untitled Instrumental (Drifting / Angel Jam)**

Source: A Sea Of Forgotten Teardrops: One Inch Master Tapes II

Studio '70 (revision A) cross-reference: disc 8 track 86 [disk 8 track 05, part 3]

Univibes number: S1111

Track time as per Bell/Jimpres/actual: 1:17 (1:22) [1:24]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: This track is also known as Drifting/Angel Jam due to it having been recorded between (7) Drifting and (4) Angel as Mitch settles into the drum kit. The beginning of the track is slightly clipped. At 0:34 Kramer interjects, "What's up Mitch?" At 1:19 Kramer interjects again, "tape's rolling," as Mitch winds up his drum noodling. At 1:22 Jimi begins a count in, "1, 2, 3...". Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### Comparison Notes:

The copy on Bob Terry Tape #5: Angel - Drifting also contains Had To Cry Today at the start of the track which is labeled Angel – Drifting Jam, that also contains (6) + (7) Drifting, the false start of (4) Angel, and the sound quality is very good; track time = 1:24 (total track time = 5:22).

The copy on Electric Lady Studios [1999, blank label CDR, France] contains (7) Drifting at the start of the track, and is incomplete being only a brief fragment; track time = 1:38 (0:16 without (7) Drifting).



The copy on High Voltage At Atlanta Pop & Electric Lady Studios is missing the count-in at the end; track time = 1:26.

The copy on The Ross Tapes (labeled Little Diddy) is missing the ending comment, drum noodling, and count-in; track time = 1:20.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II seems to have the best overall sound quality; track time = 1:24 – unfortunately this copy was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track (amplitude clipping).

The copy on Sessions 10 [Major Tom] is missing the count-in at the end; track time = 1:23.

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] has very good sound quality, but tests as lossy/MPEG/MP3 in Trader's Little Helper and Exact Audio Copy (EAC); track time = 1:24.

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Drifting [Dragonfly]; Monterey [Bell, tape]; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Studio Jams 3 [Bell, tape].

#### **265. (4) Angel** (alternate instrumental take)

Source: Bob Terry Tape #5: Angel – Drifting (copy 1) + In The Studio Volume 3 [patch]

Studio '70 (revision A) cross-reference: disc 8 track 87 [disk 8 track 06]

Univibes number: S1112

Track time as per Bell/Jimpress/actual: 4:22 (4:22) [5:05+0:03=5:08]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: This track begins with a couple bass notes and a couple guitar notes, followed by a 17-second false start that ends with Jimi making a brief indecipherable comment. After a couple guitar string slides the full take begins at 0:29 and ends at 4:53 with Mitch Mitchell exclaiming, "Yeah." There is a click at 4:53. The remainder of the track consists of various studio noises, a few guitar notes, and Billy Cox saying, "Ready" along with someone laughing at the very end. No available copies contained the complete beginning and ending of the track, so Cox's "ready" comment has been spliced on as a patch for this compilation, plus the separated tracks from the main source copy have been joined. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968".

#### Comparison Notes:

There are two copies of this track on Bob Terry Tape #5: Angel – Drifting. The first copy is divided into two tracks labeled Angel (false start) and Angel Instrumental, and is nearly complete, only lacking Cox's final "ready" comment; total combined track time = 5:05 (0:28+4:36). The second copy has the complete false start with the opening bass and guitar notes contained at the end of the track labeled Angel – Drifting Jam at the 4:56 mark, and the full take on the track labeled Angel Instrumental, though most of the ending studio sounds are missing; total combined track time = 4:57 (0:28+4:29).

Electric Lady Studios [1999, blank label CDR, France] contains two copies of this track, though neither is complete. The incomplete copy begins with the false start, continues into the full take, but comes to a stop at 1:12, followed by a repeat of the false start at 1:16, continuing into the full take that cuts off more than 2 minutes of the complete track; track time = 3:07. The less incomplete copy is missing the false start, beginning with the full take which comes to a stop at 1:14, then repeats the full take again from the beginning at the 1:20 mark, although the second segment is still incomplete by more than a minute; track time = 4:55.

The copy on High Voltage At Atlanta Pop & Electric Lady Studios is part of the track labeled Drifting (Take 3) beginning at the 1:26 mark, and is nearly complete, only lacking Cox's final "ready" comment; track time = 6:42 (5:16 without the unrelated part of the track). Unfortunately this copy was mastered with the levels too high resulting in the high and low ends being slightly cut off in some places throughout the track (amplitude clipping).

The copy on In The Studio Volume 3 is divided into two tracks labeled Angel intro instrumental #1, and Angel complete instrumental. The opening bass and guitar notes to the false start are missing, otherwise it is nearly complete; track time = 5:09 (0:25+4:43). Unfortunately this copy was mastered with the levels too high resulting in the high and low ends being slightly cut off in places throughout the track (amplitude clipping).

The copy on The Ross Tapes is divided into two tracks on Tape 6 Side B labeled Drifting (false start) and Drifting 3, begins with Kramer's comment from the end of (JS 27), "the tape's rolling", contains the complete ending plus 7 seconds of silence at the very end of the track, but the sound quality seems slightly muffled in comparison to other copies; combined track time = 5:25 (5:13 without the (JS 27) comment and ending silence).

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II is labeled Angel 1, and seems to be the same as the copy on Summertime Blues [2005, BP @dime]. It is nearly complete, only lacking Cox's final

“ready” comment, also being one of the better sounding copies; track time = 5:08. Unfortunately this copy was mastered with the levels too high resulting in the high and low ends being cut off in places throughout the track (amplitude clipping).

There is a copy of this track on my copy of Sessions 9 [Major Tom] which contains 17 tracks with track numbers 13-17 possibly not part of the original bootleg but later added by a collector. Track 13 contains (4) Angel, the false start is slightly clipped at the beginning, and most of the ending studio noises are missing; track time = 4:46.

The copy on Sessions 10 [Major Tom] is divided into two tracks labeled Angel 2, with the false start missing the opening bass and guitar notes and Jimi’s comments, and the full take missing most of the ending studio noises, plus the sound quality is slightly muffled; track time = 0:23+4:31 (total time = 4:54).

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] is labeled Instrumental With False Start, and seems to be the same as the copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II. It is nearly complete, only lacking Cox’s final “ready” comment, also being one of the better sounding copies, however it tests as lossy/MPEG/MP3 in Exact Audio Copy (EAC); track time = 5:08.

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Dallas [Bell, tape]; Electric Lady Studios [2005, BP @easytree]; The Kees Tapes; Monterey [Bell, tape]; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Studio Jams 3 [Bell, tape].

#### **266. (1) Angel (official)**

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; Experience Hendrix: The Best Of Jimi Hendrix; First Rays Of The New Rising Sun; Inside The Experience [1990, MediaAmerica Radio]; Jimi Hendrix Reference Library: Octavia & Univibe (excerpt); Red House [Rondo 22679]; Voodoo Child: The Jimi Hendrix Collection

Univibes number: S089

Track time as per Bell/Jimpress/actual: 4:23 (4:23) [4:25]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: This mix has Jimi’s vocals treated with fairly heavy echo. Another distinguishing point between (1), (2) and (3) Angel can be heard at the 0:34 mark: on (1) it sounds like a gong mixed low in the background; on (2) at the 0:38 mark it is a clear up-front cymbal strike; on (3) there doesn’t seem to be a gong sound or cymbal strike present at all. Around the 4:00 mark the track begins to slowly fade-out until it seemingly ends at 4:15, but then at 4:16 it immediately comes back in with a cymbals flourish, a few bass notes, at 4:22 Jimi making some indecipherable comment, and a single bass note at the very end. The false fade-out is due to a bum note played at that point in the basic track, which can be heard in the instrumental multitrack version (track 270 at the 4:20 mark). The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs were done on July 20, although this master take wasn’t recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note “finished Jan 14. 1968”.

#### **267. (9) Angel (low vocal alternate mix of (1))**

Source: Calling All The Devil’s Children

Studio ’70 (revision A) cross-reference: disc 9 track 91 [disk 9 track 02]

Track time as per Bell/Jimpress/actual: 4:03 (4:03) [4:00]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Jimpress notes this as an alternate mix of (1) with very faint vocals. Bell has some suspicions that most of these “low vocal mixes” may be fakes created by “left-right” differencing the channels of a stereo track 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. The track is slightly clipped at the beginning, and fades out at the end prior to the false fade-out heard in (1), omitting @20 seconds of the complete track. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on

July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. The silence at the end of the source copy has been removed for this compilation. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

Comparison Notes:

The copy on Calling All The Devil's Children has 1 second of tape silence and 18 seconds of dead silence at the end of the track; track time = 4:19.

The copy on Cry Of Love Low Vocal Mixes has been amplified to the point of cutting off the high and low ends in places throughout the track (amplitude clipping), and has 4 seconds of dead silence at the end of the track; track time = 4:07.

The copy on (Slight Return) [Jon's Attic, version 2] seems to be the same as the copy on Calling All The Devil's Children, including having 1 second of tape silence and 18 seconds of dead silence at the end of the track; track time = 4:19.

Alternate Sources: Calling All Devil's Children [Bell, tape from JP via BG]; Master Series Volume 4 [Bell, tape].

**268. (2) Angel** (alternate mix of (1))

Source: In The Studio Volume 3

Studio '70 (revision A) cross-reference: disc 9 track 90 [disk 9 track 01]

Univibes number: S983

Track time as per Bell/Jimpress/actual: 4:10 (4:10) [4:19]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: Bell notes this alternate mix as having different percussion; Jimpress notes it as having the drums more pronounced. There doesn't seem to be any echo effect on Jimi's vocals as on (1) and (3). The track begins with Jimi asking, "Want me to do that?" with Eddie Kramer responding faintly and indecipherably as Jimi strums his guitar once, followed by a light thump on his guitar, and another brief indecipherable exchange between the two. There is a click at 0:03, and the take begins at 0:04. Another distinguishing point between (1), (2) and (3) Angel can be heard at the 0:34 mark: on (1) it sounds like a gong mixed low in the background; on (2) at the 0:38 mark it is a clear up-front cymbal strike; on (3) there doesn't seem to be a gong sound or cymbal strike present at all. Around the 3:57 mark the track begins to slowly fade-out until it nearly ends at 4:14, but at 4:15 the levels suddenly rise with what sounds like an echoing industrial crash; the ending cymbal flourish has obviously been sonically treated to alter the sound. The false fade-out is due to a bum note played at that point in the basic track, which can be heard in the instrumental multitrack version (track 270 at the 4:20 mark). The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968".

Comparison Notes:

The copy on Bob Terry Tape #5: Angel – Drifting (track 8) contains 5 seconds of silence at the beginning, the complete start and end of the track, and 5 seconds of silence at the end of the track, but seems to have slightly more tape hiss than the copy on In The Studio Volume 3; track time = 4:28.

The copy on Electric Lady Studios [1999, blank label CDR, France] begins with an incomplete segment of the track which comes to a stop and then repeats again from the beginning at the 1:23 mark, although the second segment is still incomplete; track time = 4:24 (3:01 without the first segment).

The copy on First Rays: The Sessions contains the complete start of the track, but the end of the track fades prematurely and is incomplete; track time = 4:09.

The copy on High Voltage At Atlanta Pop & Electric Lady Studios contains the pre-song guitar strum, and omits Jimi's opening comment, but does contain the complete ending; track time = 4:25.

The copy on In The Studio Volume 3 contains the complete start and end of the track; track time = 4:19.

The copy on Multicoloured Blues omits the complete start of the track, and fades out prematurely at the end; track time = 4:11.

The copy on The Ross Tapes (labeled Drifting 5) contains the pre-song guitar strum, and omits Jimi's opening comment, but does contain nearly the complete ending although slightly clipped at the very end; track time = 4:22.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II contains the pre-song guitar strum, omits Jimi's opening comment, but does contain the complete ending; track time = 4:18.

The copy on Strate Ahead omits the complete start of the track, and fades out prematurely at the end; track time = 4:10.

The copy on Summertime Blues [2005, BP @dime; aka Summertime (as per artwork)] contains the pre-song guitar strum, and omits Jimi's opening comment, but does contain the complete ending; track time = 4:18.

The copy on Voice Of Experience is cut at the start omitting the opening studio chatter as well as clipping the start of the song, and fades out prematurely at the end; track time = 3:55.

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Dallas [Bell, tape]; Magic Hand; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours.

### **269. (3) Angel** (official alternate mix of (1))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 10 track 115 [disk 10 track 15]

Univibes number: S089

Track time as per Bell/Jimpress/actual: 4:17 (4:18) [4:20]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This is a narrow stereo mix that has Jimi's vocals treated with echo though not as much as heard in (1). Another distinguishing point between (1), (2) and (3) Angel can be heard at the 0:34 mark: on (1) it sounds like a gong mixed low in the background; on (2) at the 0:38 mark it is a clear up-front cymbal strike; on (3) there doesn't seem to be a gong sound or cymbal strike present at all. The track runs to the end rather than having a false fade-out as on (1) and (2); there is a slight fade-out on the ending cymbals flourish. There is an edit @4:15 which removes a few seconds of the basic track that contains a bum note in the original, which can be heard in the instrumental multitrack version (track 270 at the 4:20 mark). The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968".

### **270. Angel** (official multitrack of (3) instrumental)

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:29]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track contains the original complete ending without the false fade-out that is heard in (1) and (2) Angel, or the edit that is found in (3) Angel; there is a bum note played at the 4:20 mark (the reason for the false fade-outs and edit), and at the very end at 4:25 Mitch's sticks can be heard clacking. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains all the instrument parts with the vocals mixed out. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

### **271. Angel (official multitrack of (3) vocals and guitar)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:19]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Second

Engineer: Dave Palmer.

Notes: This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Jimi's vocals and guitar parts, though some of the cymbals can still be heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

### **272. Angel (official multitrack of (3) version 1 guitar)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:29]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: There appears to be no difference between this track and "version 2 guitar" (track 276). The only difference may be that the complete multitrack of Angel "version 1" has all the drum parts together in a single track (275), whereas "version 2" has all the drum parts separated into several tracks (tracks 279-282). Both versions are included in this compilation for completeness. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Jimi's guitar parts, though some of the cymbals and bass can still be heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

### **273. Angel (official multitrack of (3) version 1 vocals)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:29]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie

Kramer. Second Engineer: Dave Palmer.

Notes: There appears to be no difference between this track and "version 2 vocals" (track 277). The only difference may be that the complete multitrack of Angel "version 1" has all the drum parts together in a single track (275), whereas "version 2" has all the drum parts separated into several tracks (tracks 279-282). Both versions are included in this compilation for completeness. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Jimi's vocal track, though some of the instruments can still be faintly heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric

Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **274. Angel (official multitrack of (3) version 1 bass)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:29]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: There appears to be no difference between this track and "version 2 bass" (track 278). The only difference may be that the complete multitrack of Angel "version 1" has all the drum parts together in a single track (275), whereas "version 2" has all the drum parts separated into several tracks (tracks 279-282). Both versions are included in this compilation for completeness. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Billy's bass track, though the guitar and drums can still be faintly heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **275. Angel (official multitrack of (3) version 1 drums)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:29]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer:

Dave Palmer.

Notes: This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Mitch's drum parts, though the guitar can still be heard in places. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **276. Angel (official multitrack of (3) version 2 guitar)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: There appears to be no difference between this track and "version 1 guitar" (track 272). The only difference may be that the complete multitrack of Angel "version 1" has all the drum parts together in a single track (275), whereas "version 2" has all the drum parts separated into several tracks (tracks 279-282). Both versions are included in this compilation for completeness. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Jimi's

guitar parts, though some of the cymbals and bass can still be heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

## DISC 18 – STUDIO & PRIVATE RECORDINGS

### July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA (continued)

#### 277. Angel (official multitrack of (3) version 2 vocals)

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: There appears to be no difference between this track and "version 1 vocals" (track 273). The only difference may be that the complete multitrack of Angel "version 1" has all the drum parts together in a single track (275), whereas "version 2" has all the drum parts separated into several tracks (tracks 279-282). Both versions are included in this compilation for completeness. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Jimi's vocal track, though some of the instruments can still be faintly heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationery from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### 278. Angel (official multitrack of (3) version 2 bass)

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: There appears to be no difference between this track and "version 1 bass" (track 274). The only difference may be that the complete multitrack of Angel "version 1" has all the drum parts together in a single track (275), whereas "version 2" has all the drum parts separated into several tracks (tracks 279-282). Both versions are included in this compilation for completeness. This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Billy's bass track, though the guitar and drums can still be faintly heard. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric



Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono.

#### **279. Angel (official multitrack of (3) version 2 toms)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Mitch's toms drum part, though other drum parts and the guitar can still be heard in places. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **280. Angel (official multitrack of (3) version 2 snare)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Mitch's snare drum part, though other drum parts can still be heard in places. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **281. Angel (official multitrack of (3) version 2 kick)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Mitch's kick drum part, though other drum parts can still be heard in places. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

## **282. Angel (official multitrack of (3) version 2 cymbals)**

Source: Rock Band: Experience Hendrix 01 [video game]

Official Release: Rock Band: Experience Hendrix 01 [video game]

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:31]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Second Engineer:

Dave Palmer.

Notes: This track was extracted from the .mogg file (multiple .ogg files) for this song found on a special edition release for the Rock Band music video game. It contains Mitch's cymbals part, though other drum parts and guitar can still be heard in places. The basic track is take 7 from the recording session. Ultimate Hendrix notes that overdubs for Angel were done on July 20, although this master take wasn't recorded until July 23; presumably the July 20 overdub session was for an earlier attempt of the song, otherwise the Ultimate Hendrix notes are in error. Mixing was done on August 20, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California with the original title My Angel Catherina (Return Of Little Wing) and a note "finished Jan 14. 1968". This track tests as lossy/MPEG in Trader's Little Helper and shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

## **283. (1) Belly Button Window (instrumental) / Lazy River**

Source: In The Studio Volume 3

Studio '70 (revision A) cross-reference: disc 8 track 88 [disk 8 track 07]

Univibes number: S747

Track time as per Bell/Jimpress/actual: 5:09 (4:58) [5:40]

Composer: James Marshall Hendrix / Howard Hoagland Carmichael (Hoagy Carmichael) & Sidney Arodin

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer.

Second Engineer: Dave Palmer.

Notes: Jimpress notes this track as an alternate instrumental backing track; Bell notes it as an alternate instrumental take. The complete track includes someone announcing "one", followed by two bass notes, a beep, and someone again announcing "one" prior to the start of the song. The song fades out 30 seconds from the end of the track at the 5:08 mark. This is followed by the tape resuming on some drum beats, then Hendrix commenting, "OK, let's just hear that one". Eddie Kramer remarks, "I was just about to put that new tune down." Jimi asks, "Which new tune?" Kramer replies, "The one you were just doing." Jimi says, "Oh yeah", followed by some drum noodling, then Jimi faintly singing a line from Lazy River, "...lazy river...noon day sun." Kramer then says, "Can we have a listen Mitch?" as Mitchell noodles about on the drums. At this point there is a tape break, resuming with Jimi asking, "little...tiny bit lower, OK", with Kramer frustratingly replying, "OK." There is an ending faintly heard bass or guitar note that fades out, which could be the start of another take. The "new tune" which Kramer is referring to is Angel. Lazy River is not indexed in Jimpress or elsewhere. Mixing was done on August 20, 1970. The source copy is divided into two tracks; the tracks have been joined, and 2 seconds of dead silence after the fade from the main track have been edited out for this compilation. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Red Carpet Inn of Charlotte, North Carolina.

### Comparison Notes:

The copy on 51<sup>st</sup> Anniversary: The Story Of Life includes the opening studio sounds, but ends abruptly cutting off a considerable amount of the track; of the 3 sources available that include the opening studio sounds, this copy seems slightly better (less tape hiss) than the copies on In The Studio Volume 3 and A Sea Of Forgotten Teardrops: One Inch Master Tapes II; track time = 4:46.

The copy on Acoustic Jams does not include the opening studio sounds, nor the post-song studio chatter and drum noodling; track time = 5:09.

The copy on Bob Terry Tape #5: Angel – Drifting (track 9) contains the opening studio sounds, but has the ending studio chatter contained on a separate track labeled Studio Chat; track time = 5:09.

The copy on Electric Lady Studios [1999, blank label CDR, France] begins with an incomplete segment of the track which comes to a stop and then repeats again from the beginning at the 1:19 mark, although the second segment is still incomplete; track time = 5:12 (3:53 without the first segment).

The copy on High Voltage At Atlanta Pop & Electric Lady Studios does not include the opening studio sounds, nor the post-song studio chatter and drum noodling; track time = 5:11.

The copy on I Don't Live Today does not include the opening studio sounds; track time = 5:30.

The copy on In The Studio Volume 2 does not include the opening studio sounds; track time = 5:28.

The copy on In The Studio Volume 3 includes the opening studio sounds, and has the post-song studio chatter and drum noodling as a separate track labeled Angel intro instrumental #2. The main track fades at the end prior to the studio chatter; track times = 5:10+0:32.

The copy on Multicoloured Blues does not include the opening studio sounds, nor the post-song studio chatter and drum noodling; track time = 5:11.

The copy on A Sea Of Forgotten Teardrops: One Inch Master Tapes II includes the opening studio sounds, but does not include the post-song studio chatter and drum noodling; the track seems to be from the same source as the copy on In The Studio Volume 3 as they are comparable in sound quality, etc.; track time = 5:11.

The copy on Sessions 9 [Major Tom] includes the opening two bass notes, but the announcements of “one” prior to the start of the song are not present, and the song fades out early. This track is a fake mono mix which is likely the result of doubling one channel of the stereo track (the channel without the opening voice announcing “one”) into mono; track time = 5:00.

The copy on Studio Experience does not include the opening studio sounds; track time = 5:27.

Alternate Sources: Cry Of Love Outtakes [Bell, tape]; Electric Lady Studios [2005, BP @easytree]; A New Rising Sun [Bell, tape]; The Nitopi Reels; Notes In Colours; Studio Tapes (JM) [Bell, tape].

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### August 1970 Maui, Hawaii, USA

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#### 284. **Scorpio Woman** (official)

Source: Morning Symphony Ideas

Official Release: Morning Symphony Ideas

Studio '70 (revision A) cross-reference: disc 9 track 95 [disk 9 track 06]

Univibes number: P1529

Track time as per Bell/Jimpress/actual: 21:16 (21:10) [21:41]

Composer: James Marshall Hendrix

Recording date/location: August 1970, Maui, Hawaii, USA.

Personnel: Jimi Hendrix (acoustic guitar, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Mixing Engineer: Eddie Kramer. Mastered by George Marino.

Notes: This track was recorded while Jimi was in Hawaii for the filming of Rainbow Bridge. The tape was given to Melinda Merriweather who later offered it for sale for \$100,000. Bell divides the track into three entries: Scorpio Woman (segment timing = 6:17); Midnight Lightning (segment timing = 3:12); Acoustic Solo (segment timing = 11:43 in three parts separated by tape breaks at 1:27, 3:50, and 6:13). The track begins with a chord sequence similar to Angel before the main riff comes in at 0:21. At 4:59 the theme changes, becoming more melodic as Jimi transitions to a “sending my love to you” segment. Jimi ends the theme on another short phrase similar to Angel, then a flourish, taking a break at 6:17. At 6:21 he begins the Jimpress entry for (25) Midnight Lightning, which has considerably different lyrics. At 8:44 there’s a riff that Jimpress notes is recurrent in recordings from this time, sometimes mistaken to be the Gene Vincent song Race With The Devil; I think it more closely resembles a John Lee Hooker riff, even ending at 9:31 with Hooker’s trademark thumping-note flourish. At 9:33 he begins an up-tempo workout. At 10:48, 10:53, and 10:59 the phone rings in the background, causing Jimi to stop playing at 11:00 to answer the phone. There’s a tape break at 11:03, resuming with a slight fade-in on a slow blues that runs to 14:56. There’s another tape break at 14:57, resuming with some feedback, and then a new theme starting at 15:06. At 16:37 he begins some improvisational lyrics, “Well I know (?)...” (Jimpress notes this as “Well Lord”), “...please hear me...calling your name...in your dreams...night and day” (not “lying there” as noted in Jimpress). At 18:12 he suddenly switches to an open-string theme played similarly to a jig; this segment is referred to in the official release sleeve notes as Heaven Has No Sorrow, though it sounds nothing like that song’s riff or chord progression. At 19:17 the theme switches again, incorporating a beautiful melody that runs to 20:17, followed by another more improvisational theme change. At 20:56, 21:02, and 21:08 the phone rings again, with Jimi ending at 21:10 on a Bolero flourish. On a stray guitar note Jimi answers the phone at 21:14, “Hello...Yeah...yeah, what’s happening?” (not “you got me” as noted in Jimpress). After a pause Jimi makes some more indecipherable comments at 21:26 to the person on the phone before the track fades out.

