

# Jimi Hendrix

## The Collector's 1969: Studio, Private, Related & Remixed Recordings

|                              |                      |
|------------------------------|----------------------|
| <b>Studio &amp; Private</b>  | <b>pg. 2 – 115</b>   |
| <b>Related &amp; Remixed</b> | <b>pg. 116 – 131</b> |
| <b>Cover Sources</b>         | <b>pg. 131 – 136</b> |
| <b>Brief CD Track List</b>   | <b>pg. 137 – 147</b> |
| <b>Song Index</b>            | <b>pg. 148 – 153</b> |
| <b>Flac Fingerprints</b>     | <b>pg. 154 – 161</b> |

The intention of this set is to bring together all 1969 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).

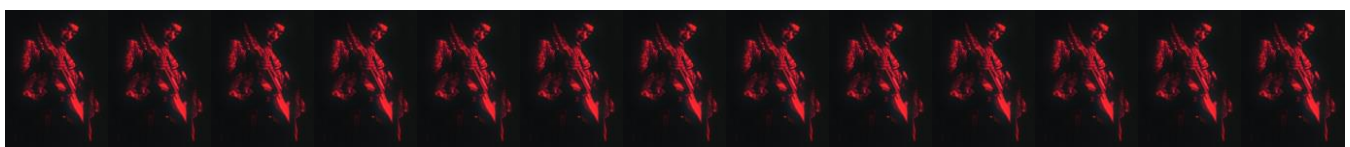
This collection was assembled based on information contained at Doug Bell's website, which is compiled from several reference sources: <http://home.earthlink.net/~ldouglasbell/jimi.htm>. Further details were obtained from Jimpress (2014-2015, From The Benjamin Franklin Studios, 4<sup>th</sup> edition): <http://www.jimpress.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.com.

All tracks are as they appear on their sources, though some sources are known to have utilized normalization, pitch correction, etc. A few tracks have had beginning/ending dead silence removed and are so noted, and track 127 has had a minor non-music patch. Four tracks are lossy 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 Jimpress 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 Jimpress timing (in parentheses), followed by the actual timing [in brackets] which often includes studio chatter, etc.; n/a means not available. Tracks not sourced from official, ATM or FTO releases were compared with sources available to me; there may be other sources for these tracks among collectors.

Enormous thanks go to Doug Bell and Steve Rodham for their invaluable contributions; this set would not have been possible without their assistance. Special thanks to Paul Fitzpatrick, Funkydrummer, FendersFingers, Big Time Bob Smith, Pete Harker, Mick Coyne, George Kanakaris, Mark J, Maury, Thomas Chapman 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, June 2016

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



## DISC 1 – STUDIO & PRIVATE RECORDINGS

5-6 January 1969 Polydor Studios, 17-19 Stratford Place, London, England, UK  
Eire Apparent session

### 001. Rock 'N Roll Band (official with Eire Apparent)

Source: Inheritance

Official Release: Eire Apparent – Sunrise [1991, Repertoire Records REP 4174-WZ, CD reissue]; The Sequel Records Progressive Rock Sampler; vinyl single

Studio '69 cross-reference: disc 15 track 05

UniVibes number: S459

Track time as per Bell/Jimpress/actual: 3:20 (3:22) [3:25]

Composer: Michael Charles Cox (Mick Cox)

Recording date/location: 5-6 January 1969 Polydor Studios, 17-19 Stratford Place, London, England, UK.

Notes: This track was initially released only on a vinyl single [1969, Buddah Records 201039]; it was later included as a bonus track on the 1991 German CD reissue of the album. Jimi provided the lead guitar overdub. Ultimate Hendrix notes that Hendrix arrived at the session late in the evening and began laying down his guitar overdubs from 3:00 a.m. until past 5:00 a.m. on 6<sup>th</sup> January. Mixing followed and the session finally ended around 9:00 a.m. Jimi Hendrix (guitar), Mick Cox (guitar), Ernie Graham (vocals, guitar), Chris Stewart (bass), and Dave Lutton (drums). Producer: Jimi Hendrix. Engineer: Carlos Olms. Arranger: Vic Briggs.

Comparison Notes: The copy on 51<sup>st</sup> Anniversary: The Story Of Life is slightly clipped at the beginning and end; track time is 3:21.

February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA

### 002. World Traveler

Source: ATM 056: Message From 9 To The Universe Volume 2

Studio '69 cross-reference: disc 01 track 01

UniVibes number: S771

Track time as per Bell/Jimpress/actual: 8:03 (8:03) [8:10]

Composer: James Marshall Hendrix

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress Part 3 notes Jim McCarty on second guitar; neither Jimpress Part 1 or Bell note a second guitarist. Bell notes possibly Billy Rich on bass, but there doesn't appear to be a bass player on this track. According to The Ultimate Lyric Book, the correct spelling of this song is World Traveler; the song is often misspelled World Traveller. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), Billy Rich? (bass), and Duane Hitchings (organ). Engineer: Tony Bongiovi. Second Engineer: Dave Ragno.

### 003. (1) It's Too Bad (edited longer version)

Source: ATM 056: Message From 9 To The Universe Volume 2

Studio '69 cross-reference: disc 01 track 02

UniVibes number: S772

Track time as per Bell/Jimpress/actual: 10:46 (10:46) [11:08]

Composer: James Marshall Hendrix

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress notes that this mix has some vocals removed at the 3:25 mark; the vocals are present though very faintly heard at the 3:28-3:31 mark. Jimpress Part 3 notes Jim McCarty on second guitar; neither Jimpress Part 1, Bell, or the official release credits for (2) list a second guitarist. Bell notes possibly Billy Rich on bass, and there does appear to be a bass player on this track, though neither Jimpress or the official release

credits for (2) list a bass player. The official release credits for (2) list Larry Young on organ; Ultimate Hendrix and all other references note Duane Hitchings on organ. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), Billy Rich? (bass), and Duane Hitchings (organ). Engineer: Tony Bongiovi. Second Engineer: Dave Ragno.

**004. (2) It's Too Bad** (official alternate mix edit of (1))

Source: The Jimi Hendrix Experience [purple box set]

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

Studio '69 cross-reference: disc 01 track 03

UniVibes number: S772

Track time as per Bell/Jimpres/actual: 8:51 (8:52) [8:52]

Composer: James Marshall Hendrix

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has the drums more up front, contains the vocals that are mixed out from (1) at the 3:19-3:22 mark, and fades out 2 minutes earlier than (1). Jimpres Part 3 notes Jim McCarty on second guitar; neither Jimpres Part 1, Bell, or the official release credits list a second guitarist. There does appear to be a bass player on this track, though one is not listed in the official release credits, or elsewhere – however Bell notes possibly Billy Rich on bass on (1). The official release credits list Larry Young on organ; Ultimate Hendrix and all other references note Duane Hitchings on organ. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), Billy Rich? (bass), and Duane Hitchings (organ). Engineer: Tony Bongiovi. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**005. (3) It's Too Bad** (second alternate mix edit of (1))

Source: FTO 005 (Revision B): February 1969 Sessions

Studio '69 cross-reference: disc 01 track 04

Track time as per Bell/Jimpres/actual: 5:39 (5:39) [5:42]

Composer: James Marshall Hendrix

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix contains the vocals that are mixed out from (1) at the 3:20-3:22 mark, but has 5 minutes edited out from the end via a fade. Jimpres notes this track as an alternate mix of (1) with heavy echo added to the vocals; Bell notes it as an incomplete wide stereo mix with heavy delay. Jimpres Part 3 notes Jim McCarty on second guitar; neither Jimpres Part 1, Bell, or the official release credits for (2) list a second guitarist. There does appear to be a bass player on this track, though one is not listed in the official release credits, or elsewhere – however Bell notes possibly Billy Rich on bass on (1). The official release credits list Larry Young on organ; Ultimate Hendrix and all other references note Duane Hitchings on organ. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), Billy Rich? (bass), and Duane Hitchings (organ). Engineer: Tony Bongiovi. Second Engineer: Dave Ragno. Secondary Producer: Alan Douglas.

**006. (JS 17) Untitled Instrumental (Jam with Duane Hitchings)**

Source: FTO 005 (Revision B): February 1969 Sessions

Studio '69 cross-reference: disc 01 track 05

UniVibes number: S1125

Track time as per Bell/Jimpres/actual: 13:40 (1:50+5:55+6:16=14:01) [13:37]

Composer: James Marshall Hendrix

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track begins already in progress and is incomplete at the end. Jimpres divides this jam into three segments; see track timings above. Jimpres and Bell both note possibly Billy Rich on bass; there does appear to be a bass player on this track. Jimpres notes probably Jim McCarty on second guitar "heard faintly in the background"; Bell does not note a second guitarist. Jimi Hendrix (guitar), Buddy Miles (drums), Jim McCarty? (guitar), Billy Rich? (bass), and Duane Hitchings (organ). Engineer: Tony Bongiovi. Second Engineer: Dave Ragno.

=====

**14 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK**

=====

**007. Slow Version** (official instrumental)

Source: Hear My Music

Official Release: Hear My Music; Valleys Of Neptune [Target bonus tracks edition]

UniVibes number: S1596

Track time as per Bell/Jimpress/actual: 4:57 (4:56) [4:58]

Composer: James Marshall Hendrix

Recording date/location: 14 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: The basic track is take 6 from the recording session. This track is also known as Slow Tune. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Second Engineer: Ron [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**008. (39) Ezy Rider** (official instrumental) / **(53) Star Spangled Banner** (official)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1597

Track time as per Bell/Jimpress/actual: 10:16 (10:17) [10:18]

Composers: James Marshall Hendrix / Francis Scott Key & John Stafford Smith

Recording date/location: 14 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: The basic track of (39) Ezy Rider is take 25 from the recording session. This song is also known as Highway Of Desire. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Second Engineer: Ron [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**009. Blues Jam At Olympic** (official)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1602

Track time as per Bell/Jimpress/actual: 5:10 (5:10) [5:11]

Composer: James Marshall Hendrix

Recording date/location: 14 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Second Engineer: Ron [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

=====

**16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK**

=====

**010. (1) Room Full Of Mirrors**

Source: Studio Haze

Studio '69 cross-reference: disc 01 track 09

UniVibes number: S931

Track time as per Bell/Jimpress/actual: 2:26 (2:26) [2:29]

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This mix has echo on the vocals, and the original percussion by Kwasi "Rocky" Dzidzornu has been wiped. This track segues into (1) Shame, Shame, Shame. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producer: Chas Chandler.

Comparison Notes: The version that appears on FTO 005 (Revision B): February 1969 Sessions is slightly clipped at the end where the track fades out.

**011. (1) Shame, Shame, Shame**

Source: Studio Haze

Studio '69 cross-reference: disc 01 track 10

UniVibes number: S934

Track time as per Bell/Jimpress/actual: 1:52 (1:52) [1:55]

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This mix fades in, has echo on the vocals, and the original percussion by Kwasi "Rocky" Dzidzornu has been wiped. This track continues from (1) Room Full Of Mirrors. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums).

Engineer: George Chkiantz. Secondary Producer: Chas Chandler.

Comparison Notes: The version that appears on FTO 005 (Revision B): February 1969 Sessions is slightly clipped at the start where the track fades in.

**012. (34) Room Full Of Mirrors** (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: 2:32 (2:33) [2:32]

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This alternate mix of (1) is several seconds longer, has the original percussion, the drums are panned hard left and right, and there is no echo on the vocals. This track segues into (2) Shame, Shame, Shame. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), and Kwasi "Rocky" Dzidzornu (bongos). Engineer: George Chkiantz. Secondary Producer: Chas Chandler. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Special Note: The percussionist Kwasi "Rocky" Dzidzornu frequently has his last name misspelled Dzidzournu, but the correct spelling is Dzidzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

**DISC 2 – STUDIO & PRIVATE RECORDINGS**

**16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK  
(continued)**

**013. (2) Shame, Shame, Shame** (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: 2:58 (3:02) [3:01]

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This alternate mix of (1) is over a minute longer, has the original percussion, the drums are panned hard left and right, and there is no echo

on the vocals. This track continues from (34) Room Full Of Mirrors. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), and Kwasi "Rocky" Dziedzornu (bongos). Engineer: George Chkiantz. Secondary Producer: Chas Chandler. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Special Note: The percussionist Kwasi "Rocky" Dziedzornu frequently has his last name misspelled Dziedzornu, but the correct spelling is Dziedzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

#### **014. (1) Crying Blue Rain**

Source: FTO 005 (Revision B): February 1969 Sessions

Studio '69 cross-reference: disc 01 track 07

UniVibes number: S928

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

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This song was labeled Gypsy Blood on the studio master tape box, though it is completely different from (2) Gypsy Blood; see track 026. This mix fades out before the point in (2) where the tempo speeds up. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), and Kwasi "Rocky" Dziedzornu (bongos). Engineer: George Chkiantz. Secondary Producer: Chas Chandler.

Special Note: The percussionist Kwasi "Rocky" Dziedzornu frequently has his last name misspelled Dziedzornu, but the correct spelling is Dziedzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

#### **015. (2) Crying Blue Rain** (official alternate mix of (1))

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

Official Release: Valleys Of Neptune

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

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This alternate mix of (1) is much longer and has a wider stereo mix with the percussion more prominent. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), and Kwasi "Rocky" Dziedzornu (bongos). Engineer: George Chkiantz. Secondary Producer: Chas Chandler. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

Special Note: The percussionist Kwasi "Rocky" Dziedzornu frequently has his last name misspelled Dziedzornu, but the correct spelling is Dziedzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

#### **016. (3) Lover Man**

Source: FTO 005 (Revision B): February 1969 Sessions

Studio '69 cross-reference: disc 01 track 08

UniVibes number: S929

Track time as per Bell/Jimpress/actual: 4:18 (4:18) [4:31]

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The basic track is take 4 from the original recording session. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This mono mix has opening studio chatter, and the original percussion by Kwasi "Rocky" Dziedzornu has been wiped. This song was originally titled Here He Comes. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producer: Chas Chandler.

**017. (49) Lover Man** (official alternate mix of (3))

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 4:15 (4:18) [4:17]

Composer: James Marshall Hendrix

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The basic track is take 4 from the original recording session. The bass and drum parts were re-recorded 6 May 1987 at Air Studios, London, England, UK. This mix omits the beginning studio chatter, and has the original percussion. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. This song was originally titled Here He Comes. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), and Kwasi "Rocky" Dzidzornu (percussion). Engineer: George Chkiantz. Secondary Producer: Chas Chandler. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

Special Note: The percussionist Kwasi "Rocky" Dzidzornu frequently has his last name misspelled Dzidzournu, but the correct spelling is Dzidzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

**018. (1) Sunshine Of Your Love** (instrumental)

Source: FTO 005 (Revision B): February 1969 Sessions

Studio '69 cross-reference: disc 01 track 11

UniVibes number: S933

Track time as per Bell/Jimpress/actual: 5:27 (5:27) [5:34]

Composers: John Symon Asher Bruce (Jack Bruce), Eric Patrick Clapton (Eric Clapton), & Peter Ronald Brown (Pete Brown)

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The basic track is take 2 from the original recording session. This mono mix has wiped the original percussion by Kwasi "Rocky" Dzidzornu, and the bass and drum parts may have been re-recorded in June 1987 at Air Studios, London, England, UK. The final 6 seconds of this track has an unrelated pre-recorded song by another artist. Who is singing and what is the song? Doug Bell thinks the lyrics heard are "to the Earth return", and that the vocalist sounds like Michael Kamen from the late-'60s/early-'70s rock/classical fusion group New York Rock & Roll Ensemble, who happen to have recorded a cover of Wait Until Tomorrow on their 1969 album Faithful Friends. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producer: Chas Chandler.

**019. (46) Sunshine Of Your Love** (official alternate mix of (1))

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 6:45 (6:47) [6:46]

Composers: John Symon Asher Bruce (Jack Bruce), Eric Patrick Clapton (Eric Clapton), & Peter Ronald Brown (Pete Brown)

Recording date/location: 16 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track is part of the Chandler Tapes recovered from storage by Chas Chandler in 1987. The basic track is take 2 from the original recording session. This alternate mix of (1) is longer – there is an extended section around the 2-minute mark – and has the bass and drums panned to separate channels. Bell notes this mix as being without overdubs; most tracks from this session had new bass and drum parts re-recorded in June 1987 at Air Studios, London, England, UK – this track has the original bass and drum parts. The final 5 seconds of this track has an unrelated pre-recorded song by another artist. Who is singing and what is the song? Doug Bell thinks the lyrics heard are "to the Earth return", and that the vocalist sounds like Michael Kamen from the late-'60s/early-'70s rock/classical fusion group New York Rock & Roll Ensemble, who happen to have recorded a cover of Wait Until Tomorrow on their 1969 album Faithful Friends. Jimi Hendrix (guitar), Noel Redding (bass), Mitch Mitchell (drums), and Kwasi "Rocky" Dzidzornu (percussion). Engineer: George Chkiantz. Secondary

Producer: Chas Chandler. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

Special Note: The percussionist Kwasi "Rocky" Dzidzornu frequently has his last name misspelled Dzidzournu, but the correct spelling is Dzidzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

=====

**17 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK**

=====

**020. (103) Fire** (official)

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 3:10 (3:12) [3:12]

Composer: James Marshall Hendrix

Recording date/location: 17 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

**021. (58) Spanish Castle Magic** (official)

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]; Voodoo Child: The Jimi Hendrix Collection

Studio '69 cross-reference: disc 02 track 01

UniVibes number: S1547

Track time as per Bell/Jimpress/actual: 5:47 (5:48) [5:50]

Composer: James Marshall Hendrix

Recording date/location: 17 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: The basic track is take 2 from the recording session. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**022. (59) Hear My Train A Comin'** (official)

Source: The Jimi Hendrix Experience [purple box set]

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

Studio '69 cross-reference: disc 02 track 02

UniVibes number: S1548

Track time as per Bell/Jimpress/actual: 6:55 (6:56) [6:58]

Composer: James Marshall Hendrix

Recording date/location: 17 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: The basic track is take 1 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. This song is also known as Getting My Heart Back Together Again, and also officially known as Hear My Train. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**023. (101) Red House** (official)

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 8:20 (8:23) [8:22]

Composer: James Marshall Hendrix



Recording date/location: 17 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track fades out. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: George Chkiantz. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

=====

**22 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK**

=====

**024. (6) Hound Dog Blues** (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: 4:30 (4:30) [4:44]

Composers: Jerome Leiber & Michael Stoller

Recording date/location: 22 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This is Jimi's version of Hound Dog, which includes 13 seconds of studio chatter and a count-in at the start. According to Ultimate Hendrix Chris Wood played saxophone on the first 16 takes and then switched to flute on takes 17 to 41, which means this track is one of takes 1 to 16. Jimpress notes Kwasi "Rocky" Dzidzornu on percussion; Bell does not – there doesn't appear to be a percussionist on this track. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), Chris Wood (saxophone), and Jerry Goldstein (piano). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

Special Note: The percussionist Kwasi "Rocky" Dzidzornu frequently has his last name misspelled Dzidzournu, but the correct spelling is Dzidzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

**025. (59) Message To Love** (official solo instrumental)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1600

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

Composer: James Marshall Hendrix

Recording date/location: 22 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**026. (2) Gypsy Blood** (official solo)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1601

Track time as per Bell/Jimpress/actual: 1:24 (1:24) [1:24]

Composer: James Marshall Hendrix

Recording date/location: 22 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: Gypsy Blood was an early working title for Valleys Of Neptune. (1) Crying Blue Rain was labeled Gypsy Blood on the studio master tape box, though it is completely different from this song; see track 014. Jimi Hendrix (guitar). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**027. (27) Valleys Of Neptune [Guitar]** (official solo guitar instrumental)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1601

Track time as per Bell/Jimpress/actual: 3:58 (3:59) [4:00]

Composer: James Marshall Hendrix

Recording date/location: 22 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all three instances. Jimi Hendrix (guitar). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**028. (28) Valleys Of Neptune [Piano]** (official solo piano instrumental)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1603

Track time as per Bell/Jimpress/actual: 3:01 (3:05) [3:05]

Composer: James Marshall Hendrix

Recording date/location: 22 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: The start of the track has the studio engineer asking, "Jimi, do you want to lay some piano?" The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all three instances. Jimi Hendrix (piano). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

=====

**February 24?, 1969 Jimi's apartment, London, England, UK**

=====

**029. (2) Hound Dog / (3) Stoop Down Baby** (solo)

Source: ATM 036: Short Stories

UniVibes number: P920

Track time as per Bell/Jimpress/actual: 2:18+0:07=2:25 (0:07+2:25=2:32) [2:44]

Composers: Jerome Leiber & Michael Stoller / unknown (traditional)

Recording date/location: February 24?, 1969 Jimi's apartment, London, England, UK.

Notes: This track is originally sourced from the unreleased film of the Royal Albert Hall concert on 24 February 1969 in London, England, UK. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from 18 February to 2 March 1969; Jimpress notes the date as possibly 24 February 1969. Jimi Hendrix (acoustic guitar, vocals).

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]; 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 pantomime 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, 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); <http://deltaboogie.com/hawkeye/tbone&sam/>

## DISC 3 – STUDIO & PRIVATE RECORDINGS

**26 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK**

### 030. 12 Bar With Horns (official)

Source: Love Or Confusion [CD single]

Official Release: Love Or Confusion [CD single]

Track time as per Bell/Jimpress/actual: 10:52 (10:52) [10:57]

Composer: James Marshall Hendrix

Recording date/location: 26 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. The notes accompanying the CD single state that this was recorded on 22 February 1969; the 26 February date is given by Jimpress. Jimpress notes the addition of a second horn player; neither Bell or the official release notes do. Aside from the guitar, drums, and bass, there is also a tambourine, cowbell, a percussionist (bongos?), and two horn parts, all of which would seem to indicate this track has had overdubs, which would also explain the second horn part – unless there are additional uncredited musicians on this track. Jimi Hendrix (guitar), Noel Redding (bass), Mitch Mitchell (drums), Chris Wood (horns), and Kwazi "Rocky" Dzidzornu (percussion). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name].

Special Note: The percussionist Kwasi "Rocky" Dzidzornu frequently has his last name misspelled Dzidzournu, but the correct spelling is Dzidzornu; see comments by his son Gary where he also refers to him as Rocki Dijon: <https://www.iorr.org/talk/read.php?1,1558037,1938522>

### 031. Noel's Tune (Take 1) (official)

Source: Noel Redding – The Experience Sessions

Official Release: Noel Redding – The Experience Sessions

Studio '69 cross-reference: disc 02 track 03

UniVibes number: S1594

Track time as per Bell/Jimpress/actual: 3:02 (3:02) [3:20]

Composer: Noel David Redding

Recording date/location: 26 February 1969 Olympic Sound Studios, Studio B, 117 Church Road, Barnes, London, England, UK.

Notes: This track includes 16 seconds of studio chatter at the beginning, including bits from a TV or radio broadcast at the 0:11-0:17 mark. There is a slight digital glitch/error at the 0:44-0:45 mark inherent to this track on all copies of this official release. Jimi Hendrix (lead guitar), Noel Redding (rhythm guitar), and Mitch Mitchell (drums). Engineer: George Chkiantz. Second Engineer: Roger [unknown last name].

**March 15?, 1969 Mercury Studios, 110 W. 57<sup>th</sup> Street, New York, New York, USA**  
**Buddy Miles Express session**

### 032. (1+2) Blue Window + (1) Message To Love (instrumental with Buddy Miles Express)

Source: ATM 054: Blue Window

Studio '69 cross-reference: disc 02 track 04

UniVibes number: S1036 + S1199

Track time as per Bell/Jimpress/actual: 12:19+18:01 + 2:09+0:23 = 32:52 (11:41+16:57 + 1:57+0:20 = 30:52) [33:53]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: March 15?, 1969 Mercury Studios, 110 W. 57<sup>th</sup> Street, New York, New York, USA.

Notes: This instrumental is also known as Blue Window Jam. Jimi was not involved in (1) Blue Window, the early part of the session. (1) Blue Window begins with 35 seconds of studio chatter. At 12:46 in the track Jimi can be heard in the control booth asking if he can bring his guitar into the studio and whether or not there's an amplifier that he can use. From 13:00-13:11 is studio silence. From 13:12-13:36 is a taper's error, a repeated start of (2) followed by an 8-second tape break/silence before (2) starts again from the beginning. At 31:02 there is another tape break, then 4 seconds of silence, followed by (1) Message To Love already in progress, i.e. missing the start of the track. At 33:14 the session stops, followed by a tape break/silence, beginning again at 33:25 with what may be the incomplete start of (1) Message To Love, or a 23-second fragment of another take. 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. Ultimate Hendrix notes the recording location as Record Plant Recording Studios. Message To Love is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for Message To Love on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), and Buddy Miles Express: Buddy Miles (drums, vocals), Jim McCarty (guitar), Billy Rich (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet).

**033. (3) Blue Window** (official incomplete edit with Buddy Miles Express)

Source: Martin Scorsese Presents The Blues: Jimi Hendrix

Official Release: Martin Scorsese Presents The Blues: Jimi Hendrix

Studio '69 cross-reference: disc 02 track 05

Track time as per Bell/Jimpress/actual: 12:50 (12:50) [12:50]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: March 15?, 1969 Mercury Studios, 110 W. 57<sup>th</sup> Street, New York, New York, USA.

Notes: This instrumental is also known as Blue Window Jam. This edit has the first 25 seconds missing, plus there are 4 edits totaling 4:25 cut from the complete track – 1:03 edited at 5:02, 2:28 edited at 6:46, 0:20 edited at 7:17, and 0:31 edited at 9:09. Jimi Hendrix (guitar, vocals), and Buddy Miles Express: Buddy Miles (drums, vocals), Jim McCarty (guitar), Billy Rich (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet). Ultimate Hendrix notes the recording location as Record Plant Recording Studios. Producer: Jimi Hendrix. Engineer: Warren Dewey. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

=====  
**March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**034. (1) Star Spangled Banner** (official solo)

Source: Rainbow Bridge: Original Motion Picture Sound Track (2014 remaster CD)

Official Release: CD single; Classic Singles Collection Vol. 2; The Collection [Object]; Rainbow Bridge:

Original Motion Picture Sound Track

Studio '69 cross-reference: disc 02 track 06

UniVibes number: S115

Track time as per Bell/Jimpress/actual: 4:05 (4:05) [4:11]

Composers: Francis Scott Key & John Stafford Smith / George Michael Cohan (George M. Cohan)

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 3 from the recording session. There is a 10-second phrase from the song Over There from 1:20-1:30; this is not noted in Jimpress or elsewhere. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). 2 seconds of dead silence were edited from the end of this track for this compilation. Jimi Hendrix (guitar). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Bernie Grundman.

**035. (47) The Star-Spangled Banner** (alternate mix of (1))

Source: The Electric Church

Studio '69 cross-reference: disc 02 track 07

UniVibes number: S1508

Track time as per Bell/Jimpress/actual: 4:38 (4:38) [4:09]

Composers: Francis Scott Key & John Stafford Smith / George Michael Cohan (George M. Cohan)

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 3 from the recording session. This alternate mix of (1) has fewer guitar overdubs and no fade-out at the end. There is a 10-second phrase from the song Over There from 1:20-1:30; this is not noted in Jimpress or elsewhere. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). Jimi Hendrix (guitar). Engineer: Gary Kellgren. Second Engineer: Dave Ragno.

Comparison Notes: Both Jimpress and Bell list a track time of 4:38 for this track, however most copies in circulation have a track time around 4:10; the discrepancy is a clerical error confirmed by Doug Bell – the collector's copy in question is actually 4:16 in length, and when pitch-corrected to match the official track runs 4:11 – a longer (4:38) version of this track does not exist. The copy on Alternate Master Tapes has 6 seconds of silence at the end; track time is 4:15 (actual music time is 4:09). The copy on The Electric Church has 11 seconds of silence at the end; track time is 4:20 – the silence has been edited out here with a corrected track time of 4:09. The copy on Record Plant Jams Vol. II seems slightly muffled; track time is 4:10.

### **036. The Star-Spangled Banner (official incomplete alternate? mix of (1) with voiceover)**

Source: Lifelines: The Jimi Hendrix Story

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

UniVibes number: S224

Track time as per Bell/Jimpress/actual: 0:58 (n/a) [0:59]

Composers: Francis Scott Key & John Stafford Smith

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress. The basic track is take 3 from the recording session. Bell notes that this may be a different mix of (1). The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). Jimi Hendrix (guitar, voice). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

### **037. (1) Gypsy Boy (New Rising Sun) (original longest version)**

Source: The Ross Tapes

Studio '69 cross-reference: disc 02 track 10

UniVibes number: S985

Track time as per Bell/Jimpress/actual: 3:55 (3:55) [3:58]

Composer: James Marshall Hendrix

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This is an early version of Hey Baby and is also officially known as Hey Gypsy Boy. The basic track is take 8 from the recording session. The complete track starts abruptly, and from 0:32-0:37 there is a tape smear/distortion followed by Jimi giving some directions to Buddy. Jimpress Part 3 lists the session musicians as Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and John Winfield? (organ); this is likely a clerical error as there is no organ readily heard on this track. Jimpress Part 1 and the official release notes for (6) list the session musicians as Jimi Hendrix (guitar, vocals), unknown (bass), and Buddy Miles (drums); Bell lists Billy Cox on bass. Ultimate Hendrix notes April 21, 1969 as the first recorded appearance of Cox on bass, over a month after this session; see track 074. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and unknown (bass). Engineer: Gary Kellgren. Second Engineer: Dave Ragno.

Comparison Notes: Most copies of this track are missing the beginning 37 seconds and begin after the tape smear/distortion. The copy on 51<sup>st</sup> Anniversary: The Story Of Life is slightly more incomplete at the start than most copies; track time is 3:13. The copy on Crash Landing: Unreleased Version has a track time of 3:18. The copy on First Rays: The Sessions has a track time of 3:18. The copy on Midnight Lightning Sessions has a track time is 3:17. The copy on The Real Crash Landing Album seems to be of slightly better sound quality than most copies; track time is 3:18 – see track 412. The copy on The Ross Tapes includes the beginning 37 seconds of the track but the sound quality is inferior to most other sources; track time is 3:58.

**038. (6) Hey Gypsy Boy** (official alternate edit of (1))

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 3:39 (3:39) [3:40]

Composer: James Marshall Hendrix

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This is an early version of Hey Baby and is also officially known as Gypsy Boy (New Rising Sun). The basic track is take 8 from the recording session. This version is missing the 30-second longer intro at the start as heard on (1), but it contains an additional 20 seconds at the start which is not on (1). Jimpress Part 3 lists the session musicians as Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and John Winfield? (organ); this is likely a clerical error as there is no organ readily heard on this track. Jimpress Part 1 and the official release notes list the session musicians as Jimi Hendrix (guitar, vocals), unknown (bass), and Buddy Miles (drums); Bell lists Billy Cox on bass. Ultimate Hendrix notes April 21, 1969 as the first recorded appearance of Cox on bass, over a month after this session; see track 074. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and unknown (bass). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**DISC 4 – STUDIO & PRIVATE RECORDINGS**

**March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)**

**039. (5) Gypsy Boy (New Rising Sun)** (second alternate edit of (1))

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

Track time as per Bell/Jimpress/actual: 3:35 (3:35) [3:37]

Composer: James Marshall Hendrix

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This is an early version of Hey Baby and is also officially known as Hey Gypsy Boy. The basic track is take 8 from the recording session. This track is an edited version of (1) from the preparation mixes for the Midnight Lightning album; it is in mono, has no overdubs, is missing 15 seconds before the first verse, and the second verse is repeated at 2:29. Bell notes that this may be a composite. Jimpress Part 3 lists the session musicians as Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and John Winfield? (organ); this is likely a clerical error as there is no organ readily heard on this track. Jimi Hendrix (guitar, vocals), unknown (bass), and Buddy Miles (drums). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Secondary Producer: Alan Douglas. Secondary Co-Producer: Tony Bongiovi.

**040. (2) Gypsy Boy (New Rising Sun)** (official altered mix of (1))

Source: Midnight Lightning (1989, Polydor [Japan] P2OP 22013)

Official Release: Midnight Lightning

Studio '69 cross-reference: disc 03 track 01

UniVibes number: S165

Track time as per Bell/Jimpress/actual: 3:50 (3:50) [3:47]

Composer: James Marshall Hendrix

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This is an early version of Hey Baby (which is where it is indexed in Bell) and is also officially known as Hey Gypsy Boy. The basic track is take 8 from the recording session. Bell notes that this track may be a composite. The LP track time is 3:50; the CD track time is 3:44 – the slight time difference is likely due to speed mastering differences between the vinyl LP issue and the CD reissue. Jimpress Part 3 lists the original session

musicians as Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and John Winfield? (organ); this is likely a clerical error as there is no organ readily heard on this track. Jimpress Part 1 lists the original session musicians as Jimi Hendrix (guitar, vocals), unknown (bass), and Buddy Miles (drums). The original bass and drum tracks were wiped and replaced by studio musicians in 1974. Jimi Hendrix (guitar, vocals), Lance Quinn (guitar), Bob Babbitt (bass), Allan Schwartzberg (drums, percussion), Maeretha Stewart (backing vocals), Hilda Harris (backing vocals), and Vivian Cherry (backing vocals). Engineer: Gary Kellgren. 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.

**041. (1) Let Me Move You** (official)

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 6:50 (6:50) [6:51]

Composers: James Marshall Hendrix & Lonnie Thomas (Lonnie Youngblood)

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 3 from the recording session. Jimi Hendrix (guitar), Lonnie Youngblood (saxophone, vocals), Hank Anderson (bass), John Winfield (organ), Jimmy Mayes (drums), and unknown (bongos). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**042. (1) Georgia Blues** (official)

Source: Martin Scorsese Presents The Blues: Jimi Hendrix

Official Release: Martin Scorsese Presents The Blues: Jimi Hendrix

Studio '69 cross-reference: disc 03 track 03

UniVibes number: S1592

Track time as per Bell/Jimpress/actual: 7:56 (7:56) [7:57]

Composers: James Marshall Hendrix & Lonnie Thomas (Lonnie Youngblood)

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This song is also officially known as Mother, Mother. Jimi Hendrix (guitar), Lonnie Youngblood (saxophone, vocals), Hank Anderson (bass), John Winfield (organ), Jimmy Mayes (drums), and unknown (bongos). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**043. (2) Mother, Mother** (official alternate mix of (1))

Source: Two Great Experiences

Official Release: Two Great Experiences

Studio '69 cross-reference: disc 03 track 02

UniVibes number: S1590

Track time as per Bell/Jimpress/actual: 7:58 (7:56) [8:01]

Composers: James Marshall Hendrix & Lonnie Thomas (Lonnie Youngblood)

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This song is also officially known as Georgia Blues. This alternate mix of (1) has the sax solos on verses seven and eight missing, three lines of vocals from verse five mixed out, and the stereo positioning of the instruments placed differently. This officially released track was mastered with the levels too high, cutting off the high and low ends in places. Jimi Hendrix (guitar), Lonnie Youngblood (vocals), Hank Anderson (bass), John Winfield (organ), Jimmy Mayes (drums), and unknown (bongos). Engineer: Gary Kellgren. Second Engineer: Dave Ragno. Producers: Johnny Brantley and Lonnie Youngblood. Secondary Producer: Paul Klein. Engineer: Abe Steinberg. Digital Mastering by Spike.

=====  
March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
=====

**044. (1) Jimi/Jimmy Jam** (complete)

Source: Record Plant Jams (2-disc collector's set); track courtesy of Doug Bell.

UniVibes number: S789

Track time as per Bell/Jimpress/actual: 16:29 (16:59) [16:29]

Composer: James Marshall Hendrix

Recording date/location: March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track contains the Jimpress entry for (1) Villanova Junction, noted as a 28-second segment at 2:03; Bell notes it as a 32-second segment at 5:06 – the segment is actually at the 2:08-2:36 mark and is 28 seconds long (there are 3 seconds of silence at the start of this track). This mix has the drums panned to one channel. Jimpress Part 1 lists Dave Holland on bass; Jimpress Part 3 lists Roland Robinson on bass; Hear My Music liner notes list Dave Holland on bass for (3). Jimi Hendrix (guitar), Jim McCarty (guitar), Dave Holland (bass), and Mitch Mitchell (drums). Engineer: Gary Kellgren. Second Engineer: Llyllianne Davis.

**045. (2) Jimi/Jimmy Jam** (official incomplete edit of (1))

Source: Nine To The Universe

Official Release: Nine To The Universe

Studio '69 cross-reference: disc 03 track 06

UniVibes number: S172

Track time as per Bell/Jimpress/actual: 8:03 (8:03) [8:07]

Composer: James Marshall Hendrix

Recording date/location: March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This edited version of (1) excludes the brief Villanova Junction segment, amongst other parts omitted. Jimpress Part 1 lists Dave Holland on bass; Jimpress Part 3 lists Roland Robinson on bass; Hear My Music liner notes list Dave Holland on bass for (3). Jimi Hendrix (guitar), Jim McCarty (guitar), Dave Holland (bass), and Mitch Mitchell (drums). Engineer: Gary Kellgren. Second Engineer: Llyllianne Davis. Secondary Producer: Alan Douglas. Secondary Assistant Producer: Les Kahn. Secondary Engineer: Ron Saint Germain. Mastered by Chris Bellman.

**046. (3) Jimi/Jimmy Jam** (official complete alternate mix of (1))

Source: Hear My Music

Official Release: Hear My Music

Studio '69 cross-reference: disc 03 track 05

UniVibes number: S789

Track time as per Bell/Jimpress/actual: 16:59 (17:05) [17:00]

Composer: James Marshall Hendrix

Recording date/location: March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track contains the Jimpress entry for (19) Villanova Junction at the 2:07-2:37 mark. Jimpress notes this alternate mix of (1) has the drums central, and 6 seconds of additional studio chatter at the end, however there is no studio chatter at the end of this track which fades out. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Villanova Junction is also officially known as Villanova Junction Blues. Jimpress notes the track time as 17:05 in the entry for (3) Jimi/Jimmy Jam, but 16:59 in the entry for (19) Villanova Junction. Jimpress Part 1 notes the bass player as Dave Holland in the entry for (3) Jimi/Jimmy Jam, but Roland Robinson in the entry for (19) Villanova Junction; Jimpress Part 3 notes the bass player as Roland Robinson; Hear My Music liner notes list Dave Holland on bass. Jimi Hendrix (guitar), Jim McCarty (guitar), Dave Holland (bass), and Mitch Mitchell (drums). Engineer: Gary Kellgren. Second Engineer: Llyllianne Davis. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**DISC 5 – STUDIO & PRIVATE RECORDINGS**

**March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

**(continued)**



**047. (5) Driving South [Thaw-Out] / (2) Everything Gonna Be Alright (instrumental) / (JS 15) Untitled Instrumental (Jam #1) / (JS 16) Untitled Instrumental (Jam #2) (complete)**

Source: ATM 056: Message From 9 To The Universe Volume 2

Studio '69 cross-reference: disc 03 track 04

UniVibes number: S1006

Track time as per Bell/Jimpress/actual: 29:03 (10:45+11:30+1:20+2:25=26:00) [29:58]

Composers: Albert Collins / Marion Walter Jacobs (Little Walter) / James Marshall Hendrix

Recording date/location: March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is also known as Driving South Jam. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. Jimpress Part 1 notes an alternate track time for the first two segments as 10:49+11:00. (5) Driving South [Thaw-Out] runs from the start to 11:14; (2) Everything Gonna Be Alright runs from 11:15 to 23:10 (segment time = 11:55); (JS 15), which is a series of noodling riffs until a proper jam starts at the 25:54 mark, runs from 23:11 to 27:35 (segment time = 4:24); (JS 16) runs from 27:36 to the end of the track (segment time = 2:22). Jimi Hendrix (guitar), John McLaughlin (acoustic guitar with electric pickup), Dave Holland (bass), and Buddy Miles (drums). Engineer: Gary Kellgren. Second Engineer: Llyllianne Davis.

Special Notes: Jimpress Part 2 (page 16) notes that there is an alternate mix of the first 1:33 of (5) Driving South with heavy echo added available on a collector's tape. The copies of Driving South on The Echo Tape (tracks 1 and 17) are (6) Driving South with a track time of 2:43 and (5) Driving South with a track time of 18:49. The Jimpress note may be a clerical error that is actually referring to (6) Driving South.

**048. (6) Driving South [Thaw-Out] ((JS 16) Untitled Instrumental (Jam #2)) (alternate mix with heavy echo)**

Source: The Echo Tape

Track time as per Bell/Jimpress/actual: 2:35 (3:42) [2:43]

Composer: James Marshall Hendrix

Recording date/location: March 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is incorrectly labeled Jimi/Jimmy Jam on The Echo Tape (track 1). Jimpress notes this as an alternate mix of (5) with heavy echo added; Bell notes it as the last part of (5) with heavy echo added. This track is actually the (JS 16) Untitled Instrumental (Jam #2) final segment of the multi-part complete jam; it begins around the 27:17 mark of the complete jam. Because of this, this track should probably have a more correct Jimpress entry of (JS 16 (2)) rather than (6) Driving South; the corresponding segment of the unaltered complete jam would then be more correctly labeled (JS 16 (1)). This seems to be an alternate mix – for example, the beginning drum noodling heard at the 27:20 mark on the complete unaltered track is only faintly audible, and the studio chatter is completely inaudible; see track 047. This track was deliberately distorted by the collector who first sent it out and as such is a collector-created track and not a professionally-created recording, although it does have a Jimpress number, probably because an unaltered version of this alternate mix is unavailable. Jimi Hendrix (guitar), John McLaughlin (acoustic guitar with electric pickup), Dave Holland (bass), and Buddy Miles (drums). Engineer: Gary Kellgren. Second Engineer: Llyllianne Davis.

Special Note: The Jimpress entry for this track gives a track time that is 1 minute longer (3:42) than the track available on The Echo Tape (2:43); this may be a clerical error with no longer version existing.

**April 1?, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA**

**049. (14-16) Bleeding Heart (takes 1-3)**

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 04 track 04

Track time as per Bell/Jimpress/actual: 0:21+0:37+1:09=2:07 (0:23+0:37+1:09=2:09) [3:12]

Composer: Elmore Brooks (Elmore James)

Recording date/location: April 1?, 1969 Olmsted Sound Studios Inc., Aeolian Building, 689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: This early version of the song was titled Peoples, Peoples which comes from the first words of the song as originally recorded by Elmore James. This track has 26 seconds of studio chatter and count-ins at the start followed by the brief first take before stopping for further direction from Jimi. The second take begins in progress at 0:58, i.e. missing the start of the take. This is followed by more studio chatter from 1:36-1:56, and then the third take. Although noted as an instrumental, Jimi does vocalize in places on takes 2 and 3. Jimpres Part 1 notes the recording date as possibly April 1, 1969; Jimpres Part 3 notes the date as definitely April 1, 1969 with the 3 takes of Bleeding Heart preceding the takes of Midnight (see the following three tracks). On ATM 088 this track is labeled Jammin' With Devon and dated April 22, 1969. There are an unknown tambourine player and an unknown shaker player also on this track; these are not noted in Jimpres or elsewhere. Jimi Hendrix (guitar, vocals), Noel Redding (bass), Mitch Mitchell (drums), unknown (tambourine), and unknown (shakers). Engineer: Eddie Kramer.

=====  
**April 1, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA**  
=====

**050. (4) Midnight** (complete)

Source: FTO 003: The Capricorn Tape

Studio '69 cross-reference: disc 04 track 01

Track time as per Bell/Jimpres/actual: 8:13 (8:13) [8:19]

Composer: James Marshall Hendrix

Recording date/location: April 1, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: The basic track is take 8 from the recording session. The start of the track has some tape echo on the first few notes, and the volume levels fluctuate throughout the track as though it has originated from a deteriorating collector's tape. This instrumental is also officially known as Trash Man; see tracks 053-054. Jimpres notes that this track may be the song titled Ramblin' as listed on the studio master tape box. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Eddie Kramer.