**Special Notes:** A September 17, 2008 press release (Market Wire via Comtex, "Vaulted Jimi Hendrix and The Ghetto Fighters Material To Be Released") indicated that the Allen twins (Albert Raymond Allen a.k.a. TaharQa Aleem, and Arthur Russell Allen a.k.a. Tunde Ra Aleem, collectively known as The Ghetto Fighters) were in the process of releasing material they had recorded with Hendrix. According to a London Times article from December 3, 2011 ("Hendrix's missing Mojo found and licked into shape", by Billy Kenber, News page 25) there were a total of four songs recorded in the summer of 1970: Mojo Man, Sugar Daddy, Creativity, and Press Conference. It was noted in an online Hendrix forum (Crosstown Torrents, January 4-5, 2011 by forum member "lostarchives") that "Juma [Sultan] and Buddy [Miles] added overdubs (after Jimi's death) to a few of these", and that Press Conference "is just a guitar lick that's been looped".

Jimpress notes that the rhythm track for Mojo Man was recorded in late 1969 at Fame Recording Studios, Muscle Shoals, Alabama, USA [presumably with the house rhythm band at the time known as The Fame Gang: <http://www.fame2.com/studio-rhythm-section/>]. If Albert Allen's recollections are correct, the original recording date was more likely @May 1969 since the brothers first played a tape of the song for Jimi in June 1969: <http://www.univibes.com/JimiPlaysMojoMan.html>. "In [June] 1969 Jimi was working on a new group... I was in New York and he was in LA and called me and invited me out. He wanted me to meet this brother by the name of Billy Cox who would eventually be his new bass player. When I arrived they was doing an interview with Rolling Stone magazine [conducted by Jerry Hopkins on 8 June 1969]. In between the interview, I played a couple of tunes that my brother and I did while we was in Muscle Shoals, Alabama. One was called 'Jet Set' and the other was called 'Mojo Man'." Jimi's guitar part was recorded while The Ghetto Fighters were working on Dolly Dagger during the overdub sessions in August 1970.

The lyrics to Mojo Man relate the following story as described by the Aleem brothers: <http://niaentertainment.com/product/jimi-and-the-world-of-the-mu/>. "In the year 1970, Jimi Hendrix revealed to us, TaharQa and Tunde Ra Aleem, a.k.a. The Ghetto Fighters, what we now know to be the living manifestation of music in form. For TaharQa and me, it was quite normal to hear Hendrix discuss in detail the existence of the seven worlds of music and the beings that inhabit those realms. However, on three separate occasions while we were recording songs for the Hendrix albums Cry of Love and Rainbow Bridge, Jimi invited us into a private area in the recording studio [Electric Lady Studios] where he strummed sounds from his guitar that caused a tonally induced astral vortex to open. This vortex exposed an ethereal world never witnessed by us prior to Hendrix revealing it. Within that plane, Jimi summoned and made visible musical entities from a mystical world of sound. These beings encircled and engulfed the room in vibrant full color spectrum and tone. Jimi miraculously appeared to be communicating with the entities. They circled around our heads and permeated the room bursting into harmonic waves and vision. They flowed within and throughout us then returned in unison, back into the magic vortex that Jimi called "The key of A". My brother and I internalized the occurrences. Ultimately they manifest themselves in songs and stories and we present them as they manifest to us. We make no concessions to rational notions of plausibility, nor do we apologize for seeming flights of fancy. Through an enormous gift of fate we gained access to the experience of what Hendrix called, The World Of The Mu."

### **285. (3) Mojo Man (official complete version)**

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 4:06 (4:07) [4:07]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), Albert Allen a.k.a. TaharQa Aleem (vocals), James Booker (piano), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Tertiary Engineer & Mixing: Eddie Kramer. Tertiary Assistant Engineer: Chandler Harrod. Tertiary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

Notes: Jimpress notes that this track is the complete original version with the original lyrics; on their Nia Entertainment website the Aleem brothers note this as the demo version. The opening instrumental segment of

this track is 15 seconds longer than the sample version (1), having a different structure with prominent piano and tambourine; either the sample has the opening segment edited or this “complete original version”/demo has been remixed by Eddie Kramer.

**286. (1) Mojo Man (mono sample of (3))**

Source: Groove [2008 edit]

Track time as per Bell/Jimpress/actual: 0:50 (0:51) [0:51]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), Albert Allen a.k.a. TaharQa Aleem (vocals), James Booker (piano), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem.

Notes: A tape of the song Mojo Man by The Ghetto Fighters was offered for sale on eBay in June 2001; the auction included this sample for prospective buyers. The tape is now in the possession of Experience Hendrix. There is an 11-second instrumental opening prior to the vocals coming in. This track corresponds to the segment of (3) from 0:00-1:08.

Alternate Sources: Honolulu [Bell, tape]; Rare Live & Obscure.

**287. (2) Mojo Man (official altered mix of (3))**

Source: iTunes, single

Official Release: iTunes, single

Track time as per Bell/Jimpress/actual: n/a (3:04) [3:11]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), Leroy Burgess (vocals), James Booker (piano), The Ghetto Fighters? – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem. Tertiary Audio Recording Engineer: Chris (Supremo) Waller.

Notes: This track is noted by Jimpress as a more complete version of (1) with new vocals and lyrics by Leroy Burgess that was created to tie in with the Mojo Man animated short: <https://itunes.apple.com/us/music-video/mojo-man/id484710468>. The single track and the animated short were both made available for internet download on November 27, 2011. This track is nearly mono with only slight differences between the left and right channels. The track begins with a spoken count-in at the start, “1, 2, 3, 4” followed by a 27-second instrumental opening prior to the vocals coming in. This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors.

**288. Mojo Man (official alternate version of (2))**

Source: iTunes, animated short

Official Release: iTunes, animated short

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

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), Leroy Burgess (vocals), James Booker (piano), The Ghetto Fighters? – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem. Tertiary Audio Recording Engineer: Chris (Supremo) Waller.



Notes: This track is extracted from the Mojo Man animated short: <https://itunes.apple.com/us/music-video/mojo-man/id484710468>. The animated short contains a story narrative up until the 2:14 mark when this version of (2) comes in and runs until the 5:27 mark, at which point a 31-second instrumental remix plays during the closing credits until the end of the video at 5:58 (see track 291). The beginning of the track contains 2 seconds of sounds like a tape reel (or movie projector) followed by a fade-in to the count-in of the track. The single version (2) doesn't contain the reel/projector sounds and the count-in is complete rather than fading in. The end of the single track (2) contains 15 "magic"s whereas the end of this animated short version contains only 13. The single track and the animated short were both made available for internet download on November 27, 2011. This track is nearly in mono with only slight differences between the left and right channels. This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors.

#### **289. Mojo Man (official edit of (2) with voiceover)**

Source: The Fantastic Aleems – Urban Street Tales, Volume 1 (YouTube)

Official Release: The Fantastic Aleems – Urban Street Tales, Volume 1 (YouTube)

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:40]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), Leroy Burgess (vocals), James Booker (piano), The Ghetto Fighters? – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), TaharQa Aleem (voiceover narration), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem. Tertiary Audio Recording Engineer: Chris (Supremo) Waller.

Notes: This track is not listed in Jimpress or elsewhere. It is the second part of a narrative story called Jimi Hendrix & The Ghetto Fighters. This track is extracted from a YouTube video (made available on December 23, 2014) at the 4:48-@5:28 mark: <https://www.youtube.com/watch?v=NHEyW80gVDA>. This segment corresponds to sections of (2) from 0:47-2:03. I've added a fade in at the start, a fade-out at the end, and amplified the extracted track for this compilation. This track is in mono, though the right channel has slightly higher levels than the left channel.

#### **290. Mojo Man (official long instrumental remix of (2))**

Source: The Fantastic Aleems – Urban Street Tales, Volume 1 (YouTube)

Official Release: The Fantastic Aleems – Urban Street Tales, Volume 1 (YouTube)

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:12]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), James Booker (piano), The Ghetto Fighters? – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals, voices), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem. Tertiary Audio Recording Engineer: Chris (Supremo) Waller.

Notes: This track is not listed in Jimpress or elsewhere. It is the second part of a narrative story called Jimi Hendrix & The Ghetto Fighters. This track is extracted from a YouTube video (made available on December 23, 2014) at the 1:58-3:13 mark: <https://www.youtube.com/watch?v=NHEyW80gVDA>. It appears to be a remix of various segments of (2) with the lead vocals removed. The track ends with voiceover storytelling by The Ghetto Fighters as the "magic" repeats fade-out. The track is in mono, though the right channel has slightly higher levels than the left channel. A short segment from this track can be heard at the end of the Mojo Man animated short from 5:27-5:58; see track 288 notes, and the following track. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

#### **291. Mojo Man (official short instrumental remix of (2))**

Source: iTunes, animated short

Official Release: iTunes, animated short

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:31]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Recording date/location: May 1969 Fame Recording Studios, Muscle Shoals, Alabama, USA, and August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (lead guitar), Leroy Burgess (vocals), James Booker (piano), The Ghetto Fighters? – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), unknown (guitar), Jesse Boyce? (bass), Freeman Brown? (drums), Harrison Calloway? (trumpet), Aaron Varnell? (tenor saxophone, alto saxophone), Ronnie Eades? (baritone saxophone), Harvey Thompson? (tenor saxophone, flute), and unknown (tambourine). Producer/s: Rick Hall? and/or Mickey Buckins? Secondary Producers: The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem. Tertiary Audio Recording Engineer: Chris (Supremo) Waller.

Notes: This track is extracted from the end of the Mojo Man animated short from 5:27-5:58; see track 288 notes. It is a 31-second instrumental remix of various segments of (2) that plays during the closing credits. This track is nearly in mono with only slight differences between the left and right channels. This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors.

## **292. Sugar Daddy (official mono mix)**

Source: Ghetto Fighters – Die Like A Ghettofighter (iTunes)

Official Release: Ghetto Fighters – Die Like A Ghettofighter (iTunes)

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

Composers: Lonnie Thomas (Lonnie Youngblood) and (possibly) George Allen Miles, Jr. (Buddy Miles)

Recording date/location: August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Buddy Miles (drums, vocals), The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), and Juma Sultan? (tambourine), James Booker? (piano), unknown (guitar), and unknown (bass). Tertiary Audio Recording Engineer: Chris (Supremo) Waller.

Notes: This track is not listed in Jimpress or elsewhere. This track is formally titled Sugardaddy (featuring Jimi Hendrix & Buddy Miles) on the iTunes release; it was released on November 20, 2014:

<https://itunes.apple.com/us/artist/the-ghettofighters/id932180865>. It was also made available on YouTube on December 23, 2014: <https://www.youtube.com/watch?v=xGmk4y37jds>. Sugar Daddy is a remake of the instrumental Under The Table which was recorded in 1966 with Lonnie Youngblood and first appeared on the vinyl LP Two Great Experiences Together [1971, Maple LPM 6004]. Goodbye, Bessie Mae, another Youngblood 1966 track which was released as a single [1967, Fairmount F-1022], is based on the melody heard in Under The Table, or vice versa.

There is some speculation amongst collectors that this track is possibly an unreleased take of the 1966 Lonnie Youngblood instrumental Under The Table (with Hendrix on guitar) with 1990s overdubs, and actually contains no 1970 recordings at all. It was noted in an online Hendrix forum (Crosstown Torrents, January 6, 2016 by forum member “funkydrummer” as part of his research into the Aleem Brothers) that “Sugar Daddy and other Jimi related tracks on their site (except Mojo Man) basically overdub over the old Lonnie Youngblood tapes. They got Buddy Miles to overdub after the fact, as they did. As far as I can tell, they only did a couple of tracks with Jimi post-Fame, Mojo Man being one. In one of the interviews TaharQa Aleem says that the owner of the Youngblood tapes offered them for such overdubbing.” Another forum member noted (Crosstown Torrents, January 6, 2016, “dino77”), “Yes, the Buddy vocal sounds like a 90s overdub. Interestingly though, this version of Under The Table seems to be previously uncirculated – Jimi’s playing is different to any of the 2 takes on the bargain bin LPs. To me, it sounds like a take of Under The Table of same vintage as the two versions we know, obscured with tons of overdubs and the Buddy Miles vocal, with Jimi playing 2:23-2:58 and 3:48-4:12.” Testing this track in Trader’s Little Helper results in a “track looks like MPEG” error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file.

## **293. Sugar Daddy (official mono alternate mix)**

Source: The Fantastic Aleems – Urban Street Tales, Volume 1 (YouTube)

Official Release: The Fantastic Aleems – Urban Street Tales, Volume 1 (YouTube)

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

Composers: Lonnie Thomas (Lonnie Youngblood) and (possibly) George Allen Miles, Jr. (Buddy Miles)

Recording date/location: August 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.



Personnel: Jimi Hendrix (guitar), Buddy Miles (drums, vocals), The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), and Juma Sultan? (tambourine), James Booker? (piano), unknown (guitar), and unknown (bass). Tertiary Audio Recording Engineer: Chris (Supremo) Waller.

Notes: This track is not listed in Jimpress or elsewhere. This alternate mix includes a fake introduction by TaharQa Aleem, and fake audience applause after the introduction and at the end of the track. This track is formally titled Sugardaddy (featuring Jimi Hendrix & Buddy Miles) on the iTunes release; it was released on November 20, 2014: <https://itunes.apple.com/us/artist/the-ghettofighters/id932180865>. It was also made available on YouTube on December 23, 2014: <https://www.youtube.com/watch?v=xGmk4y37jds>. Sugar Daddy is a remake of the instrumental Under The Table which was recorded in 1966 with Lonnie Youngblood and first appeared on the vinyl LP Two Great Experiences Together [1971, Maple LPM 6004]. Goodbye, Bessie Mae, another Youngblood 1966 track which was released as a single [1967, Fairmount F-1022] is based on the melody heard in Under The Table, or vice versa.

There is some speculation amongst collectors that this track is possibly an unreleased take of the 1966 Lonnie Youngblood instrumental Under The Table (with Hendrix on guitar) with 1990s overdubs and actually contains no 1970 recordings at all. It was noted in an online Hendrix forum (Crosstown Torrents, January 6, 2016 by forum member “funkydrummer” as part of his research into the Aleem Brothers) that “Sugar Daddy and other Jimi related tracks on their site (except Mojo Man) basically overdub over the old Lonnie Youngblood tapes. They got Buddy Miles to overdub after the fact, as they did. As far as I can tell, they only did a couple of tracks with Jimi post-Fame, Mojo Man being one. In one of the interviews TaharQa Aleem says that the owner of the Youngblood tapes offered them for such overdubbing.” Another forum member notes (Crosstown Torrents, January 6, 2016, “dino77”), “Yes, the Buddy vocal sounds like a 90s overdub. Interestingly though, this version of Under The Table seems to be previously uncirculated - Jimi's playing is different to any of the 2 takes on the bargain bin LPs. To me, it sounds like a take of Under The Table of same vintage as the two versions we know, obscured with tons of overdubs and the Buddy Miles vocal, with Jimi playing 2:23-2:58 and 3:48-4:12.” This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors.

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**August 20, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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#### **294. Slow Blues (official)**

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]

Univibes number: S1556

Track time as per Bell/Jimpress/actual: 1:43 (1:45) [1:45]

Composer: James Marshall Hendrix

Recording date/location: August 20, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

Notes: This track was recorded during the overdub session for In From The Storm. Jimpress notes it as being the last track Jimi recorded at Electric Lady Studios, though it is probably intended to mean the last track Jimi recorded with a band behind him. The song Belly Button Window actually has the distinction of being the last track he recorded at Electric Lady Studios, albeit solo; see tracks 296-299. The track fades in at the beginning. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping).

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**August 22?, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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#### **295. (7) Come Down Hard On Me / (22) Midnight Lightning / (10) In From The Storm / (7) Night Bird Flying (overdub session solo fragments)**

Source: The Nitopi Reels; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: n/a (0:06+0:02+0:12+0:12) [1:27]

Composer: James Marshall Hendrix

Recording date/location: August 22?, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar). Engineer: Eddie Kramer.

Notes: This track and (5) Drifter's Escape are a single entry in Jimpress, though it is likely they are from different dates and tape sources. When viewing the segments in Audacity one can see that the (5) Drifter's Escape segment is a well-balanced stereo track with normal highs and lows in both channels, whereas the other segments are primarily in the left channel with very little sound in the right channel (the right channel is nearly a flat line). For this reason the (5) Drifter's Escape segment (track 128) has been separated from the other segments, which is how the segments appear on the source (The Nitopi Reels), i.e. divided into two separate tracks. This track consists of fragments from what is thought to be an overdub session with Jimi alone in the studio playing his guitar. The track begins with a riff from Come Down Hard On Me that is clipped at the start. At 0:06 Jimi briefly plays a different guitar riff. At 0:09 he checks his tuning, then at 0:14 he plays slide guitar until a tape break at 0:24. The tape resumes with two guitar notes, then a brief guitar riff from 0:26-0:28; Jimpress notes this 2-second riff as (22) Midnight Lightning, though it seems more likely it is only an exercise as part of the guitar tuning that immediately follows it from 0:29-0:39. This is followed by a tape break, immediately resuming with a riff from In From The Storm that runs to 0:52. There's another tape break at 0:54, resuming with a brief melody that ends at 0:58, followed by a tape break at 0:59. The tape resumes with a single guitar note, then a segment of Night Bird Flying from 1:01-1:15, followed by some guitar picking until 1:22, more guitar tuning, then a tape break at 1:26. The remainder of the track is tape silence and some light clicks which are likely the result of tape dubs between collectors; this ending segment of silence has been removed for this compilation (original track time was 1:40). Jimpress Part 3 notes that it's possible this track was recorded around August 22, 1970 when all the songs that are contained in this track were mixed (except Midnight Lightning). The basic track for Come Down Hard On Me was recorded July 15, 1970 at Electric Lady Studios; see track 244. The basic track for In From The Storm was recorded July 21, 1970 at Electric Lady Studios; see tracks 255-259. The basic track for Night Bird Flying was recorded June 16, 1970 at Electric Lady Studios; see tracks 110-114.

Comparison Notes: The copy on Sessions 8 [Major Tom] is not noted on the accompanying artwork, but is contained within track 7 which consists of (5) Drifter's Escape, these fragments, Brazil (aka Studio Catastrophe as on the artwork), and (3) Ezy Rider. These fragments run from 0:24-1:40 on track 7; track time = 1:16 (complete track 7 timing = 7:07). Viewing the track in Audacity it looks as though the bootlegger has removed the nearly-flat right channel, doubled the prominent left channel into a fake mono track, and edited the track slightly to remove the gap between the Drifter's Escape segment and the remaining segments. The track also tests as lossy/MPEG/MP3.

Alternate Sources: Portland [Bell, tape]; Valleys Of Neptune [Bell, tape, bootleg]; With Stephen Stills [Bell, tape]; Woodstock Rehearsals Reel 6; Woodstock Sessions V [Bell, tape].

## DISC 19 – STUDIO & PRIVATE + RELATED & REMIXED RECORDINGS

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**August 22, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA**

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### 296. (2) Belly Button Window (official mix)

Source: The Cry Of Love (2014, Legacy 88843099652)

Official Release: The Cry Of Love; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (excerpt)

Univibes number: S091

Track time as per Bell/Jimpress/actual: 3:34 (3:34) [3:36]

Composer: James Marshall Hendrix

Recording date/location: August 22, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Eddie Kramer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: This track begins with someone (Eddie Kramer?) faintly announcing the take number, "3". The basic track is take 3 from the recording session. Mixing was done on August 24/25, 1970. Jimi Hendrix: The Ultimate

Lyric Book shows handwritten lyrics for this song on stationary from the Red Carpet Inn of Charlotte, North Carolina.

**297. (3) Belly Button Window** (official alternate mix of (2))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 (revision A) cross-reference: disc 9 track 99 [disk 9 track 10]

Univibes number: S091

Track time as per Bell/Jimpress/actual: 3:33 (3:34) [3:35]

Composer: James Marshall Hendrix

Recording date/location: August 22, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Eddie Kramer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

Notes: This alternate mix of (2) has added reverb. The track begins with an oscillating noise for the first 3 seconds, slowly fading out over the beginning of the song. The end of the track fades out. The basic track is take 3 from the recording session. Mixing was done on August 24/25, 1970. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Red Carpet Inn of Charlotte, North Carolina.

**298. (6) Belly Button Window** (alternate take)

Source: FTO 006-007: Raw Blues

Track time as per Bell/Jimpress/actual: 2:18 (2:22) [2:29]

Composer: James Marshall Hendrix

Recording date/location: August 22, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Eddie Kramer.

Notes: This track is the alternate take as heard at the beginning of (5); see next track. The track begins with Jimi commenting, "...have to try it different ways OK"; the beginning of the complete comment heard in (5), "Let me try it", has been cut off here. To this Eddie Kramer responds, "Alright". This is followed by a couple guitar strums before the song begins at 0:05. At 2:23 Jimi forgets the lyrics then stops playing and says, "Aw shit, I forgot that", followed by an ending flourish of guitar notes, and a clipped bit that could be Jimi resuming the lyrics. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Red Carpet Inn of Charlotte, North Carolina.

Alternate Sources: Blues Outtakes; Blues Project Outtakes [Further Along]; The Blues Project Outtakes [Jon's Attic]; By Night: The Blues Album Outtakes; The Capricorn Tape [JPIO]; The Capricorn Tape (Complete); FTO 003: The Capricorn Tape; The Late Studio Sessions 1969-1970; Record Plant Jams Vol. 3; A Sea Of Forgotten Teardrops: One Inch Master Tapes II; Villanova Junction [Alchemy].

**299. (5) Belly Button Window** (composite mix of (6) and (3))

Source: ATM 007-008: Villanova Junction

Studio '70 (revision A) cross-reference: disc 9 track 98 [disk 9 track 09]

Univibes number: S1368

Track time as per Bell/Jimpress/actual: 3:53 (3:45) [3:54]

Composer: James Marshall Hendrix

Recording date/location: August 22, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals). Engineer: Eddie Kramer. Secondary Producer: Alan Douglas.

Notes: Jimpress notes this track as a composite of the alternate take ((6)) and (2); Bell notes it as a composite of "official and alternate take". By carefully comparing (2) and (3) with the end section here, it seems that this track has a slightly different mix than either take. A point of reference for the comparison was the "wah-wah" guitar phrase heard at 1:52 in (2), at 1:51 in (3), and at 2:06 here in (5); in (2) there are no added effects, in (3) there is added reverb, and in (5) the sound is very close to (3) though perhaps with slightly less reverb. The track begins with a slightly more complete version of (6) with Jimi's full opening comment, "Let me try it...have to try it different ways OK", to which Eddie Kramer responds, "Alright". There are some light clicks in places through the track, the most noticeable of which is at 2:47, sounding like a vinyl click, which could indicate this was sourced from an acetate. At 1:58 the segment in (3) from 1:43-end is edited on. The end of the track contains some studio comments not heard in (2) or (3) as both versions fade-out prior to these comments: Eddie Kramer says, "That's a nice song", to which Jimi replies, "That's good enough for, uh, for this little, uh..." The very end of the track

contains 4 seconds of silence. Jimi Hendrix: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Red Carpet Inn of Charlotte, North Carolina.

Alternate Sources: 500,000 Halos; Alternate Master Tapes; "Blues" Compilation [Bell, tape]; Blues Outtakes [Bell, tape from Jon Price via hey-joe tree]; The Blues Project Outtakes [Jon's Attic]; Blues Session; Diggin' In The Dust Vol. 2; The Douglas Tapes 2; Electric Church [Kobra]; Electric Gypsy; Master Series Volume 3; Mixdown Masters Vol. 4; Two Albums Of Blues; Villanova Junction [Jon's Attic]; West Berlin [Bell, tape, stereo].

*"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)



## RELATED & REMIXED RECORDINGS

### 300. Astro Man (edit of (6)) / Valleys Of Neptune (edit of (25))

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:25]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Astro Man/Valleys of Neptune Medley [AKA Taj Mahal Tape] on the source disc. The unaltered track was recorded January? 1970 at Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA; see track 001.

### 301. Blues Jam (excerpt of (4) Country Blues)

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:22]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Blues Jam [AKA Taj Mahal Jam] on the source disc. It is an altered edit of a segment from (4) Country Blues from 1:59-2:21. The unaltered track was recorded January? 1970 at Jimi's apartment?, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA; see track 003.

### 302. Room Full Of Mirrors (edit of (6))

Source: First Rays Acoustic and Demos

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

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Room Full Of Mirrors [AKA Taj Mahal Jam] on the source disc. The unaltered track was recorded 004.

### 303. Stepping Stone (remix of (6))

Source: private collector's disc; track courtesy of Funkydrummer

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

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded January 7, 1970 at Record Plant Recording Studios; see track 006.

### 304. Stepping Stone (fake low vocal incomplete alternate mix of (4))

Source: Studio '70

Studio '70 (revision A) cross-reference: disc 1 track 13

Track time as per Bell/Jimpress/actual: 2:53 (n/a) [2:58]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. Bell notes in his discography listing for Rare Tracks Vol. 2 that this “alternate mix” is a fake. Bell has some suspicions that most of these “low vocal mixes” may be fakes created by “left-right” differencing the channels of a stereo track 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. The unaltered track was recorded January 7, 1970 at Record Plant Recording Studios; see track 009.

### **305. Stepping Stone (fake low vocal incomplete alternate mix of (4) cleaned)**

Source: private collector’s disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:55]

Composer: James Marshall Hendrix

Notes: Collector funkydrummer has “cleaned” the previous track to create this track. The unaltered track was recorded January 7, 1970 at Record Plant Recording Studios; see tracks 304 and 009.

### **306. Send My Love To Linda (fake alternate mix of (2))**

Source: Studio Experience

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:33]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording; it is mentioned in the Jimpress entry for (2) Send My Love To Linda. The unaltered track was recorded January 21, 1970 at Record Plant Recording Studios; see track 014.

### **307. Send My Love To Linda (longest edit)**

Source: In Progress Vol. 1

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:24]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This track is a composite of (2) and (3) Send My Love To Linda. Due to the cross-fading between tracks in the source compilation I have faded in the start and faded out the ending of this track in order to minimize the cross-fade content. The unaltered tracks were recorded January 16, 1970 at Record Plant Recording Studios; see track 014.

### **308. Burning Desire (3 version mash up)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:39]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It was created by joining the start of (10) with the first part of (1) or (8), followed by the middle section from (11), and ending with the middle point of (1) or (8) and a fade-out. The splice points can be heard at 0:28, 2:22, and 4:20. The unaltered tracks were recorded January 23, 1970 at Record Plant Recording Studios, December 18, 1969 at Baggie Studios, and January 16, 1970 at Record Plant Recording Studios; see tracks 045 and 026, and The Collector’s 1969 tracks 345 and 450.

### **309. Power Of Soul (edit of (56))**

Source: private collector’s disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [5:57]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This mix has a straight intro section without the echo, amongst other obvious sonic improvements. This track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). Testing this track in Trader’s Little Helper results in a “track looks like MPEG” error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless. The unaltered track was recorded January 21, 1970 at Record Plant Recording Studios; see track 029.

### **310. Power Of Soul (original mix, straight intro version cleanup)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [5:55]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless. The unaltered track was recorded January 21, 1970 at Record Plant Recording Studios; see track 030.

**311. Power Of Soul (reversed segment 2 + segment 3 + segment 2 + reversed segment 3 of (52))**

Source: privately-created for this compilation

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:00]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {David Chance} and not a professionally-created recording created specifically for this compilation. The intention of this track is to first of all reveal segment 2 when played forward, then to show the differences between segments 2 and 3 when played forward and backward. This track is in mono. The unaltered track was recorded January 21, 1970 at Record Plant Recording Studios; see track 034.

**312. MLK Jam (Captain Coconut edit) / Cherokee Mist (merge short edit)**

Source: In Progress Vol. 1

Track time as per Bell/Jimpress/actual: n/a (n/a) [6:00]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This track is a segment of (12) Ezy Rider / Jam / (7) Cherokee Mist from 9:43-14:52, followed by a segment of (15) Cherokee Mist from 1:20-2:14; the splice point can be heard at 5:05. Due to the cross-fading between tracks in the source compilation I have faded out the ending of this track in order to minimize the cross-fade content. The unaltered tracks were recorded January 23, 1970 at Record Plant Recording Studios (track 038), and June 24, 1970 Electric Lady Studios (track 149).

**313. Seven Dollars In My Pocket / Country Blues Jam (composite)**

Source: If 6 Was 9

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

Composer: James Marshall Hendrix

Notes: This is a collector-created track {Polipus} and not a professionally-created recording. The track begins at @8:57 mark of (10) Freedom / (11) Ezy Rider / Highway Of Broken Hearts / Seven Dollars In My Pocket / Highway Of Desire / (3) Midnight Lightning and runs nearly to the end at the @23:16 mark before a splice point at 13:26 in the composite where (6) Country Blues is added on from the @0:07 mark of that track until its end. The unaltered tracks were recorded January 23, 1970 at Record Plant Recording Studios; see tracks 046 and 052.

**DISC 20 – RELATED & REMIXED RECORDINGS**

**314. Once I Had A Woman ("take 1" reconstructed)**

Source: The Collector's 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [6:17]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {David Chance} and not a professionally-created recording created specifically for this compilation. This track is the basis of most of the composite heard in (4) and (1). The first 5:10 from (2), all of the track except the final 14 seconds, has been spliced onto (4) from the 7:09 mark, the final 1:06 of the track. This brings together the beginning of "take 1" (although still incomplete), with the remainder of the take all the way until its end. A true reconstruction of "take 1" is not possible since the harmonica heard clearly in (2) has been mixed very low in (4) during the final @2½ minutes. The unaltered tracks were recorded January 23, 1970 at Record Plant Recording Studios; see tracks 057 and 058.

**315. Here Comes The Sun Bolero**

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:19]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It appears twice on the source disc labeled Here Comes The Sun - Bolero [FD Edit for longest version] (track 06), and Here Comes The Sun Bolero Extended Extras (track 15). It is an altered edit of various segments from (JA 17) Untitled Jam (With Mitch Mitchell). The unaltered track was recorded February 1, 1970 at Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA; see track 065.

**316. Send My Love To Linda (demo)**

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:52]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Send My Love To Linda [Demo with Mitch] on the source disc. It is an altered edit of a segment of (JA 17) Untitled Jam (With Mitch Mitchell) from 5:21-6:14. The unaltered track was recorded February 1, 1970 at Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA; see track 065.

**317. Instrumental With Cherokee Mist [Jam With Mitch]**

Source: In Progress Vol. 1

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:02]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Instrumental With Cherokee Mist [Jam with Mitch] on the source disc. It is an altered edit of most of Acoustic Demo (JA 18) with an undetermined segment from (JA 17) Untitled Jam (With Mitch Mitchell) spliced on; the splice point can be heard at 0:39. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. The unaltered tracks were recorded February 1, 1970 at Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA; see tracks 066 and 065.

**318. Bleeding Heart (fake alternate mix of (3))**

Source: Sessions 8 [Major Tom]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:01]

Composer: Elmore Brooks (Elmore James)

Notes: This is a collector-created track and not a professionally-created recording. This track is mentioned in Jimpress Part 1 page 45. This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. Many of the tracks that I have so far tested from these Major Tom label Sessions bootlegs have been in fake mono. The unaltered track was recorded March 24, 1970 at Record Plant Recording Studios; see track 082.

**319. Suddenly November Morning (edit)**

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:22]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded during Spring 1970 at Jimi's apartment, 59 West 12<sup>th</sup> Street, 11<sup>th</sup> Floor, New York, New York, USA; see track 084.

**320. Straight Ahead (low vocal mix + several studio mixes)**

Source: Silver Blue To Bloody Red: Merges 1983 To 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:40]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. Bell notes this as (2), (11), (12), (13), and (14) Straight Ahead. The unaltered tracks were recorded June 17, 1970 at Electric Lady Studios; see tracks 118 and 120-123.

**321. (8) Drifter's Escape (mono fake alternate instrumental mix of (1))**

Source: Silver Blue To Bloody Red: Merges 1983 To 1970, Vol. 2

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

Composer: Bob Dylan



Recording date/location: June 17, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Notes: This is probably a collector-created track and not a professionally-created recording, though it does have a Jimpres number. Bell notes this track as a fake alternate mix of (1); Jimpres notes it as a mono instrumental mix of (1) with the drums and one lead guitar very high in the mix and the rest of the backing track low in the mix. The unaltered track was recorded June 17, 1970 at Electric Lady Studios; see track 129.

Alternate Sources: Fake Studio Mixes [Bell, tape].

**322. Drifter's Escape (2-vocal take + studio source)**

Source: Silver Blue To Bloody Red: Merges 1983 To 1970

Track time as per Bell/Jimpres/actual: n/a (n/a) [2:59]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. Bell notes this as a merge of (1) and (4) Drifter's Escape. The unaltered tracks were recorded June 17, 1970 at Electric Lady Studios; see tracks 129 and 127.

**323. Drifter's Escape (edit)**

Source: In Progress Vol. 1

Track time as per Bell/Jimpres/actual: n/a (n/a) [2:40]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This track is a merge composite of (6) and (4) Drifter's Escape; the edit point can be heard at the 2:15 mark. The unaltered tracks were recorded June 17, 1970 at Electric Lady Studios; see tracks 133 and 127.

**324. (12) Astro Man (mono instrumental, reel 1 or 2 take 14)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpres/actual: n/a (0:29) [1:30]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the June 24, 1970 session and the Notes for (4) Astro Man. This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpres doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 134.

**325. (13) Astro Man (mono instrumental, reel 1 or 2 take 15)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpres/actual: n/a (0:17) [0:25]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man. This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpres doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 135.

**326. (14) Astro Man (mono instrumental, reel 1 or 2 take 16)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:23) [0:32]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 136.

**327. (15) Astro Man (mono instrumental, reel 1 or 2 take 17)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (3:53) [4:15]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix; this track has the right channel noticeably amplified cutting off the high and low ends in places throughout the track (amplitude clipping). This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 137.

**328. (16) Astro Man (mono instrumental, reel 1 or 2 take 18)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:09) [0:27]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 138.

**329. (17) Astro Man (mono instrumental, reel 1 or 2 take 19)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:20) [0:35]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur "Freezer" Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn't differentiate between the stereo mix and the mono mix as found on the collector's disc Freezer Burn. When viewing the "stereo" and the "mono" mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the "stereo" mix. This is probably a collector-

created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 139.

**330. (18) Astro Man (mono instrumental, reel 1 or 2 take 20)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (1:37) [1:51]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur “Freezer” Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn’t differentiate between the stereo mix and the mono mix as found on the collector’s disc Freezer Burn. When viewing the “stereo” and the “mono” mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the “stereo” mix; this track has the right channel noticeably amplified cutting off the high and low ends in places throughout the track (amplitude clipping). This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel, though it has been over-amplified to the point of cutting off the high and low ends in places throughout the track (amplitude clipping). The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 140.

**331. (19) Astro Man (mono instrumental, reel 1 or 2 take 21)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (2:22) [2:44]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur “Freezer” Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn’t differentiate between the stereo mix and the mono mix as found on the collector’s disc Freezer Burn. When viewing the “stereo” and the “mono” mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the “stereo” mix; this track has the right channel noticeably amplified cutting off the high and low ends in places throughout the track (amplitude clipping). This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel, though it has been over-amplified to the point of cutting off the high and low ends in places throughout the track (amplitude clipping). The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 141.

**332. (20) Astro Man (mono instrumental, reel 1 or 2 take 22)**

Source: Freezer Burn – Astro Man

Track time as per Bell/Jimpress/actual: n/a (0:02) [0:21]

Composer: James Marshall Hendrix

Notes: See the Special Notes at the start of the session entry for June 24, and the Notes for (4) Astro Man.

This track is part of the Freezer Tapes obtained from Arthur “Freezer” Parr who found them left behind in a warehouse walled-up/hidden recording studio previously used by Alan Douglas. Jimpress doesn’t differentiate between the stereo mix and the mono mix as found on the collector’s disc Freezer Burn. When viewing the “stereo” and the “mono” mixes side by side in Audacity they appear to be nearly identical throughout with only extremely slight differences primarily visible in the right channel of the “stereo” mix. This is probably a collector-created track and not a professionally-created recording; one must wonder why a studio engineer would bother making a mono mix of something which was probably never intended to see the light of day. Bell notes the total session time of (12-20) Astro Man as 12:34; the total actual time for these mono mixes is 12:46, 3 seconds less

than the stereo mix. The right channel of this track appears to be slightly amplified in comparison to the left channel. The unaltered track was recorded June 24, 1970 at Electric Lady Studios; see track 142.

**333. (3) Astro Man (edit of (4))**

Source: Unsurpassed Studio Takes

Univibes number: S721

Track time as per Bell/Jimpress/actual: 11:24 (11:18) [11:26]

Composer: James Marshall Hendrix

Recording date/location: June 24, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: See the Special Notes at the start of the June 24 session entry. This track corresponds to the section of (4) Astro Man from 0:18-11:33, omitting 17 seconds from the beginning, and fading out at the end omitting nearly 3 minutes. Since Jimpress and Bell don't describe any difference between (3) and (4) other than (4) being more complete and (3) containing a spoken introduction (which has most likely been erroneously spliced on by bootleggers), the entry for (3) in Jimpress should probably be deleted since it is essentially an incomplete copy of (4); it has been moved to this section for that reason. Contrary to what is stated in Jimpress, most copies of (3) that I had access to did not contain the spoken introduction, though a few copies were preceded by (1) Farther Up The Road which does contain the spoken introduction at the end. This track plays at a slightly slower speed than the official version and is in need of speed correction; see the notes for Astro Man (official excerpt of (4) with voiceover) (track 144).

Comparison Notes:

The copy on Astro Man does not contain the spoken introduction; track time = 11:19.

The copy on ATM 007-008: Villanova Junction does not contain the spoken introduction; track time = 11:18.

The copy on The Completer is noted by Jimpress as being (4) whereas Bell notes it as (3). It does not contain the spoken introduction, and does not fade-out at the end, but my copy has digital errors throughout; track time = 13:47.

The copy on Electric Gypsy does not contain the spoken introduction, and the track plays at a speed noticeably faster than other source copies; track time = 10:41.

The copy on Electric Gypsy's contains the spoken introduction, but there is a significant gap between it and the song, plus the track plays at an incorrect slower speed; track time = 11:49.

The copy on The First Rays Of The New Rising Sun [Triangle] does not contain the spoken introduction; track time = 11:15.

The copy on Midnight Lightning Sessions contains the spoken introduction, but there is a large gap between it and the song, plus the track plays at an incorrect slower speed, thus the longer track time; track time = 12:22.

The copy on Midnight Shines Down does not contain the spoken introduction; track time = 11:19.

The copy on Multicoloured Blues does not contain the spoken introduction; track time = 11:14.

Contrary to InFromTheStorm.net, there is no copy on The Ross Tapes, only Farther Up The Road followed by the spoken introduction.

The copy on Sessions 3 [Major Tom] is divided into two tracks (9 and 10), and does not contain the spoken introduction; track time = 11:26.

There is a copy on Sessions 9 [Major Tom] that is not noted by Jimpress or Bell, though my copy of the bootleg may be an alternate variation containing 17 tracks, 2 of which are blank/empty. The copy is track 17, does not contain the spoken introduction, and fades out prematurely; track time = 11:03.

The copy on Unsurpassed Studio Takes does not contain the spoken introduction; track time = 11:26.

The copy on Voice Of Experience does not contain the spoken introduction; track time = 11:16.

Alternate Sources: Best Of The Bootlegs (incomplete); Cry Of Love Outtakes [Bell, tape]; Everybody Should Own One (incomplete); The Flower Power Hippy Years; Gypsy Suns Moons And Rainbows [Sidewalk Music]; House Of The New Rising Sun (incomplete); Midnight Lightning [Marshall Records] (incomplete); Jimi Plays Berkeley / The Studio Outtakes 1966-1970 (incomplete); The Late Studio Sessions 1969-1970 (incomplete); Magic Hand (incomplete); Manic Migraine Music (incomplete); Midnight Lightning [Marshall Records]; Moons And Rainbows (incomplete); Notes In Colours (incomplete); Sotheby's Plus [Bell, tape]; The Studio Out-Takes 1966-1970 (incomplete); Studio Out-Takes Volume 3 1969-1970; The Studio Out-Takes Volume 3 1970 (incomplete); Things I Used To Do [Early Years] (intro only); Villanova Junction [Jon's Attic].

**334. Astro Man (fake alternate mix of (1))**

Source: Sessions 3 [Major Tom]

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:26]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. Many of the tracks that I have so far tested from these Major Tom label Sessions bootlegs have been in fake mono. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see track 151.

### **335. Astro Man (half instrumental version)**

Source: In Progress Vol. 1

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:21]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This track is a composite of (15) and (1) Astro Man. Due to the cross-fading between tracks in the source compilation I have faded out the ending of this track in order to minimize the cross-fade content. The unaltered tracks were recorded June 24 and 25, 1970 at Electric Lady Studios; see tracks 137 and 151.

### **336. Astro Man (fake alternate mix of (1)) + (3) Astro Man**

Source: New Rising Sun Outtakes; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: n/a (n/a) [10:49]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. A fake alternate mix of (1) has been spliced onto (3), which does have an official Jimpress number by itself; the speed is faster on both than on the unaltered versions. The unaltered tracks were recorded June 25, 1970 at Electric Lady Studios; see tracks 151 and 333.

### **337. Drifting (early mix of (1))**

Source: The Collector's 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:46]

Composer: James Marshall Hendrix

Notes: This is a collector-modified track and not a professionally-created recording. This track is extracted from the first segment of (8) Drifting (see track 155). It is a studio playback of an intermediate/early mix of (1). The July 23 overdub session control booth comments by Hendrix, Kramer, and company can be heard faintly throughout the track. The track has been amplified slightly and fades have been added to the beginning and end. The unaltered track was recorded June 25, 1970 at Electric Lady Studios. See also (1) Drifting (track 157).

### **338. Drifting (fake mono mix of (1))**

Source: Crash Landing Reels (... And Electric Lady Land Jams 'N Outs)

Track time as per Bell/Jimpress/actual: 3:47 (n/a) [3:49]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see track 157.

Alternate Sources: TTG Studios.

## **DISC 21 – RELATED & REMIXED RECORDINGS**

### **339. Drifting (merge of (10) or (5) with (8))**

Source: Silver Blue To Bloody Red: Merges 1983 To 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:53]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The track begins with the studio comments from the beginning of (5) Drifting – Jimi commenting, “Let me do some sea sounds”, to which Kramer responds, “Sure, as many as you like” – followed by the merge of either (5) or (10) Drifting (see tracks 156 and 158) with a segment from (8) Drifting (see track 155). The unaltered tracks were recorded June 25, 1970 at Electric Lady Studios.

Comparison Notes:

The copy on Silver Blue To Bloody Red: Merges 1983 To 1970, a 2005 collector-created and compiled disc, is noted as a “merge of low vocal mix & Electric Lady mixing sessions”, which would correspond to a merge of (10) and (8) Drifting – Bell notes this as a merge of (5) and (8) Drifting; track time = 3:53.

The copy on Drifting Try-Outs, Mixing & Overdubbing Sessions, a collector compiled disc released in 2006, is likely lifted from Silver Blue To Bloody Red: Merges 1983 To 1970, but is simply noted on the accompanying artwork as being from “Electric Lady mixing sessions on August 14, 1970”; track time = 3:53.

**340. Freedom (early mix of (4))**

Source: The Collector's 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:02]

Composer: James Marshall Hendrix

Notes: This is a collector-modified track and not a professionally-created recording. This track is extracted from the first segment of (8) Freedom; see track 161. Fades have been added to the beginning and end. It is a studio playback of an intermediate/early mix of (4) which was being worked on during an overdub and mixing session. The unaltered track was recorded June 25, 1970 at Electric Lady Studios. See also (4) Freedom (track 162).

**341. Freedom (official edit of (4))**

Source: The Cry Of Love; track courtesy of George Kanakaris.

Official Release: The Cry Of Love [1988, Polydor {Europe} 829 926-2]

Univibes number: S082

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:26]

Composer: James Marshall Hendrix

Recording date/location: June 25, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

Notes: The early European CD releases of The Cry Of Love album have the opening chord chopped off. This track is mentioned in Jimpress though it does not have an official Jimpress number. The basic track is take 6 recorded on June 25, 1970; overdubs and mixing were done on July 19, August 14, 20, and 24, 1970.

**342. Freedom (fake alternate mono mix of (4))**

Source: TTG Studios [collectors tape]; track courtesy of George Kanakaris.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. One channel of the official stereo mix has been mixed into mono. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see track 162.

**343. Freedom (breakdown mix, kick drum not from original)**

Source: First Rays: Experiments and Reconstructions

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

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see track 162.

**344. Freedom (3 different mixes + Electric Lady mixing sessions)**

Source: Silver Blue To Bloody Red: Merges 1983 To 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:08]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. Bell notes this as (4), (6), (7), and (8) Freedom. The right channel of this track was mastered with the levels slightly too high, cutting off the high and low ends in places throughout the track (amplitude clipping). The unaltered tracks were recorded June 25, 1970 at Electric Lady Studios; see tracks 160-162 and 164.

**345. Freedom (basic instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**346. Freedom (basic light flange instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. Testing this track in Trader's Little Helper results in a "track looks like MPEG" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**347. Freedom (straight instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**348. Freedom (straight and wider instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**349. Freedom (straight and wider and compressed instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:29]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**350. Freedom (alternate basic instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:34]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Freedom Other (basic mix) on the collector's disc. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**351. Freedom (alternate basic wider instrumental mix 1 of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:34]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Freedom Other (basic wider mix) on the collector's disc. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**352. Freedom (alternate basic wider instrumental mix 2 of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:23]



Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Freedom Other (basic wider mix 2) on the collector's disc. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**353. Freedom (alternate final instrumental mix of (4))**

Source: private collector's disc; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:24]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Freedom Other (final) on the collector's disc. The unaltered track was recorded June 25, 1970 at Electric Lady Studios; see tracks 170-180 and 162.

**354. Heaven Has No Sorrow (edit of (4))**

Source: First Rays Acoustic and Demos; track courtesy of Funkydrummer

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:27]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. The unaltered track was recorded June 26, 1970 at Electric Lady Studios; see track 184.

**355. (11-15) Valleys Of Neptune (uncorrected version) (unnumbered instrumental takes 10-13)**

Source: ATM 119-120: Soulful Sessions

Studio '70 (revision A) cross-reference: disc 7 track 68 [disk 7 track 01]

Univibes number: S979 & S1238

Track time as per Bell/Jimpress/actual: 0:03+0:04+0:12+0:45+0:13 (0:03+0:04+0:12+0:45+0:13) [4:19]

Composer: James Marshall Hendrix

Notes: This track is the uncorrected version which is common among collectors; see track 191 for the corrected version and complete explanatory notes. This version includes the segment from 3:41-4:04 which is a section created in error, most likely as a result of tape flips (from Side A to Side B) while copying the recording and passing it between collectors. The unaltered track was recorded June 26, 1970 at Electric Lady Studios.

**356. Hey Baby (New Rising Sun) (official slightly longer version of (1))**

Source: Rainbow Bridge: Original Motion Picture Sound Track (2014, Legacy 88843099662)

Official Release: Rainbow Bridge: Original Motion Picture Sound Track (2014, Legacy 88843099662)

Univibes number: S118

Track time as per Bell/Jimpress/actual: n/a (n/a) [6:04]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). Engineer: Eddie Kramer. Second Engineer: Dave Palmer. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Bernie Grundman.

Notes: This track is not listed in Jimpress or elsewhere. The 2014 CD remastered version contains an additional 4 seconds of the song at the end of the track that is not found on other releases. This song is a later version of the song Gypsy Boy (New Rising Sun), also officially known as Hey Gypsy Boy. The basic track is take 2 from the recording session.

**DISC 22 – RELATED & REMIXED RECORDINGS**

**357. Untitled Instrumental (Jam Thing) / (1) Hey Baby (New Rising Sun) / (17) Valleys Of Neptune (overdubbed composite)**

Source: New Rising Sun Outtakes [tape]; track courtesy of Doug Bell.

Track time as per Bell/Jimpress/actual: 5:58 {Hey Baby segment} (n/a) [14:46]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. Someone has taken Untitled Instrumental (Jam Thing) and overdubbed (1) Hey Baby (New Rising Sun) and (17) Valleys Of Neptune onto sections of it. The track begins with the (4) Gypsy Boy (New Rising Sun) segment of Untitled Instrumental (Jam Thing) (from 5:02-@8:19 of the complete track), then at the @3:04 mark (1) Hey Baby (New Rising Sun) has been overdubbed, running to the 8:56 mark, while Untitled Instrumental (Jam Thing) has been mixed low in the background. From 8:57-9:33 Untitled Instrumental (Jam Thing) alone is heard until the 9:34 mark when (17) Valleys Of Neptune is overlaid on top of the track, running to the 13:44 mark. The remainder of Untitled Instrumental (Jam Thing) continues until the end of the track. Bell reports that one entire side (minus one track) of the collector's tape from whence this came is comprised of these types of amateur (and quite unlistenable) composites. The unaltered version of Untitled Instrumental (Jam Thing) was recorded June 16, 1970 at Electric Lady Studios (see track 105); the unaltered version of (1) Hey Baby (New Rising Sun) was recorded July 1, 1970 at Electric Lady Studios (see track 199); and the unaltered version of (17) Valleys Of Neptune was recorded September 23, 1969 at Record Plant Recording Studios (see The Collector's 1969 set track 251).