**051. (1) Midnight** (official long edit of (4))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '69 cross-reference: disc 04 track 02

UniVibes number: S132

Track time as per Bell/Jimpres/actual: 6:00 (6:00) [6:02]

Composer: James Marshall Hendrix

Recording date/location: April 1, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: The basic track is take 8 from the recording session. This edited version of (4) has 2:00 missing at the 1:09 point. This instrumental is also officially known as Trash Man; see tracks 053-054. Jimpres notes that this track may be the song titled Ramblin' as listed on the studio master tape box. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

**052. (2) Midnight** (official short edit of (4))

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

Official Release: Jimi Hendrix Reference Library: Octavia & Univibe (excerpt); Jimi Hendrix Reference Library: Rhythm (excerpt); South Saturn Delta; War Heroes

Studio '69 cross-reference: disc 04 track 03

UniVibes number: S132

Track time as per Bell/Jimpres/actual: 5:30 (5:32) [5:34]

Composer: James Marshall Hendrix

Recording date/location: April 1, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: The basic track is take 8 from the recording session. This edited version of (4) has 2:30 missing at the 0:43 point. 4 seconds of dead silence were edited from the end of this track for this compilation; the original track time was 5:38. This instrumental is also officially known as Trash Man; see tracks 053-054. Jimpres notes that

this track may be the song titled Ramblin' as listed on the studio master tape box. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig.

=====  
**April 3, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA**  
=====

**053. (5) Trash Man** (official complete original)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1599

Track time as per Bell/Jimpress/actual: 7:23 (7:23) [7:25]

Composer: James Marshall Hendrix

Recording date/location: April 3, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: Bell notes the basic track is take 6 from the recording session. This instrumental is also officially known as Midnight; see tracks 050-052. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Eddie Kramer. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**054. (3) Trash Man** (official altered edit of (5))

Source: Midnight Lightning (1989, Polydor [Japan] P2OP 22013)

Official Release: Midnight Lightning

Studio '69 cross-reference: disc 04 track 06

UniVibes number: S162

Track time as per Bell/Jimpress/actual: 3:18 (3:18) [3:19]

Composer: James Marshall Hendrix

Recording date/location: April 3, 1969 Olmsted Sound Studios Inc., Aeolian Building,  
689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: Bell notes the basic track is take 6 from the recording session. The original bass (Noel Redding) and drum (Mitch Mitchell) parts were wiped and replaced with overdubs by session musicians in 1974. This instrumental is also officially known as Midnight; see tracks 050-052. Jimi Hendrix (guitar), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Eddie Kramer. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

=====  
**April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**055. (62) Hear My Train A Comin'** (official complete original)

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 7:28 (7:32) [7:32]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York,  
New York, USA.

Notes: Bell notes this track as having no overdubs. Bell notes that some reference sources list this track as recorded April 2, 1969 at Olmsted Sound Studios. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. This song is also known as Getting My Heart Back Together Again, and also officially known as Hear My Train. Jimi Hendrix (guitar, vocals), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Sandy [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

**056. (5) Hear My Train** (official altered edit of (62))

Source: Midnight Lightning (1989, Polydor [Japan] P2OP 22013)

Official Release: Midnight Lightning

Studio '69 cross-reference: disc 04 track 05

UniVibes number: S164

Track time as per Bell/Jimpress/actual: 5:44 (5:44) [5:44]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell notes that some reference sources list this track as recorded April 2, 1969 at Olmsted Sound Studios. Noel Redding's original bass parts were wiped and replaced, and additional instrumentation was added by session musicians in 1974. This song is also known as Getting My Heart Back Together Again, and also officially known as Hear My Train A Comin'. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (shakers). Engineer: Sandy [unknown last name]. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

## DISC 6 – STUDIO & PRIVATE RECORDINGS

April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**057. (31) Stone Free** (official original version)

Source: The Jimi Hendrix Experience [purple box set]

Official Release: The Jimi Hendrix Experience [purple box set]; Voodoo Child: The Jimi Hendrix Collection

UniVibes number: S725

Track time as per Bell/Jimpress/actual: 3:41 (3:43) [3:43]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 7 from the recording session on April 7, 1969; overdubs were done on April 9, mixing was done on April 14, and additional overdubs and multiple inserts were done in May 1969. This original unaltered version of (4) contains a different guitar solo. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. This track is also officially known as Stone Free Again; see track 059. Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), Mitch Mitchell (drums), Andy Fairweather Low (backing vocals), Roger Chapman (backing vocals), unknown (tambourine), and unknown (cowbell). Engineer: Sandy [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**058. (5) Stone Free Again** (alternate mix of (31))

Source: The Real Crash Landing Album

Studio '69 cross-reference: disc 04 track 09

UniVibes number: S725

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

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is also officially known as Stone Free; see track 057. The basic track is take 7 from the recording session on April 7, 1969; overdubs were done on April 9, mixing was done on April 14, and additional overdubs and multiple inserts were done in May 1969. Bell notes this track as being unaltered, i.e. having the original musicians as on (31). Jimpress notes this track as an alternate mix of (4) with an extra lead guitar part by Jimi; if this is true this means this track has the original bass (Noel Redding) and drum (Mitch Mitchell) parts wiped and replaced with 1974 overdubs by Jeff Mironov (guitar), Bob Babbitt (bass), Allan Schwartzberg (drums),

and Jimmy Maeulen (percussion). Careful comparison of this track with both (31) and (4) verifies Bell's assertion that this has the original musicians. Jimi Hendrix (guitar, vocals), Noel Redding (bass, vocals), Mitch Mitchell (drums), Andy Fairweather Low (backing vocals), Roger Chapman (backing vocals), unknown (tambourine), and unknown (cowbell). Engineer: Sandy [unknown last name]. Secondary Producer: Alan Douglas.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

Comparison Notes: The copy on Crash Landing Reels (And Electric Ladyland Jams 'N Outs) has a track time of 3:45 and is the most complete copy, a fraction of a second more of the studio chatter at the very start of the track, though not enough to warrant using it over the best sounding copy. The copy on Crash Landing Revisited has a track time of 3:42. The copy on Crash Landing: Unreleased Version has a track time of 3:40. The copy on Extended Play has a track time of 3:46. The copy on The Real Crash Landing Album has a track time of 3:41 and is generally the best sounding copy.

**059. (29) Stone Free Again** (alternate dry mono mix of (4))

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 04 track 10

Track time as per Bell/Jimpress/actual: 3:44 (3:43) [3:51]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is also officially known as Stone Free; see track 057. The basic track is take 7 from the recording session on April 7, 1969; overdubs were done on April 9, mixing was done on April 14, and additional overdubs and multiple inserts were done in May 1969. This mix has an alternate guitar solo, and runs slightly longer at the end with additional guitar feedback. The original backing vocals on the chorus by Andy Fairweather Low and Roger Chapman are not included in this mix. The original bass (Noel Redding), drum (Mitch Mitchell), tambourine (unknown), and cowbell (unknown) parts were wiped and replaced with overdubs by session musicians in 1974. 9 seconds of tape silence were edited from the end of this track as sourced from ATM 086-090. Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbit (bass), Allan Schwartzberg (drums), and Jimmy Maeulen (percussion). Engineer: Sandy [unknown last name]. Secondary Producer: Alan Douglas.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**060. (4) Stone Free Again** (official altered edit of (31))

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

Official Release: Crash Landing

Studio '69 cross-reference: disc 04 track 11

UniVibes number: S160

Track time as per Bell/Jimpress/actual: 3:26 (3:26) [3:25]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is also officially known as Stone Free; see track 057. The basic track is take 7 from the recording session on April 7, 1969; overdubs were done on April 9, mixing was done on April 14, and additional overdubs and multiple inserts were done in May 1969. The backing vocals from this track were also used for (36) Stone Free; see track 152. The original bass (Noel Redding), drum (Mitch Mitchell), tambourine (unknown), and cowbell (unknown) parts were wiped and replaced with overdubs by session musicians in 1974. Jimi Hendrix (guitar, vocals), Andy Fairweather Low (backing vocals), Roger Chapman (backing vocals), Jeff Mironov (guitar), Bob Babbit (bass), Allan Schwartzberg (drums), and Jimmy Maeulen (percussion). Engineer: Sandy [unknown last name]. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**061. (1) Lullaby For The Summer**

Source: ATM 187-191: Hendrix For Everyone

Studio '69 cross-reference: disc 15 track 01

UniVibes number: S776

Track time as per Bell/Jimpress/actual: 4:00 (3:55) [3:55]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell notes this as an alternate mix of (3) with no congas, but congas can be heard on this track. This song began as Dance, morphed into Lullaby For The Summer, and ended as Ezy Rider; this song is also known as Highway Of Desire. Jimi Hendrix (guitar), Noel Redding (bass), Mitch Mitchell (drums), and unknown (congas). Engineer: Sandy [unknown last name].

Comparison Notes: The copy on ATM 187-191: Hendrix For Everyone seems to have the best sound quality; track time is 3:55. The copy on Electric Hendrix 1 has a track time of 3:54. The copy on Gypsy On Cloud Nine is labeled Ezy Rider I (inst. jam), and the sound quality seems inferior to other sources; track time is 3:57. The copy on Multicoloured Blues has a track time of 3:57. The copy on The Ross Tapes is labeled "Dance 2 (aka Ezy Rider something)", the speed seems slightly slow, and it may be sourced from vinyl as one can hear some vinyl artifacts (light static/pops) at the start of the track prior to the music beginning; track time is 4:06.

**062. (2) Lullaby For The Summer (alternate mix of (1) with congas)**

Source: ATM 057-058: The KPFA Tapes/Sound Center Studios

Studio '69 cross-reference: disc 15 track 02

UniVibes number: S993

Track time as per Bell/Jimpress/actual: 3:54 (3:55) [3:55]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This alternate mix of (1) contains congas played by an unknown musician. This song began as Dance, morphed into Lullaby For The Summer, and ended as Ezy Rider; this song is also known as Highway Of Desire. Jimi Hendrix (guitar), Noel Redding (bass), Mitch Mitchell (drums), and unknown (congas). Engineer: Sandy [unknown last name].

**063. (3) Lullaby For The Summer (official alternate mix of (1))**

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 3:47 (3:49) [3:49]

Composer: James Marshall Hendrix

Recording date/location: April 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The congas heard on (1) and (2) are mixed out from this track. This mix is slightly incomplete at the start, and the solo guitar is panned wide at 1:54. This song began as Dance, morphed into Lullaby For The Summer, and ended as Ezy Rider; this song is also known as Highway Of Desire. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Sandy [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

=====  
April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
=====

**064. (5) Night Bird Flying (instrumental)**

Source: ATM 056: Message From 9 To The Universe Volume 2 Bonus Disc

UniVibes number: S1232

Track time as per Bell/Jimpress/actual: 5:48 (5:48) [5:55]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track has a 4-second count-in at the start; it is sourced from the first track of the ATM 056 bonus disc (not the “different source” version). This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (2 words instead of 3). Ultimate Hendrix notes that for the takes of this song Hendrix was backed by an unknown bassist, drummer, and trumpet player; Bell notes Noel Redding (bass), and Mitch Mitchell (drums). Jimi Hendrix (guitar), unknown (bass), and unknown (drums). Engineer: Gary Kellgren. Second Engineer: Lee Brown.

**065. (6) Night Bird Flying (solo)**

Source: (Slight Return) [Jon’s Attic]; track courtesy of Doug Bell.

Studio ‘69 cross-reference: disc 06 track 17

Studio ‘70 cross-reference: disc 11 track 117

UniVibes number: S981

Track time as per Bell/Jimpress/actual: 3:21 (3:28) [3:32]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The complete version of this track contains Jimi’s count-in at the start “3, 4”, and 6 seconds of guitar noodling at the end. This mix isolates Jimi’s guitar and vocal tracks from the 16-track master; Bell notes that it is incomplete. Jimpress Part 3 also notes the recording date of this track as April 24, 1969 (as well as April 14); this is likely a clerical error. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (2 words instead of 3). Jimi Hendrix (guitar, vocals). Engineer: Gary Kellgren. Second Engineer: Lee Brown.

Comparison Notes: The copy on The First Rays Of The New Rising Sun [Triangle] is slightly incomplete at the start, fading in on Jimi’s count-in; track time is 3:30. The copy on Multicoloured Blues has a sound quality comparable to the copy on (Slight Return) [Jon’s Attic]; track time is 3:30. The copy on (Slight Return) [Jon’s Attic] runs slightly slower than other copies; track time is 3:41 – the copy presented here has been pitch corrected by Doug Bell +3.5 to 4.5 based on comparison to (11) Ships Passing Through The Night; track time is 3:32. The copy on Talent & Feeling Vol. 1 is incomplete at the end, lacking the final 6 seconds of guitar noodling, and the sound quality seems to have more tape hiss than other copies; track time is 3:30.

**066. (11) Ships Passing Through The Night (official composite of (5) and (6))**

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 5:49 (5:52) [5:51]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This composite is the instrumental backing track (5) with the vocals from (6) added. This song is also officially known as Night Bird Flying, and is sometimes titled Nightbird Flying (2 words instead of 3). Ultimate Hendrix notes that for the takes of this song Hendrix was backed by an unknown bassist, drummer, and trumpet player; Bell notes Noel Redding (bass), and Mitch Mitchell (drums). Jimi Hendrix (guitar, vocals), unknown (bass), and unknown (drums). Engineer: Gary Kellgren. Second Engineer: Lee Brown. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

**067. (1) Night Bird Flying / drum solo**

Source: ATM 007-008: Villanova Junction

Studio ‘69 cross-reference: disc 04 track 12

UniVibes number: S898

Track time as per Bell/Jimpress/actual: 2:34+0:29=3:03 (3:24) [3:32]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress notes the track time of the song alone as 2:34, and with the studio chatter as 3:24. The start of the track has 14 seconds of studio chatter. At 2:52 the take stops followed by 7 seconds of studio chatter and then the drummer bangs out a brief solo. In the entry for (JS 25) in Jimpress Part 2 it is noted that Ships Passing In [sic] The Night with trumpet was recorded on either May 14 or 15, 1969; Jimpress Part 3 gives the recording date of this track as May 7, 1969 (as well as April 14); these are likely clerical errors. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (2 words instead of 3). Ultimate Hendrix notes that for the takes of this song Hendrix was backed by an unknown bassist, drummer, and trumpet player. Jimpress Part 3 does not list a piano as part of the studio instruments. Jimi Hendrix (guitar, vocals), unknown (bass), unknown (drums), unknown (piano), and unknown (trumpet). Engineer: Gary Kellgren. Second Engineer: Lee Brown.

**068. (3) Young/Hendrix** (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: 20:56 (20:59) [20:57]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This longer version of (1) omits the tuning and false start, and has the drums panned to one channel. Jimpress Part 3 notes the recording date of this track as May 14, 1969 (as well as April 14), with Billy Cox on bass; Part 1 notes Dave Holland on bass. Ultimate Hendrix notes April 21, 1969 as the first recorded appearance of Cox on bass, one week after this session; see track 074. Bell notes the bass player as unknown. Jimi Hendrix (guitar), Dave Holland? (bass), Buddy Miles (drums), and Larry Young (organ). Engineer: Gary Kellgren. Second Engineer: Lee Brown. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

## DISC 7 – STUDIO & PRIVATE RECORDINGS

April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**069. (1) Young/Hendrix**

Source: ATM 055: Message From 9 To The Universe Volume 1

Studio '69 cross-reference: disc 08 track 05

Track time as per Bell/Jimpress/actual: 13:40 (14:28) [14:28]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track contains 48 seconds of studio chatter, tuning and a false start at the beginning, and has the drums mixed central. Jimpress Part 3 notes the recording date of this track as May 14, 1969 (as well as April 14, 1969), with Billy Cox on bass; Part 1 notes Dave Holland on bass. Ultimate Hendrix notes April 21, 1969 as the first recorded appearance of Cox on bass, one week after this session; see track 074. Bell notes the bass player as unknown. Jimi Hendrix (guitar), Dave Holland? (bass), Buddy Miles (drums), and Larry Young (organ). Engineer: Gary Kellgren. Second Engineer: Lee Brown.

**070. (2) Young/Hendrix** (official edit of (1))

Source: Nine To The Universe

Official Release: Nine To The Universe

Studio '69 cross-reference: disc 08 track 06

UniVibes number: S173

Track time as per Bell/Jimpress/actual: 10:31 (10:31) [10:38]

Composer: James Marshall Hendrix



Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This edit of (1) omits the tuning and false start. Jimpress Part 3 notes the recording date of this track as May 14, 1969 (as well as April 14, 1969), with Billy Cox on bass; Part 1 notes Dave Holland on bass. Ultimate Hendrix notes April 21, 1969 as the first recorded appearance of Cox on bass, one week after this session; see track 074. Bell notes the bass player as unknown. Jimi Hendrix (guitar), Dave Holland? (bass), Buddy Miles (drums), and Larry Young (organ). Engineer: Gary Kellgren. Second Engineer: Lee Brown. Secondary Producer: Alan Douglas. Secondary Assistant Producer: Les Kahn. Secondary Engineer: Ron Saint Germain. Mastered by Chris Bellman.

**071. (JS 18) Untitled Instrumental (Fuzzy Guitar Jam)**

Source: ATM 056: Message From 9 To The Universe Volume 2

Studio '69 cross-reference: disc 07 track 10

UniVibes number: S1359

Track time as per Bell/Jimpress/actual: 20:04 (19:41) [20:06]

Composer: James Marshall Hendrix

Recording date/location: April 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress Part 3 notes the recording date of this track as May 14, 1969 (as well as April 14, 1969). Jimpress notes that this track is thought to be from the same date/session as Young/Hendrix. Jimpress Part 3 lists the bass player as Dave Holland in the April 14, 1969 entry, and as Billy Cox in the May 14, 1969 entry. Ultimate Hendrix notes April 21, 1969 as the first recorded appearance of Cox on bass, one week after this session; see track 074. Bell notes the bass player as unknown. Bell notes an alternate time for this track of 19:39 which would correspond with the timing found on the bootleg Hear My Freedom (the track there is titled Instrumental Jam with Larry Young); the ATM source is preferred. Jimi Hendrix (guitar), Dave Holland? (bass), Buddy Miles (drums), and Larry Young (organ). Engineer: Gary Kellgren. Second Engineer: Lee Brown.

=====  
**April/May 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**072. (1) Midnight Lightning (solo)**

Source: ATM 007-008: Villanova Junction

Studio '69 cross-reference: disc 01 track 06

UniVibes number: S765

Track time as per Bell/Jimpress/actual: 3:46 (3:46) [4:20]

Composer: James Marshall Hendrix

Recording date/location: April/May 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This is a 2-track mix made at Shaggy Dog Studios in 1974; the track is in mono. The end of the track has a few seconds of studio chatter with Jimi asking a question about the song to what sounds like a woman responding "hmm?" 23 seconds of dead silence were edited from the end of this track for this compilation. Many bootleg and collector's copies of this track have the opening 20 seconds of guitar warm-up missing, which may explain the track time discrepancy. The recording date is unconfirmed; some reference sources give a possible date of February 14, 1969. This song is also known as Keep On Grooving, and Lower Alcatraz. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Londonderry Hotel of London, England. Jimi Hendrix (guitar, vocals). Secondary Producer: Alan Douglas.

=====  
**April 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**073. (2)+(26)+(24)+(27) Midnight Lightning (complete + incomplete brief alternate mix + incomplete short alternate mix + incomplete long alternate mix)**

Source: ATM 054: Blue Window

Studio '69 cross-reference: disc 04 tracks 13-16

UniVibes number: S1023 + S1013 (first part only)

Track time as per Bell/Jimpress/actual: 11:21+0:37+3:46+7:51=23:35 (11:55+0:39+4:10+7:51=24:35) [25:00]

Composer: James Marshall Hendrix

Recording date/location: April 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: (2) runs from 0:01 to 12:10; (26) runs from 12:11 to 12:51; (24) runs from 12:52 to 17:01; (27) runs from 17:07 to 25:00. (2) has the guitar panned to one channel. (26) is a fragment of an alternate mix of (2) from the 3:57 to 4:36 point in the complete track. (24) is an alternate mix of (2) with extra studio chatter at the start, echo added to Jimi's vocals, and the guitar mixed central; Jimpres notes that tape versions of (24) run to a dead stop with a total time of 4:10 as opposed to bootleg versions which fade out at 3:57. (27) begins at the point of the start of the main jam on (2), omits the opening studio chatter and false start, the guitar is mixed central and lower, the backing track is mixed lower at 0:48, 4:04, and 7:41, and there is no heavy echo on the vocals. The speed on this track seems slightly slow, especially noticeable in Jimi's vocals which sound deeper than normal. 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 song is also known as Keep On Grooving, and Lower Alcatraz; this version was labeled Jam With Harmonica Chorus Left/Chorus Right on the studio master tape box. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Londonderry Hotel of London, England. Jimi Hendrix (guitar, vocals), Paul Caruso (harmonica), Devon Wilson (vocals), and unknown (guitar), unknown (drums), unknown tambourine), unknown (shakers), and unknown (percussion). Engineers: Sandy [unknown last name] and Lee Brown.

## DISC 8 – STUDIO & PRIVATE RECORDINGS

=====  
=====  
**April 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

### 074. (27) Room Full of Mirrors (official)

Source: The Jimi Hendrix Experience [purple box set]

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

UniVibes number: S1549

Track time as per Bell/Jimpres/actual: 6:55 (7:55) [7:56]

Composer: James Marshall Hendrix

Recording date/location: April 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 31 from the recording session. This track includes 19 seconds of studio chatter at the start and about 5 seconds at the end. Bell's track timing is likely a clerical error. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. This track is the first recorded appearance of Cox on bass. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Al Marks (maracas), and Chris Grimes (tambourine). Engineer: Gary Kellgren. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

=====  
=====  
**April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

### 075. Mannish Boy (session part 1 – false start 1) (instrumental)

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 05 track 01 and AstroMan's Mannish Boy Session Edit disc 01 track 01

UniVibes number: S1339

Track time as per Bell/Jimpres/actual: 0:06 (n/a) [0:58]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Recording date/location: April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 075-118 comprise parts of a single incomplete recording session; later session takes have not yet surfaced among collectors. Tracks 076-088 share the same general notes and details as this track, except

where indicated. Jimpress has assigned take numbers to these tracks; Bell simply notes them as unfinished takes. Bell notes the total time of this session part as 27:25; the actual total time for part 1 is 27:36. This track does not have a Jimpress number. Jimpress notes the bass player as Billy Cox; Bell notes the bass player as possibly Billy Cox. Jimi Hendrix (guitar, vocals), Billy Cox? (bass), Buddy Miles (drums), Devon Wilson and other unknown guests (tambourine, percussion). Engineer: Gary Kellgren.

**076. (1) Mannish Boy** (session part 1 – take 1)

Studio '69 cross-reference: disc 05 track 02 and AstroMan's Mannish Boy Session Edit disc 01 track 02

Track time as per Bell/Jimpress/actual: 0:33 (0:34) [0:43]

Notes: See track 075 general notes and details.

**077. (2) Mannish Boy** (session part 1 – take 2)

Studio '69 cross-reference: disc 05 track 03 and AstroMan's Mannish Boy Session Edit disc 01 track 03

Track time as per Bell/Jimpress/actual: 0:19 (0:19) [1:17]

Notes: See track 075 general notes and details.

**078. (3) Mannish Boy** (session part 1 – take 3)

Studio '69 cross-reference: disc 05 track 04 and AstroMan's Mannish Boy Session Edit disc 01 track 04

Track time as per Bell/Jimpress/actual: 0:38 (0:40) [1:25]

Notes: See track 075 general notes and details.

**079. (4) Mannish Boy** (session part 1 – take 4)

Studio '69 cross-reference: disc 05 track 05 and AstroMan's Mannish Boy Session Edit disc 01 track 05

Track time as per Bell/Jimpress/actual: 0:43 (0:44) [1:14]

Notes: See track 075 general notes and details.

**080. (5) Mannish Boy** (session part 1 – false start 2 + take 5)

Studio '69 cross-reference: disc 05 track 06 and AstroMan's Mannish Boy Session Edit disc 01 track 06

Track time as per Bell/Jimpress/actual: n/a+0:59 (n/a+1:00) [2:18]

Notes: See track 075 general notes and details.

**081. (6) Mannish Boy** (session part 1 – take 6)

Studio '69 cross-reference: disc 05 track 07 and AstroMan's Mannish Boy Session Edit disc 01 track 07

Track time as per Bell/Jimpress/actual: 2:59 (3:07) [4:02]

Notes: See track 075 general notes and details.

**082. (7) Mannish Boy** (session part 1 – take 7 + false start 3)

Studio '69 cross-reference: disc 05 track 08 and AstroMan's Mannish Boy Session Edit disc 01 track 08

Track time as per Bell/Jimpress/actual: 0:27+0:14 (0:27+n/a) [0:57]

Notes: See track 075 general notes and details.

**083. (8) Mannish Boy** (session part 1 – take 8)

Studio '69 cross-reference: disc 05 track 09 and AstroMan's Mannish Boy Session Edit disc 01 track 09

Track time as per Bell/Jimpress/actual: 0:13 (0:13) [0:39]

Notes: See track 075 general notes and details.

**084. (9) Mannish Boy** (session part 1 – take 9)

Studio '69 cross-reference: disc 05 track 10 and AstroMan's Mannish Boy Session Edit disc 01 track 10

Track time as per Bell/Jimpress/actual: 2:46 (2:44) [3:16]

Notes: See track 075 general notes and details.

**085. (10-11) Mannish Boy** (session part 1 – take 10 + take 11, instrumental + false start 4)

Studio '69 cross-reference: disc 05 track 11 and AstroMan's Mannish Boy Session Edit disc 01 track 11

Track time as per Bell/Jimpress/actual: 0:17+0:21+n/a (0:18+0:23+n/a) [1:43]

Notes: See track 075 general notes and details.

**086. (12-13) Mannish Boy** (session part 1 – takes 12-13)

Studio '69 cross-reference: disc 05 track 12 and AstroMan's Mannish Boy Session Edit disc 01 track 12

Track time as per Bell/Jimpress/actual: 0:17+0:13 (0:17+0:13) [1:09]

Notes: See track 075 general notes and details. At the end of (13) Jimi remarks, "Oh, I'm starvin'...shit"; see tracks 099 and 100 notes.

**087. (14) Mannish Boy** (session part 1 – take 14)

Studio '69 cross-reference: disc 05 track 13 and AstroMan's Mannish Boy Session Edit disc 01 track 13

Track time as per Bell/Jimpress/actual: 1:10 (1:12) [2:46]

Notes: See track 075 general notes and details.

**088. (15) Mannish Boy** (session part 1 – take 15)

Studio '69 cross-reference: disc 05 track 14 and AstroMan's Mannish Boy Session Edit disc 01 track 14

Track time as per Bell/Jimpress/actual: 4:45 (4:49) [5:02]

Notes: See track 075 general notes and details. At the end of this take Jimi remarks, "OK, let's listen to that and get an idea of what we're doin', OK."

**089. (16-17) Mannish Boy** (session part 2 – false start 1 + takes 16-17)

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 05 track 15 and AstroMan's Mannish Boy Session Edit disc 01 track 15

UniVibes number: S1339

Track time as per Bell/Jimpress/actual: 0:08+0:17+1:00 (n/a+0:17+1:03) [2:59]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Recording date/location: April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 075-118 comprise parts of a single incomplete recording session; later session takes have not yet surfaced among collectors. Tracks 090-103 share the same general notes and details as this track, except where indicated. Jimpress has assigned take numbers to these tracks; Bell simply notes them as unfinished takes. Bell notes the total time of this session part as 25:00; the actual total time for part 2 is 25:04. This track does not have a Jimpress number. At the start of this track Jimi asks if the tape is running, indicating the start of a new session attempt of the song. Jimpress notes the bass player as Billy Cox; Bell notes the bass player as possibly Billy Cox. Jimi Hendrix (guitar, vocals), Billy Cox? (bass), Buddy Miles (drums), Devon Wilson and other unknown guests (tambourine, shakers, percussion). Engineer: Gary Kellgren.

**090. (18) Mannish Boy** (session part 2 – take 18)

Studio '69 cross-reference: disc 05 track 16 and AstroMan's Mannish Boy Session Edit disc 01 track 16

Track time as per Bell/Jimpress/actual: 0:27 (0:28) [0:51]

Notes: See track 089 general notes and details.

**091. (19) Mannish Boy** (session part 2 – take 19)

Studio '69 cross-reference: disc 05 track 17 and AstroMan's Mannish Boy Session Edit disc 01 track 17

Track time as per Bell/Jimpress/actual: 0:31 (0:32) [0:57]

Notes: See track 089 general notes and details.

**092. (20) Mannish Boy** (session part 2 – take 20)

Studio '69 cross-reference: disc 05 track 18 and AstroMan's Mannish Boy Session Edit disc 01 track 18

Track time as per Bell/Jimpress/actual: 0:33 (0:33) [0:50]

Notes: See track 089 general notes and details.

**093. (21) Mannish Boy** (session part 2 – take 21)

Studio '69 cross-reference: disc 05 track 19 and AstroMan's Mannish Boy Session Edit disc 01 track 19

Track time as per Bell/Jimpress/actual: 0:43 (0:42) [0:48]

Notes: See track 089 general notes and details.

**094. (22) Mannish Boy** (session part 2 – false start 2 + take 22)

Studio '69 cross-reference: disc 05 track 20 and AstroMan's Mannish Boy Session Edit disc 01 track 20

Track time as per Bell/Jimpress/actual: n/a+1:08 (n/a+1:06) [2:04]

Notes: See track 089 general notes and details.

- 095. (23) Mannish Boy** (session part 2 – take 23, instrumental)  
 Studio '69 cross-reference: disc 05 track 21 and AstroMan's Mannish Boy Session Edit disc 01 track 21  
 Track time as per Bell/Jimpress/actual: 0:24 (0:25) [0:46]  
 Notes: See track 089 general notes and details.
- 096. (24) Mannish Boy** (session part 2 – take 24)  
 Studio '69 cross-reference: disc 05 track 22 and AstroMan's Mannish Boy Session Edit disc 01 track 22  
 Track time as per Bell/Jimpress/actual: 0:29 (0:28) [0:37]  
 Notes: See track 089 general notes and details.
- 097. (25-26) Mannish Boy** (session part 2 – takes 25-26 + false start 3)  
 Studio '69 cross-reference: disc 05 track 23 and AstroMan's Mannish Boy Session Edit disc 01 track 23  
 Track time as per Bell/Jimpress/actual: 0:42+0:40+n/a (0:43+0:41+n/a) [1:47]  
 Notes: The false start at the end of this track is not noted in Jimpress or elsewhere. See track 089 general notes and details.
- 098. (27) Mannish Boy** (session part 2 – take 27)  
 Studio '69 cross-reference: disc 05 track 24 and AstroMan's Mannish Boy Session Edit disc 01 track 24  
 Track time as per Bell/Jimpress/actual: 1:27 (1:27) [1:47]  
 Notes: See track 089 general notes and details.
- 099. (28) Mannish Boy** (session part 2 – take 28)  
 Studio '69 cross-reference: disc 05 track 25 and AstroMan's Mannish Boy Session Edit disc 01 track 25  
 Track time as per Bell/Jimpress/actual: 1:21 (1:21) [2:00]  
 Notes: See track 089 general notes and details. At the end of this take Jimi remarks, "Let's take it one more time and then we'll eat."
- 100. (29-30) Mannish Boy** (session part 2 – false start 4 + takes 29-30 + false start 5)  
 Studio '69 cross-reference: disc 05 track 26 and AstroMan's Mannish Boy Session Edit disc 02 track 01  
 Track time as per Bell/Jimpress/actual: n/a+0:44+2:31+0:06 (n/a+0:45+2:36+n/a) [4:06]  
 Notes: See track 089 general notes and details. Prior to the start of (30) Jimi remarks, "Those pancakes are gettin' cold"; obviously someone has brought in some breakfast for the band, which might indicate this is an early morning session after being in the studio all night.
- 101. (31-32) Mannish Boy** (session part 2 – takes 31-32)  
 Studio '69 cross-reference: disc 05 track 27 and AstroMan's Mannish Boy Session Edit disc 02 track 02  
 Track time as per Bell/Jimpress/actual: 0:23+1:00 (0:24+1:02) [2:01]  
 Notes: See track 089 general notes and details.
- 102. (33) Mannish Boy** (session part 2 – take 33)  
 Studio '69 cross-reference: disc 05 track 28 and AstroMan's Mannish Boy Session Edit disc 02 track 03  
 Track time as per Bell/Jimpress/actual: 1:45 (1:52) [1:49]  
 Notes: See track 089 general notes and details.
- 103. (34) Mannish Boy** (session part 2 – false start 6 + take 34)  
 Studio '69 cross-reference: disc 05 track 29 and AstroMan's Mannish Boy Session Edit disc 02 track 04  
 Track time as per Bell/Jimpress/actual: n/a+0:58 (n/a+1:01) [1:34]  
 Notes: See track 089 general notes and details.
- 104. (35-36) Mannish Boy** (session part 3 – takes 35-36)  
 Source: ATM 086-090: Unsurpassed Masters  
 Studio '69 cross-reference: disc 05 track 30 and AstroMan's Mannish Boy Session Edit disc 02 track 05  
 UniVibes number: S1339  
 Track time as per Bell/Jimpress/actual: n/a+1:09 (0:03+1:13) [1:41]  
 Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)  
 Recording date/location: April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 075-118 comprise parts of a single incomplete recording session; later session takes have not yet surfaced among collectors. Tracks 105-114 share the same general notes and details as this track, except where indicated. At the end of (36) Jimi remarks, "I know you're gettin' ready to drop, you must be really tired...but it's alright though, if we can do it?" Jimpress has assigned take numbers to these tracks; Bell simply notes them as unfinished takes. Bell notes the total time of this session part as 39:50. Jimpress notes the bass player as Billy Cox; Bell notes the bass player as possibly Billy Cox. Jimi Hendrix (guitar, vocals), Billy Cox? (bass), Buddy Miles (drums), Devon Wilson and other unknown guests (tambourine, shakers, percussion). Engineer: Gary Kellgren.

**105. (37) Mannish Boy** (session part 3 – take 37)

Studio '69 cross-reference: disc 05 track 31 and AstroMan's Mannish Boy Session Edit disc 02 track 06

Track time as per Bell/Jimpress/actual: 3:04 (3:16) [3:39]

Notes: See track 104 general notes and details.

**106. (38) Mannish Boy** (session part 3 – take 38, instrumental)

Studio '69 cross-reference: disc 05 track 32 and AstroMan's Mannish Boy Session Edit disc 02 track 07

Track time as per Bell/Jimpress/actual: 0:17 (0:16) [0:28]

Notes: See track 104 general notes and details.

**107. (39) Mannish Boy** (session part 3 – take 39, instrumental)

Studio '69 cross-reference: disc 05 track 33 and AstroMan's Mannish Boy Session Edit disc 02 track 08

Track time as per Bell/Jimpress/actual: 0:09 (0:09) [0:17]

Notes: See track 104 general notes and details.

**108. (40) Mannish Boy** (session part 3 – take 40)

Studio '69 cross-reference: disc 05 track 34 and AstroMan's Mannish Boy Session Edit disc 02 track 09

Track time as per Bell/Jimpress/actual: 3:49 (4:00) [4:33]

Notes: See track 104 general notes and details. At the end of this take Jimi begins playing a slow blues riff which Buddy Miles briefly joins in on.

**109. (41) Mannish Boy** (session part 3 – take 41)

Studio '69 cross-reference: disc 05 track 35 and AstroMan's Mannish Boy Session Edit disc 02 track 10

Track time as per Bell/Jimpress/actual: 2:08 (2:14) [2:53]

Notes: See track 104 general notes and details.

**110. (42) Mannish Boy** (session part 3 – take 42)

Studio '69 cross-reference: disc 05 track 36 and AstroMan's Mannish Boy Session Edit disc 02 track 11

Track time as per Bell/Jimpress/actual: 4:42 (4:56) [5:50]

Notes: See track 104 general notes and details.

## DISC 9 – STUDIO & PRIVATE RECORDINGS

=====  
**April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
**(continued)**  
=====

**111. (43 (1)) Mannish Boy** (session part 3 – take 43 segment 1)

Studio '69 cross-reference: disc 05 track 37 and AstroMan's Mannish Boy Session Edit disc 02 track 12

Track time as per Bell/Jimpress/actual: 1:37 (1:56) [1:47]

Notes: See track 104 general notes and details.

**112. (43 (2)) Mannish Boy** (session part 3 – take 43 segment 2, instrumental)

Studio '69 cross-reference: disc 05 track 38 and AstroMan's Mannish Boy Session Edit disc 02 track 13

Track time as per Bell/Jimpress/actual: 0:13 (0:13) [0:18]

Notes: Jimpress notes that this take includes “an abortive 13-second drop-in section”, which occurs at the end of this track. See track 104 general notes and details.

**113. (44) Mannish Boy** (session part 3 – take 44)

Studio '69 cross-reference: disc 06 track 01 and AstroMan's Mannish Boy Session Edit disc 02 track 14

Track time as per Bell/Jimpress/actual: 0:48 (0:51) [1:11]

Notes: See track 104 general notes and details.

**114. (48) Mannish Boy** (session part 3 – take 45)

Studio '69 cross-reference: disc 06 track 02 and AstroMan's Mannish Boy Session Edit disc 02 track 15

Track time as per Bell/Jimpress/actual: 4:04 (4:12) [4:26]

Notes: See track 104 general notes and details.

**115. (49) Mannish Boy** (session part 3 – take 46)

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 06 track 03 and AstroMan's Mannish Boy Session Edit disc 02 track 16

UniVibes number: S1339

Track time as per Bell/Jimpress/actual: 2:27 (2:27) [2:55]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Recording date/location: April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 075-118 comprise parts of a single incomplete recording session; later session takes have not yet surfaced among collectors. Tracks 116-118 share the same general notes and details as this track, except where indicated. Jimpress has not assigned take numbers to tracks 115-118 but notes that they presumably follow on from (48). I have assigned them take numbers according to the Jimpress numbering; Bell simply notes these takes as unfinished. Bell notes the total time of this session part as 39:50. Jimpress notes the bass player as Billy Cox; Bell notes the bass player as possibly Billy Cox. Jimi Hendrix (guitar, vocals), Billy Cox? (bass), Buddy Miles (drums), Devon Wilson and other unknown guests (tambourine, shakers, percussion). Engineer: Gary Kellgren.

**116. (50) Mannish Boy** (session part 3 – take 47)

Studio '69 cross-reference: disc 06 track 04 and AstroMan's Mannish Boy Session Edit disc 02 track 17

Track time as per Bell/Jimpress/actual: 4:30 (4:30) [6:00]

Notes: See track 115 general notes and details.

**117. (51) Mannish Boy** (session part 3 – take 48, instrumental)

Studio '69 cross-reference: disc 06 track 05 and AstroMan's Mannish Boy Session Edit disc 02 track 18

Track time as per Bell/Jimpress/actual: 0:55 (0:55) [1:12]

Notes: See track 115 general notes and details.

**118. (52) Mannish Boy** (session part 3 – take 49)

Studio '69 cross-reference: disc 06 track 06 and AstroMan's Mannish Boy Session Edit disc 02 track 19

Track time as per Bell/Jimpress/actual: 2:17 (2:16) [2:33]

Notes: Eddie Kramer sarcastically announces this take as “take 9000!” This take ends abruptly, and is the last take available from these sessions (tracks 075-118). See track 115 general notes and details.

**119. (45) Mannish Boy** (official composite)

Source: Blues (2010, Experience Hendrix/Legacy 88697 74516 2)

Official Release: Blues

Studio '69 cross-reference: disc 06 track 07

UniVibes number: S1048

Track time as per Bell/Jimpress/actual: 5:18 (5:18) [5:21]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Recording date/location: April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This composite includes parts from takes 4 and 6 (tracks 079 and 081) plus other unknown later takes not yet surfaced among collectors. 9 seconds of music are edited out at the 2:55 mark, and 26 seconds of music are edited out at the 4:58 mark; these are restored in (53). Jimpress notes the bass player as Billy Cox; Bell notes the bass player as possibly Billy Cox. Jimi Hendrix (guitar, vocals), Billy Cox? (bass), Buddy Miles (drums), Devon Wilson and other unknown guests (tambourine, shakers, percussion). Engineer: Gary Kellgren. Secondary Producers: Alan Douglas and Bruce Gary. Secondary Engineer: Mark Linett. Mastered by Joe Gastwirt.

**120. (53) Mannish Boy** (alternate composite of (45))

Source: FTO 006-007: Raw Blues

Studio '69 cross-reference: disc 06 track 08

Track time as per Bell/Jimpress/actual: 5:51 (5:51) [5:56]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Recording date/location: April 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This composite includes parts from takes 4 and 6 (tracks 079 and 081) plus other unknown later takes not yet surfaced among collectors. This alternate composite is missing 5 seconds from the intro as heard on (45), contains an edit at 2:50 which restores 9 seconds of music at the 2:55 mark in (45), and another edit at 5:02 which restores 26 seconds of music at the 4:58 mark in (45). Jimpress notes the bass player as Billy Cox; Bell notes the bass player as possibly Billy Cox. Jimi Hendrix (guitar, vocals), Billy Cox? (bass), Buddy Miles (drums), Devon Wilson and other unknown guests (tambourine, shakers, percussion). Engineer: Gary Kellgren. Secondary Engineer: Mark Linett.

---

---

**April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

---

---

**121. (21) Bleeding Heart** (official)

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

Official Release: Bleeding Heart / Jam 292 [CD single]; Bleeding Heart / Peace In Mississippi [CD single]; Valleys Of Neptune

Track time as per Bell/Jimpress/actual: 6:18 (6:20) [6:22]

Composer: Elmore Brooks (Elmore James)

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track has a couple seconds of studio chatter from Jimi ("I think I'll start off like Elmore James"), and fades out at the end. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimpress Part 3 does not list Chris Grimes amongst the session musicians, but Jimpress Part 1 does. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Chris Grimes (tambourine), and Al Marks (maracas). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

**122. (22) Bleeding Heart** (official US radio edit of (21))

Source: Bleeding Heart [promo CD single]

Official Release: Bleeding Heart [promo CD single]

Track time as per Bell/Jimpress/actual: n/a (5:12) [5:14]

Composer: Elmore Brooks (Elmore James)

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This US radio edit of (21) omits the first 36 seconds of studio chatter and guitar intro, and the second verse is omitted. Jimi's spoken "Hey" from the 10-second mark on (21) is included at the start of this track. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimpress Part 3 does not list Chris Grimes amongst the session musicians, but Jimpress Part 1 does. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Chris Grimes (tambourine), and Al Marks (maracas). Engineer: Gary Kellgren. Second Engineer: Bob Hughes.



**123. (23) Bleeding Heart** (official UK radio edit of (21))

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

Official Release: Bleeding Heart [one-track promo CDR single]

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

Composer: Elmore Brooks (Elmore James)

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This UK radio edit of (21) omits the second half of the first guitar solo, and all of the second solo. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimpress Part 3 does not list Chris Grimes amongst the session musicians, but Jimpress Part 1 does. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Chris Grimes (tambourine), and Al Marks (maracas). Engineer: Gary Kellgren. Second Engineer: Bob Hughes.