### **358. 1972 Kramer interview outtake with (1) Dolly Dagger (playback)**

Source: ATM 002: The Electric Lady Mixing Sessions

Studio '70 (revision A) cross-reference: disc 7 track 72 [disk 7 track 05]

Univibes number: S111

Track time as per Bell/Jimpress/actual: 4:46 (5:04) [4:54]

Composer: James Marshall Hendrix

Recording date/location: July 1, 1970 + 1972 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Juma Sultan (congas, percussion), and The Ghetto Fighters – Albert Raymond Allen a.k.a. TaharQa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Engineer: Eddie Kramer. Second Engineer: Dave Palmer.

Notes: This track is an outtake from a filmed interview with Eddie Kramer conducted in 1972 at Electric Lady Studios in preparation for Joe Boyd's 1973 documentary A Film About Jimi Hendrix. It consists of Kramer's opening comment, "great imagination. He wrote that last song that you heard", immediately followed by a playback of (1) Dolly Dagger (see track 202). What song Kramer is referring to at the start is unknown. This track is confusingly mentioned in Jimpress Part 2 page 101 as part of the commentary on the Night Bird Flying (9) Mixing Session (probably because it is found immediately following that mixing session track on the two commercial bootlegs where it is found); in Bell the track is noted in the section for (1) Dolly Dagger. Testing this track in Trader's Little Helper results in a "source of track cannot be qualified" error, but testing it in Exact Audio Copy (EAC) confirms that it is lossless.

Comparison Notes:

The copy on ATM 002: The Electric Lady Mixing Sessions is complete and ends with a couple seconds of extraneous sounds (the tape player clicking stop, twice); track time = 4:54.

The copy on Electric Lady Studios [1999, blank label CDR, France] begins with Kramer's comments immediately followed by an incomplete segment of the playback of (1) Dolly Dagger which then comes to a stop at the 1:42 mark only to repeat again from Kramer's beginning comments onwards, although the second segment is still incomplete; track time = 5:04 (as also noted in Jimpress).

The copy on The Making Of The Cry Of Love Album is missing the "great imagination" part of the comment but the playback of (1) Dolly Dagger is complete; track time = 4:53.

Alternate Sources: The Kees Tapes; Singer Bowl [Bell, tape, copy 3].

### **359. Dolly Dagger (fake low vocal alternate mix of (1))**

Source: Rare Tracks Vol. 2

Track time as per Bell/Jimpress/actual: 4:22 (n/a) [4:27]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. This fake alternate mix of (1) has faint/low vocals throughout the track, and it fades at the end. Bell has some suspicions that most of these "low vocal mixes" may be fakes created by "left-right" differencing the channels of a stereo track 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. The unaltered track was recorded July 1, 1970 at Electric Lady Studios; see track 202.

### **360. Dolly Dagger (remix)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:18]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered track was recorded July 1, 1970 at Electric Lady Studios; see track 201.

### **361. Dolly Dagger (merge of (1) and (2))**

Source: Diggin' In The Dust Vol. 2

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

Composer: James Marshall Hendrix

Notes: This is most likely a collector-created track and not a professionally-created recording. It only appears on the bootleg vinyl LP Diggin' In The Dust Vol. 2. It is the official track (1) with its lead vocals in one channel merged with the lead vocals from (2) in the other channel. The unaltered tracks were recorded July 1, 1970 at Electric Lady Studios; see tracks 202 and 214.

### **362. Midnight Lightning (restored composite of (5)+(28))**

Source: internet (Crosstown Torrents); track courtesy of Tom Chapman.

Track time as per Bell/Jimpress/actual: n/a (n/a) [6:22]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {skizzle/hendrixfan1995} and not a professionally-created recording. It was made available on the internet via the Hendrix forum Crosstown Torrents. The source copy was a single channel mono track; I have doubled the channel and combined both into a two-channel mono track for this compilation. The unaltered tracks were recorded July 14, 1970 at Electric Lady Studios; see tracks 233 and 235.

### **363. (4) Drifting (solo false start) / (3) Drifting (alternate basic instrumental take) / Midnight Lightning (solo riff) / Drifting (playback of (4)) + Midnight Lightning (fragment) (uncorrected version)**

Source: Acoustic Jams

Studio '70 (revision A) cross-reference: disc 6 track 61 [disk 6 track 10, first part]

Univibes number: S745

Track time as per Bell/Jimpress/actual: 0:31+3:00+0:12+0:31+n/a (0:31+3:00+n/a+0:31+n/a) [5:10]

Composer: James Marshall Hendrix

Recording date/location: July 23, 1970 Electric Lady Studios, 52 West 8<sup>th</sup> Street, New York, New York, USA.

Notes: This track is the uncorrected version which is common among collectors; see track 260 for the corrected version and complete explanatory notes. This version includes the segment from 3:47-3:53 which is a section created in error, most likely as a result of tape flips (from Side A to Side B) while copying the recording and passing it between collectors. The unaltered track was recorded July 23, 1970 at Electric Lady Studios.

### **364. Angel (remix, lighter version)**

Source: In Progress Vol. 1

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:19]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This track is an edited remix of (3) Angel; see track 269. The unaltered track was recorded July 23, 1970 at Electric Lady Studios.

### **365. Angel (2 version mash up)**

Source: First Rays: Experiments and Reconstructions

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

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered tracks were recorded July 23, 1970 at Electric Lady Studios; see tracks 265 and 270-282.

### **366. Sending My Love (acoustic edit)**

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:05]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Sending My Love (1 acoustic edit) on the source disc. It is an altered edit of a segment of Scorpio Woman (5:03-6:18). The unaltered track was recorded during August 1970 at Maui, Hawaii; see track 284.

**367. Sending My Love (demo merge & edit)**

Source: First Rays Acoustic and Demos

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:46]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It is labeled Sending My Love [FD Demo Merge & Edit] on the source disc. It was created by “time stretching” and merging a segment of (JS 21 (3)) Keep On Groovin’ (3:18-4:04) with a segment of Scorpio Woman (5:30-6:17). The unaltered tracks were recorded November 14, 1969 at Record Plant Recording Studios and during August 1970 at Maui, Hawaii; see The Collector’s 1969 track 297 and track 284.

**368. Mojo Man (arrangement of (1))**

Source: If 6 Was 9

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:08]

Composers: Albert Raymond Allen a.k.a. TaharQa Aleem & Arthur Russell Allen a.k.a. Tunde Ra Aleem

Notes: This is a collector-created track {Polipus} and not a professionally-created recording. Testing this track in Trader’s Little Helper results in a “track looks like MPEG” error, and it also shows some lossy qualities in Exact Audio Copy (EAC), but it is a lossless file. The unaltered track was recorded in May 1969 at Fame Recording Studios and August 1970 at Electric Lady Studios; see track 286.

**369. Belly Button Window (outro, merge of solo and band)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:31]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. The unaltered tracks were recorded August 22 and July 23, 1970 at Electric Lady Studios; see tracks 296 and 283.

**370. Untitled Instrumental (Bongo Funk 1) (fake)**

Source: Bob Terry Tape #5: Angel – Drifting

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

Composer: unknown

Notes: This is a fake Hendrix recording. Even though this track obviously does not include Hendrix’s participation, it may still be a vintage @1970 recording by some band he was associated with. One collector speculated that this could be a Buddy Miles Express outtake, while another collector received a copy of this track directly from Hendrix archivist John McDermott, which further adds to its mystery. The actual musicians involved are unknown; the uninspired playing styles of the instruments (guitar, bass, drums, congas) are far from the styles of Hendrix and his fellow musicians. Two voices can be heard very briefly at the end of the track, the first one commenting “groovy thing, groovy thing”, and the other exclaiming “wow”.

Comparison Notes:

The copy on Bob Terry Tape #5: Angel – Drifting is labeled Backing Track 1, is in mono, and is the better quality copy; track time = 3:42.

The copy on The Ross Tapes is labeled Bongo Funk 1, is in mono with the left channel slightly amplified, and has more tape hiss; track time = 3:48.

**371. The Weight (instrumental) (fake)**

Source: Bob Terry Tape #5: Angel – Drifting

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:19]

Composer: Jaime Royal Robertson (Robbie Robertson)

Notes: This is a fake Hendrix recording. Even though this track obviously does not include Hendrix’s participation, it may still be a vintage @1970 recording by some band he was associated with. One collector speculated that this could be a Buddy Miles Express outtake, while another collector received a copy of this track directly from Hendrix archivist John McDermott, which further adds to its mystery. The actual musicians involved are unknown; the uninspired playing styles of the instruments (guitar, bass, drums) are far from the styles of Hendrix and his fellow musicians. This track follows Bongo Funk 1 on both sources.

Comparison Notes:

The copy on Bob Terry Tape #5: Angel – Drifting is labeled Backing Track 2, is in mono, and is the better quality copy; track time = 3:19.

The copy on The Ross Tapes is in mono with the left channel slightly amplified, and has more tape hiss; track time = 3:32.

### 372. Untitled Instrumental (Bongo Funk 2) (fake)

Source: The Ross Tapes

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

Composer: unknown

Notes: This is a fake Hendrix recording. Even though this track obviously does not include Hendrix's participation, it may still be a vintage @1970 recording by some band he was associated with. One collector speculated that this could be a Buddy Miles Express outtake, while another collector received a copy of this track directly from Hendrix archivist John McDermott, which further adds to its mystery. The actual musicians involved are unknown; the uninspired playing styles of the instruments (guitar, bass, drums, congas, tambourine) are far from the styles of Hendrix and his fellow musicians. This track only appears on The Ross Tapes, is labeled Bongo Funk 2, and follows The Weight. Viewing this track in Audacity reveals that both channels are nearly the same throughout the track, though not quite, meaning this track is likely in narrow stereo (nearly mono).

### 373. Hen Wlad Fy Nhadau (Land Of My Fathers) (fake)

Source: internet download

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

Composer: Evan James & James James

Notes: This is a fake Hendrix recording of the Welsh national anthem by guitarist John Ellis which was first made available on a website called The Red Dragonhood and reported on in some publications in December 2006. The story asserted that the recording was discovered at the end of a demo tape made in September 1970 by a Welsh band called The New Flames whose bass player Viv Williams was a friend of Hendrix. The entire story was a hoax. This track is lossy/MPEG/MP3; no lossless copy is known to exist among collectors.

[https://en.wikipedia.org/wiki/The\\_Red\\_Dragonhood#The\\_Jimi\\_Hendrix\\_Welsh\\_national\\_anthem\\_hoax](https://en.wikipedia.org/wiki/The_Red_Dragonhood#The_Jimi_Hendrix_Welsh_national_anthem_hoax)

<http://www.walesonline.co.uk/news/wales-news/discovered-hendrixs-welsh-anthem-2294310>

<http://www.theguardian.com/uk/2007/jan/01/musicnews.music>

[https://en.wikipedia.org/wiki/John\\_Ellis\\_\(guitarist\)](https://en.wikipedia.org/wiki/John_Ellis_(guitarist))

### 374. Well Fuck Me

Source: The Collector's 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:19]

Notes: This is a collector-created track and not a professionally-created recording. It consists of spoken word segments from four different tracks that have been spliced together to humor the adolescent inside the man: (16) Astro Man - "Oh, fuck!" (track 138, 0:22 mark); (2) Blue Suede Shoes - "Oh I'm stoned as hell, god damn" (track 046, 0:49 mark); (4) Midnight Lightning - "shit" (track 085, 0:20 mark); and (4) Drifter's Escape - "Well fuck me" (track 127, 2:07 mark). The unaltered tracks were recorded June 24, January 23, May 14, and June 17, 1970.

### 375. Well Fuck Me Too

Source: The Collector's 1970

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:17]

Notes: This is a collector-created track and not a professionally-created recording. It consists of spoken word segments from four different tracks that have been spliced together to humor the adolescent inside the man: (16) Astro Man - "Oh, fuck!" (track 138, 0:22 mark); (2) Blue Suede Shoes - "Oh I'm stoned as hell, god damn" (track 046, 0:49 mark); (4) Midnight Lightning - "shit" (track 085, 0:20 mark); and (4) Drifter's Escape - "Well fuck me" (track 127, 2:07 mark). The unaltered tracks were recorded June 24, January 23, May 14, and June 17, 1970.

*"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 23 – COVER SOURCES

### **C01. Aquarela Do Brasil [Brazil]** – Francisco Alves com Radamés Gnattali e sua Orquestra

Source: Ary Barroso [Coleção Folha Raízes da Música Popular Brasileira]

Original Release: 10" shellac single [1939, Odeon 11768]

Composer: Ary de Resende Barroso (Ary Barroso)

Track time: [5:51]

Notes: The English translation of the song title is Watercolor Of Brazil. Supposedly this song is one of the 20 most recorded songs of all time. The first recording of the song was on August 18, 1939; it was released in October 1939 split into two parts on a 10" single. A likely candidate for the version that Jimi may have been most familiar with was a 1956 recording by The Coasters that reached #11 on the R&B charts in September 1956 (#73 on the Pop charts). For a list of more recordings of the song by various artists see

[https://en.wikipedia.org/wiki/Aquarela\\_do\\_Brasil](https://en.wikipedia.org/wiki/Aquarela_do_Brasil) and <http://test.secondhandsongs.com/performance/233671/all>.

This track is lossy/MPEG/MP3 even though it was ripped from a commercially-pressed, officially-released CD. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See track 101.

### **C02. Brazil** – The Coasters

Source: 50 Coastin' Classics

Original Release: 7" vinyl single [1956, Atco 45-6073]; 10" shellac single [Atco 6073]

Composer: Ary de Resende Barroso (Ary Barroso) & Sidney Keith Russell (Bob Russell) [English lyrics]

Track time: [2:23]

Notes: The original title of this song is Aquarela Do Brasil, which translates into English as Watercolor Of Brazil. Supposedly this song is one of the 20 most recorded songs of all time. The first recording of the song was made by Francisco Alves with Radamés Gnattali and his Orchestra on August 18, 1939 (released October 1939). A likely candidate for the version that Jimi may have been most familiar with was a 1956 recording by The Coasters that reached #11 on the R&B charts in September 1956 (#73 on the Pop charts). For a list of more recordings of the song by various artists see [https://en.wikipedia.org/wiki/Aquarela\\_do\\_Brasil](https://en.wikipedia.org/wiki/Aquarela_do_Brasil) and <http://test.secondhandsongs.com/performance/233671/all>. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See track 101.

### **C03. Bleeding Heart** – Elmore James

Source: Elmore James – The Complete Fire And Enjoy Recordings

Original Release: vinyl single [1965, Enjoy 2020]

Composer: Elmore Brooks (Elmore James)

Track time: [3:05]

Notes: This song was originally recorded by Elmore James in 1961 but not released until 1965 as a single on Enjoy 2020 with a track time of 2:37. It was also released as a single in 1965 on Sphere Sound Records (SSR 702) with the title My Bleeding Heart with a track time of 3:05. Composer credits are sometimes given to Enjoy Records producer Bobby Robinson, and sometimes also to the Enjoy Records A&R staff member Marshall Estus Sehorn. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 278-283 and 318.

### **C04. Blue Suede Shoes** – Carl Perkins

Source: Carl Perkins – Original Sun Greatest Hits

Original Release: vinyl single [1956, Sun 234]

Composer: Carl Lee Perkins (Carl Perkins)

Track time: [2:17]

Notes: Carl Perkins recorded his song on December 19, 1955; it was released on January 1, 1956. It reached #3 on the R&B charts on March 17, 1956. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 046-050.

### **C05. Blue Suede Shoes** – Elvis Presley

Source: Elvis Presley – The King Of Rock 'N' Roll: The Complete 50's Masters



Original Release: Elvis Presley [1956, RCA Victor LPM-1254]

Composer: Carl Lee Perkins (Carl Perkins)

Track time: [2:00]

Notes: Elvis' version of this song was recorded on January 30, 1956 and first released on the RCA Victor album Elvis Presley in March 1956. It was later released as a single on September 8, 1956 but only reached #20 on the charts, possibly because by that time the market had been flooded with versions by other artists:

[https://en.wikipedia.org/wiki/Blue\\_Suede\\_Shoes](https://en.wikipedia.org/wiki/Blue_Suede_Shoes). Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 046-050.

**C06. Bolero** – Grand Orchestre Symphonique conducted by Piero Coppola

Source: Piero Coppola Conducts Saint-Saëns, Ravel, Honegger

Original Release: 10" shellac single [1930, Victor 13659]

Composer: Joseph Maurice Ravel

Track time: [15:45]

Notes: For more information about this orchestral piece see: <https://en.wikipedia.org/wiki/Bol%C3%A9ro>.

See also the notes for track 065 in which Jimi mentions, just after referring to Jeff Beck, "I wrote a song called Here Comes The Sun", then launches into (15) Bolero. Although Jimi's Bolero bears no resemblance to Jeff Beck's 1966 instrumental Beck's Bolero, it may have provided an inspiration for Jimi to try his hand at a takeoff on the Ravel piece: [https://en.wikipedia.org/wiki/Beck's\\_Bolero](https://en.wikipedia.org/wiki/Beck's_Bolero). See tracks 195-198, 223-231, 237-243, 315.

**C07. Cat Squirrel** (1953) – Doctor Ross & His Jump And Jive Boys

Source: The Sun Blues Box: Blues, R&B And Gospel Music In Memphis 1950-1958

Original Release: Doctor Ross The Harmonica Boss with The Disciples (Messengers Of Soul) – I'd Rather Be An Old Woman's Baby Than A Young Woman's Slave [Fortune FS 3011]

Composer: Charles Isaiah Ross (Doctor Ross)

Track time: [2:24]

Notes: Doctor Ross first recorded Cat Squirrel, sometimes titled Mississippi Blues, on October 3, 1953 at Sun Studio in Memphis, Tennessee. It remained unissued until released in 1970 on the album Doctor Ross The Harmonica Boss with The Disciples (Messengers Of Soul) – I'd Rather Be An Old Woman's Baby Than A Young Woman's Slave [Fortune FS 3011]. He later recorded the song in 1959 for Fortune Records in Detroit, Michigan who released it on a single in 1961 [Fortune 857]. Another recording of the song was done in February 1965 in Flint, Michigan that got released in 1966 on Call The Doctor: Breakdowns and Blues by Mississippi One-Man Band Dr. Isaiah Ross, on Testament T-2206 in the U.S. and Bounty BY 6020 in the U.K., which is likely where it was first heard by Eric Clapton. This track is in mono and partially panned to the right (verified by StereoMonoizer). See track 148.

**C08. Cat Squirrel** (1966) – One-Man Band, Dr. Ross

Source: How Britain Got The Blues 1: Skiffle, Folk, R'n'R & The British Blues Boom

Original Release: Dr. Ross – Call The Doctor: Breakdowns and Blues by Mississippi One-Man Band Dr. Isaiah Ross

Composer: Charles Isaiah Ross (Doctor Ross)

Track time: [2:19]

Notes: Doctor Ross first recorded Cat Squirrel, sometimes titled Mississippi Blues, on October 3, 1953 at Sun Studio in Memphis, Tennessee. It remained unissued until released in 1970 on the album Doctor Ross The Harmonica Boss with The Disciples (Messengers Of Soul) – I'd Rather Be An Old Woman's Baby Than A Young Woman's Slave [Fortune FS 3011]. He later recorded the song in 1959 for Fortune Records in Detroit, Michigan who released it on a single in 1961 [Fortune 857]. Another recording of the song was done in February 1965 in Flint, Michigan that got released in 1966 on Call The Doctor: Breakdowns and Blues by Mississippi One-Man Band Dr. Isaiah Ross, on Testament T-2206 in the U.S. and Bounty BY 6020 in the U.K., which is likely where it was first heard by Eric Clapton. This track is lossy/MPEG/MP3 even though it was ripped from a commercially-pressed, officially-released CD. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See track 148.

**C09. Cat's Squirrel** – Cream

Source: Cream – Fresh Cream: The Cream Remasters (CD)

Original Release: vinyl single [1966, Reaction 591007]

Composer: Charles Isaiah Ross (Doctor Ross)

Track time: [3:05]



Notes: Cream's debut single was released in November 1966, prior to the release of their Fresh Cream album on 9 December 1966. See track 148.

**C10. Cherry Pie** – Skip & Flip accompanied by Clyde Gary & His Orchestra

Source: YouTube <https://www.youtube.com/watch?v=i-dDQ7xx51A>

Original Release: vinyl single [1960, Brent 7010]

Composer: Joseph Bihari

Track time: [2:15]

Notes: This record inspired the bass line for Angel; see tracks 265-282 and 364. This track is lossy/MPEG/MP3.

**C11. Dooji Wooji** – Johnny Hodges and his Orchestra

Source: Duke Ellington – The Complete 1936-1940 Variety, Vocalion and Okeh Small Group Sessions

Original Release: single [1939, Vocalion v4849]

Composer: Edward Kennedy Ellington (Duke Ellington)

Track time: [2:54]

Notes: On December 22, 1938 Duke Ellington and his Famous Orchestra recorded a tune called Old King Dooji which was released on February 2, 1939 on Brunswick m8306 and Columbia 36123. On February 27, 1939 Johnny Hodges and his Orchestra (with Ellington on piano) recorded a similarly titled (though completely different) Ellington composition called Dooji Wooji which was released on Vocalion v4849. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See track 013.

**C12. Drifter's Escape** – Bob Dylan

Source: Bob Dylan – John Wesley Harding (2003 remaster)

Original Release: John Wesley Harding [1967, Columbia CS 9604 / CL 2804]

Composer: Bob Dylan

Track time: [2:48]

Notes: See tracks 127-133 and 321-323.

**C13. Farther Up The Road** – Bobby "Blue" Bland, Bill Harvey Orchestra

Source: Bobby "Blue" Bland – Greatest Hits Vol. One: The Duke Recordings

Original Release: single [1957, Duke 170]

Composers: Johnny "Clyde" Copeland & Medwick N. Veasey (Joe Medwick)

Track time: [2:59]

Notes: Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See track 150.

**C14. Vicksburg Blues [Forty Four; Country Blues]** – Little Brother Montgomery

Source: Little Brother Montgomery – Complete Recorded Works In Chronological Order 1930 – 1936

Original Release: 10" shellac single [September 1930, Paramount 13006-A]

Composer: Eurreal Wilford Montgomery (Little Brother Montgomery)

Track time: [2:56]

Notes: This song's origins trace back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery. Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as "44" Blues. In 1954 Howlin' Wolf recorded a version of the song that is now considered the standard arrangement. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 003, 051-056, 301, and 313.

**C15. Number Forty-Four Blues [Country Blues]** – Lee Green

Source: Leothus Lee Green – Complete Recorded Works In Chronological Order – Vol. 1 1929–1930

Original Release: 10" shellac single [August 16, 1929, Vocalion 1401]

Composer: Eurreal Wilford Montgomery (Little Brother Montgomery)

Track time: [3:11]

Notes: This song's origins trace back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery. Montgomery taught the piece to

blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as “44” Blues. In 1954 Howlin’ Wolf recorded a version of the song that is now considered the standard arrangement. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 003, 051-056, 301, and 313.

**C16. “44” Blues [Country Blues] – Roosevelt Sykes**

Source: Roosevelt Sykes – Complete Recorded Works In Chronological Order, Volume 1, 14 June 1929 to 1 June 1930

Original Release: 10” shellac single [June 14, 1929, Okeh 8702]

Composer: Eurreal Wilford Montgomery (Little Brother Montgomery)

Track time: [3:03]

Notes: This song’s origins trace back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery. Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as “44” Blues. In 1954 Howlin’ Wolf recorded a version of the song that is now considered the standard arrangement. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 003, 051-056, 301, and 313.

**C17. Forty Four [Country Blues] – Howlin’ Wolf**

Source: Howlin’ Wolf – The Chess Box

Original Release: 7” vinyl single [1954, Chess 1584]; 10” shellac single [1955, Chess 1584]

Composer: Eurreal Wilford Montgomery (Little Brother Montgomery)

Track time: [2:50]

Notes: This song’s origins trace back to early 1920s Louisiana when it was originally referred to as The Forty-Fours; it is usually credited to blues pianist Little Brother Montgomery. Montgomery taught the piece to blues pianist Lee Green, who in turn taught it to Roosevelt Sykes. Sykes, another blues pianist, added lyrics to the song and became the first to record it in 1929 as “44” Blues. In 1954 Howlin’ Wolf recorded a version of the song that is now considered the standard arrangement. This track is in mono (verified by StereoMonoizer). See tracks 003, 051-056, 301, and 313.

**C18. Goodbye, Bessie Mae – Lonnie Youngblood**

Source: Jimi Hendrix & Lonnie Youngblood - Complete 1966 Recordings (2016 collector’s compilation)

Original Release: 7” single [1967, Fairmount F-1022]

Composer: Lonnie Thomas (Lonnie Youngblood)

Track time: [2:29]

Notes: Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 292-293.

**DISC 24 – COVER SOURCES**

**C19. Had To Cry Today – Blind Faith**

Source: Blind Faith – Blind Faith [2001 remaster]

Original Release: Blind Faith – Blind Faith [1969, Polydor 583059; Atco SD 33-304]

Composer: Stephen Lawrence Winwood (Steve Winwood)

Track time: [8:48]

Notes: See track 262.

**C20. Heartbreak Hotel – Elvis Presley**

Source: Elvis, The King Of Rock ‘N’ Roll: The Complete 50’s Masters

Original Release: 7” single [1956, RCA Victor 47-6420]; 10” shellac single [1956, RCA Victor 20-6420]

Composers: Thomas Russell Durden (Tommy Durden) & Mae Boren Axton

Track time: [2:09]

Notes: Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 046-047.

**C21. I'll Go Crazy (1960) – James Brown**

Source: James Brown – Star Time

Original Release: vinyl single [1960, Federal 45-12369]

Composer: James Joseph Brown (James Brown)

Track time: [2:07]

Notes: The first recording of this song was by James Brown and The Famous Flames on November 11, 1959 at King Studios in Cincinnati, Ohio; it was released in January 1960 on a single [Federal 45-12369]. The song later appeared in a live version, from a concert on October 24, 1962 at the Apollo theater in Harlem, New York City, as the first track on his 1963 'Live' At The Apollo album (formally titled The Apollo Theater Presents, In Person!, The James Brown Show) [King KS-826], played at a faster tempo than the 1960 single version. This live version was also released in January 1966 as a single with a different mix [King 45-6020], which reached #38 on the R&B charts and #73 on the Pop charts. See track 148.

**C22. I'll Go Crazy (1963) – James Brown**

Source: James Brown – The Apollo Theater Presents, In Person!, The James Brown Show (2004 remastered & expanded CD)

Original Release: James Brown – The Apollo Theater Presents, In Person!, The James Brown Show

Composer: James Joseph Brown (James Brown)

Track time: [2:05]

Notes: The first recording of this song was by James Brown and The Famous Flames on November 11, 1959 at King Studios in Cincinnati, Ohio; it was released in January 1960 on a single [Federal 45-12369]. The song later appeared in a live version, from a concert on October 24, 1962 at the Apollo theater in Harlem, New York City, as the first track on his 1963 'Live' At The Apollo album (formally titled The Apollo Theater Presents, In Person!, The James Brown Show) [King KS-826], played at a faster tempo than the 1960 single version. This live version was also released in January 1966 as a single with a different mix [King 45-6020], which reached #38 on the R&B charts and #73 on the Pop charts. See track 148.

**C23. I'll Go Crazy (1966) – James Brown and The Famous Flames**

Source: James Brown – The Apollo Theater Presents, In Person!, The James Brown Show (2004 remastered & expanded CD)

Original Release: vinyl single [1966, King 45-6020]

Composer: James Joseph Brown (James Brown)

Track time: [2:17]

Notes: The first recording of this song was by James Brown and The Famous Flames on November 11, 1959 at King Studios in Cincinnati, Ohio; it was released in January 1960 on a single [Federal 45-12369]. The song later appeared in a live version, from a concert on October 24, 1962 at the Apollo theater in Harlem, New York City, as the first track on his 1963 'Live' At The Apollo album (formally titled The Apollo Theater Presents, In Person!, The James Brown Show) [King KS-826], played at a faster tempo than the 1960 single version. This live version was also released in January 1966 as a single with a different mix [King 45-6020], which reached #38 on the R&B charts and #73 on the Pop charts. This track is in mono (verified by StereoMonoizer). See track 148.

**C24. Jealousy (Jalousie) – Frankie Laine with Paul Weston & his Orchestra (Carl Fischer: piano)**

Source: Frankie Laine's Greatest Hits

Original Release: 7" vinyl single [1951, Columbia 4-39585]; 10" shellac single [1951, Columbia 39585]

Composers: Vera Bloom & Jacob Thune Hansen Gade (Jacob Gade)

Track time: [3:16]

Notes: Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 095-096.

**C25. Lazy River – Hoagy Carmichael and His Orchestra**

Source: The Classic Hoagy Carmichael

Original Release: 10" shellac single [1931, Victor 23034]

Composers: Howard Hoagland Carmichael (Hoagy Carmichael) & Sidney Arodin

Track time: [2:43]

Notes: Hoagy Carmichael recorded the first version of this song on November 20, 1930. A notable version is by The Mills Brothers who had a hit with it in December 1952 [Decca 28458], though they had originally recorded a different version on October 22, 1941. Bobby Darin also had a hit with the song in 1961 [Atco 45-6188]. This track is in mono (verified by StereoMonoizer). See track 283.

**C26. Lazy River (1952) – The Mills Brothers**

Source: YouTube <https://www.youtube.com/watch?v=dlzL5ldkwAc>

Original Release: single [1952, Decca 28458]

Composers: Howard Hoagland Carmichael (Hoagy Carmichael) & Sidney Arodin

Track time: [3:06]

Notes: Hoagy Carmichael recorded the first version of this song on November 20, 1930. A notable version is by The Mills Brothers who had a hit with it in December 1952 [Decca 28458], though they had originally recorded a different version on October 22, 1941. Bobby Darin also had a hit with the song in 1961 [Atco 45-6188]. This track is lossy/MPEG/MP3. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See track 283.

**C27. Mighty Mouse Theme (Here I Come To Save The Day!) – Tom Morrison and The Terrytooners**

Source: YouTube <https://www.youtube.com/watch?v=M3ArmuuVMZQ>

Original Release: 1955 TV show

Composers: Marshall Louis Barer & Philip A. Scheib

Track time: [0:34]

Notes: This song is also known as Here I Come To Save The Day. There are two notable early versions of the song. One is from the original TV show and is performed by Tom Morrison (the voice of Mighty Mouse) and The Terrytooners and has never been released in any format other than video. The other is from the original Golden Records single and is performed by Tom Morrison (the voice of Mighty Mouse) and The Sandpipers (a.k.a. "The Terrytooners") with Mitch Miller and Orchestra. The Sandpipers, sometimes known as The Golden Sandpipers, were also known as The Men Of Texaco (as they appeared on Milton Berle's Texaco Star Theater TV show), and were comprised of Mike Stewart, Ralph Nyland, Bob Miller, and Dick Byron. This group is not the same as the better known 1960s group The Sandpipers. The Sandpipers sang on most of the Little Golden Records from the late 1950s, which were produced by Arthur Shimkin, arranged by Jimmy Carroll, and orchestrated by Mitch Miller.

When the first Golden Record label vinyl release was is difficult to determine as there are several issues with different label numbers, issued as both 78rpm singles and 45rpm singles, with dates ranging from 1957 to 1962. The Mighty Mouse cartoon dates back to 1942 when it was shown in movie theaters; it began airing on television on December 10, 1955. This would most likely mean an original first release of the song on vinyl was probably circa 1956. The 1957 Golden Records EP442 sleeve shows three different singles which comprise the EP, which indicates there was vinyl single release prior to the EP. This track is lossy/MPEG/MP3. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 035, 150-154.

**C28. Mighty Mouse Theme (Here I Come To Save The Day!) – Tom Morrison and The Sandpipers (featuring Mike Stewart)**

Source: Your Golden Childhood: The Best Of Little Golden Records, Vol. 1

Original Release: 7" vinyl EP [1957, Golden Records EP442]

Composers: Marshall Louis Barer & Philip A. Scheib

Track time: [1:36]

Notes: This song is also known as Here I Come To Save The Day. There are two notable early versions of the song. One is from the original TV show and is performed by Tom Morrison (the voice of Mighty Mouse) and The Terrytooners and has never been released in any format other than video. The other is from the original Golden Records single and is performed by Tom Morrison (the voice of Mighty Mouse) and The Sandpipers (a.k.a. "The Terrytooners") with Mitch Miller and Orchestra. The Sandpipers, sometimes known as The Golden Sandpipers, were also known as The Men Of Texaco (as they appeared on Milton Berle's Texaco Star Theater TV show), and were comprised of Mike Stewart, Ralph Nyland, Bob Miller, and Dick Byron. This group is not the same as the better known 1960s group The Sandpipers. The Sandpipers sang on most of the Little Golden Records from the late 1950s, which were produced by Arthur Shimkin, arranged by Jimmy Carroll, and orchestrated by Mitch Miller.

When the first Golden Record label vinyl release was is difficult to determine as there are several issues with different label numbers, issued as both 78rpm singles and 45rpm singles, with dates ranging from 1957 to 1962.

The Mighty Mouse cartoon dates back to 1942 when it was shown in movie theaters; it began airing on television on December 10, 1955. This would most likely mean an original first release of the song on vinyl was probably circa 1956. The 1957 Golden Records EP442 sleeve shows three different singles which comprise the EP, which indicates there was vinyl single release prior to the EP. This track is in mono, though the right channel has slightly higher levels than the left channel. See tracks 035, 150-152

**C29. Money (That's What I Want) – Barrett Strong**

Source: Hitsville USA: The Motown Singles Collection 1959-1971

Original Release: vinyl single [1959, Tamla 54027]

Composers: Barry Gordy, Jr. & Janie Bradford

Track time: [2:37]

Notes: See track 002.

**C30. Pearly Queen – Traffic**

Source: Traffic – Traffic (2001 remaster)

Original Release: Traffic [1968, Island ILPS 9081T]

Composers: Nicola James Capaldi (Jim Capaldi) & Stephen Lawrence Winwood (Steve Winwood)

Track time: [4:19]

Notes: See track 104.

**C31. Peter Gunn – Henry Mancini**

Source: Henry Mancini – All Time Greatest Hits Volume I

Original Release: The Music From Peter Gunn [1959, RCA Victor LPM-1956 / LSP-1956]

Composer: Enrico Nicola Mancini (Henry Mancini)

Track time: [2:04]

Notes: See tracks 095-096.

**C32. Spoonful – Howlin' Wolf**

Source: How Britain Got The Blues 1: Skiffle, Folk, R'n'R & The British Blues Boom

Original Release: vinyl single [1960, Chess 1762]

Composer: William James Dixon (Willie Dixon)

Track time: [2:47]

Notes: Willie Dixon's song was likely lyrically inspired by early blues songs such as All I Want Is A Spoonful by Papa Charlie Jackson [William Henry Jackson; 1925, Paramount 12320], Cocaine Blues by Luke Jordan [1928, Victor 21076], and A Spoonful Blues by Charley Patton [1929, Paramount 12869]. Howlin' Wolf was the first to record Dixon's song in June 1960 [Chess 1762]. Cream recorded their version in September 1966 for their Fresh Cream album [Reaction 593001]. See tracks 101 and 252.

**C33. Spoonful – Cream**

Source: Cream – Fresh Cream: The Cream Remasters (1989, RSO-Polydor [Japan] P20W 22001)

Original Release: Cream – Fresh Cream [1966, Reaction 593001]

Composer: William James Dixon (Willie Dixon)

Track time: [6:29]

Notes: Willie Dixon's song was likely lyrically inspired by early blues songs such as All I Want Is A Spoonful by Papa Charlie Jackson [William Henry Jackson; 1925, Paramount 12320], Cocaine Blues by Luke Jordan [1928, Victor 21076], and A Spoonful Blues by Charley Patton [1929, Paramount 12869]. Howlin' Wolf was the first to record Dixon's song in June 1960 [Chess 1762]. Cream recorded their version in September 1966 for their Fresh Cream album [Reaction 593001]. See tracks 101 and 252.

**C34. Salty Dog Blues (take 2) [Stoop Down Baby] – Papa Charlie Jackson**

Source: Papa Charlie Jackson – Complete Recorded Works In Chronological Order, Volume 1 (August 1924 to February 1926)

Original Release: single [1924, Paramount 1893]

Composer: unknown (traditional)

Track time: [3:06]

Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden's New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: "Two old maids just a-layin' in a bed, one rolled over t' th' other one and said..." By 1936 the

lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song's popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song "for which he had innumerable verses". Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpress and Ultimate Hendrix, but he certainly didn't write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi's lifetime, so where he first heard the song or some variation of it is anyone's guess. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 233 and 236. For more information see: [https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues); [http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See;); <http://deltaboogie.com/hawkeye/tbone&sam/>

**C35. Two Old Maids In A Folding Bed [Stoop Down Baby] – Monette Moore and her Swing Shop Boys**

Source: Sissy Man Blues: 25 Authentic Straight & Gay Blues & Jazz Vocals

Original Release: single [February 19, 1936, Decca 7161]

Composer: unknown (traditional)

Track time: [2:09]

Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden's New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: "Two old maids just a-layin' in a bed, one rolled over t' th' other one and said..." By 1936 the lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song's popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song "for which he had innumerable verses". Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpress and Ultimate Hendrix, but he certainly didn't write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi's lifetime, so where he first heard the song or some variation of it is anyone's guess. Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 233 and 236. For more information see: [https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues); [http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See); <http://deltaboogie.com/hawkeye/tbone&sam/>

**C36. Two Old Maids In A Folding Bed [Stoop Down Baby] – Sophisticated Jimmy La Rue**

Source: Piano Blues: Complete Recorded Works In Chronological Order, Volume 5: 1929-1936

Original Release: single [February 20, 1936, Champion 50071]

Composer: unknown (traditional)

Track time: [2:44]

Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden's New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: "Two old maids just a-layin' in a bed, one rolled over t' th' other one and said..." By 1936 the lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song's popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis



remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song “for which he had innumerable verses”. Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpress and Ultimate Hendrix, but he certainly didn’t write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi’s lifetime, so where he first heard the song or some variation of it is anyone’s guess. This track is in mono (verified by StereoMonoizer). See tracks 233 and 236. For more information see: [https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues); [http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See); <http://deltaboogie.com/hawkeye/tbone&sam/>

**C37. Two Old Maids [Stoop Down Baby] – Billy Mitchell**

Source: Rare Jazz & Blues Piano: Complete Recorded Works In Chronological Order 1927-1937

Original Release: single [April 4, 1936, Bluebird 6358]

Composer: unknown (traditional)

Track time: [2:54]

Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden’s New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: “Two old maids just a-layin’ in a bed, one rolled over t’ th’ other one and said...” By 1936 the lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song’s popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song “for which he had innumerable verses”. Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpress and Ultimate Hendrix, but he certainly didn’t write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi’s lifetime, so where he first heard the song or some variation of it is anyone’s guess. This track is in mono (verified by StereoMonoizer). See tracks 233 and 236. For more information see: [https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues); [http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See); <http://deltaboogie.com/hawkeye/tbone&sam/>

**C38. Stoop Down Girl [Stoop Down Baby] – Sam Chatmon**

Source: Sam Chatmon – Blues When It Rains

Original Release: Sam Chatmon – Blues When It Rains

Composer: unknown (traditional)

Track time: [2:56]

Notes: Stoop Down Baby seems to have evolved from lyrics originally contained in Salty Dog Blues, which traces back to the turn of the 20<sup>th</sup> century in Buddy Bolden’s New Orleans. It was first recorded in 1924 by Papa Charlie Jackson: “Two old maids just a-layin’ in a bed, one rolled over t’ th’ other one and said...” By 1936 the lyric had evolved into its own thematic song, Two Old Maids In A Folding Bed, and was recorded by three separate artists that year: Monette Moore and her Swing Shop Boys [Decca 7161]; Sophisticated Jimmy La Rue [Champion 50071]; and Billy Mitchell [Bluebird 6358]. There is some indication that the song’s popularity may have originated with Billy Mitchell, a traveling vaudeville singing comedian, dancer, and pantomimist who also had the peculiar ability to turn his feet in opposite directions and march with his toes pointing backwards, as well as being able to run across the stage on the inside of his ankles. Journalist and poet Frank Marshall Davis remembers frequently seeing Mitchell in Chicago, noting that he had a following because of the song “for which he had innumerable verses”. Who first recorded a version of the song under the title Stoop Down Baby may possibly be credited to Chick Willis in 1972, which is how the song is credited in Jimpress and Ultimate Hendrix, but he certainly didn’t write the song. Former Mississippi Sheik Sam Chatmon is known to have performed the song at least as early as 1970, later recording it as Stoop Down Girl in 1976. Salty Dog, Two Old Maids, and Stoop Down Baby were likely performed and recorded by numerous artists in Jimi’s lifetime, so where he first heard the song or some variation of it is anyone’s guess. See tracks 233 and 236. For more information see: [https://en.wikipedia.org/wiki/Salty\\_Dog\\_Blues](https://en.wikipedia.org/wiki/Salty_Dog_Blues);



[http://www.weeniecampbell.com/wiki/index.php?title=Stoop\\_Down,\\_Baby,\\_Let\\_Your\\_Daddy\\_See;](http://www.weeniecampbell.com/wiki/index.php?title=Stoop_Down,_Baby,_Let_Your_Daddy_See;)  
<http://deltaboogie.com/hawkeye/tbone&sam/>

**C39. Trouble – Elvis Presley**

Source: Elvis The King Of Rock 'N' Roll: The Complete 50's Masters

Original Release: Elvis Presley – King Creole [1958, RCA Victor LPM 1884]

Composers: Jerome Leiber & Michael Stoller

Track time: [2:18]

Notes: Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 046-050.

**C40. Under The Table – Lonnie Youngblood**

Source: Jimi Hendrix & Lonnie Youngblood - Complete 1966 Recordings (2016 collector's compilation)

Original Release: For Real [1975, Pye Records DJLMD 8011]

Composers: Lonnie Thomas (Lonnie Youngblood)

Track time: [2:49]

Notes: Viewing this track in Audacity, both channels appear to be exactly the same throughout the track, meaning this track is likely in mono. See tracks 292-293.

**C41. Under The Table (distorted guitar version) – Lonnie Youngblood**

Source: Jimi Hendrix & Lonnie Youngblood - Complete 1966 Recordings (2016 collector's compilation)

Original Release: Two Great Experiences Together [1971, Joker SM 3536]

Composers: Lonnie Thomas (Lonnie Youngblood)

Track time: [2:53]

Notes: This track is in stereo, and the distorted guitar was added in 1971. See tracks 292-293.

*"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 & Private Recordings:

- 001. (6) **Astro Man** / (25) **Valleys Of Neptune**
- 002. (JA 15) **Untitled Instrumental (Jam 3)** / (39) **Power Of Soul (Money (That's What I Want))**
- 003. (4) **Country Blues + (JA 16) Untitled Instrumental (Jam 4)**
- 004. (JA 14) **Untitled Instrumental (Jam 2) + (6) Room Full Of Mirrors**
- 005. (18) **Cherokee Mist** / (11) **Astro Man** (official instrumental)
- 006. (6) **Stepping Stone** (alternate mix of (4))
- 007. (5) **Stepping Stone** (official alternate mix of (4))

## Disc 2 – Studio & Private Recordings:

- 008. (19) **Stepping Stone** (alternate mix of (5))
- 009. (4) **Stepping Stone** (official single stereo mix)
- 010. (21) **Stepping Stone** (official single mono mix of (4))
- 011. (8) **Stepping Stone** (official second alternate mix of (4))
- 012. (7) **Stepping Stone** (official altered mix of (4))
- 013. **Untitled Instrumental (Dooji Wooji Jam)**
- 014. (1-3) **Send My Love To Linda** (solo takes 1, 2, and 3)
- 015. **Send My Love To Linda (official incomplete alternate mix of (2) with voiceover)**
- 016. **Send My Love To Linda (official mix edit of (3) with voiceover)**
- 017. (4-5) **Send My Love To Linda / Live And Let Live** (instrumental takes 1-2)
- 018. (6) **Send My Love To Linda / Live And Let Live** (instrumental take 3)
- 019. (7) **Send My Love To Linda / Live And Let Live** (instrumental take 4)
- 020. (8) **Send My Love To Linda / Live And Let Live** (instrumental take 5)
- 021. (30-31) **Power Of Soul** (instrumental takes 1-2)
- 022. (32) **Power Of Soul** (instrumental take 3)
- 023. (33) **Power Of Soul** (instrumental take 4)
- 024. (34) **Power Of Soul** (instrumental take 5)
- 025. (35) **Power Of Soul** (instrumental take 6)
- 026. (11) **Burning Desire** (official instrumental)
- 027. **Untitled Instrumental (Backward Guitar Experiment)**
- 028. (55) **Power Of Soul** (edit of basic track without overdubs)
- 029. (56) **Power Of Soul** (official more complete remix of (50))

## Disc 3 – Studio & Private Recordings:

- 030. (36) **Power Of Soul** (basic track with overdubs)
- 031. (50) **Power Of Soul** (official alternate mix edit of (36))
- 032. (37) **With The Power** (official altered edit of (36))
- 033. (51) **Power Of Soul** (alternate mono edit remix of (37))
- 034. (52) **Power Of Soul** (mono alternate mix fragments of (37))
- 035. (10) **Astro Man** (official)
- 036. (41) **Ezy Rider** (instrumental) / **MLK Jam** / (17) **Cherokee Mist** (alternate stereo mix of (40)/(16))
- 037. (40) **Ezy Rider** (instrumental) / **MLK Jam** (official mix)

## Disc 4 – Studio & Private Recordings:

- 038. (12) **Ezy Rider** (instrumental) / **MLK Jam** / (7) **Cherokee Mist** (alternate mix edit of (40)/(16))
- 039. (17) **Villanova Junction** (nearly complete)
- 040. (18) **Villanova Junction** (long edit of (17))
- 041. (14) **Villanova Junction** (short edit of (17))
- 042. (20) **Villanova Junction Blues** (official incomplete alternate mix of (17) beginning section)

## Disc 5 – Studio & Private Recordings:

- 043. **Record Plant 2X** (official alternate mix of (17) Villanova Junction - incomplete middle section)
- 044. **Slow Time Blues** (official alternate mix of (17) Villanova Junction - incomplete longer end section)

- 045. (10) **Burning Desire** (official instrumental)
- 046. (2) **Blue Suede Shoes** + (10) **Freedom** / (11) **Ezy Rider** / **Highway Of Broken Hearts** / **Seven Dollars In My Pocket** / **Highway Of Desire** / (3) **Midnight Lightning**
- 047. (1) **Blue Suede Shoes** (official edit of (2))
- 048. (6) **Blue Suede Shoes** (incomplete alternate mix of (1))
- 049. (7) **Blue Suede Shoes** (mono edit of (2))
- 050. (3) **Blue Suede Shoes** (official altered edit of (2))

#### **Disc 6 – Studio & Private Recordings:**

- 051. (1) **Country Blues** (complete alternate mix of (6)) / (5) **Astro Man** (instrumental) / **solo guitar improvisation**
- 052. (6) **Country Blues** (official edit of (1))
- 053. **Country Blues** (official edit of (6))
- 054. (2) **Country Blues** (alternate mix long edit of (1)) / **Astro Man** (incomplete alternate mix of (5))
- 055. (3) **Country Blues** (alternate mix short edit of (1))
- 056. (5) **Country Blues** (alternate mix shortest edit of (1)) / (8) **Astro Man** (incomplete alternate mix of (5))
- 057. (2) **Once I Had A Woman** (incomplete “take 1”)
- 058. (4) **Once I Had A Woman** (alternate mix composite of “take 2” and “take 1”)
- 059. (1) **Once I Had A Woman** (official edit of (4))
- 060. (3) **Once I Had A Woman** (official altered edit of (1))
- 061. (1) **Captain Coconut** (official composite)
- 062. (4) **Captain Coconut** (mono alternate longer mix of (1))

#### **Disc 7 – Studio & Private Recordings:**

- 063. (2) **Captain Coconut** (longer alternate composite) / **MLK Jam** / (11) **Cherokee Mist**
- 064. (3) **Captain Coconut** (longest alternate composite) / **MLK Jam** / (12) **Cherokee Mist**
- 065. (JA 17) **Untitled Jam (With Mitch Mitchell)**
- 066. **Acoustic Demo** (JA 18, official)
- 067. (33) **Freedom** (official)
- 068. **Old Times Good Times** (official)
- 069. (1) **White Nigger**
- 070. (2) **No-Name Jam** [White Nigger] (official alternate instrumental mix of (1))
- 071. (3) **The Everlasting First** (official longer alternate mix of (1))
- 072. (1) **The Everlasting First** (official edit of (3))