**124. (1) Drone Blues / (11) Driving South [Thaw-Out]** (complete original)

Source: ATM 055: Message From 9 To The Universe Volume 1

Studio '69 cross-reference: disc 06 track 15

UniVibes number: S781

Track time as per Bell/Jimpress/actual: 8:34 (8:33) [8:35]

Composers: James Marshall Hendrix / Albert Collins

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has the guitar panned to one channel, the echo is in the other channel, and the track ends at a dead stop. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. Jimpress notes the presence of an unknown organist but I do not hear an organ on this track – the reference may be to Crash Landing, which does have an organist and was recorded on the same date. Bell notes the inclusion of Chris Grimes on tambourine but a tambourine doesn't appear to be present on this track. Jimi Hendrix (guitar), Billy Cox (bass), Rocky Isaac (drums), and Al Marks (percussion). Engineer: Gary Kellgren. Second Engineer: Bob Hughes.

**125. (2) Drone Blues** (official edit of (1))

Source: Nine To The Universe

Official Release: Nine To The Universe

Studio '69 cross-reference: disc 06 track 16

UniVibes number: S175

Track time as per Bell/Jimpress/actual: 6:15 (6:15) [6:20]

Composers: James Marshall Hendrix / Albert Collins

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track includes the Jimpress entry for (12) Driving South. This edited version of (1) has the drums cut at the beginning so they don't start until 12 seconds in, the section from 0:30 to 3:01 has been cut, the section from 4:15 to 6:09 has been cut, and the track fades out at the end. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. Jimpress notes the presence of an unknown organist but I do not hear an organ on this track – the reference may be to Crash Landing, which does have an organist and was recorded on the same date. Bell notes the inclusion of Chris Grimes on tambourine but a tambourine doesn't appear to be present on this track. Jimi Hendrix (guitar), Billy Cox (bass), Rocky Isaac (drums), and Al Marks (percussion). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producer: Alan Douglas. Secondary Assistant Producer: Les Kahn. Secondary Engineer: Ron Saint Germain. Mastered by Chris Bellman.

**126. (3) Drone Blues** (official alternate mix of (1))

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S781

Track time as per Bell/Jimpress/actual: 8:30 (8:29) [8:31]

Composers: James Marshall Hendrix / Albert Collins

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track includes the Jimpress entry for (17) Driving South. This nearly-complete alternate mix of (1) is missing a second or two from the start, has the guitar mixed central, and fades out at the end. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. Jimpress notes the presence of an unknown organist but I do not hear an organ on this track – the reference may be to Crash Landing, which does have an organist and was recorded on the same date. Bell notes the inclusion of Chris Grimes on tambourine but a tambourine doesn't appear to be present on this track. Jimi Hendrix (guitar), Billy Cox (bass), Rocky Isaac (drums), and Al Marks (percussion). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

**127. (1) Crash Landing** (original)

Source: Diggin' In The Dust + The Master's Masters [patch]

Studio '69 cross-reference: disc 06 track 12

UniVibes number: S820

Track time as per Bell/Jimpress/actual: 4:15 (4:15) [4:28]

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 1 from the recording session. This mix has two overlaid lead vocals, one louder than the other. I have spliced the missing 5 seconds of non-music studio sounds at the start of the track from The Master's Masters copy onto the Diggin' In The Dust copy to recreate the complete track. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimpress Part 3 does not list Chris Grimes amongst the session musicians, but Jimpress Part 1 does. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), Chris Grimes (percussion), and unknown (organ). Engineer: Gary Kellgren. Second Engineer: Bob Hughes.

Comparison Notes: The copy on Crash Landing Revisited is missing the opening studio sounds (a single guitar note and a single drum beat) and the ending studio chatter; track time is 4:28. The copy on Diggin' In The Dust is missing the opening 5 seconds of studio sounds but has the complete ending, and seems to be the best sounding copy; track time is 4:22. The copy on The Master's Masters has the complete start but fades at the end cutting out a few seconds of studio chatter; track time is 4:23. The copy on The Ross Tapes is complete but the sound quality seems to be inferior to the other sources; track time is 4:37.

**128. (2) Crash Landing** (alternate mix of (1))

Source: The Real Crash Landing Album

Studio '69 cross-reference: disc 06 track 11

UniVibes number: S986

Track time as per Bell/Jimpress/actual: 4:23 (4:20) [4:24]

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 1 from the recording session. This alternate mix of (1) uses just the louder of the two overlaid vocal tracks heard on (1). The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimpress Part 3 does not list Chris Grimes amongst the session musicians, but Jimpress Part 1 does. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), Chris Grimes (percussion), and unknown (organ). Engineer: Gary Kellgren. Second Engineer: Bob Hughes.

Comparison Notes: The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) seems to run slightly fast; track time is 4:15. The copy on Crash Landing Revisited is of slightly inferior quality to other copies; track time is 4:23. The copy on Crash Landing: Unreleased Version is just slightly inferior in sound quality to the copy on The Real Crash Landing Album; track time is 4:26. The copy on Paper Airplanes is of slightly inferior quality to other copies, and fades out slightly at the end; track time is 4:23. The copy on The Real Crash Landing Album seems to be the best sounding copy, although it is comparable to the copy on Unsurpassed Studio Takes, as though that copy has been amplified; track time is 4:24. The copy on The Ross Tapes seems slightly muffled; track time is 4:27. The copy on Unsurpassed Studio Takes seems to be comparable to the sound quality of the copy on The Real Crash Landing Album except it hasn't been amplified; track time is 4:26.

## DISC 10 – STUDIO & PRIVATE RECORDINGS

April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**129. (5) Crash Landing** (alternate instrumental mix of (3))

Source: Paper Airplanes

Studio '69 cross-reference: disc 06 track 09

UniVibes number: S1241

Track time as per Bell/Jimpress/actual: 4:15 (4:15) [4:29]

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 1 from the original recording session. This instrumental features just Jimi's original guitar parts with 1974-added second guitar and bass, though the original drums and vocals can still be faintly heard buried in the mix. The original session musicians were Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), Chris Grimes (percussion), and unknown (organ). Jimpress Part 3 does not list Chris Grimes amongst the original session musicians, but Jimpress Part 1 does. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimi Hendrix (guitar, vocals), Rocky Isaac (drums), Jeff Mironov (guitar), and Bob Babbitt (bass). Secondary Producer: Alan Douglas. Engineer: Gary Kellgren. Second Engineer: Bob Hughes.

Comparison Notes: The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) has more tape hiss than the copy on Paper Airplanes; track time is 4:28.

**130. (4) Crash Landing** (alternate quiet vocal mix of (3))

Source: Moons And Rainbows

Studio '69 cross-reference: disc 06 track 10

UniVibes number: S717

Track time as per Bell/Jimpress/actual: 4:15 (4:15) [4:49]

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 1 from the original recording session. The original session musicians' parts were wiped in 1974 and replaced by new studio musicians to provide the backing track for Jimi's original guitar parts and vocals. This alternate mix of (3) uses the quieter vocal track from (1) and has no drums or organ for the first 3 minutes of the track. The complete track opens with an engineer commenting, "Crash Landing with the vocal. One rhythm guitar on the left, one rhythm guitar on the right, lead down the middle and a little bit of bass." The end of the complete track has 11 seconds of studio chatter. The original session musicians were Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), Chris Grimes (percussion), and unknown (organ). Jimpress Part 3 does not list Chris Grimes amongst the original session musicians, but Jimpress Part 1 does. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producer: Alan Douglas.

Comparison Notes: The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) is of slightly inferior sound quality to other copies; track time is 4:44. The copy on Midnight Lightning Sessions sounds like it has been amplified, which also amplifies the tape hiss; track time is 4:50. The copy on Midnight Shines Down has sound fluctuations at the start; track time is 4:49. The copy on Multicoloured Blues is missing the opening engineer's comments; track time is 4:26. The copy on Moons And Rainbows generally seems the best copy overall; track time is 4:49. The copy on Paper Airplanes has a slight fade in on the engineer's opening comments, and a slight fade out on the end studio chatter; track time is 4:35.

**131. (7) Crash Landing** (alternate loud vocal mix of (3))

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 06 track 13

Track time as per Bell/Jimpress/actual: 4:18 (4:14) [4:34]

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 1 from the original recording session. The original session musicians' parts were wiped in 1974 and replaced by new studio musicians to provide the backing track for Jimi's original guitar parts and vocals. This dry mono mix uses the louder vocal track from (1), has no studio effects added, the percussion is mixed high, there is an additional different lead guitar part, female backing vocalists have been added, and there is some studio chatter at the end. The original session musicians were Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), Chris Grimes (percussion), and unknown (organ). Jimpress Part 3 does not list Chris Grimes amongst the original session musicians, but Jimpress Part 1 does. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Bell notes the inclusion of Jimmy Maeulen on cowbell and percussion. Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbit (bass), Allan Schwartzberg (drums), Jimmy Maeulen (cowbell, percussion), Linda November (backing vocals), Vivian Cherry (backing vocals), and Barbara Massey (backing vocals). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producer: Alan Douglas.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**132. (3) Crash Landing** (official altered composite of (1))

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

Official Release: Crash Landing

Studio '69 cross-reference: disc 06 track 14

UniVibes number: S156

Track time as per Bell/Jimpress/actual: 4:16 (4:16) [4:18]

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 1 from the original recording session. The original session musicians' parts were wiped in 1974 and replaced by new studio musicians to provide the backing track for Jimi's original guitar parts and vocals. This composite uses the louder vocal track from (1), Jimi's guitar parts that were recorded on April 24 and 29, 1969, and added female backing vocalists. The original session musicians were: Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), Chris Grimes (percussion), and unknown (organ). Jimpress Part 3 does not list Chris Grimes amongst the original session musicians, but Jimpress Part 1 does. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Bell notes the inclusion of Jimmy Maeulen on cowbell and percussion. Jimi Hendrix (guitar, vocals), Jeff Mironov (guitar), Bob Babbit (bass), Allan Schwartzberg (drums), Jimmy Maeulen (cowbell, percussion), Linda November (backing vocals), Vivian Cherry (backing vocals), and Barbara Massey (backing vocals). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**133. (8) Crash Landing** (official alternate)

Source: People, Hell And Angels

Official Release: People, Hell And Angels

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

Composer: James Marshall Hendrix

Recording date/location: April 24-25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress describes this track as an alternate version; Bell describes it as an alternate take. This mix uses the quieter vocal track from (1), and has heavy distortion on the guitar solo. The session that produced this track began on the evening of April 24<sup>th</sup> and ended on the morning of April 25<sup>th</sup>. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Rocky Isaac (drums), Al Marks (percussion), and unknown (organ). Engineer: Gary Kellgren. Second Engineer: Bob Hughes. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

=====  
**May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**134. (JS 20 (1)) Untitled Instrumental (Jam #1 in E)**

Source: Jams With Johnny Winter; track courtesy of Doug Bell.

Studio '69 cross-reference: disc 07 track 01

Track time as per Bell/Jimpress/actual: 3:45 (3:56) [4:03]

Composer: James Marshall Hendrix

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The start of this track is missing, and there are several one-channel drop-outs near the beginning. The instrument levels and the mix fluctuate throughout. The end of the track has 7 seconds of Jimi noodling on guitar followed by about 12 seconds of some faint studio sounds. Jimpress Part 3 lists this track as (JS 20) Jam #3, and also lists 3 additional released tracks recorded on this date prior to this track that do not appear in Jimpress Part 2: Jam #1, Jam #2, and Ships Passing Through The Night – these are likely clerical errors related to the Jimpress numbering of the so-called Buddy Miles jams (see tracks 279-280, 284-306) and several errors regarding (1) Night Bird Flying; see track 067 notes. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

**135. (1) Earth Blues (instrumental) / (7) Driving South [Thaw-Out] + (1-4) The Things That I Used To Do (takes 1-4)**

Source: Record Plant Jams Vol. III; track courtesy of Big Time Bob Smith.

Studio '69 cross-reference: disc 07 tracks 02-06

UniVibes number: S883 + S761 and S1200

Track time as per Bell/Jimpress/actual: 11:03+1:11+4:22+0:35+6:44=23:55

(11:32+0:39+4:28+0:35+7:00=24:14) [26:17]

Composers: James Marshall Hendrix / Albert Collins

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is broken into segments in Jimpress and Bell; Jimpress has assigned take numbers to these tracks, whereas Bell simply notes them as unfinished takes. The start of this track fades in, missing about 35 seconds of the complete start as heard on (21) Earth Blues. Bell notes the total time of (1)-(4) as 13:28. Take 1 is an unfinished instrumental, take 2 is unfinished, take 3 is a false start, and take 4 is complete; there are studio sounds, chatter, and tuning between segments. On takes 2-4 Jimi's vocals are generally central in the mix. There are some slight "fuzz" spots throughout (4) The Things That I Used To Do that seem to be inherent to (4) as it can be heard on all variations (see tracks 141-143); it is especially noticeable around the early vocal line "I used to run here and hold your hand baby, crying then you have to go child", with the "fuzz" spot falling on the word "crying" (20:49 mark) – these spots may be due to slightly too high mixing levels on the master recording. (1) Earth Blues is also known as Earth Blues Jam, and Jam #2. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. The Things That I Used To Do is also officially known as The Things I Used To Do; the original title as recorded by Guitar Slim is The Things That I Used To Do. Under the listing for (1) Earth Blues in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Under the listing for (7) Driving South in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place

throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

Comparison Notes: The Things I Used To Do [Golden Memories] bootleg contains only the final take (4) The Things I Used To Do, which starts at the 19:11 mark of the complete jam; track time is 6:54.

**136. (JS 20 (2)) Untitled Instrumental (Jam #1 in E)** (alternate mix of (JS 20 (1)))

Source: Freezer Burn – Winter Jam

Track time as per Bell/Jimpress/actual: 3:45 (3:45) [3:48]

Composer: James Marshall Hendrix

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The start of this track is missing, and there is a brief drop-out at the 9-second mark. The instrument levels and the mix fluctuate throughout, and this alternate mix has the instruments placed differently in the stereo image than on (JS 20 (1)). Jimpress notes the track time as 3:45 but also notes this alternate mix as slightly more complete than (JS 20 (1)); there is perhaps an additional second at the start of the track, but the guitar noodling and studio sounds at the end are missing. Jimpress Part 3 lists this track as (JS 20) Jam #3; see track 134 notes. 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. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

**137. (21) Earth Blues** (alternate mix of (1)) / **(19) Driving South [Thaw-Out]** (alternate mix of (7))

Source: Freezer Burn – Winter Jam

UniVibes number: S883

Track time as per Bell/Jimpress/actual: 11:44 (11:44) [12:45]

Composers: James Marshall Hendrix / Albert Collins

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has the complete start which is missing from (1), but there is a 7-second cut/drop-out near the beginning. The end of the track has various instrumental noodling and tuning. A split-second digital glitch at the very end of the track has been removed for this compilation. This track is also known as Earth Blues Jam, and Jam #2. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. 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. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

**138. (9) The Things That I Used To Do** (alternate mix of (1))

Source: Freezer Burn – Winter Jam

Studio '69 cross-reference: disc 07 track 07

Track time as per Bell/Jimpress/actual: 1:11 (1:11) [1:15]

Composer: Edward Lee Jones (Guitar Slim)

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Winter’s slide guitar is mixed in one channel until the 0:47 mark when it is brought up centrally in the mix. This song is also officially known as The Things I Used To Do; the original title as recorded by Guitar Slim is The Things That I Used To Do. This track is also known as Jam Part II. 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. Bell notes the total time of (9)-(11) as 6:40. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar), Johnny Winter (slide guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

**139. (10) The Things That I Used To Do** (alternate mix of (2))

Source: Freezer Burn – Winter Jam

Studio '69 cross-reference: disc 07 track 07

Track time as per Bell/Jimpress/actual: 4:16 (4:16) [4:42]

Composer: Edward Lee Jones (Guitar Slim)

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimi can be heard faintly singing from 1:20-@1:46. The volume levels increase at the 3:45 mark. This track has about 26 seconds of instrumental noodling, tuning, and studio chatter at the end. This song is also officially known as The Things I Used To Do; the original title as recorded by Guitar Slim is The Things That I Used To Do. This track is also known as Jam Part II. 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. Bell notes the total time of (9)-(11) as 6:40. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar, vocals), Johnny Winter (slide guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

**140. (11) The Things That I Used To Do** (alternate mix of (3))

Source: Freezer Burn – Winter Jam

Studio '69 cross-reference: disc 07 track 07

Track time as per Bell/Jimpress/actual: 0:31 (0:31) [0:34]

Composer: Edward Lee Jones (Guitar Slim)

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This alternate mix of (3) is slightly incomplete at the end. This song is also officially known as The Things I Used To Do; the original title as recorded by Guitar Slim is The Things That I Used To Do. This track is also known as Jam Part II. 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. Bell notes the total time of (9)-(11) as 6:40. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar), Johnny Winter (slide guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown.

## DISC 11 – STUDIO & PRIVATE RECORDINGS

=====  
**May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA (continued)**  
=====

**141. (8) The Things That I Used To Do** (longest edit of (4))

Source: FTO 006-007: Raw Blues

Track time as per Bell/Jimpress/actual: 5:43 (5:43) [5:47]

Composer: Edward Lee Jones (Guitar Slim)

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: There are some slight “fuzz” spots throughout the track that seem to be inherent to (4) as it can be heard on all variations (see tracks 135, 142, and 143); it is especially noticeable around the early vocal line “I used to run here and hold your hand baby, crying then you have to go child”, with the “fuzz” spot falling on the word “crying” (1:27 mark) – these spots may be due to slightly too high mixing levels on the master recording. This song is also officially known as The Things I Used To Do; the original title as recorded by Guitar Slim is The Things That I Used To Do. This track is also known as Jam Part II. The flac file for this track on FTO 007 is incorrectly labeled (7) Things I Used To Do. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar, vocals), Johnny Winter (slide guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown. Secondary Producer: Alan Douglas.

**142. (5) The Things I Used To Do** (official short edit of (4) with voiceover)

Source: Live & Unreleased: The Radio Show; track courtesy of Paul Fitzpatrick.

Official Release: Live & Unreleased: The Radio Show

UniVibes number: S242

Track time as per Bell/Jimpress/actual: 4:18 (4:18) [4:24]

Composer: Edward Lee Jones (Guitar Slim)

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: There are some slight “fuzz” spots throughout the track that seem to be inherent to (4) as it can be heard on all variations (see tracks 135, 141, and 143); it is especially noticeable around the early vocal line “I used to run here and hold your hand baby, crying then you have to go child”, with the “fuzz” spot falling on the word “crying” (6:23 mark) – these spots may be due to slightly too high mixing levels on the master recording. There are 15 seconds of voiceover commentary from 0:06-0:21 with the commentator saying that this jam was “recorded late in 1968”, which is incorrect. In the revision of this official release as Lifelines: The Jimi Hendrix Story the commentator corrects this statement to “May 15, 1969”. This song is also officially known as The Things That I Used To Do, which is the original title as recorded by Guitar Slim. This track is also known as Jam Part II. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar, vocals), Johnny Winter (slide guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown. Executive Producer: Alan Douglas. Secondary Producer: Bruce Gary. Secondary Engineer: Dave Kephart. Mastered by Mike Brown.

**143. (7) The Things That I Used To Do** (official long edit of (4) with voiceover)

Source: Lifelines: The Jimi Hendrix Story

Official Release: Lifelines: The Jimi Hendrix Story

Studio '69 cross-reference: disc 07 track 08

UniVibes number: S242

Track time as per Bell/Jimpress/actual: 5:00 (5:00) [5:04]

Composer: Edward Lee Jones (Guitar Slim)

Recording date/location: May 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track has a 16-second voiceover from 0:47-1:03 and briefly again at the end. There are some slight “fuzz” spots throughout the track that seem to be inherent to (4) as it can be heard on all variations (see tracks 135, 141, and 142); it is especially noticeable around the early vocal line “I used to run here and hold your hand baby, crying then you have to go child”, with the “fuzz” spot falling on the word “crying” (1:28 mark) – these spots may be due to slightly too high mixing levels on the master recording. This song is also officially known as The Things I Used To Do; the original title as recorded by Guitar Slim is The Things That I Used To Do. This track is also known as Jam Part II. Under the listing for (7) Driving South (see track 135) in Jimpress the session musicians are listed as Jimi Hendrix (guitar), Johnny Winter (guitar), Stephen Stills (bass), and Dallas Taylor (drums); this is likely a clerical error as this is the only place throughout the Jimpress volumes with this lineup for



this session/date – these are also the personnel listed for these tracks in Bell. There do appear to be three guitarists on this track so the following lineup is likely correct. Jimi Hendrix (guitar, vocals), Johnny Winter (slide guitar), Stephen Stills (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Lee Brown. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

=====  
**May 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**144. (7) Jam 292 [Dooji Wooji]** (official fragment of (5) with trumpet)

Source: Hear My Train A Comin' (DVD); track courtesy of Funkydrummer.

Official Release: Hear My Train A Comin' (DVD)

Track time as per Bell/Jimpress/actual: n/a (n/a) [0:43]

Composer: Edward Kennedy Ellington (Duke Ellington)

Recording date/location: May 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This fragment, found as background music on the 2013 documentary DVD Hear My Train A Comin' in the Miami Pop Festival bonus feature (from 6:15 to 6:59), includes the unknown trumpet player that has been mixed out from all other available versions of this song. Funkydrummer has attempted to remove the voiceover dialogue as much as possible which has resulted in some digital anomalies from 0:28 to the end of the track. This instrumental is also officially known as Jelly 292; it is based on the theme of the Duke Ellington composition Dooji Wooji – the Hendrix title is taken from the studio master tape box number. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Sharon Lane (piano), and unknown (trumpet).

Special Notes: Sharon Lane (often misspelled Layne) was a keyboardist from the Nashville, Tennessee area who was performing in the early/mid-1960s with an integrated R&B/soul/rock group led by James "Nick" Nixon called King James and The Sceptres. Circa 1964 she joined a newly formed band called The Anglo-Saxons comprised of musicians from the Nashville suburbs of Goodlettsville and Hendersonville. The Anglo-Saxons managed to record an early garage-rock single, a cover of the 1958 Jody Reynolds top-10 hit "Endless Sleep" backed with a "live and in color at The Cave" cover of Chuck Berry's 1956 song "Brown-Eyed Handsome Man" (1964, Squire S-603): <https://www.youtube.com/watch?v=sCfQHCDkjX0> She can be seen in a photo with King James and The Sceptres in this article from Living Blues #225 (June 2013):

<http://digital.livingblues.com/publication/index.php?i=160948&m=&l=&p=28&pre=&ver=swf>

**145. (4) Jelly 292 [Dooji Wooji]**

Source: FTO 006-007: Raw Blues

Studio '69 cross-reference: disc 08 track 01

Track time as per Bell/Jimpress/actual: 6:36 (6:36) [6:40]

Composer: Edward Kennedy Ellington (Duke Ellington)

Recording date/location: May 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 2 from the recording session. This alternate version of (3) has the first 1.5 seconds missing, but the track continues 14 seconds longer to the end. The original session included an unknown trumpet player whose track has been mixed out, although it can still be faintly heard here. ATM 007 incorrectly labels this track as (2) Jelly 292. This instrumental is also officially known as Jam 292; it is based on the theme of the Duke Ellington composition Dooji Wooji – the Hendrix title is taken from the studio master tape box number. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Sharon Lane (piano), and unknown (trumpet).

Special Notes: Sharon Lane (often misspelled Layne) was a keyboardist from the Nashville, Tennessee area who was performing in the early/mid-1960s with an integrated R&B/soul/rock group led by James "Nick" Nixon called King James and The Sceptres. Circa 1964 she joined a newly formed band called The Anglo-Saxons comprised of musicians from the Nashville suburbs of Goodlettsville and Hendersonville. The Anglo-Saxons managed to record an early garage-rock single, a cover of the 1958 Jody Reynolds top-10 hit "Endless Sleep" backed with a "live and in color at The Cave" cover of Chuck Berry's 1956 song "Brown-Eyed Handsome Man" (1964, Squire S-603): <https://www.youtube.com/watch?v=sCfQHCDkjX0> She can be seen in a photo with King James and The Sceptres in this article from Living Blues #225 (June 2013):

<http://digital.livingblues.com/publication/index.php?i=160948&m=&l=&p=28&pre=&ver=swf>

**146. (3) Jelly 292 [Dooji Wooji]** (official edit of (4))

Source: Blues (2010, Experience Hendrix/Legacy 88697 74516 2)

Official Release: Blues

Studio '69 cross-reference: disc 07 track 13

UniVibes number: S1051

Track time as per Bell/Jimpress/actual: 6:24 (6:24) [6:24]

Composer: Edward Kennedy Ellington (Duke Ellington)

Recording date/location: May 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 2 from the recording session. The original session included an unknown trumpet player whose track has been mixed out. This instrumental is also officially known as Jam 292; it is based on the theme of the Duke Ellington composition Dooji Wooji – the Hendrix title is taken from the studio master tape box number. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Sharon Lane (piano). Secondary Producers: Alan Douglas and Bruce Gary. Secondary Engineer: Mark Linett. Mastered by Joe Gastwirt.

Special Notes: Sharon Lane (often misspelled Layne) was a keyboardist from the Nashville, Tennessee area who was performing in the early/mid-1960s with an integrated R&B/soul/rock group led by James "Nick" Nixon called King James and The Sceptres. Circa 1964 she joined a newly formed band called The Anglo-Saxons comprised of musicians from the Nashville suburbs of Goodlettsville and Hendersonville. The Anglo-Saxons managed to record an early garage-rock single, a cover of the 1958 Jody Reynolds top-10 hit "Endless Sleep" backed with a "live and in color at The Cave" cover of Chuck Berry's 1956 song "Brown-Eyed Handsome Man" (1964, Squire S-603): <https://www.youtube.com/watch?v=sCfQHCDkjX0> She can be seen in a photo with King James and The Sceptres in this article from Living Blues #225 (June 2013): <http://digital.livingblues.com/publication/index.php?i=160948&m=&l=&p=28&pre=&ver=swf>

#### **147. (5) Jam 292 [Dooji Wooji]** (official)

Source: Hear My Music

Official Release: Hear My Music

UniVibes number: S1598

Track time as per Bell/Jimpress/actual: 5:22 (5:22) [5:25]

Composer: Edward Kennedy Ellington (Duke Ellington)

Recording date/location: May 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 4 from the recording session. This track has the piano mixed in the back, and the guitar mixed to one channel. The original session included an unknown trumpet player whose track has been mixed out. This instrumental is also officially known as Jelly 292; it is based on the theme of the Duke Ellington composition Dooji Wooji – the Hendrix title is taken from the studio master tape box number. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Sharon Lane (piano). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Ray Janos.

Special Notes: Sharon Lane (often misspelled Layne) was a keyboardist from the Nashville, Tennessee area who was performing in the early/mid-1960s with an integrated R&B/soul/rock group led by James "Nick" Nixon called King James and The Sceptres. Circa 1964 she joined a newly formed band called The Anglo-Saxons comprised of musicians from the Nashville suburbs of Goodlettsville and Hendersonville. The Anglo-Saxons managed to record an early garage-rock single, a cover of the 1958 Jody Reynolds top-10 hit "Endless Sleep" backed with a "live and in color at The Cave" cover of Chuck Berry's 1956 song "Brown-Eyed Handsome Man" (1964, Squire S-603): <https://www.youtube.com/watch?v=sCfQHCDkjX0> She can be seen in a photo with King James and The Sceptres in this article from Living Blues #225 (June 2013): <http://digital.livingblues.com/publication/index.php?i=160948&m=&l=&p=28&pre=&ver=swf>

#### **148. (1) Jam 292 [Dooji Wooji]** (official edit of (5))

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

Official Release: Jimi Hendrix Reference Library: Rhythm (excerpt); Loose Ends

Studio '69 cross-reference: disc 07 track 12

UniVibes number: S149

Track time as per Bell/Jimpress/actual: 3:47 (3:41) [3:50]

Composer: Edward Kennedy Ellington (Duke Ellington)

Recording date/location: May 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 4 from the recording session. This edited version of (5) fades in at the start, eliminating the first 1:43 of the complete track, and fades out at the end, eliminating another 4 seconds of the complete track. This mix has the piano mixed louder than (5), and the guitar is mixed central. The original session included an unknown trumpet player whose track has been mixed out. This instrumental is also officially known as Jelly 292; it is based on the theme of the Duke Ellington composition Dooji Wooji – the Hendrix title is taken from the studio master tape box number. 5 seconds of dead silence were edited from the end of this track for this compilation; the original track time was 3:54. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Sharon Lane (piano). Secondary Executive Producer: Michael Jeffery. Remix Producer: Alex Trevor. Mastered by Denis Blackham.

Special Notes: Sharon Lane (often misspelled Layne) was a keyboardist from the Nashville, Tennessee area who was performing in the early/mid-1960s with an integrated R&B/soul/rock group led by James “Nick” Nixon called King James and The Sceptres. Circa 1964 she joined a newly formed band called The Anglo-Saxons comprised of musicians from the Nashville suburbs of Goodlettsville and Hendersonville. The Anglo-Saxons managed to record an early garage-rock single, a cover of the 1958 Jody Reynolds top-10 hit “Endless Sleep” backed with a “live and in color at The Cave” cover of Chuck Berry’s 1956 song “Brown-Eyed Handsome Man” (1964, Squire S-603): <https://www.youtube.com/watch?v=sCfQHCDkX0> She can be seen in a photo with King James and The Sceptres in this article from Living Blues #225 (June 2013):

<http://digital.livingblues.com/publication/index.php?i=160948&m=&l=&p=28&pre=&ver=swf>

=====  
=====  
**@May 14-16?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====  
=====

#### **149. (JS 25 (1)) Untitled Instrumental (Jam with Horns and Piano) / (8) Villanova Junction**

Source: Talent & Feeling Vol. 1

Studio '69 cross-reference: disc 08 track 02

UniVibes number: S754

Track time as per Bell/Jimpress/actual: 4:47 (4:53) [4:43]

Composer: James Marshall Hendrix

Recording date/location: @May 14-16?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The variations of (JS 25) in circulation create quite a bit of confusion. Jimpress and Bell both have listings for four different mixes of this track, although there are actually only two (JS 25 (1)) and (JS 25 (3)) – (JS 25 (4)) is a corrected copy of (JS 25 (1)) and (JS 25 (2)) is a “fast-mastered” incomplete copy of (JS 25 (1)); all copies are in stereo. The beginning of the track contains 1-2 seconds of guitar distortion/noise prior to the start of the music. The end of the track contains 7 seconds of Villanova Junction. This “mix” has a cut and a 5-second overlap/repeat near the end at the 4:28 mark. Jimpress notes this track as being mono, but Bell notes that this track may actually be in stereo; viewing the track in Audacity clearly shows this track as being in stereo. The trumpet player seems to be vocalizing some type of lyric through the trumpet in places from 2:43 to 3:47, especially noticeable at the 3:11 mark. Jimpress Part 1 lists the recording date of this track as possibly April 15, 1969; Jimpress Part 3 notes that it is likely that there was no session on April 15, 1969 at Record Plant Recording Studios, and lists this track on the recording dates for either May 14 or May 15, 1969. Other reference sources note the recording date as ranging anywhere from May 13-19, 1969. This instrumental is also titled Bolero on bootlegs. Villanova Junction is also officially known as Villanova Junction Blues. If the recording date is either May 14<sup>th</sup> or 15<sup>th</sup> then the studio musicians would likely be Mitch Mitchell (drums), Billy Cox (bass), Sharon Lane (piano), and unknown (trumpet, vocals) – these are also the personnel listed for this tracks in Bell. Engineer: Bob Hughes (probably).

Comparison Notes: The copy on This One’s For You has a track time of 4:47 but lacks the opening 1-2 seconds of guitar distortion/noise, though it is slightly more complete at the end by a fraction of a second where one can hear a beep to mark the end of the track. Viewing the track in Audacity clearly shows that copy is also in stereo, not mono.

#### **150. (JS 25 (3)) Untitled Instrumental (Jam with Horns and Piano) (alternate mix of (JS 25 (1)), fast-mastered)**

Source: Mixed Studio Bag

Studio '69 cross-reference: disc 08 track 04

Track time as per Bell/Jimpress/actual: 4:21 (4:23) [4:06]

Composer: James Marshall Hendrix

Recording date/location: @May 14-16?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The variations of (JS 25) in circulation create quite a bit of confusion. Jimpres and Bell both have listings for four different mixes of this track, although there are actually only two (JS 25 (1)) and (JS 25 (3)) – (JS 25 (4)) is a corrected copy of (JS 25 (1)) and (JS 25 (2)) is a “fast-mastered” incomplete copy of (JS 25 (1)); all copies are in stereo. This alternate mix has the guitar mixed high, the piano and trumpet mixed low, the piano also mixed more prominently in the opposite channel to the guitar, and the end is slightly incomplete. The beginning of the track contains 1-2 seconds of guitar distortion/noise prior to the start of the music. Jimpres notes that this mix is “mastered fast” – or is it simply a tape speed problem – which would correspond to a variation circulating with a total track time of 4:12. Jimpres Part 1 lists the recording date of this track as possibly April 15, 1969; Jimpres Part 3 notes that it is likely that there was no session on April 15, 1969 at Record Plant Recording Studios, and lists this track on the recording dates for either May 14 or May 15, 1969. Other reference sources note the recording date as ranging anywhere from May 13-19, 1969. If the recording date is either May 14<sup>th</sup> or 15<sup>th</sup> then the studio musicians would likely be Mitch Mitchell (drums), Billy Cox (bass), Sharon Lane (piano), and unknown (trumpet, vocals) – these are also the personnel listed for this tracks in Bell. This instrumental is also titled Bolero on bootlegs. Engineer: Bob Hughes (probably).

Comparison Notes: The copy on Mixed Studio Bag seems to be the “fast-mastered” version, and has 10 seconds of silence at the start of the track and 6 seconds of silence at the end – these have been removed for this compilation; the original track time was 4:22. The copy on (Slight Return) [Jon’s Attic], disc 1 track 12, seems to be the correct speed and matches the track times given by Bell and Jimpres, but the track tests as lossy/MPEG in Trader’s Little Helper and Exact Audio Copy (EAC), therefore the lossless copy on Mixed Studio Bag is preferred; track time is 4:25.

---

---

**May 15-16, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

---

---

**151. Jam H290** (official)

Source: Jimi Hendrix Reference Library: Rhythm

Official Release: Jimi Hendrix Reference Library: Rhythm

Studio '69 cross-reference: disc 07 track 11

UniVibes number: S936 and S1202

Track time as per Bell/Jimpres/actual: 1:30 (1:30) [1:33]

Composer: James Marshall Hendrix

Recording date/location: May 15-16, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The session that produced this track began on the evening of May 15<sup>th</sup> and ended on the morning of May 16<sup>th</sup>. Jimpres Part 1 notes the session musicians as Jimi Hendrix (guitar), unknown (bass), and unknown (drums). Jimpres Part 3 notes the session musicians as Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass). Engineer: Bob Hughes.

---

---

**May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

---

---

**152. (36) Stone Free** (official)

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

Official Release: Valleys Of Neptune

Track time as per Bell/Jimpres/actual: 3:44 (3:47) [3:46]

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track consists of a newly recorded basic track with overdubs done on May 17, and the backing vocals from (4) Stone Free Again which were recorded on April 7, 1969; see track 059. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Roger Chapman (backing vocals), and Andy Fairweather Low (backing vocals). Engineer (May 17<sup>th</sup>): Eddie Kramer. Engineer (April 7<sup>th</sup>): Sandy [unknown last name]. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer.

Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

**153. Stone Free (official multitrack of (36) – instrumental, no solo)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

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

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpres or elsewhere. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file. The background vocalists can be heard very briefly at 2:45. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Roger Chapman (backing vocals), and Andy Fairweather Low (backing vocals).

**154. Stone Free (official multitrack of (36) – guitar)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpres/actual: n/a (n/a) [3:52]

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpres or elsewhere. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file. Jimi Hendrix (guitar), and Billy Cox (bass).

**155. Stone Free (official multitrack of (36) – bass)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpres/actual: n/a (n/a) [3:52]

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpres or elsewhere. The guitar and backing vocals can be heard faintly through the track. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file. Billy Cox (bass), Jimi Hendrix (guitar), Roger Chapman (backing vocals), and Andy Fairweather Low (backing vocals).

**156. Stone Free (official multitrack of (36) – drums)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpres/actual: n/a (n/a) [3:52]

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpres or elsewhere. The guitar and backing vocals can be heard faintly through the track. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file. Mitch Mitchell (drums), Jimi Hendrix (guitar), Roger Chapman (backing vocals), and Andy Fairweather Low (backing vocals).

**157. Stone Free (official multitrack of (36) – vocals)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpres/actual: n/a (n/a) [3:52]

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpres or elsewhere. The drums and backing vocals can be heard faintly through the track. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file. Jimi Hendrix (vocals, guitar), Mitch Mitchell (drums), Roger Chapman (backing vocals), and Andy Fairweather Low (backing vocals).

**158. Stone Free (official multitrack of (36) – backing vocals)**

Source: Rock Band: single [video game]

Official Release: Rock Band: single [video game]

Track time as per Bell/Jimpres/actual: n/a (n/a) [3:52]

Composer: James Marshall Hendrix

Recording date/location: May 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpres or elsewhere. From 2:21 to 2:48 the guitar and bass are brought up in the mix, otherwise this track is long passages of silence interspersed with the backing vocals. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file. Roger Chapman (backing vocals), Andy Fairweather Low (backing vocals), Jimi Hendrix (guitar), and Billy Cox (bass).

=====  
**May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====

**159. (1) Bleeding Heart (official)**

Source: Blues (2010, Experience Hendrix/Legacy 88697 74516 2)

Official Release: Blues

Studio '69 cross-reference: disc 08 track 08

UniVibes number: S1050

Track time as per Bell/Jimpres/actual: 3:24 (3:24) [3:26]

Composer: Elmore Brooks (Elmore James)

Recording date/location: May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is also known as Peoples, Peoples, which is how it was labeled on the studio master tape box. The liner notes for Blues state that this track was recorded on March 18, 1969; Ultimate Hendrix gives the date as May 21, 1969. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Dave Ragno. Secondary Producers: Alan Douglas and Bruce Gary. Secondary Engineer: Mark Linett. Mastered by Joe Gastwirt.

**DISC 12 – STUDIO & PRIVATE RECORDINGS**

=====  
**May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
**(continued)**  
=====

**160. (20) Bleeding Heart (alternate mix of (1))**

Source: In The Studio Vol. 4

Studio '69 cross-reference: disc 08 track 07

UniVibes number: S1050

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

Composer: Elmore Brooks (Elmore James)

Recording date/location: May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has reverb on the vocals rather than echo, and runs 3 seconds longer at the end with some guitar riffs. This track is also known as Peoples, Peoples, which is how it was labeled on the studio master tape box. The liner notes for Blues state that this track was recorded on March 18, 1969; Ultimate Hendrix gives the date as May 21, 1969. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Dave Ragno.

Comparison Notes: The copy on In The Studio Vol. 4 is labeled Blues In C Sharp and has considerably better sound quality, however it lacks the final few seconds of guitar noodling at the end of the track; track time is 3:25. The copy on FTO 006-007: Raw Blues has slight tape hiss but is more complete at the end, containing 3 seconds of guitar noodling – not significant enough to warrant using over the copy on In The Studio Vol. 4; track time is 3:31.

**161. (24) Bleeding Heart** (official alternate version)

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 3:57 (3:58) [3:59]

Composer: Elmore Brooks (Elmore James)

Recording date/location: May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This version has an extra beginning verse before the drums come in. This track is also known as Peoples, Peoples, which is how it was labeled on the studio master tape box. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**162. (52) Hear My Train A Comin'** (alternate long composite)

Source: FTO 003: The Capricorn Tape

Studio '69 cross-reference: disc 08 track 09

UniVibes number: S1366

Track time as per Bell/Jimpress/actual: 8:27 (8:17) [8:14]

Composer: James Marshall Hendrix

Recording date/location: May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress notes this track as a composite of take 3 with the end of possibly take 1 spliced and cross-faded in at 5:06 [actually at 5:10 here], and an unknown conga player mixed out, although still faintly heard in the background. Bell notes this track as a composite of take 3 from this session and another take from a session on April 7, 1969; see track 055 also from that session, but not part of this composite – if this is correct the additional personnel for this composite would be Noel Redding (bass), and Mitch Mitchell (drums) with Sandy [unknown last name] as the Engineer. The complete version of this track has a 1-second guitar string slide at the very start followed by a few bass notes prior to the music beginning. This song is also known as Getting My Heart Back Together Again, and also officially known as Hear My Train. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and unknown (congas). Engineer: Dave Ragno.

Comparison Notes: The copy on 500,000 Halos has a track time of 8:21. The copy on ATM 007-008: Villanova Junction is slightly clipped at the end; track time is 8:08. The copy on The Blues Project Outtakes (Jon's Attic) is clipped at the start missing the opening few seconds, and slightly clipped at the end; track time is 8:07. The copy on The Blues Project Outtakes [Wonder Minnow vinyl LP] is clipped at the start missing the opening few seconds; track time is 8:10. The copy on The Capricorn Tape has a track time of 8:16. The copy on Diggin' In The Dust Vol. 2 is of inferior sound quality to other sources, and runs slightly slow; track time is 8:34. The copy on Electric Warrior fades in at the start missing the opening few seconds; track time is 8:00. The copy on FTO 003: The Capricorn Tape has a track time of 8:14. The copy on Mixdown Master Tapes Vol. 4 is clipped at the start missing the opening few seconds; track time is 8:05. The 1<sup>st</sup> generation copy on FTO 006-007: Raw Blues is very slightly clipped at the end; track time is 8:13. The copy on A Sea Of Forgotten Teardrops: One Inch Masters II has quite a bit of tape hiss; track time is 8:13. The copy on Sessions 3 [Major Tom] fades in at the start missing the opening few seconds, and is slightly clipped at the end; track time is 8:30. The copy on Strate Ahead is clipped at the start missing the opening few seconds; track time is 8:10. The copy on Studio Sessions Volume 2 is clipped at the start missing the opening few seconds, and is slightly clipped at the end; track time is 8:03. The copy on Third Stone Blues is very slightly clipped at the end; track time is 8:13. The copy on Villanova Junction [Alchemy] is clipped at the start missing the opening few seconds, and is slightly clipped at the end; track time is 8:11. Bell's

track timing comes from a copy on a collector's set of a stereo version of the 4 September 1970 Berlin show as filler material; the timing may be a tape speed problem as most copies run anywhere from 7:57 to 8:17.

**163. (65) Hear My Train A Comin'** (official short composite)

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 5:41 (5:42) [5:42]

Composer: James Marshall Hendrix

Recording date/location: May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress notes this composite as being an edit of take 3 with the end of take 2 spliced on at 5:06; Bell notes this as a composite of take 3 and an earlier take. It sounds as though the original unknown conga player has been mixed out on this track, though this isn't noted in Jimpress or elsewhere. This song is also known as Getting My Heart Back Together Again, and also officially known as Hear My Train. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**164. (22) Villanova Junction Blues** (official)

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 1:44 (1:48) [1:46]

Composer: James Marshall Hendrix

Recording date/location: May 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This song is also officially known as Villanova Junction. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

=====  
=====  
**May 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**  
=====  
=====

**165. (1) Nine To The Universe** (complete)

Source: ATM 055: Message From 9 To The Universe Vol. 1

Studio '69 cross-reference: disc 08 track 10

UniVibes numbers: S790 and S773 (first part only)

Track time as per Bell/Jimpress/actual: 19:12 (19:05) [18:49]

Composer: James Marshall Hendrix

Recording date/location: May 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress has this track listed under Message From Nine To The Universe, and notes that this is based around (2) Earth Blues and (2) Message To Love. Lyrics from Message To Love are sung from 15:42 to 16:08 and again from 16:54 to 17:58 when Devon Wilson joins in singing. Mixing was done on November 28, 1969. The original unknown percussionist has been mixed out. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Devon Wilson (vocals). Engineer: Dave Ragno. Second Engineer: Lillianne Davis.