#### **Disc 8 – Studio & Private Recordings:**

- 073. (2) **The Everlasting First** (acetate alternate mix edit of (3))
- 074. (44) **Ezy Rider** (take 1)
- 075. (45) **Ezy Rider** (take 2)
- 076. (JS 37) **Untitled Instrumental (Loon) [Jam]**
- 077. (23) **Midnight Lightning** (official solo)
- 078. (6) **Bleeding Heart** (longer alternate mono mix of (3), low vocals at start)
- 079. (5) **Bleeding Heart** (instrumental alternate mix edit of (6))
- 080. **Bleeding Heart** (official alternate mix edit of (5) with voiceover)
- 081. **Bleeding Heart** (official second alternate mix excerpt of (5))
- 082. (3) **Bleeding Heart** (official edit alternate mix of (6))
- 083. (4) **Bleeding Heart** (alternate mix edit of (3))
- 084. **Suddenly November Morning** (official)
- 085. (4) **Midnight Lightning**
- 086. (1) **Freedom** (early version)
- 087. (23) **Valleys Of Neptune** (instrumental)
- 088. (29) **Valleys Of Neptune** (official composite of (23) and (17))
- 089. (30) **Valleys Of Neptune** (official radio edit of (29))
- 090. **Valleys Of Neptune** (official multitrack of (29) - instrumental)
- 091. **Valleys Of Neptune** (official multitrack of (29) - guitar)
- 092. **Valleys Of Neptune** (official multitrack of (29) - vocals)
- 093. **Valleys Of Neptune** (official multitrack of (29) - bass)

#### **Disc 9 – Studio & Private Recordings:**

- 094. Valleys Of Neptune (official multitrack of (29) - drums)**
- 095. (2) Peter Gunn / (2) Catastrophe** (official longer version of (1))
- 096. (1) Peter Gunn / (1) Catastrophe** (official alternate mix edit of (2))
- 097. (3) Freedom** (official instrumental)
- 098. (36) Freedom** (official excerpt of (3) with voiceover)
- 099. (7) Lover Man**
- 100. Untitled Instrumental (Solo Flamenco)** [official fragment]
- 101. Spoonful** (instrumental fragment) / **Brazil**
- 102. (JS 34) Untitled Instrumental (Jazz Jam) + (JS 35) Untitled Instrumental (Moonlight Jam)**
- 103. All God's Children** (official)
- 104. (7) Calling All The Devil's Children**
- 105. Untitled Instrumental (Jam Thing)**
- 106. (JS 26) Valleys Of Neptune - Part 1** (instrumental)
- 107. (JS 26) Valleys Of Neptune - Part 2** (instrumental)
- 108. (JS 26) Valleys Of Neptune - Part 3** (instrumental)

#### **Disc 10 – Studio & Private Recordings:**

- 109. (9) Night Bird Flying** (mixing session)
- 110. (10) Night Bird Flying** (official early alternate mix of (1))
- 111. (1) Night Bird Flying** (official mix)
- 112. (3) Night Bird Flying** (official alternate mix of (1))
- 113. (2) Night Bird Flying** (official alternate mix of (1), less percussion)
- 114. (4) Night Bird Flying** (mono low vocal mix of (1))
- 115. Night Bird Flying (incomplete alternate low vocal mix of (1))**
- 116. Night Bird Flying (official Kramer isolation mix of (1))**
- 117. (1) Straight Ahead** (official mix)
- 118. (2) Straight Ahead** (incomplete alternate mix of (1))
- 119. Straight Ahead (incomplete alternate mix of (2))**
- 120. (11) Straight Ahead** (alternate mix of (1), end section)
- 121. (12) Straight Ahead** (alternate mix of (1), opening section)
- 122. (13) Straight Ahead** (incomplete alternate mix of (12))
- 123. (14) Straight Ahead** (second alternate mix of (1))
- 124. (9) Straight Ahead** (low vocal alternate mix of (1))
- 125. Straight Ahead (incomplete alternate mix of (9), opening section)**
- 126. Straight Ahead (official doctored version of (1))**
- 127. (4) Drifter's Escape** (overdub session for (1))
- 128. (5) Drifter's Escape** (mixing and overdub session for (1))
- 129. (1) The Drifter's Escape** (official mix)
- 130. (2) Drifter's Escape** (official alternate mix of (1))
- 131. (7) Drifter's Escape** (second alternate mix of (1))
- 132. (3) Drifter's Escape** (official third alternate mix of (1))
- 133. (6) Drifter's Escape** (official fourth alternate mix of (1))

#### **Disc 11 – Studio & Private Recordings:**

- 134. (12) Astro Man** (stereo instrumental, reel 1 or 2 take 14)
- 135. (13) Astro Man** (stereo instrumental, reel 1 or 2 take 15)
- 136. (14) Astro Man** (stereo instrumental, reel 1 or 2 take 16)
- 137. (15) Astro Man** (stereo instrumental, reel 1 or 2 take 17)
- 138. (16) Astro Man** (stereo instrumental, reel 1 or 2 take 18)
- 139. (17) Astro Man** (stereo instrumental, reel 1 or 2 take 19)
- 140. (18) Astro Man** (stereo instrumental, reel 1 or 2 take 20)
- 141. (19) Astro Man** (stereo instrumental, reel 1 or 2 take 21)
- 142. (20) Astro Man** (stereo instrumental, reel 1 or 2 take 22)
- 143. (4) Astro Man** (instrumental, reel 3 take 15?)
- 144. Astro Man (official excerpt of (4) with voiceover)**
- 145. Astro Jam (Studio-C) (official excerpt of (4), part 3)**
- 146. Astro Jam (Studio-B) (official excerpt of (4), part 2)**

- 147. **Astro Jam (Studio-A) (official excerpt of (4), part 1)**
- 148. **(8) Cherokee Mist / (4) In From The Storm** (instrumental) / **(24) Valleys Of Neptune** (instrumental) / **Cat's Squirrel / I'll Go Crazy** (instrumental)
- 149. **(15) Cherokee Mist** (official alternate mix edit of (8))
- 150. **(1) Farther Up The Road / Mighty Mouse Theme (Here I Come To Save The Day!)**
- 151. **(1) Astro Man** (official mix)
- 152. **(2) Astro Man** (mono alternate mix of (1))
- 153. **(9) Astro Man** (low vocal alternate mix of (1))
- 154. **Astro Man** (alternate incomplete low vocal mix of (1))

#### **Disc 12 – Studio & Private Recordings:**

- 155. **(8) Drifting** (overdub session)
- 156. **(5) Drifting** (early alternate mix of (1))
- 157. **(1) Drifting** (official mix)
- 158. **(10) Drifting** (low vocal alternate mix of (1))
- 159. **(2) Drifting** (alternate mix of (1))
- 160. **(7) Freedom** (early alternate vocal take)
- 161. **(8) Freedom** (overdub and mixing session for (4))
- 162. **(4) Freedom** (official mix)
- 163. **(5) Freedom** (official alternate mix of (4))

#### **Disc 13 – Studio & Private Recordings:**

- 164. **(6) Freedom** (alternate mix of (4))
- 165. **(28) Freedom** (official crowd noise mono alternate mix of (4))
- 166. **(32) Freedom** (low vocal alternate mix of (4))
- 167. **(35) Freedom** (official low lead guitar alternate mix of (4))
- 168. **(40) Freedom** (incomplete alternate mix of (4))
- 169. **Freedom (Kramer isolation mix of (4))**
- 170. **Freedom (official multitrack of (4) - instrumental, rhythm guitar only)**
- 171. **Freedom (official multitrack of (4) - rhythm guitar on 1 in 3)**
- 172. **Freedom (official multitrack of (4) - extras)**
- 173. **Freedom (official multitrack of (4) - third track of guitar and congas in 3)**
- 174. **Freedom (official multitrack of (4) - panned lead guitar in 3)**
- 175. **Freedom (official multitrack of (4) - guitar, original)**
- 176. **Freedom (official multitrack of (4) - guitar 1 in 2)**
- 177. **Freedom (official multitrack of (4) - guitar 2 in 2)**
- 178. **Freedom (official multitrack of (4) - vocals)**
- 179. **Freedom (official multitrack of (4) - bass)**
- 180. **Freedom (official multitrack of (4) - drums)**
- 181. **Little Dog O' Mine**
- 182. **(1) Heaven Has No Sorrow** (rehearsal)
- 183. **(2) Heaven Has No Sorrow** (false start) + **(3) Heaven Has No Sorrow** (take 1)
- 184. **(4) Heaven Has No Sorrow** (take 2)
- 185. **Heaven Has No Sorrow (official edit of (4) with voiceover)**
- 186. **(2) Valleys Of Neptune** (unnumbered instrumental rehearsal take 1)
- 187. **(3-6) Valleys Of Neptune** (unnumbered instrumental rehearsal takes 2-5)
- 188. **(7) Valleys Of Neptune** (unnumbered instrumental rehearsal take 6)
- 189. **(8-9) Valleys Of Neptune** (unnumbered rehearsal takes 7-8)

#### **Disc 14 – Studio & Private Recordings:**

- 190. **(10) Valleys Of Neptune** (unnumbered rehearsal take 9)
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- 192. **(16) Valleys Of Neptune** (unnumbered rehearsal take 14)
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- 196. **Bolero (alternate mono mix of (1))**
- 197. **(23) Bolero** (alternate mix of (1))

- 198. (24) **Bolero** (official alternate mix edit of (1))
- 199. (1) **Hey Baby (New Rising Sun)** (official)
- 200. (19) **Hey Baby (New Rising Sun)** (official alternate mix of (1))
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- 202. (1) **Dolly Dagger** (official)
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- 204. **Dolly Dagger (longer Kramer isolation mix of (1))**
- 205. **Dolly Dagger (official edit Kramer isolation mix of (1))**

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- 207. **Dolly Dagger (official multitrack of (1) - instrumental)**
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- 209. **Dolly Dagger (official multitrack of (1) - vocals)**
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- 224. (3) **Bolero** (session 1 unnumbered take 2, no drums)
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- 230. (5) **Bolero** (session 1 unnumbered take 9, no drums)
- 231. (6) **Bolero** (session 1 unnumbered take 10, no drums)
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- 233. (5) **Midnight Lightning** (unaltered version of (6))
- 234. (29) **Midnight Lightning** (mono vocal loop for (28))
- 235. (28) **Midnight Lightning** (mono alternate mix edit of (5))
- 236. (6) **Midnight Lightning** (official altered edit of (5))
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- 241. (11) **Bolero** (session 2 take 9, with drums)
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- 243. (14) **Bolero** (session 2 unnumbered take 12, with drums)
- 244. (9) **Come Down Hard On Me** (official longer alternate mix of (2))
- 245. (11) **Coming Down Hard On Me Baby** (narrow stereo edit of (9))
- 246. (2) **Coming Down Hard On Me Baby** (official composite)
- 247. (6) **Come Down Hard On Me** (instrumental mix of (3), no drums)
- 248. (8) **Come Down Hard On Me** (mono complete alternate mix of (3))
- 249. (5) **Come Down Hard On Me** (alternate mix of (3), high lead guitar)
- 250. (4) **Come Down Hard On Me** (incomplete alternate mix of (3), extra rhythm guitar)
- 251. (3) **Come Down Hard On Me** (official altered mix of (2))

- 252. **Play That Riff** (official, JS 33)
- 253. **(JS 38) Untitled Instrumental (Rare Instrumental Jam (Rock And Roll Jam))**
- 254. **(47) Lover Man** (official)
- 255. **(13) In From The Storm** (official early alternate mix of (1))
- 256. **(1) In From The Storm** (official mix)

#### **Disc 17 – Studio & Private Recordings:**

- 257. **(2) In From The Storm** (official alternate mix of (1))
- 258. **(3) In From The Storm** (low vocal alternate mix of (1))
- 259. **(11) In From The Storm** (second low vocal alternate mix of (1))
- 260. **(4) Drifting** (solo false start) / **(3) Drifting** (alternate basic instrumental take) / **Midnight Lightning (solo riff) / Drifting (playback of (4))**  
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- 261. **Drifting** (official edit of (3) with voiceover)
- 262. **Had To Cry Today** (instrumental riff)
- 263. **(6) Drifting + (7) Drifting** (unfinished instrumental unnumbered takes 1 and 2)
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- 265. **(4) Angel** (alternate instrumental take)
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- 285. **(3) Mojo Man** (official complete version)
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- 288. **Mojo Man (official alternate version of (2))**
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- 290. **Mojo Man (official long instrumental remix of (2))**
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- 292. **Sugar Daddy (official mono mix)**
- 293. **Sugar Daddy (official mono alternate mix)**
- 294. **Slow Blues** (official)
- 295. **(7) Come Down Hard On Me / (22) Midnight Lightning / (10) In From The Storm / (7) Night Bird Flying** (overdub session solo fragments)

#### **Disc 19 – Studio & Private + Related & Remixed Recordings:**

- 296. **(2) Belly Button Window** (official mix)
- 297. **(3) Belly Button Window** (official alternate mix of (2))
- 298. **(6) Belly Button Window** (alternate take)
- 299. **(5) Belly Button Window** (composite mix of (6) and (3))
- 300. **Astro Man (edit of (6)) / Valleys Of Neptune (edit of (25))**



- 301. Blues Jam (excerpt of (4) Country Blues)
- 302. Room Full Of Mirrors (edit of (6))
- 303. Stepping Stone (remix of (6))
- 304. Stepping Stone (fake low vocal incomplete alternate mix of (4))
- 305. Stepping Stone (fake low vocal incomplete alternate mix of (4) cleaned)
- 306. Send My Love To Linda (fake alternate mix of (2))
- 307. Send My Love To Linda (longest edit)
- 308. Burning Desire (3 version mash up)
- 309. Power Of Soul (edit of (56))
- 310. Power Of Soul (original mix, straight intro version cleanup)
- 311. Power Of Soul (reversed segment 2 + segment 3 + segment 2 + reversed segment 3 of (52))
- 312. MLK Jam (Captain Coconut edit) / Cherokee Mist (merge short edit)
- 313. Seven Dollars In My Pocket / Country Blues Jam (composite)

**Disc 20 – Related & Remixed Recordings:**

- 314. Once I Had A Woman (“take 1” reconstructed)
- 315. Here Comes The Sun Bolero
- 316. Send My Love To Linda (demo)
- 317. Instrumental With Cherokee Mist [Jam With Mitch]
- 318. Bleeding Heart (fake alternate mix of (3))
- 319. Suddenly November Morning (edit)
- 320. Straight Ahead (low vocal mix + several studio mixes)
- 321. (8) Drifter's Escape (mono fake alternate instrumental mix of (1))
- 322. Drifter's Escape (2-vocal take + studio source)
- 323. Drifter's Escape (edit)
- 324. (12) Astro Man (mono instrumental, reel 1 or 2 take 14)
- 325. (13) Astro Man (mono instrumental, reel 1 or 2 take 15)
- 326. (14) Astro Man (mono instrumental, reel 1 or 2 take 16)
- 327. (15) Astro Man (mono instrumental, reel 1 or 2 take 17)
- 328. (16) Astro Man (mono instrumental, reel 1 or 2 take 18)
- 329. (17) Astro Man (mono instrumental, reel 1 or 2 take 19)
- 330. (18) Astro Man (mono instrumental, reel 1 or 2 take 20)
- 331. (19) Astro Man (mono instrumental, reel 1 or 2 take 21)
- 332. (20) Astro Man (mono instrumental, reel 1 or 2 take 22)
- 333. (3) Astro Man (edit of (4))
- 334. Astro Man (fake alternate mix of (1))
- 335. Astro Man (half instrumental version)
- 336. Astro Man (fake alternate mix of (1)) + (3) Astro Man
- 337. Drifting (early mix of (1))
- 338. Drifting (fake mono mix of (1))

**Disc 21 – Related & Remixed Recordings:**

- 339. Drifting (merge of (10) or (5) with (8))
- 340. Freedom (early mix of (4))
- 341. Freedom (official edit of (4))
- 342. Freedom (fake alternate mono mix of (4))
- 343. Freedom (breakdown mix, kick drum not from original)
- 344. Freedom (3 different mixes + Electric Lady mixing sessions)
- 345. Freedom (basic instrumental mix of (4))
- 346. Freedom (basic light flange instrumental mix of (4))
- 347. Freedom (straight instrumental mix of (4))
- 348. Freedom (straight and wider instrumental mix of (4))
- 349. Freedom (straight and wider and compressed instrumental mix of (4))
- 350. Freedom (alternate basic instrumental mix of (4))
- 351. Freedom (alternate basic wider instrumental mix 1 of (4))
- 352. Freedom (alternate basic wider instrumental mix 2 of (4))
- 353. Freedom (alternate final instrumental mix of (4))
- 354. Heaven Has No Sorrow (edit of (4))

355. (11-15) **Valleys Of Neptune (uncorrected version)** (unnumbered instrumental takes 10-13)  
 356. **Hey Baby (New Rising Sun) (official slightly longer version of (1))**

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 358. **1972 Kramer interview outtake with (1) Dolly Dagger (playback)**  
 359. **Dolly Dagger (fake low vocal alternate mix of (1))**  
 360. **Dolly Dagger (remix)**  
 361. **Dolly Dagger (merge of (1) and (2))**  
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 363. **(4) Drifting (solo false start) / (3) Drifting (alternate basic instrumental take) / Midnight Lightning (solo riff) / Drifting (playback of (4)) + Midnight Lightning (fragment) (uncorrected version)**  
 364. **Angel (remix, lighter version)**  
 365. **Angel (2 version mash up)**  
 366. **Sending My Love (acoustic edit)**  
 367. **Sending My Love (demo merge & edit)**  
 368. **Mojo Man (arrangement of (1))**  
 369. **Belly Button Window (outro, merge of solo and band)**  
 370. **Untitled Instrumental (Bongo Funk 1) (fake)**  
 371. **The Weight (instrumental) (fake)**  
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- C01. **Aquarela Do Brasil [Brazil]** - Francisco Alves com Radamés Gnattali e sua Orquestra  
 C02. **Brazil** - The Coasters  
 C03. **Bleeding Heart** - Elmore James  
 C04. **Blue Suede Shoes** - Carl Perkins  
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 C06. **Bolero** – Grand Orchestre Symphonique conducted by Piero Coppola  
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 C08. **Cat Squirrel (1966)** - One-Man Band, Dr. Ross  
 C09. **Cat's Squirrel** - Cream  
 C10. **Cherry Pie** - Skip & Flip accompanied by Clyde Gary & His Orchestra  
 C11. **Dooji Wooji** - Johnny Hodges and his Orchestra  
 C12. **Drifter's Escape** - Bob Dylan  
 C13. **Farther Up The Road** - Bobby "Blue" Bland, Bill Harvey Orchestra  
 C14. **Vicksburg Blues [Forty Four; Country Blues]** - Little Brother Montgomery  
 C15. **Number Forty-Four Blues [Country Blues]** - Lee Green  
 C16. **"44" Blues [Country Blues]** - Roosevelt Sykes  
 C17. **Forty Four [Country Blues]** - Howlin' Wolf  
 C18. **Goodbye, Bessie Mae** - Lonnie Youngblood

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- C19. **Had To Cry Today** - Blind Faith  
 C20. **Heartbreak Hotel** - Elvis Presley  
 C21. **I'll Go Crazy (1960)** - James Brown  
 C22. **I'll Go Crazy (1963)** - James Brown  
 C23. **I'll Go Crazy (1966)** - James Brown and The Famous Flames  
 C24. **Jealousy (Jalousie)** - Frankie Laine with Paul Weston & his Orchestra (Carl Fischer: piano)  
 C25. **Lazy River** - Hoagy Carmichael and His Orchestra  
 C26. **Lazy River (1952)** - The Mills Brothers  
 C27. **Mighty Mouse Theme (Here I Come To Save The Day!)** - Tom Morrison and The Terrytooners  
 C28. **Mighty Mouse Theme (Here I Come To Save The Day!)** - Tom Morrison and The Sandpipers

- C29. Money (That's What I Want)** - Barrett Strong
- C30. Pearly Queen** - Traffic
- C31. Peter Gunn** - Henry Mancini
- C32. Spoonful** (1960) - Howlin' Wolf
- C33. Spoonful** - Cream
- C34. Salty Dog Blues (take 2) [Stoop Down Baby]** - Papa Charlie Jackson
- C35. Two Old Maids In A Folding Bed [Stoop Down Baby]** - Monette Moore and her Swing Shop Boys
- C36. Two Old Maids In A Folding Bed [Stoop Down Baby]** - Sophisticated Jimmy La Rue
- C37. Two Old Maids [Stoop Down Baby]** - Billy Mitchell
- C38. Stoop Down Girl [Stoop Down Baby]** - Sam Chatmon
- C39. Trouble** - Elvis Presley
- C40. Under The Table** - Lonnie Youngblood
- C41. Under The Table (distorted guitar version)** - Lonnie Youngblood

*"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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**Midnight Landing:** see (5) Midnight Lightning [233]  
**Midnight Lightning:** 046, 077, 085, 232-236, 260, 284, 295, 362, 363  
**Mighty Mouse Theme (Here I Come To Save The Day!):** 035, 150-154, C27-C28  
**Mitch Mitchell Jam:** see (JA 17) Untitled Jam (With Mitch Mitchell) [065, 315-317]

**MLK:** see Captain Coconut [061-064, 312]  
**MLK Jam:** see Captain Coconut [061-064, 312]  
**Mojo Man:** 285-291, 368  
**Money (That's What I Want):** see (39) Power Of Soul [002]  
**Moonlight Jam:** see (JS 35) Untitled Instrumental (Moonlight Jam) [102]  
**New Rising Sun:** see Hey Baby (New Rising Sun) [105, 199-201, 356-357]  
**Night Bird Flying:** 109-116, 295  
**Night Jam:** see (4) Country Blues [003, 301]  
**No-Name Jam:** 070  
     see also White Nigger [069]  
**Number Forty-Four Blues:** C15  
     see also "44" Blues [C16]  
     see also Country Blues [003, 051-056, 301, 313]  
     see also Forty Four [C17]  
     see also Vicksburg Blues [C14]  
**Old Times Good Times:** 068  
**Once I Had A Woman:** 057-060, 314  
**Pali Gap:** 215-216  
**Paper Airplanes:** see Power Of Soul [002, 021-025, 028-031, 033-034, 309-311]  
     see also With The Power [032]  
**Pearly Queen:** 104, C30  
**Peter Gunn:** 095-096, C31  
**Play That Riff:** 252  
**Police Blues:** see (2) Blue Suede Shoes [046]  
**Power Of Soul:** 002, 021-025, 028-031, 033-034, 309-311  
     see also With The Power [032]  
**Power Of Soul Jam:** see (39) Power Of Soul [002]  
**Power To Love:** see Power Of Soul [002, 021-025, 028-031, 033-034, 309-311]  
     see also With The Power [032]  
**Pride Of Man:** see (8) Cherokee Mist / (4) In From The Storm / (24) Valleys Of Neptune [148]  
     see also (5-8,11-14) Bolero [230-231, 237-238, 241-243]  
**Rare Instrumental Jam:** see (JS 38) Untitled Instrumental (Rare Instrumental Jam (Rock And Roll Jam)) [253]  
**Record Plant 2X:** 043  
**Ritchie Havens Jam:** see (JS 34) Untitled Instrumental (Jazz Jam) [102]  
     and (JS 35) Untitled Instrumental (Moonlight Jam) [102]  
**Rock And Roll Jam:** see (JS 38) Untitled Instrumental (Rare Instrumental Jam (Rock And Roll Jam)) [253]  
**Room Full Of Mirrors:** 004, 302  
**Salty Dog Blues:** C34  
     see also Stoop Down Baby [233, 236]  
     see also Stoop Down Girl [C38]  
     see also Two Old Maids [C37]  
     see also Two Old Maids In A Folding Bed [C35-C36]  
**Scorpio Woman:** 284, 366-367  
**Send My Love To Linda:** 014-020, 306-307  
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     see also (JA 17) Untitled Jam (With Mitch Mitchell) [065, 316]  
**Seven Dollars In My Pocket:** 046, 313  
**Sky Blues Today:** see Stepping Stone [006-012, 065, 303-305]  
**Slow Blues:** 294  
**Slow Part:** see Pali Gap [215-216]  
**Slow Time Blues:** 044  
     see also (23) Valleys Of Neptune [087]  
**Solo Flamenco:** see Untitled Instrumental (Solo Flamenco) [100]  
     see also Captain Coconut [061-064, 312]  
**Soul Power:** see (12) Ezy Rider / MLK Jam / (7) Cherokee Mist [038]  
**Spoonful:** 101, C32-C33  
**Stepping Stone:** 006-012, 065, 303-305



**Stoop Down Baby:** 233, 236  
 see also Salty Dog Blues [C34]  
 see also Stoop Down Girl [C38]  
 see also Two Old Maids [C37]  
 see also Two Old Maids In A Folding Bed [C35-C36]

**Stoop Down Girl:** C38  
 see also Salty Dog Blues [C34]  
 see also Stoop Down Baby [233, 236]  
 see also Two Old Maids [C37]  
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**Straight Ahead:** 117-126, 320