Comparison Notes: The copy on Alternate Master Tapes is missing the starting comment "yeah, right" before the count-in, and there are 8 seconds of dead silence at the end of the track; track time is 19:12. Bell notes that the copy on ATM 055: Message From 9 To The Universe Vol. 1 has the ending edited on from a different source; track time is 18:49. The copy on Calling All The Devil's Children is missing the starting comment "yeah, right" before the count-in, but does include a final split-second at the very end of the track after the music stops of Jimi mildly laughing "a-haa" that is missing from most copies including the ATM 055 copy (both the de-noised and the raw source versions); track time is 19:02. The copy on Dante's Inferno is missing the opening comment and count-in, and the sound is slightly muffled; track time is 19:04. The copy on The Electric Church (Jon's Attic) is missing the starting comment "yeah, right" before the count-in, is incomplete at the end lacking a couple seconds, and Bell notes that the ending is edited on from a different source; track time is 18:55. The copy on Mixdown Master Tapes Vol. 1 is missing the starting comment "yeah, right" before the count-in, and Bell notes that the



ending is edited on from another source; track time is 19:04. The copy on Sessions 3 [Major Tom] is missing the opening comment and count-in, and has a considerable amount of tape hiss; track time is 19:02. The copy on Studio Sessions Vol. 2 seems to be a bootleg duplicate of the copy on ATM 055; track time is 18:48.

**166. (3) Nine To The Universe** (alternate mono acetate mix of (1))

Source: collector's tape; track courtesy of Steve Rodham

Track time as per Bell/Jimpress/actual: 18:54 (19:05) [19:04]

Composer: James Marshall Hendrix

Recording date/location: May 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress has this track listed under Message From Nine To The Universe, and notes that this instrumental is based around (2) Earth Blues and (2) Message To Love. This alternate mono mix comes from an acetate, includes percussion, and is without some guitar overdubs. There is a 1-second count-in by Jimi at the start, and some instrumental noodling and goofing at the end – “don't do dat, do dis”. There is quite a bit of acetate noise throughout the track, i.e. clicks, crackles, and pops. This track contained 3 seconds of dead silence and 8 seconds of acetate noise at the start, and 3 seconds of acetate noise and 5 seconds of dead silence at the end; the silence and most of the beginning and ending acetate noise have been edited out for this compilation; the original track time was 19:22. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Devon Wilson (vocals), and unknown (percussion). Engineer: Dave Ragno. Second Engineer: Llyllianne Davis.

**167. (2) Nine To The Universe** (official edit of (1))

Source: Nine To The Universe

Official Release: Nine To The Universe

Studio '69 cross-reference: disc 09 track 01

UniVibes number: S171

Track time as per Bell/Jimpress/actual: 8:45 (8:45) [8:48]

Composer: James Marshall Hendrix

Recording date/location: May 22, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress has this track listed under Message From Nine To The Universe, and notes that this instrumental is based around (2) Earth Blues and (2) Message To Love. Mixing was done on November 28, 1969. The original unknown percussionist has been mixed out, and the track fades out before Devon Wilson's vocals come in. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Dave Ragno. Second Engineer: Llyllianne Davis. Secondary Producer: Alan Douglas. Secondary Assistant Producer: Les Kahn. Secondary Engineer: Ron Saint Germain. Mastered by Chris Bellman.

=====

**Summer 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA**

=====

**168. (26) Izabella / Rumble**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Studio '70 cross-reference: disc 11 track 118

Track time as per Bell/Jimpress/actual: 1:14+??+0:28+0:14+1:09=6:33 (3:50+2:00=6:08) [7:50]

Composer: James Marshall Hendrix / Fred Lincoln Wray, Jr. (Link Wray)

Recording date/location: Summer 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This is the earliest recording of Izabella, which begins with Billy practicing on bass for @30 seconds followed by a break, then Jimi tuning his guitar and Billy resuming practice; the total time for the practice segment is 1:14. There seems to be a tape break at 5:53 when Rumble begins. Rumble is also known among collectors as Distortion Blues due to the use of heavy guitar distortion. Bell notes that Rumble is three short segments, and that the start and end are incomplete; a tape stop can be heard at 7:45. At the very end of the track at 7:47 a single note plucked on an acoustic guitar can be heard. Kees de Lange in Plug Your Ears gives the recording date of this track as June 1969 and the location as Beverly Rodeo Hyatt House, 360 N. Rodeo Drive, Beverly Hills, California. The Jimpress listing for (16) Hey Baby (New Rising Sun) notes that organist Gerry Guida was involved in this recording, but in what capacity is unknown as this track obviously only contains guitar and bass – the Jimpress notation may be a clerical error. Jimi Hendrix (guitar, vocals), and Billy Cox (bass).

**DISC 13 – STUDIO & PRIVATE RECORDINGS**

=====

**Summer 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA (continued)**

=====

**169. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Studio '70 cross-reference: disc 11 track 122

Track time as per Bell/Jimpress/actual: 1:37+3:25=5:02 (2:00+3:23=5:23) [5:23]

Composer: James Marshall Hendrix

Recording date/location: Summer 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The first segment of this track is known among collectors as Dance On The Desert, which comes from a mishearing of the first line, "Back on the desert". This track is indexed in Jimpress under Dance On The Desert; Bell indexes it under Back On The Desert. The second segment of this track includes short riffs and phrases from Midnight Lightning, Honey Bed (or Bleeding Heart), and Power Of Soul. The Jimpress listing for (16) Hey Baby (New Rising Sun) notes that organist Gerry Guida was involved in this recording, but in what capacity is unknown as this track obviously only contains an acoustic guitar – the Jimpress notation may be a clerical error. Jimi Hendrix (acoustic guitar), and unknown female (voice).

=====

**August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA**

=====

**170. (JA 6) Untitled Instrumental (Message To Love / Jam / Izabella / Machine Gun)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 5:21 (5:30) [5:24]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Bell notes that this track starts with 16 seconds of Message To Love followed by 4:57 of a jam which contains short portions of Izabella and Machine Gun. Jimpress notes that this track starts with 23 seconds of chord progressions similar to Message To Love, followed by a tape cut, resuming with a jam containing riffs from Izabella and Machine Gun. The Message To Love segment at the start is 16 seconds long and runs from 0:03-0:20, at which point there is an immediate tape cut resuming with the noted jam. Message To Love is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for Message To Love on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. The Ultimate Lyric Book shows handwritten lyrics for Machine Gun on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**171. (JA 7) Untitled Instrumental (Univibe Jam)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 1:06 (1:11) [1:07]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: There is a recording beep/marker at 0:50. Jimi Hendrix (guitar), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**172. (48) Message To Love (instrumental)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 3:19 (3:19) [3:19]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimpress notes that Mitch Mitchell is not present on this recording which suggests this could be from before August 14, 1969. Jimi Hendrix (guitar), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**173. (46) Mannish Boy**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 4:06 (4:17) [4:09]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimpress notes that Mitch Mitchell is not present on this recording which suggests this could be from before August 14, 1969. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**174. (47) Mannish Boy / (19) Izabella / Izabella (You Make Me Feel)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: S1234

Track time as per Bell/Jimpress/actual: 7:44+0:24+4:37=12:45 (7:46+0:24+4:37=12:47) [12:59]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley) / James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track is from the same session as (46) Mannish Boy. Jimpress notes that Mitch Mitchell is not present on this recording which suggests this could be from before August 14, 1969. The last segment of this track is known among collectors as You Make Me Feel, a phrase from the improvised lyrics to Izabella. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**175. (1) The Dance**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1132

Track time as per Bell/Jimpress/actual: 11:42 (11:20) [12:04]

Composer: Juma Sultan

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: It is difficult to hear any percussion on this track, which would mean the exclusion of Juma Sultan and/or Jerry Velez, although Sultan is credited as the composer on this track. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion?), and Jerry Velez? (percussion?).

**176. (1) Sundance**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1133

Track time as per Bell/Jimpress/actual: 9:35 (10:20) [10:00]

Composer: Juma Sultan

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimpress notes the recording date of this track as mid-August 1969. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**177. (2) Sundance (incomplete alternate mix of (1))**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 8:06 (8:20) [8:13]

Composer: Juma Sultan

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This alternate mix of (1) is incomplete at the start lacking the first 1:31 of the track, and has echo added to the guitar. This track is sometimes mistakenly referred to as “the studio version”. This is presumably sourced from The Ross Tapes which were a collection of unique low generation tape-to-CDR transfers from a bootlegger named Ross who sold them at record conventions circa late-1990s/early-2000s. Jimpress notes the recording date of this track as mid-August 1969. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**178. (JA 2) Untitled Instrumental (Free Form Jam)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1130

Track time as per Bell/Jimpress/actual: 6:39+4:13=10:55 (10:25) [10:58]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Bell notes that the source for this track splits it into two parts with track times of 6:39 and 4:13; there is a 3-second break in the track at 6:39. Bell notes the inclusion of Juma Sultan on this track; there is some jangling percussion heard in the beginning of the track. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

**179. (18) Izabella (“take 3”)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1131

Track time as per Bell/Jimpress/actual: 3:52 (3:48) [3:54]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Bell lists this track as following (JA 2). (15)-(18) Izabella are from the same recording session and are chronologically ordered in that manner by Jimpress, but several noted considerations in these tracks have caused me to order them in reverse, which I think is the correct chronological order. Jimpress notes this track as being the third take from the same session as (15); there is no formal take count during this song session. This take is played noticeably slower than (15) and (17) ; see tracks 181 and 180. The end of the track is incomplete. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**DISC 14 – STUDIO & PRIVATE RECORDINGS**

**August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA (continued)**

**180. (17) Izabella (“take 2”)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 4:29 (4:38 and 4:30) [4:43]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: (15)-(18) Izabella are from the same recording session and are chronologically ordered in that manner by Jimpress, but several noted considerations in these tracks have caused me to order them in reverse, which I think is the correct chronological order. Jimpress notes this track as the second version from the same session as (15); Bell notes it as an outtake of (15). There is no formal take count during this song session. The start of the track has the exact same studio sound, a brief faint clicking, as heard at the start of (16), plus other parts that are exactly the same; (16) and (17) are clearly the same take. The very end of the track has a single

guitar note signaling another take. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**181. (15) Izabella** (“take 1”)

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1127

Track time as per Bell/Jimpress/actual: 4:29 (4:26) [4:30]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: (15)-(18) Izabella are from the same recording session and are chronologically ordered in that manner by Jimpress, but several noted considerations in these tracks have caused me to order them in reverse, which I think is the correct chronological order. Jimpress notes that this track is generally referred to as take 1; there is no formal take count during this song session. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**182. (16) Izabella** (“alternate” of (17))

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 4:30 (4:25) [4:38]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: (15)-(18) Izabella are from the same recording session and are chronologically ordered in that manner by Jimpress, but several noted considerations in these tracks have caused me to order them in reverse, which I think is the correct chronological order. The start of the track has the exact same studio sound, a brief faint clicking, as heard at the start of (17), plus other parts that are exactly the same; (16) and (17) are clearly the same take. Jimpress notes this track as an alternate mix of (15) having the percussion mixed out; Bell questions whether or not this is an alternate mix, noting that it has “perhaps slightly lower percussion”. This track (and Jimpress entry) may be a higher generation duplicate of (17) that has been slightly edited; the track has a slight fade out at the end during the studio chatter whereas the complete end can be heard on (17). There is no formal take count during this song session. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**183. (21) Message To Love**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1134

Track time as per Bell/Jimpress/actual: 5:34 (5:31) [5:54]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (flute, percussion).

**184. (5) Jam Back At The House**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1135

Track time as per Bell/Jimpress/actual: 6:22 (6:16) [6:43]

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This instrumental is also officially known as Beginnings. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**185. (JA 1) Untitled Instrumental (Jam In E)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L1128

Track time as per Bell/Jimpress/actual: 4:25 (4:39) [4:27]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Bell notes that this instrumental follows (5) Jam Back At The House and resembles a very loose version of the song Angel. There is a 26-second free form introduction with some chat and guitar riffs, a split-second tape break at 0:06, and the end of the track is cut/incomplete. It is difficult to hear any percussion on this track, which would mean the exclusion of Juma Sultan and/or Jerry Velez. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion?), and Jerry Velez? (percussion?).

#### **186. (6) Jam Back At The House**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes numbers: L1288 / L1129

Track time as per Bell/Jimpress/actual: 10:21 (9:50) [10:29]

Composers: John Ronald Mitchell (Mitch Mitchell) / James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimpress notes this track is an alternate take from the same session as (5). Bell notes a drum solo following Jam Back At The House (though not exactly a solo as there is still a guitar being played); this is not noted in Jimpress. Tracks 186-187 are combined in Jimpress as a single entry. This instrumental is also officially known as Beginnings. It is difficult to hear any percussion on this track, which would mean the exclusion of Juma Sultan and/or Jerry Velez. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion?), and Jerry Velez? (percussion?).

#### **187. Machine Gun (instrumental) / (3) If 6 Was 9 (instrumental)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes numbers: L1288 / L1129

Track time as per Bell/Jimpress/actual: 2:53 (2:01) [2:53]

Composers: John Ronald Mitchell (Mitch Mitchell) / James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Bell notes a segment of Machine Gun preceding If 6 Was 9; this is not noted in Jimpress. Tracks 186-187 are combined in Jimpress as a single entry. The Ultimate Lyric Book shows handwritten lyrics for Machine Gun on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. There appears to only be one percussionist on this track, which would mean the exclusion of Juma Sultan or Jerry Velez. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and Jerry Velez? (percussion).

#### **188. (JA 3 (1)) Untitled Instrumental (Jam #1 in A) (nearly complete stereo mix)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: @4:09 (4:18) [4:20]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimpress describes this entry as a free-for-all tuning session “ending with Jimi and Mitch playing as the second guitar, bass, and flute wander off”, and that this “wandering off” segment is likely a bleed-through from another track on the master tape. Bell notes that the guitar and flute are in the right channel from 3:38 in (JA 3 (1)) until the 8:48 mark in (JA 5 (1)), “but this appears to be an unrelated recording”; see track 432. This mix omits about 5 seconds of the opening guitar note and drum noodling as heard in (JA 3 (2)). Tracks 188-189 are combined in Jimpress as a single entry with a total time of 29:37; Bell notes the total time as 29:04 – the actual total time is 29:17. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), and Juma Sultan (flute).

#### **189. (JA 4 (1)) Untitled Instrumental (Jam #2 in E) / (JA 5 (1)) Untitled Instrumental ((4-5) Villanova Junction Jam) (complete stereo mix)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: @1:43+@23:12=24:55 (2:03+23:16=25:19) [24:57]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: There are many tape breaks throughout this track. (JA 5 (1)) contains the Jimpress listings for (4) Villanova Junction which is at the beginning of this segment and runs 2:58, and (5) Villanova Junction which is at the 8:26 mark of this segment and runs 1:21. Bell also notes that (JA 5 (1)) contains Message To Love, which is also officially known as Message To The Universe. Jimpress describes this entry as a free-for-all tuning session “ending with Jimi and Mitch playing as the second guitar, bass, and flute wander off”, and that this “wandering off” segment is likely a bleed-through from another track on the master tape. Bell notes that the guitar and flute are in the right channel from 3:38 in (JA 3 (1)) until the 8:48 mark in (JA 5 (1)), “but this appears to be an unrelated recording”; see track 432. Tracks 188-189 are combined in Jimpress as a single entry with a total time of 29:37; Bell notes the total time as 29:04 – the actual total time is 29:17. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), and Juma Sultan (flute).

**190. (JA 3 (2)) Untitled Instrumental (Jam #1 in A) (mono mix without flute jam)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: S992

Track time as per Bell/Jimpress/actual: n/a (4:18) [4:27]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This mix has the “flute jam” bleed-through unrelated recording from (JA 3 (1)) mixed out, most likely isolated from the stereo track by a collector doubling the left channel into mono; see track 432. The flute jam is in stereo which might indicate that (JA 3-5 (2)) in mono is the actual bleed-through track on the master tape and not vice versa. Tracks 190-191 are combined in Jimpress as a single entry; Bell notes the total time as 11:44 – the actual total time is 11:46. Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass).

**DISC 15 – STUDIO & PRIVATE RECORDINGS**

**August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA (continued)**

**191. (JA 4 (2)) Untitled Instrumental (Jam #2 in E) / (JA 5 (2)) Untitled Instrumental ((6) Villanova Junction Jam) (incomplete mono mix without flute jam)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: S992

Track time as per Bell/Jimpress/actual: n/a (2:03+3:00=5:03) [7:18]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: (JA 5 (2)) contains the Jimpress listing for (6) Villanova Junction, described as an alternate mix of (4) with just Jimi and Mitch playing. This track has the “flute jam” bleed-through unrelated recording from (JA 4-5 (1)) mixed out, most likely isolated from the stereo track by a collector doubling the left channel into mono; see track 432. The flute jam is in stereo which might indicate that (JA 3-5 (2)) in mono is the actual bleed-through track on the master tape and not vice versa. Tracks 190-191 are combined in Jimpress as a single entry; Bell notes the total time as 11:44 – the actual total time is 11:46. Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass).

**August 14, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA**

**192. (21) Lover Man (take 1)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L850

Track time as per Bell/Jimpress/actual: 4:33 (5:04) [4:40]

Composer: James Marshall Hendrix

Recording date/location: August 14, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimpress labels this track "first take". Tracks 192-193 are combined in Bell as a single entry. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**193. (22) Lover Man (take 2) / drum solo**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L851

Track time as per Bell/Jimpress/actual: 4:08+0:43=4:51 (4:38) [4:53]

Composer: James Marshall Hendrix

Recording date/location: August 14, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The drum solo segment, which also includes percussion, is not listed in Jimpress. Tracks 192-193 are combined in Bell as a single entry. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion).

**194. (33) Hear My Train A Comin'**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L658

Track time as per Bell/Jimpress/actual: 7:21 (7:30) [7:34]

Composer: James Marshall Hendrix

Recording date/location: August 14, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimi plays some riffs from Machine Gun at the start of this track. At the end of the track a false start to (39) Spanish Castle Magic can be heard. This song is also known as Getting My Heart Back Together Again, and also officially known as Hear My Train. There appears to only be one percussionist on this track, which would mean the exclusion of Juma Sultan or Jerry Velez. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and Jerry Velez? (percussion).

**195. (39) Spanish Castle Magic**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

UniVibes number: L852

Track time as per Bell/Jimpress/actual: 4:18 (4:25) [4:30]

Composer: James Marshall Hendrix

Recording date/location: August 14, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The end of track 196 contains the false start to this track. There appears to only be one percussionist on this track, which would mean the exclusion of Juma Sultan or Jerry Velez. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and Jerry Velez? (percussion).

=====

**August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA**

=====

**196. (3) Message To Love (incomplete early take)**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 06

UniVibes number: S1355

Track time as per Bell/Jimpress/actual: 2:35 (2:29) [2:39]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This is an earlier take than (50), and is missing the start. This version of the song has slightly different lyrics from later versions. Jimpress Part 3 notes that this track may be from the August 29, 1969 session. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar,



vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**197. (50) Message To The Universe (Message To Love) (official)**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Official Release: Live At Woodstock [Classic Records, bonus 45 single]; South Saturn Delta

UniVibes number: S1458

Track time as per Bell/Jimpress/actual: 6:18 (6:18) [6:19]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: The basic track is take 3 from the same session as (3). This version of the song has slightly different lyrics from later versions. This track is officially titled Message To The Universe (Message To Love); this song is also officially known as Message To Love. The Ultimate Lyric Book shows handwritten lyrics for Message To Love on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott.

**198. (1) Easy Blues (complete)**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 02

Track time as per Bell/Jimpress/actual: 10:12 (10:04) [10:15]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Percussion is obvious on this track, at least a tambourine, which is especially noticeable during the beginning of the track, which would indicate the inclusion of Juma Sultan and/or Jerry Velez; this is not noted in Jimpress. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and/or Jerry Velez? (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**199. (3) Easy Blues (longest edit of (1))**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 03

UniVibes number: S848

Track time as per Bell/Jimpress/actual: 7:41 (7:45) [7:47]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This edit of (1) has a 2:30 section cut at 1:34 removing Larry Lee's solo. Percussion is much less obvious on this track (tambourine), buried in the mix and nearly inaudible, which would indicate the inclusion of Juma Sultan and/or Jerry Velez; this is not noted in Jimpress. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and/or Jerry Velez? (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**200. (4) Easy Blues (official long edit of (1))**

Source: People, Hell And Angels

Official Release: People, Hell And Angels

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

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This edit of (1) cuts over 3 minutes of Larry Lee's guitar solo starting at 1:33, and cuts a minute around the 8:40 mark of the complete version. Percussion is obvious on this track, at least a tambourine, which is especially noticeable during the beginning of the track, which would indicate the inclusion of Juma Sultan and/or Jerry Velez; this is not noted in Jimpress but is noted in the official release credits. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and/or Jerry Velez? (percussion). Second Engineer: Joey Zagarino. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**201. Easy Blues (slightly longer version of (2))**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 04

UniVibes number: S174

Track time as per Bell/Jimpress/actual: 4:35 (n/a) [4:37]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress. This variation has about 5 seconds more at the end of the track than (2). See track 202 notes. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and/or Jerry Velez? (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**202. (2) Easy Blues (official short edit of (1))**

Source: Nine To The Universe

Official Release: Nine To The Universe

UniVibes number: S174

Track time as per Bell/Jimpress/actual: 4:30 (n/a) [4:27]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Jimpress notes that this version of (1) has been edited slightly where the drums join in at 0:55, Larry Lee's solo at 1:36 has been cut, and there is the inclusion of an unknown tambourine player – this would likely be either Juma Sultan or Jerry Velez. Bell notes that there are 6 edits in this track: at 1:16.3 removing 3:15.7 (1:18.5-4:34.2); at 2:58.7 removing 0:07.4 (6:16.4-6:23.8); at 3:13.3 removing 0:07.5 (6:38.3-6:45.8); at 3:31.7 removing 0:03.7 (7:04.1-7:07.8); at 3:41.4 removing 0:03.7 (7:17.5-7:21.2); and at 3:59.5 removing 0:07.5 (7:39.2-7:46.7); this track fades 1:50 before the end of the complete version (8:22.5). Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan? (percussion), and/or Jerry Velez? (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producer: Alan Douglas. Secondary Assistant Producer: Les Kahn. Secondary Engineer: Ron Saint Germain. Mastered by Chris Bellman.

**203. (32) Izabella (official)**

Source: People, Hell And Angels

Official Release: People, Hell And Angels

Track time as per Bell/Jimpress/actual: 3:43 (3:43) [3:43]

Composer: James Marshall Hendrix

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: There were three separate attempts to record Izabella on this date; this track is one of six takes from the third attempt. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**204. (13) Beginnings (incomplete unaltered original)**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

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

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This original version has an incomplete ending. 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. Bell notes Juma Sultan on bongos and possibly on temple block as well. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**DISC 16 – STUDIO & PRIVATE RECORDINGS**

August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA (continued)

**205. (15) Beginnings** (alternate mono edit of (13))

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Track time as per Bell/Jimpress/actual: 4:19 (4:19) [4:21]

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is from the preparation mixes for the Midnight Lightning album. It contains an edit at 1:01 cutting 9 seconds of the guitar solo, another edit at 1:29 removing at least 45 seconds of music as the backing track keeps repeating while another guitar solo is superimposed on the track; whether the solo is an overdub or from a different take is unclear. The superimposed solo ends at 3:20 at which point the track is repeated from the 42-second mark but this time including all of the previously edited solo until the track ends abruptly. Bell notes this track as containing no overdubs. 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. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producer: Alan Douglas.

**206. (4) Beginnings** (incomplete altered official version of (13))

Source: Midnight Lightning (1989, Polydor [Japan] P2OP 22013)

Official Release: Midnight Lightning

UniVibes number: S169

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

Composer: John Ronald Mitchell (Mitch Mitchell)

Recording date/location: August 28, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Bell notes the extensive edits of this track as follows: edit at 1:01 removing 9 seconds of music; edit at 1:26.5 removing at least 47 seconds of music; the portion from 1:20.5-1:26.5 has the lead guitar removed. Additional edits relative to (15): 5-second edit at 1:45, 0:47 edit at 1:57.3 (2:04.3-2:51.7), 5-second edit at 2:06.04 (3:00.5-3:05.4), 7-second edit at 2:10.9 (3:10.3-3:17.6), the drum break (2:14-2:16) is different and shorter than in (15) (3:21-3:25), fades early at 3:03 (4:11.4), 0:08 before (15) ends. The original musicians who were later replaced in 1974 with session musicians were Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). 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. Bell notes the inclusion of Jimmy Maeulen on 1974-added percussion. Jimi Hendrix (guitar), Jeff Mirinov (guitar), Bob Babbit (bass), Allan Schwartzberg (drums), and Jimmy Maeulen (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA

**207. (1+2) Izabella** (instrumental takes 5-6)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 05

UniVibes number: S788

Track time as per Bell/Jimpress/actual: 0:19+1:07=1:26 (0:21+1:10=1:31) [3:47]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Tracks 207-211 comprise part of a single recording session – the actual total time is 30:10; Bell notes the complete time for the Izabella takes alone as 17:42. It seems the first 4 takes from the session are missing – confusingly, the engineer counts in “take 7” at the end of (2), but after a tape change he begins counting at take 1

again. Rather than assigning take numbers to the segments of this track, as is done by Jimpress, Bell notes the first segment as a false start, and the second segment as an unfinished take. There is studio chatter between takes, and instrumental noodling after (2). Ultimate Hendrix notes that there were three separate attempts at Izabella during this day's lengthy (8 reels!) recording session with the first attempt recorded on reels 4 and 5, the second attempt on reel 7, and the third attempt on reel 8. It is the second attempt on reel 7 which is immediately followed by "a formative [skeletal] rendition of Machine Gun". This may explain some of the confusion over the take counts; see (6) Izabella (track 210) which is immediately followed by (1) Machine Gun (track 211), which would indicate it is part of the second attempt at this song. Bell does not note any percussionists on this track, and there appear to not be any; Jimpress notes Juma Sultan and Jerry Velez on percussion. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Larry Lee (guitar). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**208. (3) Izabella** (instrumental take 7)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 05

UniVibes number: S788

Track time as per Bell/Jimpress/actual: 4:44 (4:58) [7:42]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Tracks 207-211 comprise part of a single recording session – the actual total time is 30:10; Bell notes the complete time for the Izabella takes alone as 17:42. Jimpress has assigned a take number to this track; Bell does not. There is extensive instrumental noodling and tuning after the take. Ultimate Hendrix mentions "take 8, timed at 4:45, was especially noteworthy ... While Hendrix did not specifically record a lead vocal for this track, he can occasionally be heard singing live, with his voice acting, in this instance, as his own metronome". Ultimate Hendrix notes that there were three separate attempts at Izabella during this day's lengthy (8 reels!) recording session with the first attempt recorded on reels 4 and 5, the second attempt on reel 7, and the third attempt on reel 8. It is the second attempt on reel 7 which is immediately followed by "a formative [skeletal] rendition of Machine Gun". This may explain some of the confusion over the take counts; see (6) Izabella (track 210) which is immediately followed by (1) Machine Gun (track 211), which would indicate it is part of the second attempt at this song. The source notes indicate that this track has "a sudden cut at 1:51, at which point the recording jumps back to the 0:39 point and repeats. It's difficult to tell exactly what's going on here; much of the guitar in the right channel is different the second time around, parts of the guitar overdub appear to have been moved around, and there is likely some further editing in this section as well. It's definitely altered from its originally recorded form." 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 version on ATM 119-120: Soulful Sessions also tests as lossy/MPEG. Bell does not note any percussionists on this track, and there appear to not be any; Jimpress notes Juma Sultan and Jerry Velez on percussion. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Larry Lee (guitar). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**209. (4+5) Izabella** (instrumental takes 8-9)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 05

UniVibes number: S788

Track time as per Bell/Jimpress/actual: 0:40+1:07=1:47 (0:42+1:10=1:52) [2:24]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Tracks 207-211 comprise part of a single recording session – the actual total time is 30:10; Bell notes the complete time for the Izabella takes alone as 17:42. Rather than assigning take numbers to the segments of this track, as is done by Jimpress, Bell notes the first segment as a false start, and the second segment as an unfinished take. There is studio chatter and silence between takes and after (5). Ultimate Hendrix notes that there were three separate attempts at Izabella during this day's lengthy (8 reels!) recording session with the first attempt recorded on reels 4 and 5, the second attempt on reel 7, and the third attempt on reel 8. It is the second attempt on reel 7 which is immediately followed by "a formative [skeletal] rendition of Machine Gun". This may explain some of the confusion over the take counts; see (6) Izabella (track 210) which is immediately followed by (1) Machine Gun (track 211), which would indicate it is part of the second attempt at this song. Bell does not note any percussionists on this track, and there appear to not be any; Jimpress notes Juma Sultan and Jerry Velez on percussion. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Larry Lee (guitar). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**210. (6) Izabella** (instrumental take 10)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 05

UniVibes number: S788

Track time as per Bell/Jimpress/actual: 3:40 (3:51) [3:48]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Tracks 207-211 comprise part of a single recording session – the actual total time is 30:10; Bell notes the complete time for the Izabella takes alone as 17:42. Jimpress has assigned a take number to this track; Bell does not. Ultimate Hendrix notes that there were three separate attempts at Izabella during this day's lengthy (8 reels!) recording session with the first attempt recorded on reels 4 and 5, the second attempt on reel 7, and the third attempt on reel 8. It is the second attempt on reel 7 which is immediately followed by "a formative [skeletal] rendition of Machine Gun". This may explain some of the confusion over the take counts; this track is immediately followed by (1) Machine Gun, which would indicate it is part of the second attempt at this song. Bell does not note any percussionists on this track, and there appear to not be any; Jimpress notes Juma Sultan and Jerry Velez on percussion. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Larry Lee (guitar). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**211. (1) Machine Gun** (instrumental take)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 05

UniVibes numbers: S974 and S1014

Track time as per Bell/Jimpress/actual: 12:18 (12:50) [12:27]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: Tracks 207-211 comprise part of a single recording session – the actual total time is 30:10. This track was recorded immediately following (6) Izabella. Jimpress notes this as take 1; Bell notes this as an unaltered take with one vocal track and less second guitar. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**212. (25) Izabella** (mono working master)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 04

UniVibes number: S1374

Track time as per Bell/Jimpress/actual: 3:40 (3:39) [3:44]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is the original working master onto which overdubs were added. The basic track was recorded August 29, and the guitar and vocal overdubs and mixing were done on September 23, 1969. Ultimate Hendrix notes that this was take 3 from reel 4, however the engineer states this is reel 4 take 2. This is a mono mix and includes two vocal takes. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**213. (28) Izabella** (official alternate stereo mix of (25))

Source: The Jimi Hendrix Experience [purple box set]

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

UniVibes number: S1550

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

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This mix has only one vocal take, and fades a second early missing the ending drum roll. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion),

and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**214. (2) Machine Gun** (alternate take)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 09 track 07

UniVibes number: S1509

Track time as per Bell/Jimpress/actual: 12:39 (12:57) [12:46]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This is another take from the same session as (1) with Larry Lee playing most of the solo guitar parts. Jimpress Part 3 notes this as take 2; Bell notes it as an alternate take. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**215. (40) Machine Gun** (incomplete alternate of (1))

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Track time as per Bell/Jimpress/actual: 1:19 (1:19) [1:20]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is from the preparation mixes for the Midnight Lightning album. Bell notes this track as an incomplete alternate mix of (1), missing the start and the end, having edits but no overdubs. Jimpress notes this track as having different guitar parts, either overdubs by Hendrix or added on by Alan Douglas from other takes; Jimpress Part 3 notes this track as being a composite of takes 1 and 2 (tracks 211 and 214). The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Secondary Producer: Alan Douglas. Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**216. (38) Machine Gun** (complete wide stereo composite)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 02

Track time as per Bell/Jimpress/actual: 11:19 (10:59) [11:22]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This composite is from the preparation mixes for the Midnight Lightning album. It is an incomplete composite of (1) and other material from the same session, and it is also an alternate mix complete version of (3). Jimpress Part 3 notes this track as being a composite of takes 1 and 2 (tracks 211 and 214). Bell notes this track as a wider stereo composite with two vocal tracks and more second guitar. The vocal tracks are mixed in separate channels, and the opening lyric lines contain bits from Izabella. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Secondary Producer: Alan Douglas. Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**217. (3) Machine Gun** (narrow stereo composite)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 01

UniVibes number: S719

Track time as per Bell/Jimpress/actual: 8:11 (8:05) [8:14]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This composite is from the preparation mixes for the Midnight Lightning album. It is an incomplete composite of (1) and other material from the same session, and it is also an alternate mix incomplete version of (38). Jimpress Part 3 notes this track as being a composite of takes 1 and 2 (tracks 211 and 214). Bell notes this track as an incomplete narrow stereo composite with two vocal tracks and more second guitar. The vocal tracks are mixed central, and the opening lyric lines contain bits from Izabella. The Ultimate Lyric Book shows

handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Secondary Producer: Alan Douglas. Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

## DISC 17 – STUDIO & PRIVATE RECORDINGS

August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA (continued)

### 218. (39) Machine Gun (mono alternate composite)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Track time as per Bell/Jimpress/actual: 7:28 (7:28) [7:30]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This composite is from the preparation mixes for the Midnight Lightning album. Jimpress Part 1 notes it as an edited mono mix of (3); Jimpress Part 3 notes this track as being a composite of takes 1 and 2 (tracks 211 and 214). Bell notes it as having no overdubs, and being the exact same edit as (4) containing vocals and guitar parts from (1), (2), and (3). There is only one vocal track, the second guitar can only be faintly heard, and the opening lyric lines contain bits from Izabella. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producer: Alan Douglas. Secondary Engineer: Tony Bongiovi.

### 219. (4) Machine Gun (official altered composite)

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

Official Release: Midnight Lightning

Studio '69 cross-reference: disc 10 track 03

UniVibes number: S167

Track time as per Bell/Jimpress/actual: 7:28 (7:28) [7:29]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This composite contains vocals and guitar parts from (1), (2), and (3). Jimpress Part 3 notes this track as being a composite of takes 1 and 2 (tracks 211 and 214). There is only one vocal track, the second guitar can only be faintly heard, and the opening lyric lines contain bits from Izabella. The original musicians who were later replaced in 1974 with session musicians were Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Lance Quinn (guitar), Bob Babbit (bass), and Allan Schwartzberg (drums). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

### 220. Machine Gun (alternate edit of (4))

Source: Midnight Lightning (1989, Polydor [Germany] 825-166-2); track courtesy of Doug Bell.

Official Release: Midnight Lightning (1989, Polydor [Germany] 825-166-2)

UniVibes number: S167

Track time as per Bell/Jimpress/actual: 7:34 (n/a) [7:37]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress. This variation of (4) contains a 7.5 second repeat of the segment from 2:18-2:25 repeated from 2:25-2:32 and is only found on the European CD reissue Polydor [Germany] 825-166-2. This composite contains vocals and guitar parts from (1), (2), and (3). There is only one vocal track, the second guitar can only be faintly heard, and the opening lyric lines contain bits from Izabella. The original

musicians who were later replaced in 1974 with session musicians were Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Lance Quinn (guitar), Bob Babbitt (bass), and Allan Schwartzberg (drums). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

=====

**August/September? 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA**

=====

**221. (29) Freedom** (instrumental)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

UniVibes number: S1510

Track time as per Bell/Jimpress/actual: 8:00 (8:26) [8:06]

Composer: James Marshall Hendrix

Recording date/location: August/September? 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is also known as Freedom Jam, being an instrumental workout using a riff from the later fully developed song. The next known recording of this song structure is during sessions on November 7, 1969. Although the date, location, and session musicians are uncertain, the second guitar suggests the lineup may be Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Bell lists the session musicians as Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan and/or Jerry Velez (percussion). Tambourine and cowbell are heard which would indicate that most likely both Sultan and Velez are present.

=====

**September 4, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA**

=====

**222. Untitled Instrumental (Jungle Jam) / (3) Beginnings**

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 05

UniVibes number: S1115 and S814 (incomplete edit)

Track time as per Bell/Jimpress/actual: 5:58 (6:05) [6:07]

Composers: James Marshall Hendrix / John Ronald Mitchell (Mitch Mitchell)

Recording date/location: September 4, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: The major portion of this track, which is incomplete at the start, is a percussive workout known on bootlegs as Jungle Jam. The last part of the track, Beginnings, is also officially known as Jam Back At The House, as first released in a live version on the Woodstock Two album in 1971. Jimpress notes the track time for the Jungle Jam portion as 4:59, and the Beginnings portion as 0:50. Bell notes the track time for the Beginnings portion as about 1 minute, which includes about 10 seconds of messing around at the end. There is a lot of percussion on this track including bongos, tambourine, cowbell, some type of bamboo-sounding percussive instrument, shakers, various types of bell/chimes instruments, flute, etc., which probably gave rise to the fictional title given to this track. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion, flute), and Jerry Velez (percussion). Engineer: Joey Zagarino.

**223. (2) Mastermind** (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: 4:43 (4:46) [4:44]

Composer: Lawrence Harold Lee, Jr. (Larry Lee)

Recording date/location: September 4, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: The basic track is take 18 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. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar, vocals), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer:



Joey Zagarino. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Secondary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

=====

**September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA**

=====

**224. (22) Valleys Of Neptune** (instrumental)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 11 track 04 and Singing The Blues In New York City track 07

UniVibes number: S770

Track time as per Bell/Jimpress/actual: 3:54 (3:58) [3:57]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is also known as Lonely Avenue. The start of the track is incomplete, and the end of the track has 11 seconds of messing around. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an “e” in all three instances. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino.

**225. (1) Lord, I Sing The Blues For Me And You** (long edit 1)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 07 and Singing The Blues In New York City track 01

UniVibes number: S968 (incomplete versions)

Track time as per Bell/Jimpress/actual: 10:00 (10:29) [10:47]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track may have been an Alan Douglas-created mix for the abandoned Multicolored Blues compilation. This mix has the vocals dry, Jimi's and Larry's guitars are panned to opposite channels, and the bass and drums are mixed central. During verses three to five (1:15 – 3:06) the mix is adjusted so only the drums can be clearly heard. Larry Lee plays the guitar solos from verses five to eleven. At 7:41 the dry vocals aren't brought up in the mix resulting in the loss of the first line of vocals. The track ends after verse 16 followed by tuning, studio silence, and two false starts to (4) Lover Man; see track 229. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino. Secondary Producer?: Alan Douglas.

**226. (2) Lord, I Sing The Blues For Me And You** (long edit 2)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 08, disc 11 track 01 (incomplete), and Singing The Blues In New York City track 02 and track 05

UniVibes number: S968

Track time as per Bell/Jimpress/actual: 10:29 (10:32) [10:37]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track may have been an Alan Douglas-created mix for the abandoned Multicolored Blues compilation. This mix has the first 40 seconds missing, coming in at the end of verse one. There are no instrument level fluctuations on verses three to five (1:15 – 3:06). Larry Lee plays the guitar solos from verses five to eleven. The first line of vocals can be heard at 9:10 with a chorus effect added to Jimi's vocals. The track ends after verse 16 followed by a 3-second false start to (4) Lover Man and a fade out (eliminating the second false start as heard at the end of (1)); see track 229. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino. Secondary Producer?: Alan Douglas.

**227. (3) Lord, I Sing The Blues For Me And You** (long edit 3)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 09 and Singing The Blues In New York City track 03

UniVibes number: S968

Track time as per Bell/Jimpress/actual: 8:55 (9:06) [9:06]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track may have been an Alan Douglas-created mix for the abandoned Multicolored Blues compilation. This mix begins at verse three, Jimi's guitar is central, and the drums are mixed to one channel. At 7:35 the dry vocals aren't brought up in the mix resulting in the loss of the first line of vocals. The track ends abruptly after verse 16 followed by a 3-second false start to (4) Lover Man; see track 229. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino. Secondary Producer?: Alan Douglas.

**DISC 18 – STUDIO & PRIVATE RECORDINGS**

**September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA (continued)**

**228. (4) Lord, I Sing The Blues For Me And You** (short edit)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 06

UniVibes number: S723

Track time as per Bell/Jimpress/actual: 5:43 (5:30) [5:45]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track may have been an Alan Douglas-created mix for the abandoned Multicolored Blues compilation. Bell best describes this complicated mix: there is an edit at 0:40; the last vocal verse comes prior to this edit, then the last 5:03 of the song follows, including this last vocal verse again. The source from which this track was taken for the ATM release presents the complete short edit, being a composite with the ending taken from a bootleg LP. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino. Secondary Producer?: Alan Douglas.

**229. (4) Lover Man** (instrumental)

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 10 track 10 and Singing The Blues In New York City track 04

UniVibes number: S753

Track time as per Bell/Jimpress/actual: 4:18 (4:14) [4:22]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track was recorded immediately following Lord, I Sing The Blues For Me And You. There are a couple seconds of guitar noodling at the end of the track. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino.

**230. (45) Lover Man** (alternate mix of (4))

Source: ATM 246-248: Gypsy Sun & Rainbows – New York City

Studio '69 cross-reference: disc 11 track 02

UniVibes number: S1025

Track time as per Bell/Jimpress/actual: 3:42 (3:48) [3:43]

Composer: James Marshall Hendrix

Recording date/location: September 6, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This alternate stereo mix of (4) has the drums and guitar panned hard to separate channels and the bass mixed central. Bell lists this as an incomplete stereo mix with studio chat, however there is no studio chatter heard on this track. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Joey Zagarino.

home recording? (unknown date and 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

**231. (1) Heaven Has No Sorrow (rehearsal)**

Source: ATM 119-120: Soulful Sessions

Univibes number: S1238

Track time as per Bell/Jimpress/actual: n/a (0:20) [3:05]

Composer: James Marshall Hendrix

Recording date/location: home recording? (unknown date and 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.

Notes: This song is also known as Can I Whisper In Your Ear, and May I Whisper In Your Ear; the official title is given in The Ultimate Lyric Book. This track is a studio session from June 26, 1970 at Electric Lady Studios during which either a home recording (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 seems to be a tape break at 1:53 at which point the possible 1969 recording continues from 1:53-2:35. Jimi then stops abruptly as someone is heard knocking on the door (which would add credence to this being a home recording), which causes Jimi to remark during 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. The total amount of the possible 1969 recording that we hear is about 1:41. Jimi Hendrix (guitar, vocals), and Billy Cox (voice, tape recorder).

September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA

**232. (JA 11) Untitled Instrumental (Jam 1) – Part 1 (Gypsy Boy (New Rising Sun)) (composite)**

Source: ATM 193-194: At His Best?

UniVibes numbers: P715 (complete), P289 (Young Jim), P279 (Free Thunder), P291 (Swift's Wing), P283 (Down Mean Blues)

Track time as per Bell/Jimpress/actual: n/a (n/a) [8:46]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The complete version of the long instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Gypsy Boy (aka Young Jim, aka Baroque 1); Free Thunder; Swift's Wing (aka Baroque 2); Down Mean Blues; and Fried Cola. Jimpress notes the complete jam (JA 11) without overlapping segments having a total running time of 27:00; the actual total time is 26:38. This track is the first segment of (JA 11). Bell notes the total time of Jam 1 (tracks 232-235) without overlapping segments as 23:01; Jimpress notes the time as 22:10; the actual total time is 23:03. This track contains the Jimpress listing for (3) Gypsy Boy. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion). Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091).

**233. (JA 11) Untitled Instrumental (Jam 1) – Part 2 (Free Thunder) (composite)**

Source: ATM 193-194: At His Best?

UniVibes numbers: P715 (complete), P279 (Free Thunder)

Track time as per Bell/Jimpress/actual: n/a (n/a) [5:26]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The complete version of the long instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Gypsy Boy (aka Young Jim, aka Baroque 1); Free Thunder; Swift's Wing (aka Baroque 2); Down Mean Blues; and Fried Cola. Jimpress notes the complete jam (JA 11) without overlapping segments having a total running time of 27:00; the actual total time is 26:38. This track is the second segment of (JA 11). Bell notes the total time of Jam 1 (tracks 232-235) without overlapping segments as 23:01; Jimpress notes the time as 22:10; the actual total time is 23:03. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

#### **234. (JA 11) Untitled Instrumental (Jam 1) – Part 3 (Swift's Wing) (composite)**

Source: ATM 193-194: At His Best?

UniVibes numbers: P715 (complete), P291 (Swift's Wing)

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

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The complete version of the long instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Gypsy Boy (aka Young Jim, aka Baroque 1); Free Thunder; Swift's Wing (aka Baroque 2); Down Mean Blues; and Fried Cola. Jimpress notes the complete jam (JA 11) without overlapping segments having a total running time of 27:00; the actual total time is 26:38. This track is the third segment of (JA 11). Bell notes the total time of Jam 1 (tracks 232-235) without overlapping segments as 23:01; Jimpress notes the time as 22:10; the actual total time is 23:03. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

#### **235. (JA 11) Untitled Instrumental (Jam 1) – Part 4 (Down Mean Blues) (composite)**

Source: ATM 193-194: At His Best?

UniVibes numbers: P715 (complete), P283 (Down Mean Blues)

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

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The complete version of the long instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Gypsy Boy (aka Young Jim, aka Baroque 1); Free Thunder; Swift's Wing (aka Baroque 2); Down Mean Blues; and Fried Cola. Jimpress notes the complete jam (JA 11) without overlapping segments having a total running time of 27:00; the actual total time is 26:38. This track is the fourth segment of (JA 11) and fades out at the end as the final segment of the jam (Fried Cola) begins. Bell notes the total time of Jam 1 (tracks 232-235) without overlapping segments as 23:01; Jimpress notes the time as 22:10; the actual total time is 23:03. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

#### **236. (JA 11) Untitled Instrumental (Fried Cola)**

Source: ATM 193-194: At His Best?

UniVibes number: P715 (complete), P285 (Fried Cola)  
Track time as per Bell/Jimpress/actual: 3:24 (3:25) [3:35]  
Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The complete version of the long instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Gypsy Boy (aka Young Jim, aka Baroque 1); Free Thunder; Swift's Wing (aka Baroque 2); Down Mean Blues; and Fried Cola. Jimpress notes the complete jam (JA 11) without overlapping segments having a total running time of 27:00; the actual total time is 26:38. This track is the fifth/last segment segment of (JA 11) and fades in at the start with a slight overlap from the previous/fourth segment (Down Mean Blues). The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

### **237. (JA 12) Untitled Instrumental/Song (Feels Good + Jam 2) (composite)**

Source: ATM 193-194: At His Best?

UniVibes number: P284

Track time as per Bell/Jimpress/actual: 11:50 (11:58+9:18=13:10) [12:28]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Tracks 237-238 comprise a single jam with an actual total time of 15:49; because Jimi ad libs some lyrics in both tracks they are not true instrumentals. The complete version of the instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Jam 2; Feels Good (aka Flying/Virtuoso, aka Spiked With Heady Dreams); and Monday Morning Blues. This track, which seems to be the first two segments plus a small section of the third segment, includes 33 seconds of chatter, tuning and instrumental noodling at the start. Jimpress notes that Jam 2 begins around 2:50 into the track. There is a missing section from the third segment, which seems to begin around 11:11 in this track before the break, so the complete jam is unable to be reconstructed. From 6:35 to 9:53 into this track Jimi ad libs some lyrics: "Here I go...Here I go flying, flying...What am I looking for, what am I looking for, flying...ooh, feels good..." The Jimpress track times and description of (JA 12) are rather confusing, probably due to the confusing nature of these tracks as broken up into overlapping segments on various bootlegs: the segment timings are given as 11:58, 9:18, and 3:15 which would seem to total up to 24:31 but segments one and two are also given a total time without overlap of 13:10; adding in the only mentioned track time for segment three of 3:15 would seemingly give an alternate total time for (JA 12) of 16:25. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar, vocals), Mike Ephron (clavichord), Juma Sultan (flute, congas), and Jerry Velez (percussion).

### **238. (JA 12) Untitled Instrumental/Song (Monday Morning Blues)**

Source: ATM 193-194: At His Best?

UniVibes number: P286

Track time as per Bell/Jimpress/actual: 3:14 (3:15) [3:21]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Tracks 237-238 comprise a single jam with an actual total time of 15:49; because Jimi ad libs some lyrics in both tracks they are not true instrumentals. The complete version of the instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Feels Good (aka Flying/Virtuoso, aka Spiked With Heady Dreams); Jam 2; and Monday Morning Blues. There is a missing section from the third segment so the complete jam is unable to be reconstructed. From 1:44 to 2:02 into this track Jimi ad libs some lyrics: "Monday morning, I know I'm gonna see you come around...on a big hill (?)...givin' your love to me." The Jimpress track times and description of (JA 12) are rather confusing, probably due to the confusing nature of these tracks as broken up into overlapping segments on various bootlegs: the segment timings are given as 11:58, 9:18, and 3:15 which would seem to total up to 24:31 but segments one

and two are also given a total time without overlap of 13:10; adding in the only mentioned track time for segment three of 3:15 would seemingly give an alternate total time for (JA 12) of 16:25. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpres notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar, vocals), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

**239. (JA 13) Untitled Instrumental (Jam 3 + Lift Off) (composite)**

Source: ATM 193-194: At His Best?

UniVibes number: P716 (complete), P290 (Lift Off)

Track time as per Bell/Jimpres/actual: 7:27 (7:10) [7:36]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: The complete version of the instrumental jam that this track is taken from has been broken into overlapping segments by bootleggers which have then been given fictitious titles: Jam 3; and Lift Off. This track reconstructs the complete jam by joining the segments and removing the overlapping section. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpres notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (flute, congas), and Jerry Velez (percussion).

**240. Untitled Instrumental (Madagascar)**

Source: ATM 193-194: At His Best?

UniVibes number: P288

Track time as per Bell/Jimpres/actual: 6:17 (6:10) [6:39]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track has been given the fictitious title Madagascar by bootleggers; a segment of this track has been bootlegged under the title Jam 4. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpres notes a total time of "95 minutes". This segment of the jam includes an mbira, also known as a thumb piano, a traditional African instrument, which may explain the fictitious song title. Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

**DISC 19 – STUDIO & PRIVATE RECORDINGS**

=====

**September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA (continued)**

=====

**241. Untitled Instrumental (Jimi Is Tender Too)**

Source: ATM 193-194: At His Best?

UniVibes number: P287

Track time as per Bell/Jimpres/actual: 8:14 (8:15) [8:40]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track has been given the fictitious titles Jimi Is Tender Too and Key To The Highway by bootleggers. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpres notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099)

and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

**242. Untitled Instrumental (Cave Man Bells)**

Source: ATM 193-194: At His Best?

UniVibes number: P280

Track time as per Bell/Jimpress/actual: 3:20 (3:25) [3:34]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track has been given the fictitious title Cave Man Bells by bootleggers. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

**243. (3) Stepping Stone**

Source: ATM 193-194: At His Best?

UniVibes number: P278

Track time as per Bell/Jimpress/actual: 4:55 (4:55) [5:07]

Composers: James Marshall Hendrix

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track has also been bootlegged under the title She Went To Bed With My Guitar. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar, vocals), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

**244. (7) Villanova Junction**

Source: ATM 193-194: At His Best?

UniVibes number: P281

Track time as per Bell/Jimpress/actual: 16:22 (16:20) [16:56]

Composers: James Marshall Hendrix

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This song is also officially known as Villanova Junction Blues. This track has also been bootlegged under the title Strokin' A Lady On Each Hip. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

**245. (9) Earth Blues (instrumental)**

Source: ATM 193-194: At His Best?

UniVibes number: P292

Track time as per Bell/Jimpress/actual: 1:56 (1:55) [1:57]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track has also been bootlegged under the title Giraffe. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

#### **246. Untitled Instrumental (Baby Chicken Strut)**

Source: ATM 193-194: At His Best?

UniVibes number: P282

Track time as per Bell/Jimpress/actual: 1:08 (1:05) [1:14]

Composers: James Marshall Hendrix & Michael Ephron

Recording date/location: September 13?, 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track has been given the fictitious title Baby Chicken Strut by bootleggers. The 15 tracks in this section (tracks 232-246) that contain the so-called Mike Ephron Session have an actual total time of 94:13; Jimpress notes a total time of "95 minutes". Mike Ephron was a Canadian avant garde jazz pianist who recorded at the time with Erica Pomerance (1969, You Used To Think, ESP Disk 1099) and Alan Silva (1969, Skillfulness, ESP Disk 1091). Jimi Hendrix (guitar), Mike Ephron (clavichord), Juma Sultan (congas), and Jerry Velez (percussion).

---

---

**September 15, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

---

---

#### **247. (1) Stepping Stone**

Source: Jazz Stuff

Studio '69 cross-reference: disc 11 track 09

UniVibes number: S971

Track time as per Bell/Jimpress/actual: 15:22 (15:31) [16:00]

Composer: James Marshall Hendrix

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

Notes: The basic track is take 6 from the recording session. This early version of the song is also known as I'm A Man, and includes some lyric lines from Midnight Lightning. The beginning of the complete track is 6 seconds of guitar tuning, and the end of the complete track is 32 seconds of instrumental noodling (drums, shakers), guitar riffing, and studio chatter. Larry Lee left the band after this session concluded; it appears that there is no second guitarist on this track. Jimpress Part 1 lists the session musicians as Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion); Jimpress Part 3 omits Larry Lee and Jerry Velez. Bell omits Jerry Velez from the line-up and includes unknown (voice), which probably refers to the studio chatter at the end of the track. It is difficult to hear a second guitarist on this track, so Larry Lee may be absent. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (shakers). Engineer: Jack Adams. Second Engineer: Tom Flye.

Comparison Notes: The copy on ATM 119-120: Soulful Sessions tests as lossy/MPEG in Trader's Little Helper and shows lossy qualities in Exact Audio Copy (EAC) frequency analysis; track time is 16:03. The copy on ATM 246-248: Gypsy Sun & Rainbows – New York City tests as lossy/MPEG in Trader's Little Helper and shows lossy qualities in Exact Audio Copy (EAC) frequency analysis; track time is 16:03. The copy on Electric Hendrix 2 is labeled She Went In Bed With My Guitar, fades in at the start missing a couple seconds of the opening guitar tuning, and seems to run slightly slow; track time is 16:35. The copy on The First Rays Of The New Rising Sun [Triangle] is labeled I'm A Man (So I'm Trying To Be), and fades in at the start missing most of the opening 6 seconds of guitar tuning; track time is 16:06. The copy on Jazz Stuff tests as CDDA (Compact Disc Digital Audio) in Trader's Little Helper, frequency and spectral analysis with Exact Audio Copy (EAC) shows it is lossless, and the sound quality seems slightly better than all other sources; track time is 16:00. The copy on Let's Drop Some Ludes & Vomit With Jimi [CD] is labeled I'm A Man (Vocal Version), and is missing about 22 seconds of the end guitar noodling; track time is 15:17. The copy on Studio Sessions Vol. 2 tests as lossy/MPEG in Trader's Little Helper; track time is 16:03.

---

---

**September 23, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

---

---

#### **248. (1) Lonely Avenue [Drinking Wine ?] (instrumental)**

Source: Bob Terry Studio Tapes #20 & 22

UniVibes number: S1236

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



Composer: Jerome Solon Felder (Doc Pomus)

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

Notes: Jimpres originally listed this track as (JS 19) with the title Live And Let Live Jam; it is based on Jimi's original riff used in his cover of the Doc Pomus song that was popularized by Ray Charles – see track 283. Bell lists this track as Lonely Avenue Jam. This track is part of the same session as, and immediately followed by, (1) Valleys Of Neptune and is listed in Jimpres as having been recorded on September 30, 1969. The start of the track is 5 seconds of engineer commentary plus Jimi's count-in. Ultimate Hendrix does not note this song as being recorded at the September 30th session (as noted in Jimpres) which was primarily devoted to recording the song Woodstock. The inclusion of a percussionist, probably Juma Sultan, also points to this track as more likely having been recorded on September 23<sup>rd</sup> when ten instrumental takes of Valleys Of Neptune were attempted. This may be the track described in Ultimate Hendrix as "Drinking Wine, a modest, impromptu blues original" which was recorded in between the first attempt (3 takes) and the second attempt (7 takes) of Valleys Of Neptune. The Jimpres listing for (1) Lonely Avenue lists the session musicians as Jimi Hendrix (guitar), Stephen Stills? (bass), unknown (drums), and unknown (percussion). The Jimpres listing for the song Drinking Wine (Part 1 page 92), noted as unreleased, lists the session musicians as Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion), which corresponds to the personnel for other tracks recorded on this date. Engineer: Jack Adams. Second Engineer: Tom Flye.

**249. (1) Valleys Of Neptune (instrumental)**

Source: Studio Outtakes (collector's tape); track courtesy of Doug Bell.

UniVibes number: S1237

Track time as per Bell/Jimpres/actual: 1:02 (1:05) [1:09]

Composer: James Marshall Hendrix

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

Notes: This track is one of ten takes recorded on this date; three takes in a first attempt, and seven takes in a second attempt. This track is part of the same session as, and immediately preceded by, (1) Lonely Avenue and is listed in Jimpres as having been recorded on September 30, 1969. Jimpres lists the session musicians as Jimi Hendrix (guitar), Stephen Stills? (bass), unknown (drums), and unknown (percussion). Ultimate Hendrix does not note this song as being recorded at the September 30th session (as noted in Jimpres) which was primarily devoted to recording the song Woodstock. The inclusion of a percussionist, probably Juma Sultan, also points to this track as more likely having been recorded on September 23<sup>rd</sup> when ten instrumental takes of Valleys Of Neptune were attempted. The bootleg version of this track (Electric Anniversary Jimi) has a 10-second edit at the 0:18 mark; complete copies have a break at 0:18 but no edit. This version has a break at the 0:23 mark presumably editing out 10 seconds of silence. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all three instances. Jimi Hendrix (guitar), Stephen Stills? (bass), unknown (drums), and unknown (percussion). Engineer: Jack Adams. Second Engineer: Tom Flye.

**250. (18) Valleys Of Neptune (alternate mix of (17))**

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

Studio '69 cross-reference: disc 11 track 07 and Singing The Blues In New York City track 10

Track time as per Bell/Jimpres/actual: 5:39 (5:45) [6:01]

Composer: James Marshall Hendrix

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

Notes: This mix has Billy Cox's original bass track removed, the vocals mixed high, the backing track mixed low, contains 2 seconds of tuning at the start and 9 seconds of studio chatter at the end. There is a split-second digital glitch at 2:33; the copies on Studio '69 have deleted some of the end studio chatter so are not suitable replacements. This track is one of ten takes recorded on this date; three takes in a first attempt, and seven takes in a second attempt. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the

word Vallys is intentionally spelled without an “e” in all three instances. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Juma Sultan (congas, percussion). Engineer: Jack Adams. Second Engineer: Tom Flye.

**251. (17) Valleys Of Neptune** (complete, no bass)

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

Studio '69 cross-reference: disc 11 track 05 and Singing The Blues In New York City track 08

UniVibes number: S897

Track time as per Bell/Jimpress/actual: 5:41 (5:41) [5:54]

Composer: James Marshall Hendrix

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

Notes: This mix has Billy Cox’s original bass track removed, and 5 seconds of studio chatter at the end. This track is one of ten takes recorded on this date; three takes in a first attempt, and seven takes in a second attempt – this may be the 7<sup>th</sup>/final take as mentioned in Ultimate Hendrix as “complete, but hardly resembling a finished master”. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an “e” in all three instances. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Juma Sultan (congas, percussion). Engineer: Jack Adams. Second Engineer: Tom Flye.

Comparison Notes: The copy on Cherokee Mist [Triangle] lacks the opening tuning and the ending studio chatter; track time is 5:34. The copy on Electric Gypsy’s lacks the opening tuning and the ending studio chatter; track time is 5:43. The copy on Electric Ladyland Outtakes lacks the opening tuning and the ending studio chatter, but generally has good sound; track time is 5:52. The copy on Every Way To Paradise lacks the opening tuning and the ending studio chatter; track time is 5:44. The copy on First Rays: The Sessions lacks the opening tuning, seems to be the only source for the complete ending studio chatter (which is about 3 seconds of Jimi fumbling for words and what sounds like a phone operator announcing “a call forwarding...”), but has considerable tape hiss; track time is 5:48. The copy on I Don’t Live Today lacks the opening tuning and the ending studio chatter, but generally has good sound; track time is 5:39. The copy on In The Studio Volume 2 lacks the opening tuning and the ending studio chatter, but generally has good sound; track time is 5:36. The copy on Mixdown Master Tapes Vol. 2 is nearly complete, only slightly clipped on the end studio chatter; track time is 5:59. The copy on Valleys Of Neptune [Dragonfly] is sourced from the Studio '69 set, and is lacking a few seconds of the end studio chatter; track time is 5:52. The copy on Vally Of Sunsets lacks a few seconds of the end studio chatter, and seems to be the same as the copy on Valleys Of Neptune [Dragonfly], which is sourced from the Studio '69 set; track time is 5:54.

**252. (20) Valleys Of Neptune** (official edit of (17) with bass, with voiceover)

Source: Lifelines: The Jimi Hendrix Story

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

Studio '69 cross-reference: disc 11 track 08 and Singing The Blues In New York City track 11

UniVibes number: S257

Track time as per Bell/Jimpress/actual: 3:22 (3:22) [3:23]

Composer: James Marshall Hendrix

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

Notes: This mix contains Billy Cox’s original bass track, and there is voiceover for the first 40 seconds and at the end. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an “e” in all three instances. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (congas, percussion). Engineer: Jack Adams. Second Engineer: Tom Flye. Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

**253. (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.

Notes: This track is a composite of the instrumental version (23) overdubbed with the vocals and percussion from (17). (23) Valleys Of Neptune was recorded on May 15, 1970 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. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an “e” in all three instances. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). Engineer: Jack Adams. Second Engineer: Tom Flye. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

## DISC 20 – STUDIO & PRIVATE RECORDINGS

September 23, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

### 254. 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.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the MOGG file accompanying this song’s single sold on the internet for use with the Rock Band video game. 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. Jimi Hendrix (guitar), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion).

### 255. 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.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the MOGG file accompanying this song’s single sold on the internet for use with the Rock Band video game. 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. Jimi Hendrix (guitar), Mitch Mitchell (drums), and Billy Cox (bass).

### 256. 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.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. 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. Billy Cox (bass), and Jimi Hendrix (guitar).

**257. 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.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. 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. Mitch Mitchell (drums), Jimi Hendrix (guitar), and Billy Cox (bass).

**258. 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.

Notes: This track is not listed in Jimpress or elsewhere. This track was extracted from the MOGG file accompanying this song's single sold on the internet for use with the Rock Band video game. 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. Jimi Hendrix (vocals, guitar), and Billy Cox (bass).

**259. (30) Valleys Of Neptune (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.

Notes: This radio edit of (29) omits the first 8 seconds of the track. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising -- note that the word Vallys is intentionally spelled without an "e" in all three instances. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), and Juma Sultan (percussion). Engineer: Jack Adams. Second Engineer: Tom Flye. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineers: Aaron Walk, Charlie Stavish, Derik Lee, and Rick Kwan. Mastered by George Marino.

**260. (54-55) Message To Love (instrumental takes 1-2)**

Source: ATM 119: Soulful Sessions

Studio '69 cross-reference: disc 12 track 03

Track time as per Bell/Jimpress/actual: 0:07+1:35=1:42 (0:07+1:35=1:42) [2:48]

Composer: James Marshall Hendrix

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

Notes: Tracks 260-261 comprise a single recording session which Jimpress notes as immediately following the September 24, 1969 session for Power Of Soul. This song is not mentioned in Ultimate Hendrix as being recorded during the session on September 24, 1969 when Cox was absent on bass; it is however mentioned as being recorded during the September 23, 1969 session. There is some debate among collectors as to whether the drummer is Buddy Miles or Mitch Mitchell, though it is generally thought to be Mitch Mitchell. Jimpress Part 3 also notes the inclusion of Juma Sultan (percussion), though the percussion heard seems to be from the drummer so this may be an error. Bell notes the total session time as 4:56; the actual total time is 5:02. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar), and Mitch Mitchell? (drums). Engineer: Jack Adams. Second Engineer: Tom Flye.

**261. (56) Message To Love** (instrumental take 3)

Source: ATM 119: Soulful Sessions

Studio '69 cross-reference: disc 12 track 03

Track time as per Bell/Jimpress/actual: 1:58 (1:48) [2:14]

Composer: James Marshall Hendrix

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

Notes: Tracks 260-261 comprise a single recording session which Jimpress notes as immediately following the September 24, 1969 session for Power Of Soul. This song is not mentioned in Ultimate Hendrix as being recorded during the session on September 24, 1969 when Cox was absent on bass; it is however mentioned as being recorded during the September 23, 1969 session. There is some debate among collectors as to whether the drummer is Buddy Miles or Mitch Mitchell, though it is generally thought to be Mitch Mitchell. Jimpress Part 3 also notes the inclusion of Juma Sultan (percussion), but this is an error as there is no percussionist apparent on this track. Bell notes the total session time as 4:56; the actual total time is 5:02. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar), and Mitch Mitchell? (drums). Engineer: Jack Adams. Second Engineer: Tom Flye.

=====

**September 24, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**262. (48-49) Power Of Soul** (instrumental takes 1-2)

Source: ATM 119: Soulful Sessions

Studio '69 cross-reference: disc 11 track 10

Track time as per Bell/Jimpress/actual: 0:46+3:25=4:11 (0:45+3:25=4:10) [4:39]

Composer: James Marshall Hendrix

Recording date/location: September 24, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 262-266 comprise a single recording session which yielded nineteen takes of this song. Bell notes the total session time as 16:02; the actual total time is 16:04. Track 265 – 270 share the same general notes and details as this track, except where indicated. The end of the track has 11 seconds of Jimi noodling an unrelated melody on guitar. There is some debate among collectors as to whether the drummer is Buddy Miles or Mitch Mitchell, though it is generally thought to be Mitch Mitchell. Jimpress Part 3 also notes the inclusion of Juma Sultan (percussion), but this is an error as there is no percussionist apparent on these tracks. This track is also known as Jimi's Tune. 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); the early working title was Paper Airplanes, or Crash Landing; see track 318. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar), and Mitch Mitchell? (drums). Engineer: Jack Adams. Second Engineer: Tom Flye.

**263. (2) Power Of Soul** (instrumental take 3)

Studio '69 cross-reference: disc 11 track 11

Track time as per Bell/Jimpress/actual: 3:28 (3:49) [3:49]

Notes: The end of the track has 15 seconds of Jimi noodling an unrelated melody on guitar than what's heard at the end of (48-49). See track 262 general notes and details

**264. (3-4) Power Of Soul** (instrumental takes 4-5)

Studio '69 cross-reference: disc 11 track 12

Track time as per Bell/Jimpress/actual: 0:17+1:24=1:41 (0:17+1:34=1:51) [1:58]

Notes: See track 262 general notes and details.

**265. Power Of Soul (tuning)**

Studio '69 cross-reference: disc 11 track 12

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

Notes: This track is not listed in Jimpress or elsewhere. See track 262 general notes and details

**266. (5) Power Of Soul** (instrumental take 6)

Studio '69 cross-reference: disc 12 track 02

Track time as per Bell/Jimpress/actual: 1:26 (1:39) [1:31]

Notes: This track has a 2-second false start at the beginning. See track 262 general notes and details

=====

**September 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**267. (25) Room Full Of Mirrors** (official)

Source: Morning Symphony Ideas

Official Release: Morning Symphony Ideas

Studio '69 cross-reference: disc 12 track 04 (first part)

UniVibes numbers: S1527 and S975

Track time as per Bell/Jimpress/actual: 5:11 (5:53) [5:53]

Composer: James Marshall Hendrix

Recording date/location: September 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The end section of this track contains the Jimpress entries for (52) Message To Love and (36) Machine Gun. (52) Message To Love runs from 5:11 to 5:41, followed by a brief fragment of (2i) Stepping Stone which fades out. Jimpress states that "(36) Machine Gun at the end of the fade is actually the start of (2) Stepping Stone", which supposedly means all Jimpress references to (36) Machine Gun should be deleted and corrected to (2i) Stepping Stone. Bell notes the track time for the official beginning excerpt of (2i) Stepping Stone [aka (36) Machine Gun] as 0:10. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Bell notes the inclusion of Juma Sultan on percussion; no percussionist is listed in the official release credits, and there doesn't appear to be a percussionist on this track – although the complete version of (2) Stepping Stone does have shakers. Jimi Hendrix (guitar, vocals), and Buddy Miles (drums). Engineer: Jack Adams. Second Engineer: Dave Ragno. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Mixing Engineer: Eddie Kramer. Mastered by George Marino.

Special Notes: Ultimate Hendrix specifically notes that the September 24 session did not have a bass player, but also implies that there was no bass player present on September 25 or 26 either; tracks 267-269 do not have a bass player. Jimpress and Ultimate Hendrix note Room Full Of Mirrors as having been recorded on September 25, but no noted attempts on September 24 or 26. Ultimate Hendrix notes Stepping Stone as having been recorded in 7 takes on September 24 (Jimpress notes 8 takes), no attempts of the song on September 25, and additional attempts ("short bursts") on September 26. If (2) Stepping Stone was recorded immediately after (25) Room Full Of Mirrors as on this track, assuming it is not a composite from different sessions, then supposedly (2) Stepping Stone was also recorded on September 25 and not mentioned in Ultimate Hendrix – or (25) Room Full Of Mirrors was recorded on either September 24 or 26 prior to (2) Stepping Stone and again not mentioned in Ultimate Hendrix. The drummer for September 24 and 26 was Mitch Mitchell; the drummer for September 25 was Buddy Miles. I think Buddy Miles tends to have more of a rudimentary approach to drumming, whereas Mitch Mitchell's style seems closer to the complicated style of a jazz drummer; when listening to this track I think the drummer is more likely Buddy Miles than Mitch Mitchell – which again points to the September 25 session when Miles was on drums. The Jimpress entry for (2) Stepping Stone and the Jimpress Part 3 entry both note the inclusion of Juma Sultan (percussion), but this is an error as there is no percussionist apparent on (25) Room Full Of Mirrors, although shakers can be heard on the complete version of (2) Stepping Stone – Ultimate Hendrix notes Juma Sultan was part of the September 25 session, but he is not mentioned as part of the September 24 or 26 session. Taking all of this into consideration, this track was most likely recorded on September 25, meaning that (2) Stepping Stone was also recorded on September 25.

**268. (2) Stepping Stone / (3) Earth Blues (instrumental)**

Source: In The Studio Volume 2

Studio '69 cross-reference: disc 12 track 04 (second part)

UniVibes number: S975

Track time as per Bell/Jimpress/actual: 7:13 (7:13) [7:15]

Composer: James Marshall Hendrix

Recording date/location: September 25, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This early version of Stepping Stone is also known as I'm A Man. Jimpress notes the track time for the (3) Earth Blues segment as 0:52; Bell notes the time as 0:58. The first 10 seconds of this track have been officially released on Morning Symphony Ideas at the end of (25) Room Full Of Mirrors. Jimpress notes this track as having been recorded on September 25, 1969. The bootleg titled The First Rays Of The New Rising Sun notes this track as "take 2". Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and Juma Sultan (shakers). Engineer: Jack Adams. Second Engineer: Dave Ragno.

Special Notes: Ultimate Hendrix specifically notes that the September 24 session did not have a bass player, but also implies that there was no bass player present on September 25 or 26 either; tracks 267-269 do not have a bass player. Ultimate Hendrix notes Stepping Stone as having been recorded in 7 takes on September 24 (Jimpress notes 8 takes), no attempts of the song on September 25, and additional attempts ("short bursts") on September 26. If (2) Stepping Stone was recorded immediately after (25) Room Full Of Mirrors as on track 267, then supposedly (2) Stepping Stone was also recorded on September 25 and not mentioned in Ultimate Hendrix – or (25) Room Full Of Mirrors was recorded on either September 24 or 26 prior to (2) Stepping Stone and again not mentioned in Ultimate Hendrix. The drummer for September 24 and 26 was Mitch Mitchell; the drummer for September 25 was Buddy Miles. I think Buddy Miles tends to have more of a rudimentary approach to drumming, whereas Mitch Mitchell's style seems closer to the complicated style of a jazz drummer; when listening to this track I think the drummer is more likely Buddy Miles than Mitch Mitchell – which again points to the September 25 session when Miles was on drums. The Jimpress entry for (2) Stepping Stone and the Jimpress Part 3 entry both note the inclusion of Juma Sultan (percussion) – shakers can be heard on this track; Ultimate Hendrix notes Juma Sultan was part of the September 25 session, but he is not mentioned as part of the September 24 or 26 session. Confusing matters even further, the Jimpress Part 1 entry for (3) Earth Blues is incorrectly dated September 15 (not September 25), and the session musicians are noted as Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion); this is an obvious clerical error as (2) Stepping Stone and (3) Earth Blues are listed in Jimpress Part 3 under the September 25 recording date, not to mention that according to Ultimate Hendrix Jerry Velez had left by September 23. Taking all of this into consideration, this track was most likely recorded on September 25.

Comparison Notes: The copy on 51st Anniversary (The Story Of Life...) is labeled #7 Man (and Lover Man), the beginning is slightly clipped, and the speed seems slightly slow; track time is 7:29. The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) is labeled Trying To Be Jam, the beginning is clipped, and Bell notes that it switches to a poor mono mix at the 2:28 mark; track time is 7:09. The copy on Electric Warrior seems to have slightly more tape hiss; track time is 7:13. The copy on The First Rays Of The New Rising Sun [Triangle] has a track time of 7:15. The copy on I Don't Live Today is labeled Trying To Be / Earth Blues; track time is 7:18. The copy on In The Studio Volume 2 is labeled Trying To Be / Earth Blues and seems to have the best overall sound quality; track time is 7:15. The copy on Message From Nine To The Universe is slightly clipped at the start; track time is 7:14. The copy on The Ross Tapes seems slightly muffled, and the speed seems slightly slow; track time is 7:30. The copy on Talent & Feeling Vol. 2 is labeled Trying To Be Jam, fades in at the start missing a second or two of the beginning, and seems to run slightly slow; track time is 7:30. The copy on Unsurpassed Studio Takes is labeled Trying To Be (In Love), is slightly clipped at the beginning, and the speed seems slightly slow; track time is 7:23.

---

---

**September 26?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

---

---

**269. (16) Stepping Stone (incomplete take)**

Source: ATM 044: Drinking Wine, Sipping Time

Studio '69 cross-reference: disc 12 track 05

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

Composer: James Marshall Hendrix

Recording date/location: September 26?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress notes this track is an incomplete segment from one of the 8 takes from the September 25 session [sic]; it is incomplete at the start. Ultimate Hendrix notes Stepping Stone as having been recorded in 7 takes on September 24, no attempts of the song on September 25 (but there were 8 takes of Sky Blues Today), and additional attempts ("short bursts") on September 26. Jimpress notes the musicians as Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and Juma Sultan (percussion). Ultimate Hendrix specifically notes that the September 24 session did not have a bass player, but also implies that there was no bass player present on September 25 or 26 either; tracks 267-269 do not have a bass player. Ultimate Hendrix notes Juma Sultan was part of the September 25 session, but he is not mentioned as part of the September 24 or 26 session; shaking bells/cymbals can clearly be heard on this track. The drummer for September 24 and 26 was Mitch Mitchell; the drummer for September 25 was Buddy Miles. I think Buddy Miles tends to have more of a rudimentary approach to drumming, whereas Mitch Mitchell's style seems closer to the complicated style of a jazz drummer. When listening to this track I think the drummer is more likely Mitch Mitchell than Buddy Miles. Taking all of this into consideration, this track was more likely recorded on September 26 than on September 25. Jimi Hendrix (guitar, vocals), Mitch Mitchell? (drums), and Juma Sultan (percussion). Engineer: Bob Hughes. Second Engineer: Dave Ragno.

=====

**September 30, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**270. (1 (1-2)) Woodstock** (instrumental take 1 parts 1-2)

Source: FTO 020: The Blue Thumb Acetate

Studio '69 cross-reference: disc 15 track 07

Track time as per Bell/Jimpress/actual: 1:10+2:31=3:41 (1:10+2:31=3:41) [3:42]

Composer: Roberta Joan Mitchell (Joni Mitchell)

Recording date/location: September 30, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 270-272 comprise a single recording session with an actual total time of 12:02. Tracks 271-272 share the same general notes and details as this track, except where indicated. Jimi plays a riff from Live And Let Live at the 16-second mark in part 1. There is a break in the tape at the end of part 1 at the 1:10 mark, thus this track is numbered/divided into two segments. Jimpress Part 1 lists the session musicians as Jimi Hendrix (bass), Stephen Stills (keyboards, vocals), John Sebastian (guitar), and Buddy Miles (drums). Jimpress Part 3 lists the session musicians as Jimi Hendrix (bass), Stephen Stills (guitar, keyboards, vocals), John Sebastian (guitar, harmonica), and Buddy Miles (drums). Ultimate Hendrix mentions that Duane Hitchings was also involved in this session. Ultimate Hendrix provides what is likely the correct personnel for this take, which would be from reel 1 (five reels were recorded): Jimi Hendrix (bass), Stephen Stills (organ), and Buddy Miles (drums). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Bob Hughes. Second Engineer: Dave Ragno. This session was the first time Alan Douglas was involved as co-producer.

Comparison Notes: There are three common sources for this session – ATM 092: Fall 1969 Record Plant Jams; FTO 020: The Blue Thumb Acetate; and Tiptoes In The Foam. There are problems with all three sources. ATM 092 total time is 11:33, and (3) has a lengthy section of lyrics edited out around the 3:44 mark ("by the time we got to Woodstock...above our nation...{chorus}). FTO 020 total time is 12:02, and (3) has a 1-second dropout at 3:13 at the end of the lyric "butterflies above our nation". Tiptoes In The Foam total time is 12:16, generally runs at a slightly slower speed than the other two sources, (1) is missing the first 2 seconds at the start, and (3) has some slight dropouts @0:24-0:26. Bell's listings contain an entry for an incomplete alternate source for (3) taken from a Crosby, Stills, Nash & Young collector's tape compilation with a track time of 3:53 that contains a slight bit of the missing section from ATM 092 before the track fades out at the line "a song and a celebration". Comparison between that alternate source (kindly provided by Doug Bell) and FTO 020 and Tiptoes In The Foam reveals that it is no more complete than those sources, so it is excluded from this set.

**271. (2) Woodstock** (take 2)

Studio '69 cross-reference: disc 15 track 07

Track time as per Bell/Jimpress/actual: 1:50 (1:50) [2:53]

Notes: There is studio chatter at the start of the track, and from 1:58 to the end is studio chatter and instrumental noodling, including the engineer remarking "Woodstock 1". See track 270 general notes and details.



**272. (3) Woodstock** (take 3)

Studio '69 cross-reference: disc 15 track 07

Track time as per Bell/Jimpress/actual: 5:34 (5:23) [5:26]

Notes: Jimi plays a riff from Live And Let Live around the 4:45 mark. See track 270 general notes and details.

**DISC 21 – STUDIO & PRIVATE RECORDINGS**

**September 30, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)**

**273. Live And Let Live** (official with Timothy Leary)

Source: Timothy Leary – You Can Be Anyone This Time Around (CD)

Official Release: Timothy Leary – You Can Be Anyone This Time Around

Studio '69 cross-reference: disc 15 track 06

UniVibes number: S468

Track time as per Bell/Jimpress/actual: 14:01 (14:01) [14:12]

Composers: Timothy Francis Leary / Roberta Joan Mitchell (Joni Mitchell)

Recording date/location: September 30, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track uses a segment from a Timothy Leary press conference given at Alan Douglas's Douglas Records office on 55<sup>th</sup> Street in New York city. It was overdubbed on February 18, 1970 onto an instrumental track based on the song Woodstock (reel 3 take 5) which was recorded on September 30, 1969. The track time differences are due to a difference in the mastering speed between the vinyl (14:01) and the CD version (14:12) – the start and stop points of the music are the same on both; thanks to Doug Bell for confirming this fact. Jimpress lists Mitch Mitchell on drums, but Ultimate Hendrix notes that Buddy Miles was the drummer on the first three reels from this session before Mitchell took over at the start of reel 4; the CD reissue also lists Buddy Miles on drums. Ultimate Hendrix also mentions that Duane Hitchings was involved in this session, though an organist is not heard on this track. Jimi Hendrix (bass), Timothy Leary (voice), Stephen Stills (guitar), John Sebastian (guitar), and Buddy Miles (drums). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Bob Hughes. Second Engineer: Dave Ragno. This session was the first time Alan Douglas was involved as co-producer. Secondary Producer: Intermedia Systems Corp. Secondary Mixing by Usco-Dacey.

**November 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

**274. (1) Doriella du Fontaine** (official)

Source: Doriella du Fontaine

Official Release: Doriella du Fontaine [various releases]; The Best Of The Last Poets; The Best Of The Prime Time Rhyme Of The Last Poets; The Celluloid Beats: Hip Hop N.Y. Beats; The Celluloid Years: 12"es And More; Celluloidfunk: Avant-garde Grooves From Celluloid; Experienced!; Funk Essentials; The Very Best Of The Last Poets

Studio '69 cross-reference: disc 15 track 08

UniVibes number: S469

Track time as per Bell/Jimpress/actual: 8:46 (8:46) [8:46]

Composers: Jalaluddin Mansur Nuriddin & James Marshall Hendrix

Recording date/location: November 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The label of the original vinyl edition of this track notes a track time of 9:37, which is incorrect. Jimpress Part 3 notes Buddy Miles on organ, as does Bell. Jimi Hendrix (guitar, bass), Lightnin' Rod (vocals), and Buddy Miles (drums, organ). Producer: Alan Douglas. Secondary Producer: Bill Laswell. Mixed by Dave Jerden, Bill Laswell, and Michael Beinhorn. Mastered by Howie Weinberg.

**275. (2) Doriella du Fontaine** (official radio edit)

Source: Doriella du Fontaine

Official Release: Doriella du Fontaine [CD single]; Hard Cell

UniVibes number: S469

Track time as per Bell/Jimpress/actual: 4:51 (4:51) [4:54]

Composers: Jalaluddin Mansur Nuriddin & James Marshall Hendrix

Recording date/location: November 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress Part 3 notes Buddy Miles on organ, as does Bell. Jimi Hendrix (guitar, bass), Lightnin' Rod (vocals), and Buddy Miles (drums, organ). Producer: Alan Douglas. Secondary Producer: Bill Laswell. Mixed by Dave Jerden, Bill Laswell, and Michael Beinhorn. Mastered by Howie Weinberg.

**276. (3) Doriella du Fontaine** (official instrumental edit)

Source: Doriella du Fontaine

Official Release: Doriella du Fontaine [various releases]

Studio '69 cross-reference: disc 15 track 09

UniVibes number: S470

Track time as per Bell/Jimpress/actual: 4:09 (4:09) [4:10]

Composers: Jalaluddin Mansur Nuriddin & James Marshall Hendrix

Recording date/location: November 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is an edited instrumental mix of the backing track of (1). The label of the original vinyl edition of this track notes a track time of 4:18, which is incorrect. Jimpress Part 3 notes Buddy Miles on organ, as does Bell. Jimi Hendrix (guitar, bass), Lightnin' Rod (vocals), and Buddy Miles (drums, organ). Producer: Alan Douglas. Secondary Producer: Bill Laswell. Mixed by Dave Jerden, Bill Laswell, and Michael Beinhorn. Mastered by Howie Weinberg.

**277. (4) Doriella du Fontaine** (official extended mix)

Source: The Last Poets – Retro-Fit

Official Release: The Last Poets – Retro-Fit

UniVibes number: S1349

Track time as per Bell/Jimpress/actual: 10:38 (10:39) [10:38]

Composers: Jalaluddin Mansur Nuriddin & James Marshall Hendrix

Recording date/location: November 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress Part 3 notes Buddy Miles on organ, as does Bell. Jimi Hendrix (guitar, bass), Lightnin' Rod (vocals), and Buddy Miles (drums, organ). Producer: Alan Douglas. Secondary Producer: Bill Laswell. Mixed by Dave Jerden, Bill Laswell, and Michael Beinhorn. Remixing and Secondary Producers: Choco, Clive Smith, and John T. Matarazzo.

**278. (5) Doriella du Fontaine** (official alternate instrumental mix)

Source: The Last Poets – Retro-Fit

Official Release: The Last Poets – Retro-Fit

UniVibes number: S1350

Track time as per Bell/Jimpress/actual: 3:59 (4:00) [4:00]

Composers: Jalaluddin Mansur Nuriddin & James Marshall Hendrix

Recording date/location: November 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress Part 3 notes Buddy Miles on organ, as does Bell. Jimi Hendrix (guitar, bass), Lightnin' Rod (vocals), and Buddy Miles (drums, organ). Producer: Alan Douglas. Secondary Producer: Bill Laswell. Mixed by Dave Jerden, Bill Laswell, and Michael Beinhorn. Remixing and Secondary Producers: Choco, Clive Smith, and John T. Matarazzo.

=====

**November 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**279. (20) Stepping Stone (instrumental) / (21) Villanova Junction Blues (official stereo mix)**

Source: Burning Desire

Official Release: Burning Desire

Studio '69 cross-reference: disc 12 track 08

UniVibes number: S1341

Track time as per Bell/Jimpress/actual: 6:38 (6:38) [6:39]

Composer: James Marshall Hendrix

Recording date/location: November 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The main Jimpress entry for this track is listed in Part 2 under Buddy Miles Jam #3. This track includes the Jimpress entries for (JS 23 (1)) Untitled Instrumental Jam (Buddy Miles Jam Part #3), (10) Calling All The Devil's Children, (20) Stepping Stone, (42) Ezy Rider, and (21) Villanova Junction. Jimpress notes the complicated structure of this instrumental: Calling All The Devil's Children (1:30 at 1:49); Stepping Stone (1:11 at 2:21); Ezy Rider (0:56 at 3:19); and Villanova Junction (1:26 at 4:13). This mix does not contain a break at the 4:15 mark as on the mono mix; see track 280. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Villanova Junction Blues is also officially known as Villanova Junction. Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Jack Adams. 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.

**280. (10) Stepping Stone (instrumental) / (3) Villanova Junction Blues (mono mix of (20)/(21))**

Source: ATM 009: Band Of Gypsys – Lonely Avenue

UniVibes number: S1341

Track time as per Bell/Jimpress/actual: 6:38 (6:38) [6:48]

Composer: James Marshall Hendrix

Recording date/location: November 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The main Jimpress entry for this track is listed in Part 2 under Buddy Miles Jam #3. This track includes the Jimpress entries for (JS 23 (1)) Untitled Instrumental Jam (Buddy Miles Jam Part #3), (4) Calling All The Devil's Children, (10) Stepping Stone, (2) Ezy Rider, and (3) Villanova Junction. Bell notes the complicated structure of this instrumental: Calling All The Devil's Children (0:47 at 0:18); Stepping Stone (1:08 at 1:45); Ezy Rider (0:56 at 3:16); and Villanova Junction (1:26 at 4:12). Jimpress notes a 12-second break at the 4:15 mark. The end of the track has about 9 seconds of studio sounds. Villanova Junction Blues is also officially known as Villanova Junction. Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Jack Adams. Second Engineer: Dave Ragno.