**Studio Catastrophe:** see Brazil [101, C01]

**Suddenly November Morning:** 084, 319

**Sugar Daddy:** 292-293  
 see also Goodbye, Bessie Mae [C18]  
 see also Under The Table [C40-C41]

**Tajimi Boogie:** see (39) Power Of Soul [002]

**Taj Mahal Tape** (erroneous): see (6) Astro Man / (25) Valleys Of Neptune [001];  
 (JA 15) Untitled Instrumental (Jam 3) / (39) Power Of Soul (Money (That's What I Want)) [002];  
 (4) Country Blues + (JA 16) Untitled Instrumental (Jam 4) [003];  
 (JA 14) Untitled Instrumental (Jam 2) + (6) Room Full Of Mirrors [004]

**They Call Me Extra Man:** see (6) Astro Man / (25) Valleys Of Neptune [001]

**Traffic Jam:** see Untitled Instrumental (Jam Thing) [105]

**Trouble:** 046-050, C39

**Two Old Maids:** C37  
 see also Salty Dog Blues [C34]  
 see also Stoop Down Baby [233, 236]  
 see also Stoop Down Girl [C38]  
 see also Two Old Maids In A Folding Bed [C35-C36]

**Two Old Maids In A Folding Bed:** C35-C36  
 see also Salty Dog Blues [C34]  
 see also Stoop Down Baby [233, 236]  
 see also Stoop Down Girl [C38]  
 see also Two Old Maids [C37]

**Under The Table:** C40-C41  
 see also Goodbye, Bessie Mae [C18]  
 see also Sugar Daddy [292-293]

**Untitled Instrumental (Backward Guitar Experiment):** 027

**Untitled Instrumental (Bongo Funk 1):** 370

**Untitled Instrumental (Bongo Funk 2):** 372

**Untitled Instrumental (Dooji Wooji Jam):** 013  
 see also Dooji Wooji [C11]

**Untitled Instrumental (Drifting / Angel Jam):** see (JS 27) Untitled Instrumental (Drifting / Angel Jam) [264]

**Untitled Instrumental (Jam 2):** see (JA 14) Untitled Instrumental (Jam 2) [004]

**Untitled Instrumental (Jam 3):** see (JA 15) Untitled Instrumental (Jam 3) [002]

**Untitled Instrumental (Jam 4):** see (JA 16) Untitled Instrumental (Jam 4) [003]

**Untitled Instrumental (Jam Thing):** 105, 357

**Untitled Instrumental (Jazz Jam):** see (JS 34) Untitled Instrumental (Jazz Jam) [102]

**Untitled Instrumental (Loon) [Jam]:** see (JS 37) Untitled Instrumental (Loon) [Jam] [076]

**Untitled Instrumental (Moonlight Jam):** see (JS 35) Untitled Instrumental (Moonlight Jam) [102]

**Untitled Instrumental (Rare Instrumental Jam (Rock And Roll Jam)):**  
 see (JS 38) Untitled Instrumental (Rare Instrumental Jam (Rock And Roll Jam)) [253]

**Untitled Instrumental (Solo Flamenco):** 100  
 see also Captain Coconut [061-064, 312]

**Untitled Jam (With Mitch Mitchell):** see (JA 17) Untitled Jam (With Mitch Mitchell) [065, 315-317]

**Valleys Of Neptune:** 001, 087-094, 106-108, 148-149, 186-193, 300, 355, 357

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**Vicksburg Blues:** C14

see also "44" Blues [C16]  
see also Country Blues [003, 051-056, 301, 313]  
see also Forty Four [C17]  
see also Number Forty-Four Blues [C15]

**Villanova Junction:** 039-041

see also Record Plant 2X [043]  
see also Slow Time Blues [044]  
see also Villanova Junction Blues [042]

**Villanova Junction Blues:** 042

see also (17), (18), and (14) Villanova Junction [039-041]  
see also (JS 34) + (JS 35) Untitled Instrumentals (Jazz Jam + Moonlight Jam) [102]  
see also (JS 26) Valleys Of Neptune [106-108]

**Villanova Junction Jam:** see (17), (18), and (14) Villanova Junction [039-041]

see also Record Plant 2X [043]  
see also Slow Time Blues [044]  
see also Villanova Junction Blues [042]

**Watercolor Of Brazil:** see Brazil [101, C01]

**The Weight:** 371

**Well Fuck Me:** 374

**Well Fuck Me Too:** 375

**White Nigger:** 069

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**Willy The Pimp:** see (39) Power Of Soul [002]

**With The Power:** 032

see also Power Of Soul [002, 021-025, 028-031, 033-034, 309-311]

*"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. (6) Astro Man + (25) Valleys Of Neptune.flac:822ea57de81236b05d876d19b6cc3eac  
002. (JA 15) + (39) Power Of Soul.flac:9db4b455d3cee678c460066fd80baec3  
003. (4) Country Blues + (JA 16).flac:05eefc1d9c3276fb69b3d01daf023715  
004. (JA 14) + (6) Room Full Of Mirrors.flac:cce1288cd7d59ad4675b2ca89a8652ca  
005. (18) Cherokee Mist + (11) Astro Man.flac:1f9696e05ef7b78a1b8a8a944b16feee  
006. (6) Stepping Stone.flac:392fca62e750111df20b2b2ce92ec2c3  
007. (5) Stepping Stone.flac:13d4b4dd974b6669c2a0005be8725f69  
008. (19) Stepping Stone.flac:9767f3b9c532465ed49bfacc7830af10  
009. (4) Stepping Stone.flac:3609fb06343eb797455b2ad62ffe6b9b  
010. (21) Stepping Stone.flac:583dec6be7558d264187d7f11ffc77db  
011. (8) Stepping Stone.flac:6982aafc9705fd321ba8b7bb44856e53  
012. (7) Stepping Stone.flac:28b6649ec47430c5d001fb785a6393a0  
013. Untitled Instrumental (Dooji Wooji Jam).flac:b012b173bed3b7c3a57206a1a36b600f  
014. (1-3) Send My Love To Linda.flac:5005339bdab8369302a845363adb5056  
015. Send My Love To Linda (alt mix of (2)).flac:dd4610766b6f145e61d16af02b28a9cf  
016. Send My Love To Linda (edit of (3)).flac:36d3b719a7448cd890307d68880bcb85  
017. (4-5) Send My Love To Linda + LALT.flac:5f9fa434304fb823b0a1995d25d20f31  
018. (6) Send My Love To Linda + LALT.flac:a31773d8b61817d12a8d226a164d0032  
019. (7) Send My Love To Linda + LALT.flac:8bf44218f56a8bc335eedeaaed4d47f3  
020. (8) Send My Love To Linda + LALT.flac:4d32af5938cb4c71d11f30b0a8822ca8  
021. (30-31) Power Of Soul.flac:e92c3792a4a24d8f4567421c1236ca86  
022. (32) Power Of Soul.flac:2313ea33bce1cad57ac0aab89495c627  
023. (33) Power Of Soul.flac:5bc2c5cd649758e6826b01d0db249b42  
024. (34) Power Of Soul.flac:ca72553e70b97dce91b369a99ae56008  
025. (35) Power Of Soul.flac:4cef1df4ddb3b4a12690b2748c16c7e2  
026. (11) Burning Desire.flac:3562ce287037bd1d0bcf39905ee193eb  
027. Backward Guitar Experiment.flac:24cb6397c9aa7861b1b235d6d8a526d8  
028. (55) Power Of Soul.flac:c6ed808db1a01771c9a2a3384012a9e4  
029. (56) Power Of Soul.flac:6cbec8e73d4cd84fdc2604ef7b3c2211  
030. (36) Power Of Soul.flac:ee5b9cd72072f6af2baeb116fd55a022  
031. (50) Power Of Soul.flac:05ddb4626ced4255b9b183756272ffd9  
032. (37) With The Power.flac:a8bf0d80ab5e6c5d0ced776dab55c0d1  
033. (51) Power Of Soul.flac:20b7d9035eefd06cccd69cd195983c09  
034. (52) Power Of Soul.flac:1cc958acbd75ad26752b63bb68e68ef0  
035. (10) Astro Man.flac:ebebec0e0b86a3abad537669ca994628  
036. (41) Ezy Rider + MLK Jam + (17) CM.flac:626b5dc1aef7b37cd3351b951ba5a10b  
037. (40) Ezy Rider + MLK Jam.flac:0890ce87f724f1e2b7ca729a993fa1cc  
038. (12) Ezy Rider + MLK Jam + (7) CM.flac:bb68dca0feb788d8b322b3811d956c1f  
039. (17) Villanova Junction.flac:4dc890257b9977896ed5d165721ceb11  
040. (18) Villanova Junction.flac:4a66e19739cb9582c279e1c2bb2963f9  
041. (14) Villanova Junction.flac:a36385d448853b6601f3747638f1f266  
042. (20) Villanova Junction Blues.flac:49ecd59f0c4439b613dfe842ec01849e  
043. Record Plant 2X.flac:e66e3fbb5a071d63325b7614ed7db436  
044. Slow Time Blues.flac:74e9ee9deb63bed0c97d66a2e0d42aea  
045. (10) Burning Desire.flac:4262551e0c9bbc5d68ec8479db12a5f0  
046. (2) Blue Suede Shoes + (10) Freedom etc.flac:8e9dfdc172fb5d7a5354a6c5a1e6ea06  
047. (1) Blue Suede Shoes.flac:69684d04755f69793896784e152bde71  
048. (6) Blue Suede Shoes.flac:eea4a8b040bec789ae2edf89e82d16dd  
049. (7) Blue Suede Shoes.flac:253b043e98bc95b14e6834477b4527d9  
050. (3) Blue Suede Shoes.flac:06fb3c2ad6e5c73cbe2d51fafd958828  
051. (1) Country Blues + (5) Astro Man.flac:2e4eed2dcffbe3ac8f8decdf7cdb3d7  
052. (6) Country Blues.flac:25a87e836aae14c2fd8430e6b6eada82  
053. Country Blues (official edit of (6)).flac:7f7d81802f3d1ea1f577dca4908b318a  
054. (2) Country Blues + Astro Man (alt mix of (5)).flac:6e72b6b21b7fa0446ea03bbdba8f7309  
055. (3) Country Blues.flac:a69d1a5408ff1941a4dd315edcc639a8  
056. (5) Country Blues + (8) Astro Man.flac:9f56ee8cf377e10c5ca44692387851d0  
057. (2) Once I Had A Woman.flac:e467e436f93cff9545e1f577a9265530  
058. (4) Once I Had A Woman.flac:76b750fba7543f3a6bdc99edf8997534  
059. (1) Once I Had A Woman.flac:f8e081925a14c6f66ca9bccba984442c

060. (3) Once I Had A Woman.flac:71805a07cc671a9c5bbe40eb85a65b9b  
 061. (1) Captain Coconut.flac:c3f790e9005121e69028a5887e397e8b  
 062. (4) Captain Coconut.flac:e0e9faae1da2bf3f896867d921a035a8  
 063. (2) Captain Coconut + MLK Jam + (11) CM.flac:f66a39d9a083fdd8c09b35e02a9465d0  
 064. (3) Captain Coconut + MLK Jam + (12) CM.flac:47c594ae5ec4cfe65cc043f4a9f4e072  
 065. (JA 17) Untitled Jam (With Mitch Mitchell).flac:4ec963d9f0669e2e79aba83ca661e0e4  
 066. Acoustic Demo.flac:91bf298e01159062b7796467bdfb02f  
 067. (33) Freedom.flac:f8ee7adc9a3cc8b703f7b85ea80e5afe  
 068. Old Times Good Times.flac:d27cad91c748d0bf4bc5ce2f0ed4c194  
 069. (1) White Nigger.flac:e2ee97b629e17ad3c1c59f304e0636bb  
 070. (2) No-Name Jam.flac:16e9385f13dd01d61a61720c684c1e36  
 071. (3) The Everlasting First.flac:c3e37ef07fd5b557b0187b1cc35d57cc  
 072. (1) The Everlasting First.flac:7282a6c8297dabe039c2dc69dfdf9591  
 073. (2) The Everlasting First.flac:7e6d40910b9b6b191961ea032d992a9f  
 074. (44) Ezy Rider.flac:962ddb42387f7cb9a457e5c38d0eb6e5  
 075. (45) Ezy Rider.flac:cc08476c3f9ac9a46f2ee0756ff6abea  
 076. (JS 37) Untitled Instrumental (Loon) [Jam].flac:570197d156b5a6eb1155c09102a63ea4  
 077. (23) Midnight Lightning.flac:7db1d104dea20fc99f69b3ff429ca282  
 078. (6) Bleeding Heart.flac:27e8e1b880eff15c13d68cabde543c77  
 079. (5) Bleeding Heart.flac:bc23937ced78b58214d0d4804277e492  
 080. Bleeding Heart (alt mix edit of (5)).flac:64a3f53090b0bd3fcfb70745e1e881e  
 081. Bleeding Heart (second alt mix excerpt of (5)).flac:360fdf7828265d4cd77428a4973d894e  
 082. (3) Bleeding Heart.flac:65bcfda9e9578f553d323c7b9c5b775c  
 083. (4) Bleeding Heart.flac:72d61056fa1b934903dc23149402e225  
 084. Suddenly November Morning.flac:4e97aa04fabfc510016c25f2589e6d5b  
 085. (4) Midnight Lightning.flac:b5eb731b6450eca292820ec1af5e3a5b  
 086. (1) Freedom.flac:b2fe0578e3c958e3e33984c10859160b  
 087. (23) Valleys Of Neptune.flac:e52849a2cabe8befe04de8e7608fe97e  
 088. (29) Valleys Of Neptune.flac:150003a352ccb31207daeb12691adb8f  
 089. (30) Valleys Of Neptune.flac:d3be5d3b650347100fded67f675a92c1  
 090. Valleys Of Neptune (multitrack of (29) instr).flac:5af2c9b5e3e17bbb59792506d63046ed  
 091. Valleys Of Neptune (multitrack of (29) guitar).flac:d927b87962b461cb4c159deed60b913b  
 092. Valleys Of Neptune (multitrack of (29) vocals).flac:441c2f28182a3127fb408cc6f8815e7e  
 093. Valleys Of Neptune (multitrack of (29) bass).flac:897b9b06ee13c58d1ca150c30d0a1e07  
 094. Valleys Of Neptune (multitrack of (29) drums).flac:eed6206050bccc2a01719f585d619506  
 095. (2) Peter Gunn + (2) Catastrophe.flac:3f9efd0c0c6c234339cc3dc37350594f  
 096. (1) Peter Gunn + (1) Catastrophe.flac:429fe0af3aeabbd8d80d3cb9ac9683d6  
 097. (3) Freedom.flac:5cf8d8384f5f6dbb7a15e859f6013586  
 098. (36) Freedom.flac:95c262487c3b8b73c6b606e98acc903a  
 099. (7) Lover Man.flac:80da387d6bbb09581fa2bdf7ca2f0d02  
 100. Untitled Instrumental (Solo Flamenco).flac:ccc0e33e744cd786e3921019a02fcbb6  
 101. Spoonful +Brazil.flac:52f0e4beca3d0d81d62e5528764dfef9  
 102. (JS 34) + (JS 35).flac:ce90b8be4a740268780ec4c14c85dc74  
 103. All God's Children.flac:0b6718d64180e98644fedc199434514e  
 104. (7) Calling All The Devil's Children.flac:ed0d504a93035bda381ad47a63cf5f6a  
 105. Untitled Instrumental (Jam Thing).flac:fa18d6b49dd3eab9beb2c167623a3a22  
 106. (JS 26) Valleys Of Neptune - Part 1.flac:bf011adc8430bb227ac34989c04b82bf  
 107. (JS 26) Valleys Of Neptune - Part 2.flac:956fdef3d8528174c66466287373b920  
 108. (JS 26) Valleys Of Neptune - Part 3.flac:c3ae54133cc183320bf05428d1576cc6  
 109. (9) Night Bird Flying.flac:131029ef3df21c6d90cda7729b765ed8  
 110. (10) Night Bird Flying.flac:44ac2dd39d5d01c88e164c09b2d0df75  
 111. (1) Night Bird Flying.flac:ab1e614663d8954a7cfa4aade9efee57  
 112. (3) Night Bird Flying.flac:3852dba03dcc3507234f8d9f0f86933d  
 113. (2) Night Bird Flying.flac:7dcf1a18e77c2eb71fb3dd104e86a5b4  
 114. (4) Night Bird Flying.flac:ba9f10652f0ed390b6e7cc55a571095e  
 115. Night Bird Flying (alt low vocal mix of (1)).flac:8828cb6e70ffa73d7dbd958f2d97d402  
 116. Night Bird Flying (Kramer isolation mix of (1)).flac:97d3a80c19bc03a4e7997bfb430aeec1  
 117. (1) Straight Ahead.flac:a19323d2f714a83e3d72cdd2ae9d3fcc  
 118. (2) Straight Ahead.flac:9584ae40eb872cc1155a8a063b3d31fe  
 119. Straight Ahead (incomplete alt mix of (2)).flac:e388e508828dc54599b3b530544a6f0a  
 120. (11) Straight Ahead.flac:1ae084ee6547522865b5dfb7ff473262  
 121. (12) Straight Ahead.flac:54cc8b497ae1d367323f5a2884930911  
 122. (13) Straight Ahead.flac:77429892668bd445d6e1eb177415c1c8  
 123. (14) Straight Ahead.flac:f9e699a3f86fa2387199d2016b509f53

124. (9) Straight Ahead.flac:4bdbc2b84dc44288de2130bb7fbd94c9  
 125. Straight Ahead (incomplete alt mix of (9)).flac:83bf15ff313106470ead77ce2144b029  
 126. Straight Ahead (doctored version of (1)).flac:b48c6ea4528df96592912b79320ef890  
 127. (4) Drifter's Escape.flac:620ddc79a286370d0c9d14d6ede7534e  
 128. (5) Drifter's Escape.flac:bdd56028e35f775b6c72be258b078108  
 129. (1) The Drifter's Escape.flac:643bdbccd006ffdbaecf808474ad7c2a  
 130. (2) Drifter's Escape.flac:6050da8d5ea0a78ab474a45cedf286c2  
 131. (7) Drifter's Escape.flac:8b26504acbc49167fbae24eb356e1d8d  
 132. (3) Drifter's Escape.flac:c2448b180ca6974b5e9fe709a9c2a457  
 133. (6) Drifter's Escape.flac:8443078de2c032980df847faba632ecd  
 134. (12) Astro Man.flac:039fea458301a958c37d18f0d4983c95  
 135. (13) Astro Man.flac:d79f5c1193e6757a7aa985c75c9c8cda  
 136. (14) Astro Man.flac:988b17d6c0cd44b3d76d7ceacb99a8bf  
 137. (15) Astro Man.flac:f26abea4b25713997051e92f8fe0ead4  
 138. (16) Astro Man.flac:f43ccbe6aa19986d60b9d52eb70ef6ac  
 139. (17) Astro Man.flac:3588810d5476e81c802f219e25128e2f  
 140. (18) Astro Man.flac:fa94f83f428802224b6610a3773919ac  
 141. (19) Astro Man.flac:08798846dba3a2d9c75a824a18587a2a  
 142. (20) Astro Man.flac:8139cdd19b47e49494cae0b7371a8cd8  
 143. (4) Astro Man.flac:ad28cfa2d77097d51cb9c8a3663a0261  
 144. Astro Man (official excerpt of (4)).flac:8d9cab6547d458d06ce18937253c3775  
 145. Astro Jam (Studio-C) (excerpt of (4), part 3).flac:8f4c4dc95552eaf219a72d56f343497e  
 146. Astro Jam (Studio-B) (excerpt of (4), part 2).flac:ed3c7431eef4b70d03dc97a87a708907  
 147. Astro Jam (Studio-A) (excerpt of (4), part 1).flac:d29fa2804001417e87bbc9db6e8239b2  
 148. (8) Cherokee Mist + (4) Ift S + (24) VoN.flac:ea42ed8fc53df321f6a8c952dd9d840b  
 149. (15) Cherokee Mist.flac:0e349cf8135908cf6f0cd39bbf6b91b7  
 150. (1) Farther Up The Road.flac:c5b94379cf766603d5f20ed317be8263  
 151. (1) Astro Man.flac:02b413bf412a031c209075f65644ffc7  
 152. (2) Astro Man.flac:11ef68e42fd4d816bfc29a66d42d129d  
 153. (9) Astro Man.flac:87ae6beb305bbf0f0be0dea00d5efe996  
 154. Astro Man (alt low vocal mix of (1)).flac:dfc7bf9396297d59f60d86fbb50ac418  
 155. (8) Drifting.flac:e0f3600e2824257e78be5f5c8e4d4170  
 156. (5) Drifting.flac:ceba174d71b6edf774d27d31c2900923  
 157. (1) Drifting.flac:1d6fd4eeae3a5d81f5c033ee43aadf0d  
 158. (10) Drifting.flac:f46f804f860e6113560ed3171bd1066b  
 159. (2) Drifting.flac:692d8eff6cfa0447ecab2d7554c05508  
 160. (7) Freedom.flac:579453f261fa2aa5778a8b750dac6629  
 161. (8) Freedom.flac:9ff92bf7fec0658157bcd2e0c2662ef3  
 162. (4) Freedom.flac:5780af63ab3d01912eb89f37a29d9c4e  
 163. (5) Freedom.flac:688c555c91955921a0f002612f9ce145  
 164. (6) Freedom.flac:481ef7361b404a36915397776c411219  
 165. (28) Freedom.flac:e9e40298cda538e80836a2bbccff3f4d  
 166. (32) Freedom.flac:c3a0692e56308364e45a7df7cd068af0  
 167. (35) Freedom.flac:22d9b99d067d05437ebab39b24fc7d56  
 168. (40) Freedom.flac:2cd3bbf13c2f07c21faadadc1f37bc9a  
 169. Freedom (Kramer isolation mix of (4)).flac:a643c685c6a19946edf8f4271390ad38  
 170. Freedom (multitrack of (4) instr rhythm gtr).flac:ede45085f6ddba418c9a47087bd77c1d  
 171. Freedom (multitrack of (4) rhythm gtr 1 in 3).flac:04a4d061936955e6d117198186cb3fc5  
 172. Freedom (multitrack of (4) extras).flac:4e0836c27605cfc5168d65a9f3b6285e  
 173. Freedom (multitrack of (4) gtr + congas in 3).flac:674f69c2fe794333f52a651c017c0d09  
 174. Freedom (multitrack of (4) panned ld gtr in 3).flac:1b590697ec2fc553da6e91fddd91c61d  
 175. Freedom (multitrack of (4) gtr original).flac:5220e3b026b8757c1b273623cf5cb92c  
 176. Freedom (multitrack of (4) gtr 1 in 2).flac:947affe83ee6d5eb3e4a8aa4bedbe67c  
 177. Freedom (multitrack of (4) gtr 2 in 2).flac:b50d77ecee62dd23011ba310c0ce04cf  
 178. Freedom (multitrack of (4) vocals).flac:05087f304b8d14077e05f3a49b732cee  
 179. Freedom (multitrack of (4) bass).flac:6a6135d046beccdb8dbb9bdc8ae80b62  
 180. Freedom (multitrack of (4) drums).flac:a0c44080bd02d08327c01e0b9b67a755  
 181. Little Dog O' Mine.flac:ec5da9bcb1ca3306c7179eaa31dff2c4  
 182. (1) Heaven Has No Sorrow.flac:ebae64dd628632ad95d53f7a4d82e72d  
 183. (2) + (3) Heaven Has No Sorrow.flac:4de54af6c282a0ef1da96cee8ba3147c  
 184. (4) Heaven Has No Sorrow.flac:5ab3dcaa90aaba115f288acc24b8e24  
 185. Heaven Has No Sorrow (edit of (4)).flac:efcba02f0e5159138414aaecc0ca379  
 186. (2) Valleys Of Neptune.flac:86c67e25673e27add98cfcb92d3617c9  
 187. (3-6) Valleys Of Neptune.flac:16abd48bd63919745db924d8e1088763