**281. (12+13) Izabella (instrumental takes 1-2 with piano) + (5) Machine Gun (instrumental intro) + (14) Izabella (mono instrumental alternate take with piano and organ)**

Source: ATM 054: Blue Window

Studio '70 cross-reference: disc 5 track 46

UniVibes number: S1340

Track time as per Bell/Jimpress/actual: 0:25+3:35 + 0:10 + 4:30=8:40 (0:25+3:35 + 0:09 + 4:38=8:47) [10:10]

Composer: James Marshall Hendrix

Recording date/location: November 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Overdubs were also done on this date with the pianist adding an organ track and Hendrix adding rhythm guitar and a lead guitar solo to (14) Izabella. A tambourine is also heard on this track, which may be an overdub by Buddy Miles, or it may be an uncredited musician; this is not noted in Jimpress or elsewhere. The start of this track has 7 seconds of tape bleed-through sounds of drums, vocals and guitar before Jimi and the pianist start noodling prior to the start of the first take. (12) Izabella is a 25-second false start, is announced by the engineer as being take 1, and starts at the 0:22 mark in the track. From 0:48 to 1:16 there is studio chatter and instrumental noodling. (13) Izabella is announced by the engineer as being take 2 and starts at the 1:17 mark and runs to the 4:48 mark. Jimi then plays a short riff of Machine Gun, followed by more studio chatter. At 5:21 the engineer partially announces "Izabel..." before there is 10 seconds of silence (likely a collector's tape flip) followed by the completion of the engineer's remark "...la take 2" until the start of (14) Izabella at the 5:36 mark – this is not the same "take 2" as (13) Izabella and is presumably take 3. (13) Izabella includes the Jimpress entries for (13) Izabella, (2) Freedom, (12) Come Down Hard On Me Baby, (39) Freedom, and (JS 4 (3)) Untitled Instrumental (Last Thursday Morning); Jimpress notes the segment timings – Freedom (0:31), Come Down Hard

On Me Baby (0:35), and Freedom (0:22). Jimpress notes (39) Freedom as being officially released on Burning Desire but this is likely a clerical error – see (30) Izabella instead, track 286. (14) Izabella includes the Jimpress entries for (14) Izabella, (37) Freedom, (13) Come Down Hard On Me Baby, and (JS 4 (4)) Untitled Instrumental (Last Thursday Morning); Jimpress notes the segment timings – Freedom (0:32), and Come Down Hard On Me Baby (0:32). 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. Come Down Hard On Me Baby is also officially known as Coming Down Hard On Me Baby, and Come Down Hard On Me. Jimi Hendrix (guitar), Buddy Miles (drums, tambourine?), and unknown (piano, organ). Engineer: Jack Adams. Second Engineer: Dave Ragno.

**282. (30) Izabella** (official instrumental stereo mix of (14))

Source: Burning Desire

Official Release: Burning Desire

Track time as per Bell/Jimpress/actual: 4:23 (4:23) [4:25]

Composer: James Marshall Hendrix

Recording date/location: November 7, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track includes the Jimpress entries for (30) Izabella, (38) Freedom (0:34), (14) Come Down Hard On Me Baby (0:32), and (JS 4 (5)) Untitled Instrumental (Last Thursday Morning). Overdubs were also done on this date with the pianist adding an organ track and Hendrix adding rhythm guitar and a lead guitar solo. A tambourine is also heard on this track, which may be an overdub by Buddy Miles, or it may be an uncredited musician; this is not noted in Jimpress or elsewhere. This mix has the piano mixed far to the back, a bit of vocals are removed, and the guitar is mixed more to the front. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Come Down Hard On Me Baby is also officially known as Coming Down Hard On Me Baby, and Come Down Hard On Me. Jimi Hendrix (guitar), Buddy Miles (drums, tambourine?), and unknown (piano, organ). Engineer: Jack Adams. 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.

=====

**November 10, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**283. (2) Lonely Avenue** (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: 4:19 (4:23) [4:22]

Composer: Jerome Solon Felder (Doc Pomus)

Recording date/location: November 10, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is one of nineteen takes recorded on this date; eighteen takes on reel one and one take on reel two. Ultimate Hendrix notes that engineer Jack Adams pulled take 19 (reel 2 take 1) on November 17, 1969 in order to prepare it for bass and guitar overdubs, which would point to this track as probably being take 19. Jimi Hendrix (guitar, vocals), Buddy Miles (drums), and unknown (percussion). 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.

**DISC 22 – STUDIO & PRIVATE RECORDINGS**

=====

**November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**284. (JS 21 (1)) Keep On Groovin' – Part 1**

Source: ATM 092: Record Plant Jams

Studio '69 cross-reference: disc 13 track 02

UniVibes number: S1239

Track time as per Bell/Jimpress/actual: [3:11]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 284-296 comprise a single entry in Bell with a total time of 27:33; the Jimpress total time is 28:07; actual total time is 27:43. Tracks 285-296 share the same general notes and details as this track, except where indicated. This track is one of 22 takes attempted at this recording session; on the official stereo mix of this session (JS 21 (3)) the engineer announces reel 2 take 1; see track 297. This track is also known as Lonely Avenue Part 1. The main Jimipress entry for this track is listed in Part 2 under Buddy Miles Jam #1. This track includes the Jimpress entries for (1) Power Of Soul, (2) Burning Desire, (2) Cherokee Mist, (9) Stepping Stone, (2) Farther Up The Road, and (5) Honey Bed. Bell notes the complicated structure of this instrumental: Angel (4 segments: 0:20 at 0:11, 0:20 at 0:41, 0:21 at 1:54, 0:16 at 16:39); Power Of Soul (2 segments: 0:30 at 1:24, 0:38 at 2:21); Burning Desire (2 segments: 0:41 at 3:09, 1:18 at 5:35); Bolero (0:49 at 6:53); Gypsy Boy (1:07 at 14:45); Cherokee Mist (1:44 at 18:18); and Stepping Stone (0:35 at 22:48). Jimpress notes the complicated structure of this instrumental: Power Of Soul (5 segments at 1:32, 2:29, 5:41, 25:36, and 26:28); Burning Desire (0:28 at 6:34); Bolero (at 7:05); Gypsy Boy (at 15:02); Cherokee Mist (5:35 at 18:38); Voodoo Chile (at 22:10); Stepping Stone (0:33 at 23:12); Farther Up The Road (0:30 at 25:05); Honey Bed (2:22 at 25:30). Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

**285. (JS 21 (1)) Keep On Groovin' – Part 2**

Studio '69 cross-reference: disc 13 track 02

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

Notes: See track 284 general notes and details.

**286. (JS 21 (1)) Keep On Groovin' – Part 3**

Studio '69 cross-reference: disc 13 track 02

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

Notes: See track 284 general notes and details.

**287. (JS 21 (1)) Keep On Groovin' – Part 4**

Studio '69 cross-reference: disc 13 track 02

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

Notes: See track 284 general notes and details.

**288. (JS 21 (1)) Keep On Groovin' – Part 5**

Studio '69 cross-reference: disc 13 track 02

Track time as per Bell/Jimpress/actual: [1:52]

Notes: See track 284 general notes and details.

**289. (JS 21 (1)) Keep On Groovin' – Part 6**

Studio '69 cross-reference: disc 13 track 02

Track time as per Bell/Jimpress/actual: [2:42]

Notes: See track 284 general notes and details.

**290. (JS 21 (1)) Keep On Groovin' – Part 7**

Studio '69 cross-reference: disc 13 track 02

Track time as per Bell/Jimpress/actual: [1:27]

Notes: See track 284 general notes and details.

**291. (JS 21 (1)) Keep On Groovin' – Part 8**

Studio '69 cross-reference: disc 13 track 02

Track time as per Bell/Jimpress/actual: [1:59]

Notes: See track 284 general notes and details.

**292. (JS 21 (1)) Keep On Groovin' – Part 9**

Studio '69 cross-reference: disc 13 track 02

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

Notes: See track 284 general notes and details.

**293. (JS 21 (1)) Keep On Groovin' – Part 10**

Studio '69 cross-reference: disc 13 track 02

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

Notes: See track 284 general notes and details.

**294. (JS 21 (1)) Keep On Groovin' – Part 11**

Studio '69 cross-reference: disc 13 track 02

Track time as per Bell/Jimpress/actual: [1:47]

Notes: See track 284 general notes and details.

**295. (JS 21 (1)) Keep On Groovin' – Part 12**

Studio '69 cross-reference: disc 13 track 02

Track time as per Bell/Jimpress/actual: [1:47]

Notes: See track 284 general notes and details.

**296. (JS 21 (1)) Keep On Groovin' – Part 13**

Studio '69 cross-reference: disc 13 track 02

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

Notes: See track 284 general notes and details.

**297. (JS 21 (3)) Keep On Groovin' (alternate stereo mix of (JS 21 (1)))**

Source: Morning Symphony Ideas

Official Release: Morning Symphony Ideas

UniVibes number: S1239

Track time as per Bell/Jimpress/actual: 27:53 (n/a) [28:06]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This alternate stereo mix of (1) is notable for the inclusion of vocals during the Stepping Stone segment with Jimi singing the "I'm a man" lyrics from 23:19 to 23:32. This track is one of 22 takes attempted at this recording session; at the start of the track the engineer announces reel 2 take 1. The main Jimipress entry for this track is listed in Part 2 under Buddy Miles Jam #1. This track includes the Jimipress entries for (53) Power Of Soul, (6) Burning Desire, (13) Cherokee Mist, (17) Stepping Stone, (3) Farther Up The Road, and (6) Honey Bed. Bell notes the complicated structure of this instrumental: Angel (4 segments: 0:20 at 0:11, 0:20 at 0:41, 0:21 at 1:54, 0:16 at 16:39); Power Of Soul (2 segments: 0:30 at 1:24, 0:38 at 2:21); Burning Desire (2 segments: 0:41 at 3:09, 1:18 at 5:35); Bolero (0:49 at 6:53); Gypsy Boy (1:07 at 14:45); Cherokee Mist (1:44 at 18:18); and Stepping Stone with brief vocals (0:35 at 22:48). Jimipress notes the complicated structure of this instrumental: Power Of Soul (5 segments at 1:32, 2:29, 5:41, 25:36, and 26:28); Burning Desire (0:28 at 6:34); Bolero (at 7:05); Gypsy Boy (at 15:02); Cherokee Mist (5:35 at 18:38); Voodoo Chile (at 22:10); Stepping Stone (0:33 at 23:12); Farther Up The Road (0:30 at 25:05); Honey Bed (2:22 at 25:30). This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar, vocals), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Mixing Engineer: Eddie Kramer. Mastered by George Marino.

**298. (JS 21 (2)) Keep On Groovin' (incomplete composite)**

Source: ATM 007-008: Villanova Junction

Studio '69 cross-reference: disc 12 track 07

UniVibes number: S764

Track time as per Bell/Jimpress/actual: 5:14 (5:14) [5:17]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is also known as Guitar Thing, which is how it is indexed in Jimipress Part 1; some details are given in Jimipress Part 2 in the entry for Buddy Miles Jam #1. Bell lists this track as Untitled Guitar Improv. Bell notes this track as a composite of three sections from the complete version (JS 21 (1)) with the drums mixed

out; Jimpress notes this track as a section from the middle of the complete version (JS 21 (1)) with the drums mixed out. This composite edits the beginning segment of Part 6 (0:00-1:06), onto the beginning segment of Part 7 (1:07-2:19), followed by all of Part 8 (2:20-4:18), and the beginning segment of Part 9 (4:19-end) from (JS 21 (1)); see tracks 289-292. Jimpress Part 2 notes an alternate track time of 5:20. Jimi Hendrix (guitar). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

### **299. (JS 24) Untitled Instrumental (Buddy Miles Jam #4)**

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

Studio '69 cross-reference: disc 12 track 06

UniVibes numbers: S758 and S1233

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

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is one of fifteen takes attempted at this recording session, and is specifically taken from reel three. Ultimate Hendrix notes that take 14 was designated the working master. This track includes the Jimpress entry for (5) Calling All The Devil's Children with a segment time of 1:48. Bell notes that this instrumental contains some progressions from (2) Stepping Stone, which is listed by him under the entry for I'm A Man; see track 268. This track is also known as I'm A Man, and Trying To Be, later known as Stepping Stone. This track is also known on bootlegs as Jungle, and I'm A Man (Instrumental). Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) is labeled Jungle, seems to have the best sound overall, and has what is probably an unrelated 3-second clip spliced on at the end where Jimi is heard saying "alright, turn it around backwards", which is likely from a 1968 session for (1) Peace In Mississippi – this has been removed here; track time is 6:22 (6:19 after clip removal). The copy on Jimi Hendrix & Stephen Stills (aka Stills Basement Tape 21 May 1968, aka Stephen Stills Basement Jams) is complete; track time is 6:31. The copy on Let's Drop Some Ludes & Vomit With Jimi is labeled I'm A Man (Instrumental), and is clipped at the start; track time is 6:19. InFromTheStorm.net indicates that there is a copy on A Sea of Forgotten Teardrops: One Inch Master Tapes II labeled Jam 292, but that track truly is Jam 292 and not (JS 24) – it seems to be a tape copy of the officially released (3) Jelly 292 but with opening tape machine sounds, although it could be an alternate copy of (4) Jelly 292. The copy on This One's For You is labeled Jam (and Jungle) and has considerable vinyl artifacts (surface noise); track time is 6:16.

### **300. (JS 22 (1)) Jungle – Part 1 (Jungle segment)**

Source: ATM 092: Record Plant Jams

Studio '69 cross-reference: disc 13 track 03

UniVibes number: S1239 and S1007

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:06]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 300-304 comprise a single entry in Jimpress with a total time of 9:02; the actual total time is 8:50. Tracks 301-304 share the same general notes and details as this track, except where indicated. This track is one of five takes attempted at this recording session, and specifically taken from reel four. Jimpress has assigned this track as take 1; Bell does not assign a take number. This track is also known as Lonely Avenue Part 2. The main Jimpress entry for this track is listed in Part 2 under Buddy Miles Jam #2. This track includes the Jimpress entries for (2) Villanova Junction, (1) Ezy Rider, (6) South Saturn Delta, (JS 4 (2)) Untitled Instrumental (Last Thursday Morning), and (20) Izabella. Bell notes the complicated structure of this instrumental, which is presented here broken into 5 parts: Villanova Junction (1:40 at 2:15); Ezy Rider (1:23 at 5:08); and South Saturn Delta (1:25 at 6:31); the timing and placement for Untitled Instrumental (Last Thursday Morning) is not listed; and Izabella (0:04 at 8:47). Jimpress notes the complicated structure of this instrumental: Villanova Junction (1:40 at 2:10); Ezy Rider (3:55 at 4:53); South Saturn Delta (1:25 at 6:12 – the track timing on (JS 22 (2)) is 2:13 for this segment – see track 305); Untitled Instrumental (Last Thursday Morning) (at 7:53); and Izabella (0:04 at 8:15). Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

### **301. (JS 22 (1)) Jungle – Part 2 (Villanova Junction segment)**

Studio '69 cross-reference: disc 13 track 03

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

Notes: Villanova Junction is also officially known as Villanova Junction Blues. See track 300 general notes and details.

**302. (JS 22 (1)) Jungle – Part 3** (Ezy Rider + South Saturn Delta segments)

Studio '69 cross-reference: disc 13 track 03

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:18]

Notes: See track 300 general notes and details.

**303. (JS 22 (1)) Jungle – Part 4** (Untitled Instrumental (Last Thursday Morning) segment)

Source: ATM 092: Record Plant Jams

Studio '69 cross-reference: disc 13 track 03

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

Notes: See track 300 general notes and details.

**304. (JS 22 (1)) Jungle – Part 5** (Izabella segment)

Studio '69 cross-reference: disc 13 track 03

Track time as per Bell/Jimpress/actual: n/a (n/a) [1:06]

Notes: See track 300 general notes and details.

**DISC 23 – STUDIO & PRIVATE RECORDINGS**

**November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)**

**305. (JS 22 (2)) Jungle** (official alternate stereo mix of (JS 22 (1)))

Source: Morning Symphony Ideas

Official Release: Morning Symphony Ideas

UniVibes number: S1239 and S1007

Track time as per Bell/Jimpress/actual: 8:59 (9:02) [9:04]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is one of five takes attempted at this recording session, from reel four. Jimpress has assigned this track as take 1; Bell does not assign a take number. The main Jimipress entry for this track is listed in Part 2 under Buddy Miles Jam #2. This track includes the Jimpress entries for (15) Villanova Junction, (37) Ezy Rider, (8) South Saturn Delta, (JS 4 (2)) Untitled Instrumental (Last Thursday Morning), and (27) Izabella. Bell notes the complicated structure of this instrumental: Villanova Junction (1:36 at 2:07); Ezy Rider (1:23 at 5:08); South Saturn Delta (1:25 at 6:31); the timing and placement for Untitled Instrumental (Last Thursday Morning) is not listed; and Izabella (0:04 at 8:47). Jimpress notes the complicated structure of this instrumental: Villanova Junction (1:40 at 2:10); Ezy Rider (3:55 at 4:53); South Saturn Delta (2:13 at 6:12 – the track timing for (JS 22 (1)) is 1:25 for this segment – see track 302); Untitled Instrumental (Last Thursday Morning) (at 7:53); and Izabella (0:04 at 8:15). This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Mixing Engineer: Eddie Kramer. Mastered by George Marino.

**@November 17?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

**306. (35) Room Full Of Mirrors** (take 1) / **(36) Room Full Of Mirrors** (take 2)

Source: Baltimore 6-13-70 5<sup>th</sup> source (filler – edit version); track courtesy of Paul Fitzpatrick.

Track time as per Bell/Jimpress/actual: 0:39+0:56=1:52 (0:39+0:56=??) [1:51]



Composer: James Marshall Hendrix

Recording date/location: @November 17?, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is somewhat of a mystery among collectors. It first appeared as filler material on a live recording from June 13, 1970 Baltimore, Maryland and was labeled a rehearsal, though Jimpress notes that although the track is heavily distorted it is more likely a studio recording. Jimpress notes the similarity to studio recordings made on November 17, 1969 at Record Plant Recording Studios and assumes the recording date of this track to be around the same time. The track is comprised of a brief first take followed by a false start as Jimi demonstrates the beginning of the song, followed by an incomplete part of a second take. The drums are nearly inaudible. Ultimate Hendrix also notes attempts at recording Room Full Of Mirrors on November 7, 1969 at Record Plant Recording Studios with just Hendrix and Miles, i.e. no bass player – it seems that there is no bass player present on this track. This track has been cleaned up by a collector, including phase correction and removal of an unrelated 4-second repeated section of (95) Purple Haze at the end of the track as found on the original collector's tape. Jimi Hendrix (guitar, vocals), and unknown (drums).

=====

**November 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**307. (2) Room Full Of Mirrors (official)**

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

Official Release: First Rays Of The New Rising Sun; Rainbow Bridge: Original Motion Picture Sound Track

Studio '69 cross-reference: disc 13 track 04

UniVibes number: S114

Track time as per Bell/Jimpress/actual: 3:16 (3:16) [3:20]

Composer: James Marshall Hendrix

Recording date/location: November 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimi replaced Billy Cox's original bass part at a later date. Overdubs and mixing were done on August 20, 1970 at Electric Lady Studios in New York. Jimpress notes the presence of The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals but there don't seem to be any backing vocals on this mix. There are congas and percussion on this mix, though no percussionist is mentioned in Jimpress or the official release credits; Bell notes Juma Sultan on congas and percussion, and an unknown percussionist on cowbell. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar, bass, vocals), Buddy Miles (drums), and Juma Sultan (congas, percussion). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott. Secondary Additional Mixing by John Jansen.

**308. Room Full Of Mirrors (official longer mix of (2))**

Source: Rainbow Bridge: Original Motion Picture Sound Track (2014 remaster, CD)

Official Release: Rainbow Bridge: Original Motion Picture Sound Track (2014 remaster, CD)

Studio '69 cross-reference: disc 13 track 04

Studio '70 cross-reference: disc 10 track 116

UniVibes number: S114

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

Composer: James Marshall Hendrix

Recording date/location: November 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress or elsewhere, though it has been mentioned in a review of the remastered CD reissue of Rainbow Bridge in an issue of the Jimpress magazine. This mix includes an additional 14 seconds at the end of the track. Jimi replaced Billy Cox's original bass part at a later date. Overdubs and mixing were done on August 20, 1970 at Electric Lady Studios in New York. Jimpress notes the presence of The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals but there don't seem to be any backing vocals on this mix. There are congas and percussion on this mix, though no percussionist is mentioned in Jimpress or the official release credits; Bell notes Juma Sultan

on congas and percussion, and an unknown percussionist on cowbell. Jimi Hendrix (guitar, bass, vocals), Buddy Miles (drums), and Juma Sultan (congas, percussion). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Mastered by Bob Ludwig. Remastered by Bernie Grundman.

**309. (3) Room Full Of Mirrors** (official alternate mix of (2))

Source: Lifelines: The Jimi Hendrix Story

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

Studio '69 cross-reference: disc 13 track 05

UniVibes number: S254

Track time as per Bell/Jimpress/actual: 3:02 (2:59) [3:04]

Composer: James Marshall Hendrix

Recording date/location: November 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has extra guitar parts, extra percussion, and voiceover during the last 5 seconds; Bell notes this mix as having extra rhythm guitar, more and different solo guitar takes, some extra congas, and slide guitar only at the end. Jimi replaced Billy Cox's original bass part at a later date. Overdubs and mixing were done on August 20, 1970 at Electric Lady Studios in New York. Jimpress notes the presence of The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals but there don't seem to be any backing vocals on this mix. There are congas on this mix, though no conga player is mentioned in Jimpress or the official release credits; Bell notes Juma Sultan on congas and percussion, and an unknown percussionist on cowbell. Jimi Hendrix (guitar, bass, vocals), Buddy Miles (drums), and Juma Sultan (congas). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Radio Show Producer and Engineer: Dave Kephart. Supervised by Alan Douglas. Secondary Producer: Bruce Gary. Mastered by Joe Gastwirt.

**310. (4) Room Full Of Mirrors** (second alternate mix of (2))

Source: Astro Man [Alchemy]

Studio '69 cross-reference: disc 13 track 06

UniVibes number: S947

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

Composer: James Marshall Hendrix

Recording date/location: November 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix is similar to (3) but the percussion is more up front, the lead guitar is not panned at the end of the middle solo, and the bass comes in much later on the last "Love comes shining over the mountains" verse; Bell notes this mix as having different guitar tracks and no cowbell. Jimi replaced Billy Cox's original bass part at a later date. Overdubs and mixing were done on August 20, 1970 at Electric Lady Studios in New York. The Ghetto Fighters backup vocals are very faint but can be heard at the 2:02 mark. There are congas on this mix, though no conga player is mentioned in Jimpress; Bell notes Juma Sultan on congas and percussion. Jimi Hendrix (guitar, bass, vocals), Buddy Miles (drums), 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). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on Astro Man [Alchemy] is generally the most complete and best sounding copy; track time is 3:13. The copy on ATM 007-008: Villanova Junction is slightly clipped at the end (plus there is 8 seconds of dead silence); track time is 3:20. The copy on Band of Gypsies Rehearsal - Bob Terry Tape #11 is of inferior quality; track time is 3:15. The copy on Eye's And Imagination fades out prematurely at the end eliminating a second or two of the complete track; track time is 3:11. The copy on Strate Ahead is slightly clipped at the end; track time is 3:16. The copy on Studio Haze is combined with (7) Ezy Rider in the same track at the 4:21 mark, someone can be heard whispering something at the very start of the track which is not found on other copies, but the sound quality is slightly inferior to other copies having considerably more tape hiss; track time is 3:16.

**311. (5) Room Full Of Mirrors** (official altered mix of (2))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '69 cross-reference: disc 13 track 07

UniVibes number: S114

Track time as per Bell/Jimpress/actual: 3:08 (3:09) [3:10]

Composer: James Marshall Hendrix

Recording date/location: November 17, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has Buddy Miles' original drum track wiped and replaced with a new drum track recorded in 1995 by Bruce Gary, and there is no percussion. Jimi replaced Billy Cox's original bass part at a later date. Overdubs and mixing were done on August 20, 1970 at Electric Lady Studios in New York. The Ghetto Fighters backup vocals are slightly more pronounced in this mix as a vocal echo effect, an example of which can be heard at the 2:20 mark echoing Hendrix's "baby". There are congas and percussion on this mix, though no percussionist is mentioned in Jimpress or the official release credits; Bell notes Juma Sultan on congas and percussion, and an unknown percussionist on cowbell. Jimi Hendrix (guitar, bass, vocals), Juma Sultan (congas, percussion), The Ghetto Fighters – Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals), and Bruce Gary (drums). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

=====

**November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**312. (7) Izabella** (official stereo single mix)

Source: Stepping Stone / Izabella [1970, Reprise 0905, vinyl single] (Prof. Stoned transfer)

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

Studio '70 cross-reference: disc 10 track 103

UniVibes number: S051

Track time as per Bell/Jimpress/actual: 2:45 (2:46) [2:49]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 20 from the recording session. In this mix the bird-sounding trill heard at the 0:04-0:07 mark is panned from one side to the other. Overdubs and mixing were done on January 7 and 17, 1970. The official release credits for (8) list Mitch Mitchell on drums; all other reference sources note Buddy Miles on drums. Bell notes Juma Sultan and Jerry Velez on tambourine, percussion, and maracas for (8), and possibly only Juma Sultan on tambourine, percussion, and maracas for (10) and (11) – Ultimate Hendrix notes that Velez had left the band by September 23; Jimpress notes the percussionist as unknown for all variations of this track; the official release credits for (8) do not list a percussionist. The official release credits for (8) include The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals; Bell notes Hendrix and Miles on backing vocals. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals?), Juma Sultan? (shakers, tambourine, cowbell), and The Ghetto Fighters? – Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on Diggin' In The Dust is not (7) Izabella as indicated in Bell and at InFromTheStorm.net but rather (11) Izabella, noticeable by the lack of the bird-sounding trill at the 0:04-0:07 mark and the "clean" sounding guitar; track time is 2:47. The copy on Electric Gypsy's has inferior, muffled sound; track time is 2:53. According to Bell and InFromTheStorm.net there is a copy of this track on Truth And Emotion, but it is actually (10) Izabella, noticeable by the lack of the bird-sounding trill at the 0:04-0:07 mark and no harmony vocals.

**313. (31) Izabella** (official mono single mix of (7))

Source: Stepping Stone / Izabella [1970, Reprise 0905, vinyl single – Canada]; track courtesy of Doug Bell.

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

UniVibes number: S051

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

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 20 from the recording session. In this mix the bird-sounding trill heard at the 0:04-0:07 mark is stationary rather than panned from one side to the other as in (7). Overdubs and mixing were done on January 7 and 17, 1970. The official release credits for (8) list Mitch Mitchell on drums; all other reference sources note Buddy Miles on drums. Bell notes Juma Sultan and Jerry Velez on tambourine, percussion, and maracas for (8), and possibly only Juma Sultan on tambourine, percussion, and maracas for (10) and (11) – Ultimate Hendrix notes that Velez had left the band by September 23; Jimpres notes the percussionist as unknown for all variations of this track; the official release credits for (8) do not list a percussionist. The official release credits for (8) include The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals; Bell notes Hendrix and Miles on backing vocals. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals?), Juma Sultan? (shakers, tambourine, cowbell), and The Ghetto Fighters? – Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

**314. (8) Izabella** (official alternate mix of (7))

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

Official Release: First Rays Of The New Rising Sun; War Heroes [early European release]; War Heroes [later European copies]

Studio '70 cross-reference: disc 10 track 104

UniVibes number: S135

Track time as per Bell/Jimpres/actual: 2:49 (2:49) [2:51]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 20 from the recording session. This alternate mix uses the same basic track as (7) but has different guitar solos. In this mix the bird-sounding trill heard at the 0:04-0:07 mark is panned from one side to the other and back again, unlike (7) which only pans from one side to the other. Overdubs and mixing were done on January 7 and 17, 1970. The official release credits for (8) list Mitch Mitchell on drums; all other references sources note Buddy Miles on drums. Bell notes Juma Sultan and Jerry Velez on tambourine, percussion, and maracas, and possibly only Juma Sultan on tambourine, percussion, and maracas for (10) and (11) – Ultimate Hendrix notes that Velez had left the band by September 23; Jimpres notes the percussionist as unknown for all variations of this track; the official release credits for (8) do not list a percussionist. The official release credits include The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals; Bell notes Hendrix and Miles on backing vocals. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals?), Juma Sultan? (shakers, tambourine, cowbell), and The Ghetto Fighters? – Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). 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.

**315. (9) Izabella** (longer alternate mix of (8))

Source: The Echo Tape

Studio '70 cross-reference: disc 1 track 05

Track time as per Bell/Jimpres/actual: 2:54 (2:54) [2:57]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 20 from the recording session. This track is a longer alternate mix of (8) with heavy echo on the vocals, extra wah-wah guitar in one channel, and extra studio chatter at the end. This track also has 4 seconds of opening studio sounds unavailable on any other mix (Jimi making unintelligible noises prior to the start of the music); that and the heavy echo are distinguishing characteristics of this mix. The original source for this track is presumably The Echo Tape; the track was deliberately distorted by the collector who first sent it out and as such is a collector-created track and not a professionally-created recording, although it does have a Jimpres number probably due to the unaltered track being unavailable elsewhere. Overdubs and mixing were done on January 7 and 17, 1970. The official release credits for (8) list Mitch Mitchell on drums; all other

reference sources note Buddy Miles on drums. Bell notes Juma Sultan and Jerry Velez on tambourine, percussion, and maracas for (8), and possibly only Juma Sultan on tambourine, percussion, and maracas for (10) and (11) – Ultimate Hendrix notes that Velez had left the band by September 23; Jimpress notes the percussionist as unknown for all variations of this track; the official release credits for (8) do not list a percussionist. The official release credits for (8) include The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals; Bell notes Hendrix and Miles on backing vocals. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals?), Juma Sultan? (shakers, tambourine, cowbell), and The Ghetto Fighters? – Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on The Echo Tape contains a second of faint vocals at the very start which is probably from an unrelated track, and an additional guitar note at the very end which may also be from an unrelated track; track time is 2:57. The copy on War Heroes: The Outtakes is of comparable sound quality but is lacking the possibly unrelated start and end of the track; track time is 2:57.

**316. (10) Izabella** (alternate take)

Source: ATM 007-008: Villanova Junction

Studio '70 cross-reference: disc 1 track 06

UniVibes number: S727 (previously assigned S945, later deleted)

Track time as per Bell/Jimpress/actual: 2:52 (2:53) [2:54]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimpress notes this track as an alternate version with percussion, and the wah-wah guitar solo continuing after the end of the track. Bell notes this track as an alternate take with different guitar parts and no harmony vocals, which is a distinguishing characteristic of this mix. This mix does not have the bird-sounding trill at the 0:04-0:07 mark as heard in other mixes, which is a secondary distinguishing characteristic of this mix. The distinguishing characteristic between this mix and (11) is the guitar sound – on this mix the guitar has effects whereas on (11) the guitar sounds clean with no effects. Jimpress Part 1 notes the recording date of this track as possibly October 7, 1969; Bell notes the date as November 21, 1969, which is also the date given in Jimpress Part 3. Overdubs and mixing were done on January 7 and 17, 1970. Bell notes possibly Juma Sultan on tambourine, percussion, and maracas; Jimpress notes the percussionist as unknown. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Juma Sultan? (shakers, tambourine, cowbell). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on ATM 007-008: Villanova Junction is slightly cleaner in sound quality. 3 seconds of dead silence were edited from the end of this track for this compilation; the original track time was 2:57. There is a copy of this track on Truth And Emotion, incorrectly noted by InFromTheStorm.net and Bell as (7) Izabella – it contains a noticeable amount of tape hiss; track time is 2:54.

**317. (11) Izabella** (alternate mix of (10))

Source: Diggin' In The Dust

Studio '70 cross-reference: disc 1 track 07

UniVibes number: S984

Track time as per Bell/Jimpress/actual: 2:45 (2:45) [2:47]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix uses the same backing track as (10) but has different guitar solos with a “clean” sound, which is the distinguishing characteristic of this mix. This mix does not have harmony vocals, or the bird-sounding trill at the 0:04-0:07 mark as heard in other mixes, which is a secondary distinguishing characteristic of this mix. The distinguishing characteristic between this mix and (10) is the guitar sound – on this mix the guitar sounds clean with no effects whereas on (10) the guitar has effects. Jimpress Part 1 notes the recording date of this track as possibly October 7, 1969; Bell notes the date as November 21, 1969, which is also the date given in Jimpress Part 3. Overdubs and mixing were done on January 7 and 17, 1970. on tambourine, percussion, and maracas; Jimpress notes the percussionist as unknown. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Juma Sultan? (shakers, tambourine, cowbell). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: There is a copy of this track on Diggin' In The Dust; track time is 2:47. According to Bell and InFromTheStorm.net it is (7) Izabella but it is actually (11) Izabella, noticeable by the lack of the bird-sounding trill at the 0:04-0:07 mark and the "clean" sounding guitar. The copy on First Rays: The Sessions is slightly lesser in sound quality; track time is 2:47.

**318. (6-7) Power Of Soul** (instrumental take 1 + solo take)

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 13 track 08

UniVibes number: S1342

Track time as per Bell/Jimpress/actual: 2:39+2:54=5:33 (2:49+2:51=5:40) [6:33]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 318-337 comprise a single recording session. Tracks 319-337 share the same general notes and details as this track, except where indicated. Jimpress has assigned take numbers to the segments that comprise this session; Bell simply labels these segments as "unfinished", although the tracks do have take numbers announced during the session. Bell's timing for the total session time, and the actual total session time, is 35:07. This track opens with 36 seconds of studio chatter, there is brief studio silence at 3:16 followed by Jimi's solo take of the song, and the track ends with 13 seconds of studio chatter and silence as Jimi enters the control booth to listen to the take just recorded; there is a single bass note heard at the very end of the track. 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); the early working title was Paper Airplanes, or Crash Landing – see The Collector's 1969 track 324. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

**319. (8) Power Of Soul** (instrumental take 2)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:06 (0:05) [0:18]

Notes: This take is announced at the start as "take 2". See track 318 general notes and details.

**320. (9) Power Of Soul** (instrumental take 3)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:48 (0:51) [1:02]

Notes: This take is announced at the end of the previous track as "3". See track 318 general notes and details.

**321. (10) Power Of Soul** (instrumental take 4)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 1:30 (1:33) [1:47]

Notes: This take is announced at the end of the previous track as "take 4". See track 318 general notes and details.

**322. (11-12) Power Of Soul** (instrumental takes 5-6)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:16+n/a (0:16+0:04=0:20) [0:29]

Notes: This take is announced at the end of the previous track as "5" and at 0:25 in this track as "6". See track 318 general notes and details.

**323. (13) Power Of Soul** (instrumental take 7)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:08 (0:12) [0:24]

Notes: This take is announced at the end of the previous track as "7". See track 318 general notes and details.

**324. (14) Power Of Soul** (instrumental take 8)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:20 (0:20) [0:36]

Notes: This take is announced at the end of the previous track as “8”. See track 318 general notes and details.

**325. (15-16) Power Of Soul** (instrumental takes 9-10)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:06+1:26=1:32 (0:07+1:33=1:40) [1:49]

Notes: This take is announced at the end of the previous track as “9” and at 0:06 in this track as “10”. See track 318 general notes and details.

**326. (17) Power Of Soul** (instrumental take 11)

Studio '69 cross-reference: disc 13 track 08

Track time as per Bell/Jimpress/actual: 0:17 (0:19) [0:31]

Notes: This take is announced at the end of the previous track as “11” – at 0:27 there is a 1-second false start to take 12. See track 318 general notes and details.

**327. (18) Power Of Soul** (instrumental take 12 + rehearsal)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 0:20 (0:22) [1:07]

Notes: This take is announced at the end of the previous track as “12”. At the end of this take there is 30 seconds of the guitar and bass separately rehearsing their parts. See track 318 general notes and details.

**328. (19) Power Of Soul** (instrumental take 13)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 2:11 (2:25) [2:57]

Notes: This take is announced at the end of the previous track as “take 13, guitar and drums” – Cox sits out this take. At 2:53 there is a 1-second false start to take 14. Jimi Hendrix (guitar), and Buddy Miles (drums). See track 318 general notes and details.

**329. (20) Power Of Soul** (instrumental take 14)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 1:49 (2:02) [2:09]

Notes: This take is announced at the end of the previous track as “take 14”. Cox sits out this take. Jimi Hendrix (guitar), and Buddy Miles (drums). See track 318 general notes and details.

**330. (21) Power Of Soul** (instrumental take 15)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 2:40 (2:56) [3:10]

Notes: This take is announced at the end of the previous track as “15”. At 2:50 there is a 5-second false start to take 16. Cox sits out this take. Jimi Hendrix (guitar), and Buddy Miles (drums). See track 318 general notes and details.

**331. (22-23) Power Of Soul** (instrumental takes 16-17)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 0:14+2:53=3:07 (0:15+3:10=3:25) [3:54]

Notes: This take is announced at the end of the previous track as “take 16”. Cox sits out these takes, though he can be heard noodling on bass at the end of the track. Jimi Hendrix (guitar), and Buddy Miles (drums). See track 318 general notes and details.

**332. (24) Power Of Soul** (instrumental take 18)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 0:05 (0:06) [0:17]

Notes: This take is announced at the end of the previous track as “18”. See track 318 general notes and details.

**333. (25) Power Of Soul** (instrumental take 19)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 0:06 (0:06) [0:28]

Notes: This take is announced at the end of the previous track as “19”. See track 318 general notes and details.

**334. (26) Power Of Soul** (instrumental take 20)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 1:44 (1:54) [2:13]

Notes: This take is announced at the end of the previous track as “20”. See track 318 general notes and details.

**335. (27) Power Of Soul** (instrumental take 21)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 0:20 (0:22) [0:39]

Notes: This take is announced at the end of the previous track as “21”. At 0:35 there is a 1-second false start to take 22. See track 318 general notes and details.

**336. (28) Power Of Soul** (instrumental take 22)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 2:05 (2:14) [2:51]

Notes: This take is announced at the end of the previous track as “22”. See track 318 general notes and details.

**337. (29) Power Of Soul** (take 23)

Studio '69 cross-reference: disc 14 track 01

Track time as per Bell/Jimpress/actual: 1:40 (1:50) [1:43]

Notes: This take is announced at the end of the previous track as “23”. This take includes vocals, and is incomplete at the end. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). See track 318 general notes and details.

## DISC 24 – STUDIO & PRIVATE RECORDINGS

December 15, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA

**338. (2) Born Under A Bad Sign** (more complete instrumental)

Source: FTO 006-007: Raw Blues

Studio '69 cross-reference: disc 14 track 03

Track time as per Bell/Jimpress/actual: 8:17 (8:17) [8:20]

Composers: Booker T. Jones & William Yarborough (William Bell)

Recording date/location: December 15, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is a more complete version of (1) which omits the 11-second bass solo at the start, but restores a 38-second edit at 4:59, and continues 13 seconds longer to the end. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: R. Beekman.

**339. (1) Born Under A Bad Sign** (official instrumental edit)

Source: Blues (2010, Experience Hendrix/Legacy 88697 74516 2)

Official Release: Blues

Studio '69 cross-reference: disc 14 track 04

UniVibes number: S1046

Track time as per Bell/Jimpress/actual: 7:36 (7:36) [7:37]

Composers: Booker T. Jones & William Yarborough (William Bell)

Recording date/location: December 15, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.



Notes: This official edit includes an 11-second bass solo at the start, has a 38-second edit at 5:10, and is incomplete at the end. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Bruce Gary. Secondary Engineer: Mark Linett. Mastered by Joe Gastwirt.

=====

**December 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**340. (7) Ezy Rider (alternate take)**

Source: ATM 007-008: Villanova Junction

Studio '69 cross-reference: disc 14 track 05

UniVibes number: S946

Track time as per Bell/Jimpress/actual: 4:08 (4:08) [4:22]

Composer: James Marshall Hendrix

Recording date/location: December 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell describes this track as an outtake of the official version (8). This take has a false start followed by Jimi announcing "Roger, take it away", contains the alternate "highway of love" lyrics, has wah-wah on the bass in places sounding like it's being played with a guitar pick (which could indicate that Jimi is playing bass rather than Billy), and includes percussion and guitar overdubs. This song is also known as Highway Of Desire. The official release credits for (8) list Billy Armstrong on percussion, so it is likely that he is the percussionist here as well; Bell notes Juma Sultan and Jerry Velez on tambourine, percussion, and maracas – Ultimate Hendrix notes that Velez had left the band by September 23. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), and Billy Armstrong? (percussion).

Comparison Notes: The copy on Astro Man [Alchemy] is complete, and has very good sound; track time is 4:21. The copy on ATM 007-008: Villanova Junction is complete and has slightly better sound than the copy on Astro Man; track time is 4:22. The copy on Band of Gypsies Rehearsal - Bob Terry Tape #11 is very slightly clipped at the start; track time is 4:22. The copy on Eye's And Imagination is clipped at the start missing 2 seconds of the opening studio sounds, prematurely fades out at the end, but otherwise has excellent sound; track time is 4:13. The copy on First Rays: The Sessions is missing 8 seconds of the opening studio sounds and the false start; track time is 4:05. The copy on Strate Ahead is missing 10 seconds of the opening studio sounds, the false start, and Jimi's announcement; track time is 4:07. The copy on Studio Haze (the first part of track 19 labeled Room Full Of Mirrors) seems to have slightly more tape hiss than other complete copies; track time is 4:20.

=====

**December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**341. (8) Ezy Rider (official)**

Source: The Cry Of Love (2014 remaster)

Official Release: The Cry Of Love; First Rays Of The New Rising Sun; Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (excerpt)

Studio '69 cross-reference: disc 14 track 08

UniVibes number: S084

Track time as per Bell/Jimpress/actual: 4:08 (4:08) [4:10]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix contains a false fade-out at the end. Overdubs and mixing were done on January 7, 17 and 20, June 15 and 18, July 2, and August 20, 1970. The backing vocals by Steve Winwood and Chris Wood were recorded June 15, 1970. The official release credits for (35) also include The Ghetto Fighters, in addition to Winwood and Wood, on backing vocals; Bell notes Hendrix and possibly Miles, Winwood, and Wood on backing vocals. Bell notes Juma Sultan on cowbell, Sultan or Jerry Velez on congas, and an unknown tambourine player – Ultimate Hendrix notes Velez had left the band by September 23; the official release credits for (35) note Billy Armstrong on percussion. This song is also known as Highway Of Desire. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Billy Armstrong (percussion), Steve Winwood (backing vocals), Chris Wood (backing

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: Jack Adams. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Secondary Executive Producer: Michael Jeffery. Secondary Producer: Eddie Kramer. Remastered by Bernie Grundman.

**342. (9) Ezy Rider** (official alternate mix of (8))

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '69 cross-reference: disc 14 track 09

UniVibes number: S084

Track time as per Bell/Jimpress/actual: 4:07 (4:01) [4:09]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track has certain guitar parts more prominent in the mix, and there is no false fade-out near the end, though the track does fade at the very end. Overdubs and mixing were done on January 7, 17 and 20, June 15 and 18, July 2, and August 20, 1970. The backing vocals by Steve Winwood and Chris Wood were recorded June 15, 1970. The official release credits for (35) also include The Ghetto Fighters, in addition to Winwood and Wood, on backing vocals; Bell notes Hendrix and possibly Miles, Winwood, and Wood on backing vocals. Bell notes Juma Sultan on cowbell, Sultan or Jerry Velez on congas, and an unknown tambourine player – Ultimate Hendrix notes Velez had left the band by September 23; the official release credits for (35) note Billy Armstrong on percussion. This song is also known as Highway Of Desire. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Billy Armstrong (percussion), Steve Winwood (backing vocals), Chris Wood (backing 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: Jack Adams. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Supervising Secondary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

**343. (35) Ezy Rider** (official short alternate mix of (8))

Source: The Jimi Hendrix Experience [purple box set]

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

UniVibes number: S1555

Track time as per Bell/Jimpress/actual: 3:42 (3:43) [3:43]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track uses the same basic backing track from (8), but there are different guitar parts and the track fades early at the end. Overdubs and mixing were done on January 7, 17 and 20, June 15 and 18, July 2, and August 20, 1970. The backing vocals by Steve Winwood and Chris Wood were recorded June 15, 1970. The official release credits also include The Ghetto Fighters, in addition to Winwood and Wood, on backing vocals. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. This song is also known as Highway Of Desire. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Billy Armstrong (percussion), Steve Winwood (backing vocals), Chris Wood (backing 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: Jack Adams. Second Engineer: Tom Erdelyi (AKA Tommy Ramone). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**344. (10) Ezy Rider** (second short alternate mix of (8))

Source: Astro Man

Studio '69 cross-reference: disc 14 track 06

UniVibes number: S944

Track time as per Bell/Jimpress/actual: 3:40 (3:40) [3:43]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell notes that this mix has some different vocals; it also fades early at the end. The complete copy of this track has 4 seconds of introductory guitar notes before the drums begin. Overdubs and mixing were done on January 7, 17 and 20, June 15 and 18, July 2, and August 20, 1970. The backing vocals by Steve Winwood and

Chris Wood were recorded June 15, 1970. The official release credits for (35) also include The Ghetto Fighters, in addition to Winwood and Wood, on backing vocals; Bell notes Hendrix and possibly Miles, Winwood, and Wood on backing vocals. Bell notes Juma Sultan on cowbell, Sultan or Jerry Velez on congas, and an unknown tambourine player – Ultimate Hendrix notes Velez had left the band by September 23; the official release credits for (35) note Billy Armstrong on percussion. This song is also known as Highway Of Desire. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Billy Armstrong (percussion), Steve Winwood (backing vocals), Chris Wood (backing 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: Jack Adams. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on Astro Man (consecutively numbered track 20) seems to have the best sound quality of all copies; track time is 3:43. The copy on ATM 007-008: Villanova Junction has a track time of 3:51 (including 8 seconds of dead silence at the end). The copy on Band of Gypsies Rehearsal - Bob Terry Tape #11 has a track time of 3:48. InFromTheStorm.net indicates that there is a copy on The Cry Of Love: Low Vocal Mixes (track 1), but it appears to be an incomplete narrow stereo alternate mix (nearly mono) of (34) Ezy Rider; track time is 3:03. The copy on First Rays: The Sessions has considerable tape hiss; track time is 3:37. InFromTheStorm.net indicates that there is a copy on Kiss The Sunshine (disc 1 track 2), but it appears to be an incomplete narrow stereo alternate mix (nearly mono) of (34) Ezy Rider; track time is 2:53. The copy on Savage Beethoven has very good sound quality; track time is 3:44. The copy on Studio Haze (flac track 17 labeled Izabella) has considerable tape hiss; track time is 3:47.

---

---

**December 18, 1969 Baggy Studios, 71 Grand Street, New York, New York, USA**  
**Band Of Gypsies rehearsals**

---

---

**345. (1) Burning Desire** (official)

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

Official Release: Loose Ends

UniVibes number: S151

Track time as per Bell/Jimpress/actual: 9:25 (9:25) [9:30]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggy Studios, 71 Grand Street, New York, New York, USA.

Notes: Bell notes this track as being a narrow stereo mix. Bell notes Miles also playing cowbell, which can be heard from 3:37-3:48. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, cowbell, vocals). Secondary Executive Producer: Michael Jeffery. Remix Producer: Alex Trevor. Mastered by Denis Blackham.

**346. (2) Hoochie Coochie Man** (official)

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

Official Release: Loose Ends; The Baggy's Rehearsal Sessions

UniVibes number: S152

Track time as per Bell/Jimpress/actual: 5:55 (5:55) [5:59]

Composer: William James Dixon (Willie Dixon)

Recording date/location: December 18, 1969 Baggy Studios, 71 Grand Street, New York, New York, USA.

Notes: Jimpress notes this track as being a mono mix; Bell notes it as being a narrow stereo mix. Viewing the track in Audacity confirms Bell's assertion that this is a narrow stereo and not a mono mix. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums, vocals). Secondary Executive Producer: Michael Jeffery. Remix Producer: Alex Trevor. Mastered by Denis Blackham.

**347. (6) Hoochie Coochie Man** (official alternate mix of (2))

Source: The Baggy's Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

Track time as per Bell/Jimpress/actual: 5:55 (5:57) [5:57]

Composer: William James Dixon (Willie Dixon)

Recording date/location: December 18, 1969 Baggy Studios, 71 Grand Street, New York, New York, USA.

Notes: Jimpress notes this track as being a stereo mix of (2); Bell notes it as being the same mix as (2), i.e. narrow stereo. Comparing the two versions visually in Audacity shows that there are some slight differences in the mixes, noticeable during the first 45 seconds of (6) before the levels increase to the point of hindering comparison

further. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimpress Part 3 notes an alternate track time of 5:55, which may be referring to the Loose Ends copy. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**348. Baggy's Jam** (official)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1578

Track time as per Bell/Jimpress/actual: 4:36 (4:36) [4:55]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: The final 19 seconds of this track contains studio chatter and instrumental noodling. Jimpress Part 3 notes an alternate track time of 4:55. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**349. (19) Earth Blues** (official)

Source: The Baggy's Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1579

Track time as per Bell/Jimpress/actual: 6:02 (6:26) [6:26]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This take is preceded by a 20 second false start. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 19, 1969; Jimpress notes the date as December 18, 1969 while Bell notes it as simply December 1969. Jimpress Part 3 notes an alternate track time of 5:16. There are very slight digital glitches at 4:37 and 4:39, presumably found on all copies of this official release. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**350. (1-5) Who Knows** (takes 1-5)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S784

Track time as per Bell/Jimpress/actual: 0:14+0:07+0:10+0:15+2:37=3:23 (0:14+0:07+0:11+0:14+2:38=3:24) [5:00]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Tracks 350-354 comprise a single recording session; Bell notes the total session time as 23:24 – the actual total time is 23:25. Tracks 351-352 share the same general notes and details as this track, except where indicated. Jimpress has assigned take numbers to these tracks, whereas Bell simply notes them as unfinished takes. Take 5 includes a 6-second false start at the beginning. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 22, 1969; Jimpress Part 1 notes the recording date as simply December 1969, whereas Part 3 notes the date as December 18, 1969. Jimpress Part 3 notes an alternate track time for take 1 of 0:13, and for take 4 of 0:15. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums, vocals).

**351. (6) Who Knows** (take 6)

Track time as per Bell/Jimpress/actual: 1:48 (1:52) [3:08]

Notes: This take is not listed in Jimpress Part 3. See track 350 general notes and details.

=====

**December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA**  
**Band Of Gypsys rehearsals (continued)**

=====

**352. (7) Who Knows (take 7)**

UniVibes number: S785

Track time as per Bell/Jimpress/actual: 10:17 (10:15) [10:56]

Notes: This track includes a 4-second false start. Jimpress Part 3 notes an alternate track time of 10:17. See track 350 general notes and details.

**353. (17) Message To Love**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S786

Track time as per Bell/Jimpress/actual: 0:26 (0:25) [0:36]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track follows (7) Who Knows. Tracks 350-354 comprise a single recording session; Bell notes the total session time as 23:24 – the actual total time is 23:25. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 22, 1969; Jimpress Part 1 notes the recording date as simply December 1969, whereas Part 3 notes the date as December 18, 1969. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums, vocals).

**354. (18) Message To Love**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S787

Track time as per Bell/Jimpress/actual: 3:35 (3:35) [3:43]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Tracks 350-354 comprise a single recording session; Bell notes the total session time as 23:24 – the actual total time is 23:25. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 22, 1969; Jimpress Part 1 notes the recording date as simply December 1969, whereas Part 3 notes the date as December 18, 1969. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

=====

**December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA**  
**Band Of Gypsys rehearsals**

=====

**355. (8-9) Message To Love (takes 1-2)**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S1018 (take 9)

Track time as per Bell/Jimpress/actual: 0:03+0:13 + 0:39=0:55 (0:13+0:38=0:51) [3:24]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Tracks 355-364 comprise a single recording session; Bell notes the total session time as 48:45 – the actual total time is 48:45. Tracks 355-359 share the same general notes and details as this track, except where indicated. There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. Take 1 is two short false starts. Jimpress Part 1 and Bell note the recording date as simply December 1969; Jimpress Part 3 notes the recording date as either December 18 or 19, 1969. This song is also officially known as

Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

**356. (10) Message To Love** (take 3)

UniVibes number: S1018

Track time as per Bell/Jimpress/actual: n/a (6:29) [7:16]

Notes: This track includes a 3-second false start. All ATM 205 copies of this track have analog noises from 1:10-1:12 and 2:50-2:52 that most likely originate from a tape to digital transfer in the lineage; all alternate bootleg and collector's disc sources for this track are of inferior sound quality to this source, so it is used here in spite of the flaws. See track 355 general notes and details.

**357. (11) Message To Love** (take 4)

UniVibes number: S1117

Track time as per Bell/Jimpress/actual: 7:20 (7:23) [7:36]

Notes: Jimpress Part 3 notes an alternate track time of 7:25. See track 355 general notes and details.

**358. (12) Message To Love** (take 5)

Track time as per Bell/Jimpress/actual: 3:37 (3:41) [4:04]

Notes: This take does not have a UniVibes number. Bell notes that this take is in mono; viewing the track in Audacity shows that most of the track is in mono, but from 3:44 to the end is in stereo – this section is actually the false start to (13). 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. See track 355 general notes and details.

**359. (13) Message To Love** (take 6)

Track time as per Bell/Jimpress/actual: 2:21 (2:44) [2:45]

Notes: This take does not have a UniVibes number. Bell notes that this take is preceded by a 9-second false start, which can be heard at the end of the previous track (12) at the point it switches to stereo. See track 355 general notes and details.

**360. (3) Ezy Rider** (take 1)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Track time as per Bell/Jimpress/actual: 1:42 (1:45) [1:57]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Tracks 355-364 comprise a single recording session; Bell notes the total session time as 48:45 – the actual total time is 48:45. Tracks 361-362 share the same general notes and details as this track, except where indicated. There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. This track follows (13) Message To Love. Jimpress notes this track as from a different session than (6) Ezy Rider; see track 366. The final 5 seconds of this track from 1:52 to the end has an unrelated pre-recorded song by another artist playing in the background. One phrase in the lyrics that seems to be clearly audible is "your brother". Who is singing and what is the song? There is a discrepancy among various reference sources as to the actual recording date of this track, some noting it as December 18, 1969; Jimpress Part 1 notes the recording date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. 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 song is also known as Highway Of Desire. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

Special Notes: In Jimpress Part 1 page 106 there is mention of a fake alternate mono mix of this track on the Major Tom bootleg Sessions 8; the Ezy Rider track on that bootleg is actually a fake mono mix of (6). Sessions 1 on the Major Tom label contains 4 versions of Ezy Rider – (3), (4), (5), and (6) – all of these are fake mono mixes and most likely all the Baggie Studios rehearsals on these Major Tom label Sessions bootlegs are in fake mono. Any bootlegger or collector can take a stereo track and create three different fake mono mixes from it: the stereo channels can be joined into a single channel and then doubled (a fold-down mono mix); the left channel can be isolated, doubled, and joined (a left channel mono mix); and the right channel can be isolated, doubled, and joined (a right channel mono mix). This could lead to thousands of fake mono mixes of studio recordings and for this reason the aforementioned fake alternate mono mix of (3) has been excluded from this set, as have all these fake mono mixes from the Major Tom label Sessions bootlegs.

**361. (4) Ezy Rider (take 2)**

Track time as per Bell/Jimpress/actual: 4:10 (4:18) [4:16]

Notes: See track 360 general notes and details.

**362. (5) Ezy Rider (take 3)**

UniVibes number: S759

Track time as per Bell/Jimpress/actual: 8:26 (8:16) [8:49]

Notes: Jimpress Part 3 notes an alternate track time of 8:32. This track is lossless. See track 360 general notes and details.

**363. (14) Message To Love (take 7)**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Track time as per Bell/Jimpress/actual: 3:07 (3:07) [3:26]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Tracks 355-364 comprise a single recording session; Bell notes the total session time as 48:45 – the actual total time is 48:45. There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. This take includes the lyric line at 0:59, “some people just don’t understand...fuck them God”. Jimpress Part 1 and Bell note the recording date as simply December 1969; Jimpress Part 3 notes the recording date as either December 18 or 19, 1969. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

**364. (15) Message To Love (take 8)**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S760

Track time as per Bell/Jimpress/actual: 4:57 (5:00) [5:08]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Tracks 355-364 comprise a single recording session; Bell notes the total session time as 48:45 – the actual total time is 48:45. There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. This take includes the lyric line at 1:01, “some people just don’t understand...well the hell with them God”. Jimpress Part 1 and Bell note the recording date as simply December 1969; Jimpress Part 3 notes the recording date as either December 18 or 19, 1969. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

**365. (16) Message To Love (take 9)**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S1008

Track time as per Bell/Jimpress/actual: 4:06 (4:33) [5:08]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Jimpress notes this track as being from a different session than (8)-(15); the track opens with someone testing the mics, “test, test”. There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. The end of the track includes a 6-second guitar riff at 4:52 while Buddy Miles goofs around imitating voices. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress Part 1 notes the date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. Jimpress Part 3 notes an alternate track time of 4:53. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

**366. (6) Ezy Rider** (official take 4)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1009

Track time as per Bell/Jimpress/actual: 5:12 (5:12) [5:23]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track follows (16) Message To Love. There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. The basic track is "take 4" from the recording session. The end of the track includes Jimi and Buddy saying, "And you'll never hear surf music again." Jimpress Part 3 notes an alternate track time of 5:28. This song is also known as Highway Of Desire. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**DISC 26 – STUDIO & PRIVATE RECORDINGS**

**December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA**  
**Band Of Gypsys rehearsals (continued)**

**367. (38) Power Of Soul**

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

UniVibes number: S1010

Track time as per Bell/Jimpress/actual: 7:23 (7:20) [8:13]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track includes a 6-second false start, which is more likely just guitar noodling rather than a false start. The end of the track includes a brief riff from Earth Blues, guitar noodling and tuning. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress Part 1 notes the date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. Jimpress Part 3 notes an alternate track time of 7:35. 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); the early working title was Paper Airplanes, or Crash Landing – see The Collector's 1969 track 324. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals).

**368. (8) Earth Blues** (official)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1017

Track time as per Bell/Jimpress/actual: 5:06 (5:15) [5:11]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress notes the date as December 18 or 19, while Bell notes it as December 19, 1969. Jimpress Part 3 notes an alternate track time of 5:16. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**369. (1) Changes** (take 1)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions



UniVibes number: S1011

Track time as per Bell/Jimpress/actual: 0:41 (0:41) [0:54]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: There is no formal take count during this session; Jimpress has assigned take numbers to these tracks, whereas Bell simply notes them as unfinished takes. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress Part 1 notes the date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. Jimpress Part 3 notes an alternate track time of 0:45. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, vocals).

Special Notes: This song is also officially known on Buddy Miles releases as Them Changes. The song was released as the A-side of a single in April 1970 by Buddy Miles & The Freedom Express; it later appeared on his Them Changes album released in June 1970. The song appeared officially as a live version on Hendrix's Band Of Gypsies album – from the early show performance on December 31, 1969 at the Fillmore East – released on March 25, 1970.

### **370. (2) Changes (official take 2)**

Source: ATM 205-206: Band Of Gypsies – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1011

Track time as per Bell/Jimpress/actual: 5:17 (5:22) [5:18]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: There is no formal take count during this session; Jimpress has assigned take numbers to these tracks, whereas Bell simply notes them as unfinished takes. Jimpress notes this version as being from the same session as (1). There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress Part 1 notes the date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. Jimpress Part 3 notes an alternate track time of 5:28. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

Special Notes: This song is also officially known on Buddy Miles releases as Them Changes. The song was released as the A-side of a single in April 1970 by Buddy Miles & The Freedom Express; it later appeared on his Them Changes album released in June 1970. The song appeared officially as a live version on Hendrix's Band Of Gypsies album – from the early show performance on December 31, 1969 at the Fillmore East – released on March 25, 1970.

### **371. (5) Lover Man (take 1)**

Source: ATM 205-206: Band Of Gypsies – The Rehearsal Sessions

UniVibes number: S1012

Track time as per Bell/Jimpress/actual: 2:36 (2:41) [2:43]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. This track includes a 2-second false start. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress Part 1 notes the date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums).

### **372. (6) Lover Man (official take 2)**

Source: ATM 205-206: Band Of Gypsies – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1240

Track time as per Bell/Jimpress/actual: 3:40 (3:43) [3:43]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: There is no formal take count during this session; Jimpress has assigned take numbers to these tracks. Jimpress notes this version as being from the same session as (5). Jimpress doesn't note this as being an official release from The Baggy's Rehearsal Sessions; likely a clerical oversight. There is a discrepancy among various reference sources as to the actual recording date of this track, ranging from December 18 to December 21, 1969; Jimpress Part 1 notes the date as simply December 1969, whereas Part 3 notes the date as either December 18 or 19, 1969. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

**373. (5) We Gotta Live Together** (official)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1577

Track time as per Bell/Jimpress/actual: 0:36 (0:44) [0:44]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track is the end segment only of the complete song. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

Special Notes: This song is also officially known on Buddy Miles releases as We Got To Live Together. It was first performed live with Hendrix on June 22, 1969 at the Newport '69 Pop Festival, and appeared officially as a live version on Hendrix's Band Of Gypsys album – from the late show performance on January 1, 1970 at the Fillmore East – released on March 25, 1970 prior to Buddy's own studio recording of it and subsequent release in November 1970 on his We Got To Live Together album.

**374. (9) Burning Desire** (official alternate take)

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

UniVibes number: S1580

Track time as per Bell/Jimpress/actual: 7:20 (7:20) [7:20]

Composer: James Marshall Hendrix

Recording date/location: December 18 or 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track fades in at the start and fades out at the end. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

=====

**December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA**

**Band Of Gypsys rehearsals**

=====

**375. (5) Little Drummer Boy** (instrumental) / **(3) Silent Night** (instrumental) / **Taps** / **(6) Auld Lang Syne (Extended Version)** (instrumental) (official complete version of (1))

Source: ATM 205-206: Band Of Gypsys – The Rehearsal Sessions

Official Release: Merry Christmas And Happy New Year; The Singles Collection

UniVibes number: S1526

Track time as per Bell/Jimpress/actual: 7:20 (7:25) [7:26]

Composers: unknown & Katherine Kennicott Davis / Josephus Franciscus Mohr & Franz Xaver Gruber [John Freeman Young, English translation] / James Watson, Robert Burns, & unknown (Roud #6294) / (Brigadier General) Daniel Adams Butterfield & Oliver Willcox Norton

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: There is a brief segment of Taps at the end of the Silent Night segment from 2:37-3:19; the Taps segment is not indexed in Jimpress. This mix of the Auld Lang Syne segment which begins at the 3:20 mark goes to mono at 4:31, after which point the vocals that can be heard in (1) are mixed way down. Jimi Hendrix (guitar),

Billy Cox (bass), and Buddy Miles (drums, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott.

**376. (1) Medley: The Little Drummer Boy (instrumental) / (1) Silent Night (instrumental)** (official incomplete version of (5)/(3))

Source: Band Of Gypsies Vol. 3

Official Release: ... and a Happy New Year

UniVibes number: S293

Track time as per Bell/Jimpress/actual: 3:19 (3:04) [3:20]

Composers: unknown & Katherine Kennicott Davis / Josephus Franciscus Mohr & Franz Xaver Gruber [John Freeman Young, English translation]

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track concludes with a brief segment of Taps from 2:44 to the end fade out; the Taps segment is not indexed in Jimpress nor included as part of the official song title. This track is a medley with track 386; Bell notes the combined track time of this track and the following track as 4:06. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Secondary Producer: Alan Douglas.

Comparison Notes: The copy on The Baggy's Rehearsals & Gypsy Sun Rainbow Sessions includes (1) Auld Lang Syne at the end, fades in at the start missing 2 seconds of the complete track; time is 3:18. The copy on Can You Please Crawl Out Your Window? fades out early at the end, and has vinyl artifacts (surface noise); track time is 3:09. The copy on Rescued From Randall's Island includes (1) Auld Lang Syne at the end, is complete but has some slight drop outs at the beginning; time is 3:19. The copy on Sessions: And You'll Never Hear Surf Music Again includes (1) Auld Lang Syne at the end, fades in at the start missing 2 seconds of the complete track; time is 3:18

**377. (1) Auld Lang Syne** (official incomplete version of (6))

Source: Band Of Gypsies Vol. 3

Official Release: ... and a Happy New Year

UniVibes number: S294

Track time as per Bell/Jimpress/actual: 1:39 (1:26) [1:40]

Composers: James Watson, Robert Burns, & unknown (Roud #6294)

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track continues the medley from track 387; Bell notes the combined track time of this track and the previous track as 4:06. The vocals come in at 1:13, and the track fades out at the end. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, vocals). Secondary Producer: Alan Douglas.

Comparison Notes: The copy on The Baggy's Rehearsals & Gypsy Sun Rainbow Sessions is found at the end of The Little Drummer Boy medley starting at 3:18, and is incomplete lacking the final 5 seconds; time is 1:34. The copy on Can You Please Crawl Out Your Window? is incomplete, fading out at the end, and has vinyl artifacts (surface noise); track time is 1:32. The copy on Rescued From Randall's Island is found at the end of The Little Drummer Boy medley starting at 3:21, and is incomplete lacking the final second; time is 1:40. The copy on Sessions: And You'll Never Hear Surf Music Again is found at the end of The Little Drummer Boy medley starting at 3:18, and is incomplete lacking the final 5 seconds; time is 1:34.

**378. (3) The Little Drummer Boy / (2) Silent Night / Taps** (altered version of (1))

Source: Tiptoes In The Foam

Track time as per Bell/Jimpress/actual: 1:30+1:49+0:22=3:26 (3:42) [3:43]

Composer: unknown & Katherine Kennicott Davis / Josephus Franciscus Mohr & Franz Xaver Gruber [John Freeman Young, English translation] / (Brigadier General) Daniel Adams Butterfield & Oliver Willcox Norton

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This alternate mix of (1) twice repeats the 50-second segment of (1) Little Drummer Boy with a female choir overdubbed beginning with the second verse, followed by (2) Silent Night with the female choir overdubbed beginning with the second verse. The 22-second Taps segment which begins at 3:23 and fades out at the end is not indexed in Jimpress. The end of the track is incomplete. The left channel of this track is slightly "hot", having the high and low ends slightly cut; the right channel has no such problems. Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and unknown (female choir). Secondary Producer: Alan Douglas.

**379. (2) The Little Drummer Boy** (second altered version of (1))

Source: Crash Landing Reels (And Electric Ladyland Jams n Outs)

UniVibes number: S756

Track time as per Bell/Jimpress/actual: 2:26 (2:35) [2:37]

Composers: unknown & Katherine Kennicott Davis

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: The complete version of this track includes a beginning 2 seconds of what sounds like a female voice speaking something that is difficult to decipher. This track thrice repeats the 50-second segment of (1), with an overdubbed female choir. Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums), and unknown (female choir). Secondary Producer: Alan Douglas.

Comparison Notes: The copy on The Baggy's Rehearsals & Gypsy Sun Rainbow Sessions fades in on the 2-second female spoken intro; track time is 2:35. The copy on Cherokee Mist is missing the 2-second female spoken intro, though the sound quality is generally very good; track time is 2:27. The copy on Crash Landing Reels (And Electric Ladyland Jams n Outs) seems to be the best sounding and most complete copy; track time is 2:37. The copy on Every Way To Paradise is missing the 2-second female spoken intro, but the generally very good sound quality is slightly tinny; track time is 2:27. The copy on Gypsy On Cloud Nine runs at a slower speed; track time is 2:46. The copy on Sessions: And You'll Never Hear... Surf Music Again fades in on the 2-second female spoken intro; track time is 2:34. The copy on Talent & Feeling Vol. 1 is missing the 2-second female spoken intro, and fades out early at the end; track time is 2:24. The copy on This One's For You is complete but has inferior sound quality; track time is 2:33.

**380. (3) Auld Lang Syne** (longer altered mix of (1))

Source: Tiptoes In The Foam

Track time as per Bell/Jimpress/actual: 2:31 (2:40) [2:42]

Composers: James Watson, Robert Burns, & unknown (Roud #6294)

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This track is a more complete version of (1) with overdubbed party sounds. Jimi Hendrix (guitar), Billy Cox (bass), Buddy Miles (drums, vocals), and unknown (voices). Secondary Producer: Alan Douglas.

**381. (5) Auld Lang Syne** (incomplete alternate mix of (3))

Source: Tiptoes In The Foam

Track time as per Bell/Jimpress/actual: 1:45 (1:44) [1:46]

Composers: James Watson, Robert Burns, & unknown (Roud #6294)

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This mix has Buddy's vocals mixed low, and the overdubbed party sounds mixed at different levels. This track was transferred or amplified with the levels too high, cutting off the high and low ends in places. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums, vocals), and unknown (voices). Secondary Producer: Alan Douglas.

**382. (29) Izabella / (37) Machine Gun** (official)

Source: ATM 205-206: Band Of Gypsies – The Rehearsal Sessions

Official Release: internet download only

Track time as per Bell/Jimpress/actual: 0:45+5:52=6:37 (0:45+5:52=6:37) [6:40]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: This mono track, incomplete at the start, was officially made available from the Experience Hendrix website as a RealAudio file (lossy/MPEG); it has not been formally released elsewhere. The Ultimate Lyric Book shows handwritten lyrics for Machine Gun on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums).

=====

**December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA**

=====

**383. (4) Message To Love** (unaltered complete version 1)

Source: First Rays: The Sessions

UniVibes number: S724

Track time as per Bell/Jimpress/actual: 3:24 (3:24) [3:28]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. Overdubs and mixing were done on January 17, 1970. This version has the second “I am what I am thank God” verse present, no guitar solo, and the backing vocals and guitar panned central in the mix. Bell notes this track as an unaltered mix of the official altered version. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists; Jimpres notes Jimmy Maeulen on percussion – Bell does not note Jimmy Maeulen as being involved in this track. The dominant percussion heard here seems to be the same as on other versions (see tracks 384, 386-389). Jimpres notes the overdubbed percussion by Jimmy Maeulen was added in 1974, which would indicate an Alan Douglas production. Bell notes Hendrix and Miles on backing vocals, and possibly Cox as well. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine), and/or Jimmy Maeulen (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Tony Bongiovi.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

Comparison Notes: The copy on Crash Landing Revisited has the start slightly clipped by a fraction of a second, and the end fades out slightly on the final percussion clack; track time is 3:27. The copy on Diggin’ In The Dust has the start slightly clipped by a fraction of a second; track time is 3:26. The copy on First Rays: The Sessions has the start slightly clipped by a fraction of a second but is otherwise complete and generally the best sound quality; track time is 3:28. The copy on The Ross Tapes has slightly inferior sound quality though it does seem to have the full split-second start to the track; track time is 3:31. The copy on Talent & Feeling Vol. 2 is clipped at the end missing the final percussion clack, and is slightly inferior sound quality; track time is 3:30.

**384. (60) Message To Love** (official version 1 alternate mix of (4))

Source: West Coast Seattle Boy: The Jimi Hendrix Anthology

Official Release: Live At Woodstock [Classic Records vinyl]; West Coast Seattle Boy: The Jimi Hendrix Anthology

UniVibes number: S724

Track time as per Bell/Jimpres/actual: 3:25 (3:28) [3:27]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. This version has the second “I am what I am thank God” verse present, no guitar solo, and the backing vocals and guitar panned to opposite channels in the mix. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists; Jimpres notes Jimmy Maeulen on percussion – Bell does not note Jimmy Maeulen as being involved in this track. The dominant percussion heard here seems to be the same as on other versions (see tracks 383, 386-389). Jimpres notes the overdubbed percussion by Jimmy Maeulen was added in 1974, which would indicate an Alan Douglas production. Bell notes Hendrix and Miles on backing vocals, and possibly Cox as well. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine), and/or Jimmy Maeulen (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Tony Bongiovi. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Tertiary Engineer: Eddie Kramer. Tertiary Assistant Mixing Engineer: Chandler Harrod. Mastered by George Marino.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**385. (51) Message To Love** (version 2 mono alternate mix of (5))

Source: ATM 086-090: Unsurpassed Masters

Studio '70 cross-reference: disc 1 track 09

Track time as per Bell/Jimpress/actual: 3:34 (3:33) [3:45]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. The second "I am what I am thank God" verse superimposed over the guitar solo is from a different take that has been edited in at 0:55, and there is faint studio chatter at the end. Jimpress notes this version as having the backing vocals removed; Bell notes it as having less/fewer backing vocals, which is correct as there are some backing vocals heard around the 0:55 edit mark. Bell notes Hendrix and Miles on backing vocals, and possibly Cox as well. Jimpress notes this mono alternate mix of (5) as having no overdubbed percussion; Bell notes this mix as having less percussion, which is correct as percussion can be distinctly heard around the 2:22 mark. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine). Engineer: Bob Cotto. Second Engineer: R. Beekman.

**386. (5) Message To Love (official version 2 edit)**

Source: Voodoo Soup

Official Release: Voodoo Soup

Studio '70 cross-reference: disc 1 track 10

UniVibes number: S154

Track time as per Bell/Jimpress/actual: 3:32 (3:31) [3:34]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. This version has the backing vocals in the first verse edited, a guitar solo from a different take edited in at 0:55, and the second "I am what I am thank God" verse missing. Bell also notes that the drum ending has been wiped. Bell describes this track as both a different mix, and an alternate official edit. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists. The dominant percussion heard here seems to be the same as on other versions (see tracks 383-384, 387-389). The overdubbed percussion by Jimmy Maeulen was added in 1974, which would indicate an Alan Douglas production. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine), and/or Jimmy Maeulen (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Tony Bongiovi. Supervising Tertiary Producer: Alan Douglas. Mixed by Mark Linett. Mastered by Joe Gastwirt.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergis, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**DISC 27 – STUDIO & PRIVATE RECORDINGS**

December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA  
(continued)

**387. (6) Message To Love (version 2 alternate mix of (5))**

Source: Multicoloured Blues

UniVibes number: S724

Track time as per Bell/Jimpress/actual: 3:26 (3:26) [3:27]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. This version has the backing vocals in the first verse complete, a guitar solo from a different take edited in at 0:55, and the second "I am what I am thank God" verse missing. The speed on this track seems slightly fast as compared to other versions, which would explain the shorter track time. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists; Jimpress notes Jimmy Maeulen on percussion – Bell does not note Jimmy Maeulen as being involved in this track. The dominant percussion heard here seems to be the same as on other versions (see tracks 383-384, 386, 388-389). Jimpress notes the overdubbed percussion by Jimmy Maeulen was added in 1974, which would indicate an Alan Douglas production. Bell notes Hendrix and Miles on backing vocals, and possibly Cox as well. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine), and/or Jimmy Maeulen (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Tony Bongiovi.

Comparison Notes: The copy on Crash Landing Reels (... And Electric Lady Land Jams 'N Outs) has a track time of 3:31. The copy on Crash Landing: The Outtake Collection has a track time of 3:37. The copy on Crash Landing: Unreleased Version has a track time of 3:34. The copy on Extended Play includes the final 2 seconds of studio chatter missing from all other copies (Jimi gruffly chuckling and Buddy saying "right, indeedy") though the sound quality seems slightly inferior to the copy on Multicoloured Blues; track time is 3:36 (including 4 seconds of dead silence). The copy on In The Studio Volume 4 has a track time of 3:33. The copy on Midnight Lightning Sessions is clipped at the start and the speed is slightly slow; track time is 3:47. The copy on Midnight Shines Down has a track time of 3:29. The copy on Multicoloured Blues is missing the final 2 seconds of studio chatter, though the sound quality seems slightly better than all other copies; track time is 3:27. The copy on Paper Airplanes has a track time of 3:37. The copy on The Real Crash Landing Album has a track time of 3:34.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

### **388. (53) Message To Love** (official version 2 alternate mix of (6))

Source: The Jimi Hendrix Experience [purple box set]

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

Studio '70 cross-reference: disc 11 track 121

UniVibes number: S724

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

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. The differences between this track and (6) are not detailed by Jimpress or Bell. This mix seems to have more effects added aside from the mix being slightly different, and it is 9 seconds longer. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists; Jimpress notes Jimmy Maeulen on percussion – Bell does not note Jimmy Maeulen as being involved in this track. The dominant percussion heard here seems to be the same as on other versions (see tracks 383-384, 386-387, 389). Jimpress notes the overdubbed percussion by Jimmy Maeulen was added in 1974, which would indicate an Alan Douglas production. Bell notes Hendrix and Miles on backing vocals, and possibly Cox as well. This officially released track was mastered with the levels slightly too high, cutting off the high and low ends in places. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine), and/or Jimmy Maeulen (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Tony Bongiovi. Tertiary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**389. (7) Message To Love** (official version 3 altered edit)

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

Official Release: Crash Landing

Studio '70 cross-reference: disc 10 track 106

UniVibes number: S154

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

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The working master for this track was achieved with only one take. This version has a guitar solo from a different take edited in at 0:55, the second "I am what I am thank God" verse is missing, and the second half of the third verse (which is actually the second verse in this version of the song) is missing due to Jimi forgetting the lyrics. Bell also notes that the drum ending has been wiped. Bell notes possibly Juma Sultan on cowbell and an unknown tambourine player as the original percussionists. The dominant percussion heard here seems to be the same as on other versions (see tracks 383-384, 386-388). The overdubbed percussion by Jimmy Maeulen was added in 1974, which would indicate an Alan Douglas production. This song is also officially known as Message To The Universe. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion) and unknown? (tambourine), and/or Jimmy Maeulen (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Alan Douglas and Tony Bongiovi. Secondary Engineers: Les Kahn, Ron Saint Germain, and Tony Bongiovi. Mastered by Ray Janos.

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 also a member in 1968, has his name spelled prominently as Maeulen. On the only album by Ambergris, of whom he was a member in 1970, his name is spelled Maeulen. That is the spelling that is used in this document.

**390. (4) Earth Blues** (official take 11)

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

Official Release: First Rays Of The New Rising Sun; Rainbow Bridge: Original Motion Picture Sound Track

Studio '69 cross-reference: disc 14 track 10

UniVibes number: S112

Track time as per Bell/Jimpress/actual: 4:19 (4:19) [4:21]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 11 from the recording session. Overdubs were done on January 20 and March 24, 1970; mixing was done on August 24, 1970 at Electric Lady Studios. Bell notes possibly Juma Sultan on maracas and percussion, and an unknown musician on tambourine and cowbell; the official release credits list only Juma Sultan on percussion. Bell notes Hendrix, Miles and The Ronettes on backing vocals; the official release credits list Hendrix, Miles, Cox, and The Ronettes on backing vocals. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), Juma Sultan (percussion), and The Ronettes (backing vocals): Ronnie Spector, Estelle Bennett, and Nedra Talley. Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Executive Producer: Michael Jeffery. Secondary Engineers: Eddie Kramer and John Jansen. Remastered by Eddie Kramer and George Marino. Remastering Supervision by Janie Hendrix and John McDermott. Secondary Additional Mixing by John Jansen.

**391. (5) Earth Blues** (alternate mix of (4))

Source: Studio Haze

Studio '70 cross-reference: disc 1 track 11

UniVibes number: S943

Track time as per Bell/Jimpress/actual: 4:01 (4:13) [4:14]



Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 11 from the recording session. This alternate mix has different guitar parts; Bell notes that this mix also has different drum parts. Overdubs were done on January 20 and March 24, 1970; mixing was done on August 24, 1970 at Electric Lady Studios. Bell notes possibly Juma Sultan on maracas and percussion, and an unknown musician on tambourine and cowbell; the official release credits for (4) list only Juma Sultan on percussion (see track 390) – the official release credits for (6) do not list a percussionist (see track 392). The percussion also seems to be buried in the mix and nearly inaudible as compared to other versions (see tracks 390, 392-393). Bell notes Hendrix, Miles and The Ronettes on backing vocals; the official release credits for (4) list Hendrix, Miles, Cox, and The Ronettes on backing vocals (see track 390) – the official release credits for (6) list Miles, Cox, and The Ronettes on backing vocals (see track 392). Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals?), Buddy Miles (drums, vocals), Juma Sultan? (percussion?), and The Ronettes (backing vocals): Ronnie Spector, Estelle Bennett, and Nedra Talley. Engineer: Bob Cotto. Second Engineer: R. Beekman.

Comparison Notes: The copy on ATM 007-008: Villanova Junction is slightly clipped at the end; track time is 4:18 (including 7 seconds of dead silence at the end). The copy on Band of Gypsies Rehearsal - Bob Terry Tape #11 seems to be the most complete, but there seems to be slightly more tape hiss than other copies; track time is 4:14. The copy on Diggin' In The Dust Vol. 2 is missing the opening echoing guitar note, and fades out at the end cutting out the cymbals flourish; track time is 4:07. The copy on Multicoloured Blues fades in at the start on the echoing guitar note, lacks the final few seconds cutting out the cymbals flourish at the end, and the speed seems slightly fast compared to other copies; track time is 4:04. The copy on Savage Beethoven is missing the opening echoing guitar note but otherwise seems complete, though the sound quality seems as though there is too much treble; track time is 4:12. The copy on Studio Haze is complete, and seems to overall be the best sounding copy; track time is 4:14.

**392. (6) Earth Blues** (official second alternate mix of (4))

Source: The Jimi Hendrix Experience [purple box set]

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

UniVibes number: S1551

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

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 11 from the recording session. This alternate mix has a second lead guitar part added, panned to one channel; the original lead guitar part is panned to the other channel. Bell notes that this mix also has the original/different drum parts, and that the track is slightly shorter than (4). Overdubs were done on January 20 and March 24, 1970; mixing was done on August 24, 1970 at Electric Lady Studios. The official release credits do not list a percussionist; there is obviously one or more percussionists on this track as at least tambourine and shakers can clearly be heard. Bell notes possibly Juma Sultan on maracas and percussion, and an unknown musician on tambourine and cowbell for (4) and (5); see tracks 390 and 391. The official release credits list the backing vocalists as Cox, Miles, and The Ronettes. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), Juma Sultan? (percussion), and The Ronettes (backing vocals): Ronnie Spector, Estelle Bennett, and Nedra Talley. Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Mastered by Eddie Kramer and George Marino.

**393. (7) Earth Blues** (alternate take)

Source: Diggin' In The Dust

Track time as per Bell/Jimpress/actual: 4:13 (4:22) [4:14]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This alternate take has different lyrics. Jimpress Part 3 notes this as being one of takes 12-14 recorded on December 19, 1969. Jimpress Part 1 and Bell note the recording date as possibly December 19, 1969. Jimpress lists Juma Sultan on percussion; Bell does not list a percussionist – there is obviously one or more percussionists on this track as at least tambourine and shakers can clearly be heard. The Ronettes do not

appear to be providing backing vocals on this track. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), Buddy Miles (drums, vocals), and Juma Sultan (percussion). Engineer: Bob Cotto. Second Engineer: R. Beekman.

Comparison Notes: The copy on The Baggy's Rehearsals & Gypsy Sun Rainbow Sessions is complete but the sound quality is slightly inferior; track time is 4:20. The copy on Diggin' In The Dust seems to have the best sound quality overall, although it is missing the opening 3 seconds of studio sounds (a slight rattle of a shaker and a drum beat) – not significant enough to warrant using a more complete copy; track time is 4:14. The copy on The Echo Tape has the opening studio sounds, but is slightly clipped at the end; track time is 4:12. The copy on Sessions: And You'll Never Hear...Surf Music Again is complete, but the sound quality is slightly inferior; track time is 4:18. The copy on War Heroes: The Outtakes (which is actually track 11 not track 5 as indicated on the artwork) is missing the opening studio sounds, and the sound quality is slightly inferior; track time is 4:07.

**394. (20) Earth Blues** (official take 15)

Source: People, Hell And Angels

Official Release: People, Hell And Angels

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

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: The basic track is take 15 from the recording session. This take has alternate lyrics similar to (7). There is no percussion apparent, and The Ronettes do not appear to be providing backing vocals; neither of these are listed in the official release credits either. Cox and Miles are listed in the official release credits as the backing vocalists. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, vocals). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer and Mixing: Eddie Kramer. Secondary Assistant Engineer: Chandler Harrod. Secondary Second Engineer: Spencer Guerra. Mastered by Bernie Grundman.

**395. (2) Strato Strut** (official)

Source: Morning Symphony Ideas

Official Release: Morning Symphony Ideas

Studio '70 cross-reference: disc 11 track 120

UniVibes number: S1528

Track time as per Bell/Jimpress/actual: 4:37 (4:38) [4:40]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This mix has Jimi's studio chatter at 0:40 clearly audible, "turn it loud in the earphones". This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: R. Beekman. Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Mixing Engineer: Eddie Kramer. Mastered by George Marino.

**396. (1) Strato Strut** (incomplete edited alternate mix of (2))

Source: FTO 006-007: Raw Blues

Studio '70 cross-reference: disc 11 track 119

UniVibes number: S791

Track time as per Bell/Jimpress/actual: 1:43 (1:43) [1:51]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell notes the complicated edits of this track: a 4-second edit at 0:19; a 4-second edit at 1:00; a 22-second edit at 1:04; and a 1:28 edit at 1:14. Additionally, this track ends 50 seconds before the end of (2), Jimi's studio chatter at 0:37 is wiped from the mix, as well as some scratch guitar from 0:45-0:47. 2 seconds of dead silence were edited from the end of this track for this compilation. The pre-FTO source for this track was Freak Out Blues where it is titled Funky Blues Jam. Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: R. Beekman.

December 23, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA

---

**397. (1) Honey Bed** (take 1)

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 14 track 11

UniVibes number: S1351

Track time as per Bell/Jimpres/actual: 0:09+0:19=0:28 (0:08+0:18=0:26) [1:10]

Composer: James Marshall Hendrix

Recording date/location: December 23, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 397-401 comprise a single recording session; Bell notes the total time as 9:06 – the actual total time is 9:00. Tracks 398-400 share the same general notes and details as this track, except where indicated. This track includes two false starts (0:08-0:16, and 0:22-0:39) before the proper first take begins at the 0:49 mark and ends at 1:08, and the engineer announcing the next take “2” at the end. Devon Wilson appears to be present in the control booth as she is heard laughing at the start of the track. Honey Bed is an unreleased song that is often written as one word (Honeybed), but is officially two words (Honey Bed) as printed in The Ultimate Lyric Book. The lyrics were written on July 19, 1969 at the Navarro Hotel in New York city with the working title Ball And Chain For Sale, Master’s Gone To Hell; Jimi also mentions the same date that the song was written from 0:40-0:42 in this track. Jimi Hendrix (guitar, vocals), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

**398. (2) Honey Bed** (take 2)

Track time as per Bell/Jimpres/actual: 0:18 (0:17) [0:32]

Notes: The engineer can be heard announcing the next take “3” at the end of this track. See track 397 general notes and details.

**399. (3) Honey Bed** (take 3)

Track time as per Bell/Jimpres/actual: 4:15 (4:10) [4:33]

Notes: This take is primarily an instrumental run-through of the song with Jimi occasionally vocalizing in a few spots where lyrics would be. See track 397 general notes and details.

**400. (4) Honey Bed** (take 4)

Track time as per Bell/Jimpres/actual: 0:02+1:25=1:27 (0:03+1:23=1:26) [2:00]

Notes: This track includes a false start. See track 397 general notes and details.