188. (7) Valleys Of Neptune.flac:b415a6bdc906897937bad81386829172  
 189. (8-9) Valleys Of Neptune.flac:851680c484227ccd2a823eaa6961ca92  
 190. (10) Valleys Of Neptune.flac:ccf87f779f49a13fde8febbaf347221c  
 191. (11-15) Valleys Of Neptune (corrected edit).flac:16355bc4e81f728f7855c6508df818e7  
 192. (16) Valleys Of Neptune.flac:b848fd061b64f38aec8ff9c25ba2bcb0  
 193. Valleys Of Neptune ((16) post-song noises).flac:91b033f43e0ee3a6b00ddbc19d97e354  
 194. Instrumental Improvisation.flac:b9ebe664ad4abf4ee25dc975f884df3f  
 195. (1) Bolero.flac:01d69da8122ab9029c1bb5c8af1df402  
 196. Bolero (alternate mono mix of (1)).flac:0bab8238b36ce04f1cf09fd153dcd637  
 197. (23) Bolero.flac:8dd6c4f49893ed141e09b808b900f8d1  
 198. (24) Bolero.flac:502680e4bedbcaec0aa6af803655f84d  
 199. (1) Hey Baby (New Rising Sun).flac:1a62b6e6209d6d47d7e66b8353fd525f  
 200. (19) Hey Baby (New Rising Sun).flac:d6b3230dd3ad887c3f9390c748bc8bb3  
 201. (16) Hey Baby (New Rising Sun).flac:7faaa8983a73ebd60c17aa51c60b09a9  
 202. (1) Dolly Dagger.flac:1e73e068b01525d1f1bb65340510ddaa  
 203. (5) Dolly Dagger.flac:8ffa0a5d756e59401f3f563d3b150702  
 204. Dolly Dagger (longer isolation mix of (1)).flac:93328bde90c62a1ab171b7047f185cb8  
 205. Dolly Dagger (edit Kramer isolation mix of (1)).flac:af8661b97466679e639e32ff5446df86  
 206. Dolly Dagger (short isolation mix of (1)).flac:94342ed98449e666f947973461e95018  
 207. Dolly Dagger (multitrack of (1) instrumental).flac:c0d8b5cb2bd8c3f7aaf3a2530912c11f  
 208. Dolly Dagger (multitrack of (1) guitar).flac:2bfb91ca704bbc87a5abec2e3726de7a  
 209. Dolly Dagger (multitrack of (1) vocals).flac:f3f29afecade0e6b6ad124e448a82922  
 210. Dolly Dagger (multitrack of (1) bass).flac:8a5a44043a6963376bbcbf46a3620229  
 211. Dolly Dagger (multitrack of (1) drums).flac:26a85dd664b76ceb41fca58d3a1a91fa  
 212. Dolly Dagger (multitrack of (1) percussion).flac:906acb186b8fbed6830c403a2b95793b  
 213. Dolly Dagger (alt mix edit of (1)).flac:49e4b95acba17dca1d6a65d2faaab9ca  
 214. (2) Dolly Dagger.flac:20e9cf546c6c69112716619bdbbe29bf  
 215. (1) Pali Gap.flac:f00b552f23d939ed39241589acdec46  
 216. (2) Pali Gap.flac:62ab680ca2f1bc6fda800a9ceed493cd  
 217. (1) Beginnings.flac:ecd61e7b184ab2a88c9bd0faf5f1bf27  
 218. (14) Beginnings.flac:b0eda71c71ac976164be179736ea7f9a  
 219. (11) Beginnings.flac:694b5b2dd008b425a6e52ef5f0a0b21a  
 220. (2) Beginnings.flac:129bef1a4d08f79a7af9f1f195a5100f  
 221. (10) Come Down Hard On Me Baby.flac:27ddbf7c09101c96252b5bd83c8512d3  
 222. (1) Come Down Hard On Me Baby.flac:df9e98a4b72b1a27683590f13c2a5e5a  
 223. (2) Bolero.flac:43aca1910a3561282bfb1215c6e3aa0a  
 224. (3) Bolero.flac:19b29bda9e418ad77ee07d97b492f849  
 225. (4) Bolero.flac:0e8138542d0632f68324717f4be7bde1  
 226. (17) Bolero.flac:4a37321d440cb6fad5cab61af0304e51  
 227. (18-20) Bolero.flac:cb832fa971a7302d966c72dc0742adbe  
 228. (21) Bolero.flac:90724d2c8a7006fc7c18d13342138692  
 229. (22) Bolero.flac:06f3e4d8f615354da65d72a72d271fc1  
 230. (5) Bolero.flac:752efbf7cb43bb96c54f9176fbb7e7af  
 231. (6) Bolero.flac:e3b67de82f821d23a057f734b5c0a4dc  
 232. (7) Midnight Lightning.flac:361081aca9b512b74ffe1373683d6c22  
 233. (5) Midnight Lightning.flac:5a2f640b4f46d91703308bc82f571a16  
 234. (29) Midnight Lightning.flac:2cb028809984973ea8cc0034d99d541d  
 235. (28) Midnight Lightning.flac:58e5300d4116531fbf63abcad6cbd361  
 236. (6) Midnight Lightning.flac:000321c8252c367c99f9875e5e832abd  
 237. (7) Bolero.flac:65b4bfa3918e5bdbbc8a1b37b858c263b  
 238. (8) Bolero.flac:5a45d1a8649e2717d6f657db22e9e247  
 239. (9) Bolero.flac:191f25784354f0fb222e42066b905809  
 240. (10) Bolero.flac:45b2ed0ce0187adab9428635127fd1ec  
 241. (11) Bolero.flac:82dd511b449b49b2b4aa800a5cd2bd4e  
 242. (12-13) Bolero.flac:c1145098f409f86ef83c4f0189547c28  
 243. (14) Bolero.flac:426578d0f55f4b846ce0800b12679370  
 244. (9) Come Down Hard On Me.flac:d7f7f8b9980128482e3ce68e59ca0ac7  
 245. (11) Coming Down Hard On Me Baby.flac:085e0239174ce7e5cc8bc5701ea2c9af  
 246. (2) Coming Down Hard On Me Baby.flac:d1cd85cda3351439551ffdf40cdabab2  
 247. (6) Come Down Hard On Me.flac:2712f3b9067dfbedb8d2933ae76251ec  
 248. (8) Come Down Hard On Me.flac:7e9d4681149d0281690b82618e934055  
 249. (5) Come Down Hard On Me.flac:95298baa534145e7f4078e6bcf8d3703  
 250. (4) Come Down Hard On Me.flac:6e1ef18cab26bdad04ab9b6919710720  
 251. (3) Come Down Hard On Me.flac:96ed5d94115d593318a99bfa02cf74da

252. Play That Riff.flac:17f94cbb6b7e8124de93aea11f2f16d5  
 253. (JS 38).flac:83f89013fb6c567db8770c4dbdbf3da2  
 254. (47) Lover Man.flac:c1c03c648aa383e61bd4a24efe913caa  
 255. (13) In From The Storm.flac:a37cecf3837b79f1d59c4b326fcc49e6  
 256. (1) In From The Storm.flac:695835d11b435820f574821e09a2b32d  
 257. (2) In From The Storm.flac:725d4d7b5d5bdc1d5f2410e452b875c0  
 258. (3) In From The Storm.flac:9ff4fc78cdec378e50669eab0824a7f2  
 259. (11) In From The Storm.flac:ceb59ed0117c6fb00597dc891a358918  
 260. (4) + (3) Drifting etc (corrected edit).flac:2afbfe79c574f1fae48bde35ffee09be  
 261. Drifting (edit of (3) with voiceover).flac:ac998b62b6139d8ce9380ab056764534  
 262. Had To Cry Today.flac:0cc1152e3333a3d25a2854ab3241cf5d  
 263. (6) Drifting + (7) Drifting.flac:32064cec3fb87e051eb23b244d01a912  
 264. (JS 27) (Drifting Angel Jam).flac:1024e1d857b390407b8f83b58bc6de72  
 265. (4) Angel.flac:26d898b75caa374c276e4b3ae40f7554  
 266. (1) Angel.flac:d2440157b66adc47651209015c7b493a  
 267. (9) Angel.flac:d0ab6e76e155e1df3aaef2b35339711e  
 268. (2) Angel.flac:2cc2fc5eefd68d34ae911ba6be8ec0ad  
 269. (3) Angel.flac:0416860d0cdede9305dcf70e1e0a1e42  
 270. Angel (multitrack of (3) instrumental).flac:4f36181b6c59f7a46ab884ca7879c8c4  
 271. Angel (multitrack of (3) vocals + guitar).flac:e4a0e96c8364de21e9f3bec2389dead7  
 272. Angel (multitrack of (3) version 1 guitar).flac:539995155548c160192bee8966f58f67  
 273. Angel (multitrack of (3) version 1 vocals).flac:3e5c3b6813c7abca0e7e0272b92757c1  
 274. Angel (multitrack of (3) version 1 bass).flac:42898af972fce5370c3198eb4adf7f31  
 275. Angel (multitrack of (3) version 1 drums).flac:7f819983d3dc16e4f67cd0573e813150  
 276. Angel (multitrack of (3) version 2 guitar).flac:9715ccc9a01fa9e8fe2a7f0544678dbe  
 277. Angel (multitrack of (3) version 2 vocals).flac:0f1a2369f3e9aa3aac26292309406598  
 278. Angel (multitrack of (3) version 2 bass).flac:01144458f9f0c692b6ffd5f1363f1478  
 279. Angel (multitrack of (3) version 2 toms).flac:f36baad764394ed44846974e99f9d2e0  
 280. Angel (multitrack of (3) version 2 snare).flac:7dae4c80d1cb980ac271fc422ec0231f  
 281. Angel (multitrack of (3) version 2 kick).flac:54b54d954b7a465caff6b914c1f9dcf7  
 282. Angel (multitrack of (3) version 2 cymbals).flac:8694d2dbdf0b3b8744e9eedb3e5695e4  
 283. (1) Belly Button Window.flac:20d576c7433dc6f24ed591c54b10be5f  
 284. Scorpio Woman.flac:369f23182f4967e702b684aa84523065  
 285. (3) Mojo Man.flac:4b7fc60df94b207f479d6d0915d0aad0  
 286. (1) Mojo Man.flac:18a141d584da6d187becd9b6500e1168  
 287. (2) Mojo Man.flac:06d3ded57d1cbaa098bea55d36706bcd  
 288. Mojo Man (alt version of (2)).flac:76c230285f531091bd9e50d621cb08b2  
 289. Mojo Man (edit of (2)).flac:334735bd9f2e3cade50c6ca5670096d1  
 290. Mojo Man (long instrumental remix of (2)).flac:486f9f62299154a266d5b102dc46ff1a  
 291. Mojo Man (short instrumental remix of (2)).flac:5d9559a750907b5516652178cb1208e0  
 292. Sugar Daddy (mono mix).flac:aeb2cf6cf6f7376e4499a9505dc53557  
 293. Sugar Daddy (mono alt mix).flac:9c7c2307bfe2309a63ce78e9e64f71b4  
 294. Slow Blues.flac:07a8e8d5f8d43e50fc25ffac6bae00ff  
 295. (7) CDHOM + (22) ML + (10) lftS + (7) NBF.flac:8de1668da2c60ef82004cf62b361288b  
 296. (2) Belly Button Window.flac:353a6e64b56af834d96e7ccb62123e79  
 297. (3) Belly Button Window.flac:1fe18a4bc03a5cad40c43e75e93adbae  
 298. (6) Belly Button Window.flac:c2040ff17ca9e4adf3d4cdaf956144cc  
 299. (5) Belly Button Window.flac:ba61892ad3fb48f1fe197839f29f39e9  
 300. Astro Man (edit of (6)) + VoN (edit of (25)).flac:d16838957afdf745ff573da48be1ce0a  
 301. Blues Jam (excerpt of (4) Country Blues).flac:da892826e4e016d8dd72d544f9e85864  
 302. Room Full Of Mirrors (edit of (6)).flac:9e6def35f99a972e20f59e270b271f36  
 303. Stepping Stone (remix of (6)).flac:df4a658a2be43c8e84dfd795fd511c7  
 304. Stepping Stone (fake low vox alt mix of (4)).flac:52d94e6b95bb06a6912624af2069f995  
 305. Stepping St (fake low vox alt mix of (4) clean).flac:a04e8c3eca3ee980de387b00f4a0eccc  
 306. Send My Love To Linda (fake alt mix of (2)).flac:0240a57dc03ff3c46ecd2bd4e2cd4f23  
 307. Send My Love To Linda (longest edit).flac:ff00fbce0a9abbb0e00f39fb1b453fb3  
 308. Burning Desire (3 version mash up).flac:96d86779f54775593050aaeda6a3ed3  
 309. Power Of Soul (edit of (56)).flac:caa7eb2c03b328406c4b21c742ebc86d  
 310. Power Of Soul (orig mix strt intro vers clean).flac:a87cf8f6d8ba6992163170c63892d49f  
 311. Power Of Soul (rev 2 + 3 + 2 + rev 3 of (52)).flac:3b8794d8195c9b236d69516e37337875  
 312. MLK Jam (Capt C edit) + CM (merge shrt edit).flac:c715fa4b37bc60063b7f7e65e0055d88  
 313. Seven DIMP + Country Blues Jam (composite).flac:da7a9808676515910cb64755be0fe15d  
 314. Once I Had A Woman (take 1 reconstructed).flac:1cd44da8730490418d63a7e5dba5582f  
 315. Here Comes The Sun Bolero.flac:5188322d259ac85a733411bea199e395



316. Send My Love To Linda (demo).flac:9eed40d70d50f55953c9771036520a27  
 317. Instrumental With CM [Jam With Mitch].flac:cd9a03e513995749f152f932417e1fed  
 318. Bleeding Heart (fake alternate mix of (3)).flac:8659d6d9590cea1ffd193bdad92839c  
 319. Suddenly November Morning (edit).flac:076091392572c974334c040c85747e91  
 320. Straight Ahead (low vox mix + studio mixes).flac:65fc96c493c5eaaca4ee0dab0dc71a1b  
 321. (8) Drifter's Escape.flac:ba216f60f40737ca0445d813a44e9f8c  
 322. Drifter's Escape (2-vocal take + studio source).flac:e36737e8c2f7beb68a5d4e979108a92b  
 323. Drifter's Escape (edit).flac:877502ee589222b3a504f44a4b5ceb34  
 324. (12) Astro Man (mono reel 1 or 2 take 14).flac:126cb7a54a659ead06c965993310e767  
 325. (13) Astro Man (mono reel 1 or 2 take 15).flac:722be810a85e18d157f36ae84cb78314  
 326. (14) Astro Man (mono reel 1 or 2 take 16).flac:614401dd99e6b212ccdbf5aed577351c  
 327. (15) Astro Man (mono reel 1 or 2 take 17).flac:55829e185dd3890c91c32a86dd0417e4  
 328. (16) Astro Man (mono reel 1 or 2 take 18).flac:add04a84c61ac0b5eb99c8dec3c535b0  
 329. (17) Astro Man (mono reel 1 or 2 take 19).flac:6c043757c8d63c6067383fa3c0e7ddb8  
 330. (18) Astro Man (mono reel 1 or 2 take 20).flac:cd4c2cbf18e13297478bc373f095e498  
 331. (19) Astro Man (mono reel 1 or 2 take 21).flac:aa5813335966d009c9b9ccd25dcd70e3  
 332. (20) Astro Man (mono reel 1 or 2 take 22).flac:a3ec50c98e6847101d293635781ed7bd  
 333. (3) Astro Man.flac:90708722d19c6f2dcd4b4f26680d16ec  
 334. Astro Man (fake alternate mix of (1)).flac:86fcbba57b0f6c1bf5dc8a93942d72f3  
 335. Astro Man (half instrumental version).flac:17b74c04dd7ab50756cab0335fce04d0  
 336. Astro Man (fake alt mix of (1)) + (3) Astro Man.flac:4d465b1138babf9dc5145c885f77a176  
 337. Drifting (early mix of (1)).flac:71ad4e0f93a843c474efd0aaaa4159a8  
 338. Drifting (fake mono mix of (1)).flac:19f87acce3af18f11d270cde616aeeb  
 339. Drifting (merge of (10) or (5) with (8)).flac:0184896686631020bd318e4ba7fa9062  
 340. Freedom (early mix of (4)).flac:ddc0abe4e604dcdf7d329d8c4383416c  
 341. Freedom (official edit of (4)).flac:278d4b8e758afec8a9b677eededf745  
 342. Freedom (fake alternate mono mix of (4)).flac:aa772877e692f22fb00ec654e053853c  
 343. Freedom (breakdown mix).flac:80c07e4d1845c72ad6ea10ed4d33856d  
 344. Freedom (3 different + EL mixing sessions).flac:bd9cdad4ec5ca6ac8224a285628c71ea  
 345. Freedom (basic instrumental mix of (4)).flac:2c8378aec7cb74ee5cf66519f47c18eb  
 346. Freedom (basic light flange instr mix of (4)).flac:f53fb6a85d5623079a7988005cf792f7  
 347. Freedom (straight instrumental mix of (4)).flac:9e94bc994b91115fe4e2fab62f2f79ec  
 348. Freedom (straight + wider instr mix of (4)).flac:5f37ce74934effb4ed8be500415383fc  
 349. Freedom (straight wider comp instr mix of (4)).flac:5f37ce74934effb4ed8be500415383fc  
 350. Freedom (alt basic instrumental mix of (4)).flac:8e6f9cb0d5105597a5b9e8ee055878c2  
 351. Freedom (alt basic wider instr mix 1 of (4)).flac:fc32581df9c454ef57af323a27b71a49  
 352. Freedom (alt basic wider instr mix 2 of (4)).flac:6c9dafa920e1fdd57f75664bd523a1bb  
 353. Freedom (alt final instr mix of (4)).flac:bd73e34e8b261c523d0a6db876d0dbc4  
 354. Heaven Has No Sorrow (edit of (4)).flac:454f60224840a77ee41181703344b27a  
 355. (11-15) Valleys Of Neptune (uncorrected).flac:c067f856d1993468ad5f2fe702462827  
 356. Hey Baby (New Rising Sun) (slightly longer).flac:09d0e754abf26beb227a5e80335dd77b  
 357. Jam Thing + (1) HB + (17) VoN (composite).flac:9f5ceaa62833bb51b25d1ec1a4b290a9  
 358. 1972 Kramer int out + (1) D Dagger (playback).flac:723c53dabd24e241a1a8d361adafbe7c  
 359. Dolly Dagger (fake low vox alt mix of (1)).flac:c3fe4a14cf22c4f6e6d30f246e692c7f  
 360. Dolly Dagger (remix).flac:6468f040bb98f526f0ac3f95939d393b  
 361. Dolly Dagger (merge of (1) and (2)).flac:922647c03d8d52daaaaf8c9230b1f494  
 362. Midnight Lightning (restored (5)+(28)).flac:8c9b99b4cc4de39630776e3adb02651f  
 363. (4) +(3) Drifting etc (uncorrected version).flac:8fac08848da8ff5f5974279ae7ac0ed3  
 364. Angel (remix, lighter version).flac:3f210c0eaa6eb4352a3daef280598c13  
 365. Angel (2 version mash up).flac:aecad7ca6ef834a5cac2b20e55fdeb9a  
 366. Sending My Love (acoustic edit).flac:3732955ea0a4c6cf6d132593e5ef3168  
 367. Sending My Love (demo merge & edit).flac:59812cb142e813035401b692374f1881  
 368. Mojo Man (arrangement of (1)).flac:39ae04ffb444e11c68f3e7c05e2da321  
 369. Belly Button W (outro merge solo + band).flac:02bd4e30c87a1927830f345a5e67bffd  
 370. Untitled Instrumental (Bongo Funk 1).flac:5154928dad77326121dc83857b6610dc  
 371. The Weight (instrumental).flac:78662c88f40137ec425dc8ebafca99a0  
 372. Untitled Instrumental (Bongo Funk 2).flac:55b9302a8ab240f636ee6c5918a50c4f  
 373. Hen Wlad Fy Nhadau (Land Of My Fathers).flac:a8138f4fdc1624e4c33971eab5ad6f85  
 374. Well Fuck Me.flac:7bdb92aafb84fd5f405309be63be1fc  
 375. Well Fuck Me Too.flac:f32ee0ac8e0bb72db381655569e927ee  
 Cover Sources\C01. Aquarela Do Brasil [Brazil] - Francisco Alves.flac:1c33cb4a219adb644f783b11875f9395  
 Cover Sources\C02. Brazil - The Coasters.flac:de7b3dcb5101ef4032bdad6dd8c76739  
 Cover Sources\C03. Bleeding Heart - Elmore James.flac:3166d33f575ebb53a0d9f5ada09b1ed1  
 Cover Sources\C04. Blue Suede Shoes - Carl Perkins.flac:0ebce04be6df1ecae022f53a4db48c39

Cover Sources\C05. Blue Suede Shoes - Elvis Presley.flac:6dc0f09ac20de3da9b911fec5781ee5b  
 Cover Sources\C06. Bolero - Piero Coppola.flac:82c1b353f16f549626ea1296407e2328  
 Cover Sources\C07. Cat Squirrel (1953) - Doctor Ross.flac:6d995d3e1dd864ce66cd1bdcedca68e8  
 Cover Sources\C08. Cat Squirrel (1966) - Dr Ross.flac:0512dec8cb6a784b90a77bdf9a8a347c  
 Cover Sources\C09. Cat's Squirrel - Cream.flac:96ff0714acc648dff61866c14810a035  
 Cover Sources\C10. Cherry Pie - Skip & Flip.flac:29cec6b02d18fb7fbd0070eff5b93cc2  
 Cover Sources\C11. Dooji Wooji - Johnny Hodges.flac:c1616402460bd95f0d56bad2897bd0d5  
 Cover Sources\C12. Drifter's Escape - Bob Dylan.flac:176e64616ef2090968e2f10f0c51d8fd  
 Cover Sources\C13. Farther Up The Road - Bobby Blue Bland.flac:4173498033b50f95e6d6207bfa44c19f  
 Cover Sources\C14. Vicksburg Blues - Little Brother Montgomery.flac:b08755b493db35426b35369150c1058d  
 Cover Sources\C15. Number Forty-Four Blues - Lee Green.flac:a265320eab2b8ff035a1044eb4536c87  
 Cover Sources\C16. 44 Blues - Roosevelt Sykes.flac:f323b24e92938e50aedd3e166dee651b  
 Cover Sources\C17. Forty Four - Howlin' Wolf.flac:f096d46f8cd9573b0fc56980a19deb3c  
 Cover Sources\C18. Goodbye, Bessie Mae - Lonnie Youngblood.flac:fa4bffd307b20a3a4401593e9c9bce80  
 Cover Sources\C19. Had To Cry Today - Blind Faith.flac:6f8b04f657983b7bb1e402906ff286c7  
 Cover Sources\C20. Heartbreak Hotel - Elvis Presley.flac:0ace45b26133f9d4b75a60d0b1aa8685  
 Cover Sources\C21. I'll Go Crazy (1960) - James Brown.flac:8ee1c37576f177a8de57e9e24fb762ec  
 Cover Sources\C22. I'll Go Crazy (1963) - James Brown.flac:5e078be535f650b41ffb73d3ee9f9483  
 Cover Sources\C23. I'll Go Crazy (1966) - James Brown.flac:9973f1dc0ea639dab44d430a50c6e9a0  
 Cover Sources\C24. Jealousy (Jalousie) - Frankie Laine.flac:c4b9778f674f4849b560ddcd72035e2f  
 Cover Sources\C25. Lazy River - Hoagy Carmichael.flac:dfafda5ce779e68e7b852d8cd2b5c6b1  
 Cover Sources\C26. Lazy River (1952) - The Mills Brothers.flac:8cc55be533b63fca6a4fd1d888b003fb  
 Cover Sources\C27. Mighty Mouse Theme - Tom Morrison + Terrytooners.flac:87b6aad5141bcf34559a35d1e47aab1f  
 Cover Sources\C28. Mighty Mouse Theme - Tom Morrison + Sandpipers.flac:2fad956908f03700a6a5d75344469b1c  
 Cover Sources\C29. Money (That's What I Want) - Barrett Strong.flac:01b6c4073715d4c459ad92adb45fda85  
 Cover Sources\C30. Pearly Queen - Traffic.flac:dc4c26cad3d0daa8673d9a024eac9890  
 Cover Sources\C31. Peter Gunn - Henry Mancini.flac:c2ac7c32313433eabe27179da624fc4a  
 Cover Sources\C32. Spoonful - Howlin' Wolf.flac:01b3e682eb508833200cf922ead2b12b  
 Cover Sources\C33. Spoonful - Cream.flac:8b055a05c12284306d318d95419f3dae  
 Cover Sources\C34. Salty Dog Blues (take 2) - Papa Charlie Jackson.flac:35b3d30b641a49a39839176771c44d03  
 Cover Sources\C35. Two Old Maids In A Folding Bed - Monette Moore.flac:31584ba023d34e47d3dd4f494bd0d768  
 Cover Sources\C36. Two Old Maids In A Folding Bed - Jimmy La Rue.flac:5362d7197644da1448ae43c2b36040bf  
 Cover Sources\C37. Two Old Maids - Billy Mitchell.flac:12cd7cfae4d118c0fb470cc6e59e5b0e  
 Cover Sources\C38. Stoop Down Girl - Sam Chatmon.flac:75673237843ea5d9002d72e789fae2ed  
 Cover Sources\C39. Trouble - Elvis Presley.flac:e9f47f01a283785f76aca06397bde7de  
 Cover Sources\C40. Under The Table - Lonnie Youngblood.flac:bce5ee855c6cabfccc9520e67b70615  
 Cover Sources\C41. Under The Table (distorted gtr) - Lonnie Youngblood.flac:32bc28a9697b99f37a58a91ac4a089eb

*"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)