**401. (8) Night Bird Flying** (aborted instrumental take)

Source: ATM 086-090: Unsurpassed Masters

Studio '69 cross-reference: disc 14 track 11

UniVibes number: S1351

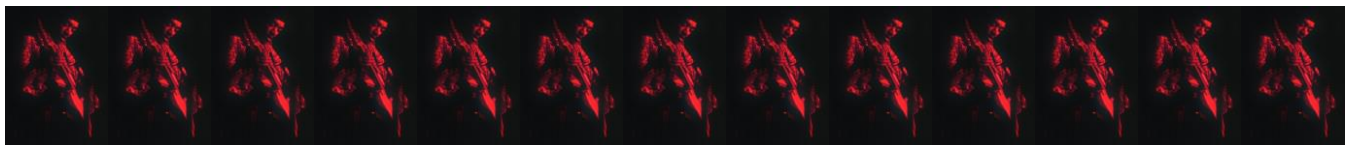
Track time as per Bell/Jimpres/actual: 0:37 (0:35) [0:43]

Composer: James Marshall Hendrix

Recording date/location: December 23, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Tracks 397-401 comprise a single recording session; Bell notes the total time as 9:06 – the actual total time is 9:00. This track follows (4) Honey Bed, and ends abruptly due to studio technical difficulties. This song is also officially known as Ships Passing Through The Night, and is sometimes titled Nightbird Flying (2 words instead of 3). Jimi Hendrix (guitar), Billy Cox (bass), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

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



## DISC 28 – RELATED & REMIXED RECORDINGS

### 402. 69 Freedom Special (official – Buddy Miles Express)

Source: Buddy Miles – The Best Of Buddy Miles

Official Release: Buddy Miles – Electric Church; The Best Of Buddy Miles

Track time as per Bell/Jimpress/actual: n/a (4:41) [4:44]

Composers: William Rich (Billy Rich), Thomas Hall (Tom Hall), & James William McCarty (Jim McCarty)

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA or March 1969 Mercury Studios, 110 W. 57<sup>th</sup> Street, New York, New York, USA.

Notes: Jimi Hendrix produced this track, but he was not otherwise involved, though he did provide the title of the song. Jimpress Part 1 notes this track as being recorded and mixed February 11, 1969 at Record Plant Recording Studios. Jimpress Part 3 notes this track as being produced in March 1969 at Mercury Studios. Buddy Miles (drums), Jim McCarty (guitar), Billy Rich (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet).

### 403. (2) Destructive Love (unedited original – Buddy Miles Express)

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

Track time as per Bell/Jimpress/actual: 5:10 (5:13) [5:13]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimi Hendrix produced this track, which was originally titled I Can See. Jimpress notes that it's possible, but not certain, that Jimi may have overdubbed the bass part on this track. Buddy Miles (drums, vocals), Jim McCarty (guitar), Billy Rich? (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet).

### 404. (1) Destructive Love (official edit – Buddy Miles Express)

Source: Buddy Miles Express – Electric Church (reel-to-reel); track courtesy of FendersFingers.

Official Release: Buddy Miles Express – Electric Church

Track time as per Bell/Jimpress/actual: n/a (4:19) [4:17]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: February 11, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Jimi Hendrix produced this track, which was originally titled I Can See. Jimpress notes that it's possible, but not certain, that Jimi may have overdubbed the bass part on this track. Buddy Miles (drums, vocals), Jim McCarty (guitar), Billy Rich? (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet).

### 405. Noel's Tune (Take 2) (official – Noel Redding)

Source: Noel Redding – The Experience Sessions

Official Release: Noel Redding – The Experience Sessions

Track time as per Bell/Jimpress/actual: 3:30 (n/a) [3:43]

Composer: Noel David Redding

Recording date/location: 26? February 1969 Olympic Sound Studios, 117 Church Road, Barnes, London, England, UK.

Notes: Jimi had no involvement in this track. The beginning of the track is 11 seconds of studio chatter and guitar warm-up. Noel Redding (rhythm guitar), and Mitch Mitchell (drums, tambourine?).

### 406. My Chant (official – Buddy Miles Express)

Source: Buddy Miles Express – Electric Church (reel-to-reel); track courtesy of FendersFingers.

Official Release: Buddy Miles Express – Electric Church

Track time as per Bell/Jimpress/actual: n/a (4:32) [4:33]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: March 1969 Mercury Studios, 110 W. 57<sup>th</sup> Street, New York, New York, USA.

Notes: Jimi Hendrix produced this track, but he was not otherwise involved. Buddy Miles (drums, vocals), Jim McCarty (guitar), Billy Rich (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet).

**407. Miss Lady** (official – Buddy Miles Express)

Source: Buddy Miles – The Best Of Buddy Miles

Official Release: Buddy Miles Express – Electric Church; The Best Of Buddy Miles

Track time as per Bell/Jimpres/actual: n/a (4:48) [4:50]

Composer: George Allen Miles, Jr. (Buddy Miles)

Recording date/location: March 1969 Mercury Studios, 110 W. 57<sup>th</sup> Street, New York, New York, USA.

Notes: Jimi Hendrix produced this track, but he was not otherwise involved. Buddy Miles (drums, vocals), Jim McCarty (guitar), Billy Rich (bass), Duane Hitchings (organ), Bobby Rock (tenor saxophone), James Tatum (tenor saxophone), Tobie Wynn (baritone saxophone), Pete Carter (trumpet), and Tom Hall (trumpet).

**408. The Star-Spangled Banner (fake alternate mix of (1))**

Source: Fake Studio Mixes; track courtesy of Steve Rodham.

Track time as per Bell/Jimpres/actual: 4:06 (n/a) [4:10]

Composers: Francis Scott Key & John Stafford Smith / George Michael Cohan (George M. Cohan)

Notes: This is a collector-created track and not a professionally-created recording, approximately left-right summed with the unaltered track. There is a 10-second phrase from the song Over There from 1:22-1:32; this is not noted in Jimpres or elsewhere. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). The unaltered track was recorded March 18, 1969 at Record Plant Recording Studios; see track 034.

**409. (2) The Star-Spangled Banner** (half-speed version of (1))

Source: unknown; track courtesy of Steve Rodham.

Studio '69 cross-reference: disc 02 track 08

UniVibes number: S115

Track time as per Bell/Jimpres/actual: n/a (7:48) [8:17]

Composers: Francis Scott Key & John Stafford Smith / George Michael Cohan (George M. Cohan)

Notes: This is probably a collector-created track and not a professionally-created recording, although it does have a Jimpres number. The officially released mix (1) has been slowed to half speed in order to hear the overdubs as they were originally recorded. There is a 20-second phrase from the song Over There from 2:43-3:03; this is not noted in Jimpres or elsewhere. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). This track is lossy/MPEG and may have never been available in a lossless format. The unaltered track was recorded March 18, 1969 at Record Plant Recording Studios; see track 034. Jimi Hendrix (guitar).

**410. The Star-Spangled Banner (reversed version of (2))**

Source: Studio '69

Studio '69 cross-reference: disc 02 track 09

Track time as per Bell/Jimpres/actual: n/a (n/a) [8:05]

Composers: Francis Scott Key & John Stafford Smith / George Michael Cohan (George M. Cohan)

Notes: This is a collector-created track {WillJamz} and not a professionally-created recording. The half-speed version of the official mix (1) has been reversed to show more backward effects. There is a 20-second phrase from the song Over There from 5:03-5:23; this is not noted in Jimpres or elsewhere. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). The unaltered track was recorded March 18, 1969 at Record Plant Recording Studios; see tracks 034 and 411.

**411. (56) The Star-Spangled Banner** (second alternate mix of (1))

Source: collector's tape; track courtesy of Steve Rodham.

Track time as per Bell/Jimpres/actual: n/a (4:05) [4:10]

Composers: Francis Scott Key & John Stafford Smith / George Michael Cohan (George M. Cohan)

Notes: This alternate mix of (1) has a narrower stereo image, the bass mixed low, and double-speed guitar high in the mix. Doug Bell notes, "I'm pretty sure there is fakery going on here. When you take the difference between the two channels of the official mix, you get a mono track which is very similar to (56), except of course

that it is mono. Probably (56) is some combination, this "left-right" method added back to the standard stereo track with some appropriate weighting between the two. Hard to de-compile this to know exactly what was done..." Although Bell's notes indicate this is likely a collector-created track and not a professionally-created recording, it does have a Jimpress number. There is a 10-second phrase from the song Over There from 1:22-1:32; this is not noted in Jimpress or elsewhere. The Star-Spangled Banner is an adaptation of The Anacreontic Song composed by Ralph Tomlinson (lyrics) and John Stafford Smith (music). The unaltered track was recorded March 18, 1969 at Record Plant Recording Studios; see track 034. Jimi Hendrix (guitar).

**412. (1) Gypsy Boy (New Rising Sun) (incomplete best copy)**

Source: The Real Crash Landing Album

Studio '69 cross-reference: disc 02 track 10

Studio '70 cross-reference: disc 11 track 123

UniVibes number: S985

Track time as per Bell/Jimpress/actual: 3:55 (3:55) [3:18]

Composer: James Marshall Hendrix

Recording date/location: March 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This incomplete but best sounding copy of the track is missing the beginning 37 seconds, starting after the tape smear/distortion heard on the complete track; see track 037. It is included here as an exception, i.e. an incomplete duplicate, because the sound quality is far superior to the complete track.

**413. Driving South [Thaw-Out] / Everything Gonna Be Alright (instrumental) (incomplete copy of (5)/(2) with echo)**

Source: The Echo Tape

Track time as per Bell/Jimpress/actual: 18:44 (n/a) [18:49]

Composers: Albert Collins / Marion Walter Jacobs (Little Walter)

Notes: This track was deliberately distorted by the collector who first sent it out and as such is a collector-created track and not a professionally-created recording. Bell notes that this track is the first two-thirds of the complete jam with echo added; see track 047. There is an alternate mix of the final segment of the complete jam also found on The Echo Tape, from whence this track comes, so it is possible that this track may be an alternate mix as well (aside from the added echo effect), though it is difficult to determine because of the distortion; see (6) Driving South – track 048. There are 5 seconds of silence at the start of the track. (2) Everything Gonna Be Alright is incomplete, lacking the final 4:26 of the complete segment. This track is also known as Driving South Jam. Driving South is actually a reworking of the Albert Collins song Thaw-Out which first appeared on a vinyl single in 1964 [Hall Records 45-1925]. The unaltered track was recorded March 25, 1969 at Record Plant Recording Studios.

**414. (6) Trash Man (incomplete mono edit of (5))**

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

Track time as per Bell/Jimpress/actual: 3:26 (3:26) [3:29]

Composer: James Marshall Hendrix

Recording date/location: April 3, 1969 Olmsted Sound Studios Inc., Aeolian Building, 689-691 Fifth Avenue (1 East 54<sup>th</sup> Street), New York, New York, USA.

Notes: Due to the ability of collectors to take a stereo track and create a fake mono mix from it, this track is suspect and may possibly be a fake, although it does have a Jimpress number. This edited version of (5) fades in and has @4:30 of the start missing; at @1:02 the track is edited with a repeated section from the 3:45 mark on (5) onwards to a fade-out; see track 053. This track was transferred or amplified with the levels slightly too high, cutting off the high and low ends in places. This instrumental is also officially known as Midnight; see tracks 050-052. Jimi Hendrix (guitar), Noel Redding (bass), and Mitch Mitchell (drums). Engineer: Eddie Kramer.

**DISC 29 – RELATED & REMIXED RECORDINGS**

**415. Mannish Boy (composite 2004)**

Source: Studio '69 disc 15 track 10

Studio '69 cross-reference: AstroMan's Mannish Boy Session Edit disc 02 track 20

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

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Notes: This is a collector-created track {WillJamz} and not a professionally-created recording. This composite incorporates the 5-second intro from (45) spliced onto (53). The unaltered tracks were recorded April 22, 1969 at Record Plant Recording Studios; see tracks 119 and 120.

#### **416. Midnight Lightning (stereo mix of (1))**

Source: Crosstown Torrents (download)

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:19]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {hendrixfan1995} and not a professionally-created recording. The vocal and guitar tracks were manually isolated then mixed into stereo with slight EQ added; see track 072. The unaltered track was recorded April/May 1969 at Record Plant Recording Studios.

#### **417. Noel Redding Interview (official)**

Source: Rock Stars with Richard Robinson; track courtesy of FendersFingers.

Official Release: Rock Stars RS 103: Rock News from New York, London & Los Angeles, plus Interviews with Top Recording Personalities

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:55]

Notes: An interview with Noel Redding from May 1969 taken from a U.S. radio station promo vinyl LP intended for syndicated broadcast on August 29, 1969. The record was “a programming feature from Robert G. Jennings Corp” that was hosted by Richard Robinson. The back of the LP jacket indicates that “Rock Stars is featured twice daily by more than 370 radio stations nationwide.” This track does not appear on the comprehensive collection of Hendrix interviews circulating among collectors titled Sweeping Up The Pieces Of Yesterday’s Life, 3<sup>rd</sup> edition: [http://infromthestorm.net/hendrix.html#sweeping\\_3](http://infromthestorm.net/hendrix.html#sweeping_3)

#### **418. Jelly 292 (composite 2004)**

Source: Studio '69 disc 15 track 11

Track time as per Bell/Jimpress/actual: n/a (n/a) [6:39]

Composer: Edward Kennedy Ellington (Duke Ellington)

Notes: This is a collector-created track {WillJamz} and not a professionally-created recording. This composite incorporates the first 1.5 seconds of the start of Jam H290 into (1) Jam 292 [Dooji Wooji]. The unaltered tracks were recorded May 14, 1969 at Record Plant Recording Studios; see tracks 151 and 148.

#### **419. (JS 25 (4)) Untitled Instrumental (Jam with Horns and Piano) / (8) Villanova Junction**

Source: Fake Studio Mixes; track courtesy of Steve Rodham.

Track time as per Bell/Jimpress/actual: 4:52 (4:53) [4:55]

Composer: James Marshall Hendrix

Notes: The variations of (JS 25) in circulation create quite a bit of confusion. Jimpress and Bell both have listings for four different mixes of this track, although there are actually only two (JS 25 (1)) and (JS 25 (3)) – (JS 25 (4)) is a corrected copy of (JS 25 (1)) and (JS 25 (2)) is a “fast-mastered” incomplete copy of (JS 25 (1)); all copies are in stereo. This “mix” is the same as (JS 25 (1)) except that the 5-second overlap/repeat near the end has been edited out. Jimpress notes this as being a stereo version of (JS 25 (1)), however that track is also in stereo (not mono as stated in Jimpress) so the only difference is the removal of the overlap/repeat segment. This is probably a collector-modified track, although it does have a Jimpress number; see track 149. The trumpet player seems to be vocalizing some type of lyric through the trumpet in places from 2:45 to 3:22. The unaltered track was recorded @May 14-16?, 1969 at Record Plant Recording Studios.

#### **420. (JS 25 (2)) Untitled Instrumental (Jam with Horns and Piano)**

Source: Freak Out Jam

Studio '69 cross-reference: disc 08 track 03

UniVibes number: S754

Track time as per Bell/Jimpress/actual: 3:56 (4:46) [3:58]

Composer: James Marshall Hendrix

Notes: The variations of (JS 25) in circulation create quite a bit of confusion. Jimpress and Bell both have listings for four different mixes of this track, although there are actually only two (JS 25 (1)) and (JS 25 (3)) – (JS 25 (4)) is a corrected copy of (JS 25 (1)) and (JS 25 (2)) is a “fast-mastered” incomplete copy of (JS 25 (1)); all

copies are in stereo. This “mix” is an incomplete “fast-mastered” variation of (JS 25 (1)) – or is it simply a tape speed problem – which doesn’t contain the end segment (8) Villanova Junction. It does have a Jimpress number so it is included here for completeness; see track 149. The trumpet player seems to be vocalizing some type of lyric through the trumpet in places from 2:45 to 3:22. The unaltered track was recorded @May 14-16?, 1969 at Record Plant Recording Studios.

Comparison Notes: The copy on Apocrypha is labeled Bolero, and is missing the opening 1-2 seconds of guitar distortion/noise; track time is 3:57. The copy on Freak Out Jam is missing the opening 1-2 seconds of guitar distortion/noise; track time is 3:58. The copy on (Slight Return) [Jon’s Attic], disc 1 track 11, is most likely an incomplete copy of (JS 25 (1)) at the correct speed that has been faded out before the repeat section at the end of the track – which would also make it an incomplete copy of (JS 25 (4)); track time is 4:22.

**421. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) (Richard McGlassom remix #1, noise reduced)**

Source: ATM 072-073: Healing Power - Bonus Disc  
Track time as per Bell/Jimpress/actual: n/a (n/a) [5:15]  
Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded in August 1969 at Jimi’s rented house near Shokan; see track 169.

**422. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) (Richard McGlassom remix #1, noise reduced & equalized)**

Source: ATM 072-073: Healing Power - Bonus Disc  
Track time as per Bell/Jimpress/actual: n/a (n/a) [5:14]  
Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded in August 1969 at Jimi’s rented house near Shokan; see track 169.

**423. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) ("Monster" version)**

Source: ATM 072-073: Healing Power - Bonus Disc  
Track time as per Bell/Jimpress/actual: n/a (n/a) [5:33]  
Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. “Monster” refers to a 1997 bootleg [Spank Janie SJR 0001]: [http://home.online.no/~hpjohnse/hendrix.html#boot\\_monster](http://home.online.no/~hpjohnse/hendrix.html#boot_monster). The unaltered track was recorded in August 1969 at Jimi’s rented house near Shokan; see track 169.

**424. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) (original tape version, minor clicks & drop-outs removed)**

Source: ATM 072-073: Healing Power - Bonus Disc  
Track time as per Bell/Jimpress/actual: n/a (n/a) [5:14]  
Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded in August 1969 at Jimi’s rented house near Shokan; see track 169.

**425. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) (Scott Hannon remix #1, light de-noising version)**

Source: ATM 072-073: Healing Power - Bonus Disc  
Track time as per Bell/Jimpress/actual: n/a (n/a) [5:14]  
Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded in August 1969 at Jimi’s rented house near Shokan; see track 169.

**426. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) (Scott Hannon remix #2, extreme de-noising & medium equalization version)**

Source: ATM 072-073: Healing Power - Bonus Disc  
Track time as per Bell/Jimpress/actual: n/a (n/a) [5:14]  
Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded in August 1969 at Jimi’s rented house near Shokan; see track 169.



**427. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley) (Scott Hannon remix #3, medium de-noising & light equalization version)**

Source: ATM 072-073: Healing Power - Bonus Disc

Track time as per Bell/Jimpress/actual: n/a (n/a) [5:14]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording. The unaltered track was recorded in August 1969 at Jimi's rented house near Shokan; see track 169.

**428. (JA 8) Untitled Instrumental (Jam With Flutes 1) / (JA 9) Untitled Instrumental (Jam With Flutes 2, take 1)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: n/a (0:50+4:46=5:36) [6:51]

Composer: unknown

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Tracks 428-429 comprise a single recording session; Bell notes the total time as 12:20 – the actual total time is 12:37. There is a tape break at 6:02 which marks the abrupt ending of (JA 8) and the starting point of (JA 9) already in progress, i.e. it is missing the beginning. Jimi had no involvement in this track other than operating the tape deck. Larry Lee (guitar), Billy Cox (bass), Juma Sultan (flute), Jerry Velez (percussion), and unknown (drums).

**429. (JA 10) Untitled Instrumental (Jam With Flutes 2, take 2)**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: n/a (5:33) [5:46]

Composer: unknown

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Tracks 428-429 comprise a single recording session; Bell notes the total time as 12:20 – the actual total time is 12:37. There is an 8-second cut in the recording from 2:20-2:28, and a split second tape smear/drop-out at 3:10. Jimi had no involvement in this track other than operating the tape deck. Larry Lee (guitar), Billy Cox (bass), Juma Sultan (flute), Jerry Velez (percussion), and unknown (drums).

**DISC 30 – RELATED & REMIXED RECORDINGS**

**430. Why I Sing The Blues**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 7:42 (n/a) [7:43]

Composers: Riley B. King (B.B. King) & Dave Clark

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track immediately follows (JA 10). Jimi had no involvement in this track. Larry Lee (guitar, vocals), Billy Cox (bass), Juma Sultan (flute), Jerry Velez (percussion), and unknown (drums).

**431. Ain't Got Nobody**

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 3:12 (n/a) [3:35]

Composer: unknown

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: Jimi had no involvement in this track. The first 20 seconds of the track is instrumental noodling and tuning; the end of the track is incomplete, cutting off abruptly. On ATM 221 this track follows (47) Mannish Boy / (19) Izabella / Izabella (You Make Me Feel). Juma Sultan and Jerry Velez do not seem to be present on this track, though a tambourine is heard at the beginning during the tuning. Larry Lee (guitar, vocals), Billy Cox (bass), and unknown (drums).

**432. Untitled Instrumental (Flute Instrumental)** (bleed-through track from (JA 3-5 (1)))

Source: ATM 221-223: Gypsy Sun & Rainbows – Shokan: Jammin' Back At The House

Track time as per Bell/Jimpress/actual: 13:28 (n/a) [13:29]

Composer: James Marshall Hendrix

Recording date/location: August 1969 Glen Marlatt house, 75 Traver Hollow Road, Boiceville, New York, USA.

Notes: This track is mentioned in Jimpress Part 2 (page 29). It is the “flute jam” bleed-through unrelated recording from (JA 3-5 (1)), most likely isolated from the right channel by a collector; see tracks 188-189. This track is in stereo which might indicate that (JA 3-5 (2)) in mono is the actual bleed-through track on the master tape and not vice versa. Jimpress notes that the first part is messing around and that a more proper jam starts at 7:04 lasting 5:32. Jimi had no involvement in this track. Larry Lee (guitar), and Juma Sultan (flute).

**433. Jam Back At The House (longest version)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [5:16]

Composer: John Ronald Mitchell (Mitch Mitchell)

Notes: This is a collector-created track {funkydummer} and not a professionally-created recording. It was created by joining (13) Beginnings with (15) Beginnings – the splice point can be heard at 2:23. The unaltered tracks were recorded August 28, 1969 at The Hit Factory; see tracks 204 and 205.

**434. Izabella I (4-source merge)**

Source: Silver Blue To Bloody Red

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:55]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {johanincr} and not a professionally-created recording. It was created by merging four bootleg sources, though which ones are difficult to determine. The various possible unaltered sources were recorded August 28 and 29 at The Hit Factory, sometime in August at Jimi's rented house near Shokan, and November 7 and 21, 1969 at Record Plant Recording Studios.

**435. Izabella II (merge, 2 different right channels)**

Source: Silver Blue To Bloody Red

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:58]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {johanincr} and not a professionally-created recording. It was created by merging the right channels from two different studio versions, though which ones are difficult to determine. The various possible unaltered sources were recorded August 28 and 29 at The Hit Factory, and November 7 and 21, 1969 at Record Plant Recording Studios.

**436. Machine Gun (second alternate take)**

Source: Woodstock Rehearsals – Tony Brown Tape; track courtesy of Paul Fitzpatrick.

Track time as per Bell/Jimpress/actual: 8:23 (n/a) [8:32]

Composer: James Marshall Hendrix

Recording date/location: August 29, 1969 The Hit Factory, 421 West 54th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress. This is another take from the same session as (1); the start of the track is missing, and it is mixed in wide stereo. Bell privately notes suspicions about this track being authentic, that it may possibly be a constructed fake. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from the Beverly Rodeo Hyatt House of Beverly Hills, California. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Billy Cox (bass), Larry Lee (guitar), Juma Sultan (percussion), and Jerry Velez (percussion). Engineer: Eddie Kramer. Second Engineer: Joey Zagarino.

**437. (19) Valleys Of Neptune** (alternate mix of (17))

Source: The Caesar Tapes Vol. 1; track courtesy of Doug Bell.

Studio '69 cross-reference: disc 11 track 06 and Singing The Blues In New York City track 09

UniVibes number: S897

Track time as per Bell/Jimpress/actual: 5:36 (5:50) [6:03]

Composer: James Marshall Hendrix

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

Notes: This narrow stereo alternate mix of (17) sounds nearly mono, has Billy Cox's original bass track removed, contains 13 seconds of tuning at the start, and 13 seconds of studio chatter at the end. Bell notes that all versions of this track seem to be the same stereo mix as (17) and that this Jimpress entry (19) should probably be deleted; see track 251. This track does contain studio chatter at the start, and an additional 8 seconds of studio chatter at the end, both of which are not heard on (17). This track is one of ten takes recorded on this date; three takes in a first attempt, and seven takes in a second attempt. The Ultimate Lyric Book shows handwritten lyrics for this song on stationary from Air France with the original title Vallys of Neptune: Arising. Additional handwritten lyrics have the title as Vallys of Neptune ... Arising with a date of June 7, 1969 and further handwritten lyrics on stationary from Beverly Rodeo Hyatt House of Beverly Hills, California also dated June 7, 1969 have the title as Vallys of Neptune - Arising — note that the word Vallys is intentionally spelled without an "e" in all three instances. Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), and Juma Sultan (percussion). Engineer: Jack Adams. Second Engineer: Tom Flye.

#### **438. Valleys Of Neptune (Hit Factory version with bass)**

Source: First Rays: Experiments and Reconstructions

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 was created by joining (17) or (19) with the end of (20); the splice point can be heard at 2:35. Contrary to the track title given by the collector the unaltered tracks were recorded September 23, 1969 at Record Plant Recording Studios and not on September 6, 1969 at The Hit Factory; see tracks 251, 437, and 252.

#### **439. Power Of Soul (composite of (5), (48-49))**

Source: Copenhagen '70; track courtesy of Big Time Bob Smith.

UniVibes number: S1421

Track time as per Bell/Jimpress/actual: 1:26+0:46+1:29=4:08 (n/a) [4:11]

Composer: James Marshall Hendrix

Notes: This is a collector-created track and not a professionally-created recording; it is basically an incomplete version of the Power Of Soul instrumental session which has been cut-and-paste rearranged into a composite. The unaltered tracks were recorded September 24, 1969 at Record Plant Recording Studios; see tracks 266 and 262.

## **DISC 31 – RELATED & REMIXED RECORDINGS**

#### **440. (JS 21 (4)) Keep On Groovin' (fake mono mix of (1))**

Source: collector's tape; track courtesy of Steve Rodham.

Studio '69 cross-reference: disc 12 track 09

UniVibes number: S1239

Track time as per Bell/Jimpress/actual: n/a (n/a) [31:38]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell privately notes that this is probably a collector-created track, being a fold-down of the stereo mix, and not a professionally-created recording, although it does have a Jimpress number. This track includes the Jimpress entries for (54) Power Of Soul, (7) Burning Desire, (14) Cherokee Mist, (18) Stepping Stone, (4) Farther Up The Road, and (7) Honey Bed. Bell notes the complicated structure of this instrumental: Angel (4 segments: 0:20 at 0:11, 0:20 at 0:41, 0:21 at 1:54, 0:16 at 16:39); Power Of Soul (2 segments: 0:30 at 1:24, 0:38 at 2:21); Burning Desire (2 segments: 0:41 at 3:09, 1:18 at 5:35); Bolero (0:49 at 6:53); Gypsy Boy (1:07 at 14:45); Cherokee Mist (1:44 at 18:18); and Stepping Stone (0:35 at 22:48). Jimpress notes the complicated structure of this instrumental: Power Of Soul (5 segments at 1:32, 2:29, 5:41, 25:36, and 26:28); Burning Desire (0:28 at 6:34); Bolero (at 7:05); Gypsy Boy (at 15:02); Cherokee Mist (5:35 at 18:38); Voodoo Chile (at 22:10); Stepping Stone (0:33 at 23:12); Farther Up The Road (0:30 at 25:05); Honey Bed (2:22 at 25:30). This track is also known

as Buddy's Blues. The main Jimipress entry for this track is listed in Part 2 under Buddy Miles Jam #1. The unaltered track was recorded November 14, 1969 at Record Plant Recording Studios; see tracks 284-296.

#### **441. Jungle (fake complete version of (JS 22 (3)))**

Source: Studio '69 disc 13 track 01

Track time as per Bell/Jimpress/actual: n/a (n/a) [8:51]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is noted in the Studio '69 set as being a complete mono mix of (JS 22 (1)), which would make it a complete version of (JS 22 (3)); see track 442. Viewing the track in Audacity in comparison with (JS 22 (1)) seems to show that it is actually the right channel of (JS 22 (1)) that has been doubled into a mono track and is therefore a collector-created track and not a professionally-created recording. Additionally, the track has been amplified with the levels too high, cutting off the high and low ends throughout the track. This track is also known as Gypsy Sunset, Buddy's Blues, and Billy's Blues. The unaltered track was recorded November 14, 1969 at Record Plant Recording Studios; see tracks 300-304.

#### **442. (JS 22 (3)) Jungle (incomplete mono mix of (JS 22 (1)))**

Source: A Band Of Gypsies: Gypsy Blues; track courtesy of Steve Rodham.

UniVibes numbers: S1239 and S1007

Track time as per Bell/Jimpress/actual: n/a (3:02) [3:00]

Composer: James Marshall Hendrix

Recording date/location: November 14, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is only available on a CDR bootleg released circa 1995. Due to the ability of collectors to take a stereo track and create a fake mono mix from it, this track is suspect and may possibly be a fake, although it does have a Jimipress number. This track is one of five takes attempted at this recording session, from reel four. Jimipress has assigned this track as take 1; Bell does not assign a take number. This track is also known as Gypsy Sunset, Buddy's Blues, and Billy's Blues. The main Jimipress entry for this track is listed in Part 2 under Buddy Miles Jam #2. This track, which is all of Part 1 and the first 47 seconds of Part 2 of (JS 22 (1)) is in mono, and includes the Jimipress entry for (16) Villanova Junction, which begins at the 2:12 mark. See tracks 300-304. Jimi Hendrix (guitar), and Buddy Miles (drums). Engineer: Bob Cotto. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

#### **443. Jungle / Villanova Junction (merge)**

Source: In Progress Vol. 1; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:13]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It was created by joining the first and last sections from the first part of (JS 22 (1)) Jungle (Jungle segment) with the first section from the second part of (JS 22 (1)) Jungle (Villanova Junction segment); the transition point can be heard at 1:17. It was first made available via the JPIO group in December 2015 on Jimi Mix Tape V1 (AKA In Progress Vol. 1). The unaltered tracks were recorded November 14, 1969 at Record Plant Recording Studios; see tracks 300 and 301.

#### **444. Izabella (slightly different mix of (7))**

Source: The Nitopi Reels Part 2; track courtesy of Doug Bell.

UniVibes number: S051

Track time as per Bell/Jimpress/actual: 2:50 (n/a) [2:51]

Composer: James Marshall Hendrix

Recording date/location: November 21, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimipress. The basic track is take 20 from the recording session. The differences between this mix and (7) are difficult to describe, but are best understood when the tracks are viewed side by side in Audacity where one can see the slight differences. This may simply be an inferior taped copy of the officially released single (7), but it is included here in case it truly is a different mix; see track 312. Bell notes the recording date as November 14, 1969. Overdubs and mixing were done on January 7 and 17, 1970. The official release credits for (8) list Mitch Mitchell on drums; all other references sources note Buddy Miles on

drums. Bell notes Juma Sultan on cowbell and percussion; Jimpress notes the percussionist as unknown – the official release credits for (8) do not list a percussionist. The official release credits for (8) include The Ghetto Fighters (Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem) on backing vocals. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals), and Juma Sultan? (shakers, tambourine, cowbell), and The Ghetto Fighters – Albert Raymond Allen a.k.a. Taharqa Aleem and Arthur Russell Allen a.k.a. Tunde Ra Aleem (backing vocals). Producers: Jimi Hendrix, Alan Douglas, and Stefan Bright. Engineer: Tony Bongiovi. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

#### **445. Izabella (2 version mash up)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [2:55]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It was created by merging what sounds like probably (8) and (10). The unaltered tracks were recorded November 21, 1969 at Record Plant Recording Studios; see tracks 314 and 316.

#### **446. Born Under A Bad Sign (composite 2004)**

Source: Studio '69 disc 15 track 12

Track time as per Bell/Jimpress/actual: n/a (n/a) [8:31]

Composers: Booker T. Jones & William Yarborough (William Bell)

Notes: This is a collector-created track {WillJamz} and not a professionally-created recording. This composite splices the 11-second bass intro from (1) onto (2). The unaltered tracks were recorded December 15, 1969 at Record Plant Recording Studios; see tracks 339 and 338.

#### **447. Ezy Rider (Band Of Gypsies version vs. First Rays Of The New Rising Sun version)**

Source: First Rays: Experiments and Reconstructions

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

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This is a merge of (7) and (8). The unaltered tracks were recorded December 1969 and December 18, 1969 at Record Plant Recording Studios; see tracks 340 and 341.

#### **448. (34) Ezy Rider (low vocal alternate mix of (8))**

Source: Kiss The Sunshine

Studio '69 cross-reference: disc 14 track 07

Track time as per Bell/Jimpress/actual: 3:18 (3:18) [3:03]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: Bell notes privately that all of the supposed “low vocal” mixes of The Cry Of Love tracks are fakes; this track does have a Jimpress number. Jimpress describes this track as an incomplete alternate mix of (8) with some guitar parts missing and no vocals until the “I’ll be stoned” section; Bell describes this track as having low vocals and an incomplete ending. The vocals can be heard faintly in the background until the 2:04 mark when they come in fully on the “I’ll be stone crazy” lyric line. This mix appears to be a very narrow stereo mix, nearly mono, with very slight differences in the channels as viewed in Audacity. Overdubs and mixing were done on January 7, 17 and 20, June 15 and 18, July 2, and August 20, 1970. The backing vocals by Steve Winwood and Chris Wood were recorded June 15, 1970. This song is also known as Highway Of Desire. 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. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Billy Armstrong (percussion), Steve Winwood (backing vocals), and Chris Wood (backing vocals). Engineer: Jack Adams. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on The Cry Of Love: Low Vocal Mixes (track 2) seems to be a gapless, correct speed copy that has been amplified to the point of cutting off the high and low ends; track time is 3:19. The copy on Kiss The Sunshine (disc 1 track 3) seems to run slightly fast, there is a 1-second gap at the 0:07 mark, and 6 seconds of silence at the end of the track; track time is 3:10 – the gap and silence have been removed; corrected track time is 3:03.

#### **449. Ezy Rider (incomplete mono mix of (34))**

Source: Kiss The Sunshine

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

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress or elsewhere. Bell notes privately that all of the supposed "low vocal" mixes of The Cry Of Love tracks are fakes. As on (34), this mix has low vocals until the "I'll be stone crazy" section at the 1:58 mark. This mix appears to be a mono mix, with identical channels as viewed in Audacity. It is notable that all sources for this track also have (34) following it; see track 448. Overdubs and mixing were done on January 7, 17 and 20, June 15 and 18, July 2, and August 20, 1970. The backing vocals by Steve Winwood and Chris Wood were recorded June 15, 1970. This song is also known as Highway Of Desire. 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. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums), Billy Armstrong (percussion), Steve Winwood (backing vocals), and Chris Wood (backing vocals). Engineer: Jack Adams. Second Engineer: Tom Erdelyi (AKA Tommy Ramone).

Comparison Notes: The copy on The Cry Of Love: Low Vocal Mixes (track 1 – incorrectly noted at InFromTheStorm.net as being (10) Ezy Rider) seems to be a gapless, correct speed copy that has been amplified to the point of slightly cutting off the high and low ends; track time is 3:03. The copy on Kiss The Sunshine (disc 1 track 2) seems to run slightly fast, has a 1-second gap at the 2:45 mark where the track begins to fade out, and contains a fraction of a second fragment of another track at the very end along with some silence; track time is 2:53 – the track fragment and silence have been removed; corrected track time is 2:48. Other copies of this track available on a few different collector's discs unavailable to me (Calling All Devil's Children [not the same as Calling All The Devil's Children], Master Series Vol. 4, and Bob's DATs) have track times of 2:48, 2:53, and 3:00; these copies have not been checked.

**450. (8) Burning Desire (official alternate copy of (1))**

Source: The Baggy's Rehearsal Sessions

Official Release: The Baggy's Rehearsal Sessions

Track time as per Bell/Jimpress/actual: 9:26 (9:33) [9:33]

Composer: James Marshall Hendrix

Recording date/location: December 18, 1969 Baggie Studios, 71 Grand Street, New York, New York, USA.

Notes: Bell notes this track as being a narrow stereo mix, and that it appears to be exactly the same mix as (1); see track 345. This track includes a 4-second count-in by Jimi and an additional second of guitar sound at the very end. There is a split-second digital glitch at 1:15, presumably found on all copies of this official release. This officially released track was mastered with the levels too high, cutting off the high and low ends throughout the track. Jimpress Part 3 notes an alternate track time of 9:25, which may be referring to the Loose Ends copy. Bell notes Miles also playing cowbell, which can be heard from 3:37-3:49. Jimi Hendrix (guitar, vocals), Billy Cox (bass, vocals), and Buddy Miles (drums, cowbell, vocals). Secondary Producers: Eddie Kramer, Janie Hendrix, and John McDermott. Secondary Engineer: Eddie Kramer. Mastered by George Marino.

## DISC 32 – RELATED & REMIXED RECORDINGS

**451. 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 ((10) Burning Desire), December 18, 1969 at Baggie Studios ((1) and (8) Burning Desire), and January 16, 1970 at Record Plant Recording Studios ((11) Burning Desire); see tracks 450 and 345.

**452. Message To Love (longest version edit)**

Source: In Progress Vol. 1; track courtesy of Funkydrummer.

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:45]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. It was created by joining (53) and (60). The unaltered tracks were recorded December 19, 1969 at Baggy Studios; see tracks 388 and 384.

**453. (18) Earth Blues** (incomplete mono reduction of (4))

Source: Truth And Emotion

UniVibes number: S112

Track time as per Bell/Jimpress/actual: n/a (2:26) [2:27]

Composer: James Marshall Hendrix

Notes: This track is an incomplete mono reduction of the version officially released on Rainbow Bridge. It is listed as being part of ATM 205-206: Band Of Gypsies – The Rehearsal Sessions, however the track that is included on that set is actually (19) Earth Blues which was officially released on The Baggy's Rehearsal Sessions; (18) is only available on the bootleg Truth And Emotion. This is probably a collector-created track and not a professionally-created recording, although it does have a Jimpress number. This track was transferred or amplified with the levels too high, cutting off the high and low ends throughout the track. The unaltered track was recorded December 19, 1969 at Record Plant Recording Studios; see track 390.

Special Notes: Any bootlegger or collector can take a stereo track and create three different fake mono mixes from it: the stereo channels can be joined into a single channel and then doubled (a fold-down mono mix); the left channel can be isolated, doubled, and joined (a left channel mono mix); and the right channel can be isolated, doubled, and joined (a right channel mono mix). This could lead to thousands of fake mono mixes of studio recordings.

**454. Earth Blues (incomplete alternate mono mix of (4))**

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

Studio '70 cross-reference: disc 1 track 12

Track time as per Bell/Jimpress/actual: 2:27 (n/a) [2:30]

Composer: James Marshall Hendrix

Recording date/location: December 19, 1969 Record Plant Recording Studios, 321 West 44th Street, New York, New York, USA.

Notes: This track is not listed in Jimpress. Due to the ability of collectors to take a stereo track and create a fake mono mix from it, this track is suspect and may possibly be a fake; see track 390. The basic track is take 11 from the recording session. Bell notes this mix as having less guitar. Overdubs were done on January 20 and March 24, 1970; mixing was done on August 24, 1970 at Electric Lady Studios. Jimi Hendrix (guitar, vocals), Billy Cox (bass), Buddy Miles (drums, vocals), Juma Sultan (percussion), and The Ronettes (backing vocals): Ronnie Spector, Estelle Bennett, and Nedra Talley. Engineer: Bob Cotto. Second Engineer: R. Beekman.

**455. Earth Blues (basic take full version)**

Source: First Rays: Experiments and Reconstructions

Track time as per Bell/Jimpress/actual: n/a (n/a) [4:21]

Composer: James Marshall Hendrix

Notes: This is a collector-created track {funkydrummer} and not a professionally-created recording. This seems to be a composite of (20) and (7); the splice points can be heard at 2:55 and 3:44. The unaltered tracks were recorded December 19, 1969 at Record Plant Recording Studios; see tracks 394 and 393.

**456. Midnight (fake) – Rainbow Bridge Band**

Source: Every Way To Paradise

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

Composer: James Marshall Hendrix

Notes: Bootlegged as an authentic Jimi Hendrix studio recording; it is a fake. The members of Rainbow Bridge Band are Bill Baker (guitar, vocals), John Holswade (bass), and Rob Holswade (drums). They first began performing together in December 1983 and released a privately pressed LP in 1988, A Tribute To Jimi Hendrix. See: <https://www.youtube.com/watch?v=LiHhmJ6dvOg> and <https://www.youtube.com/watch?v=gH7ZRL9VF4Y>.

Comparison Notes: The copy on Every Way To Paradise is labeled Little One (take 1) and has slightly better sound quality; track time is 4:08. The copy on Master's Masters has slight tape hiss; track time is 4:06. A copy is available on Electric Hendrix 1; unknown details.

**457. Star Spangled Banner (fake) – Rainbow Bridge Band**

Source: Star Spangled Blues

Track time as per Bell/Jimpress/actual: n/a (n/a) [3:18]

Composers: Francis Scott Key & John Stafford Smith

Notes: Bootlegged as an authentic Jimi Hendrix studio recording; it is a fake. The members of Rainbow Bridge Band are Bill Baker (guitar, vocals), John Holswade (bass), and Rob Holswade (drums). They first began performing together in December 1983 and released a privately pressed LP in 1988, A Tribute To Jimi Hendrix. See: <https://www.youtube.com/watch?v=LiHhmJ6dvOg> and <https://www.youtube.com/watch?v=gH7ZRL9VF4Y>

**458. Villanova Junction Blues (fake)**

Source: Jimi's Private Reels Vol. 2

Track time as per Bell/Jimpress/actual: n/a (n/a) [10:50]

Composer: James Marshall Hendrix

Notes: Bootlegged as an authentic Jimi Hendrix private/home recording; it is a fake by an unknown artist and is only found on Jimi's Private Reels Vol. 2 released in 1999. The beginning of the track uses the dialogue between Eddie Kramer and Jimi from the @June 1970 recording known as Studio Catastrophe, a.k.a. Brazil – "shake that tit" – probably in an attempt to lend more credibility to the obvious fake.

**459. Mannish Boy (edit of session part 1 – false start 1)**

Source: Studio '69 - Mannish Boy (AstoMan's session edit 2005)

Track time: [0:56]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Notes: This is a collector-created {WillJamz} edit of the session for this song and not a professionally-created recording. Most clicks and two-thirds of the count-ins have been removed, and the talking and humming have been amplified. Tracks 460-502 share the same general notes and details as this track, except where indicated. The numbering by WillJamz has been corrected to reflect the Jimpress numbers for these tracks. There are 44 tracks which comprise this session; the actual total time is 86:22. The unaltered tracks were recorded April 22, 1969 at Record Plant Recording Studios; see tracks 075-118.

**460. Mannish Boy (edit of (1))**

Track time: [0:43]

Notes: See track 459 general notes and details.

**461. Mannish Boy (edit of (2))**

Track time: [1:17]

Notes: See track 459 general notes and details.

**462. Mannish Boy (edit of (3))**

Track time: [1:22]

Notes: See track 459 general notes and details.

**463. Mannish Boy (edit of (4))**

Track time: [1:13]

Notes: See track 459 general notes and details.

**464. Mannish Boy (edit of (5))**

Track time: 2:18]

Notes: See track 459 general notes and details.

**465. Mannish Boy (edit of (6))**

Track time: [3:57]

Notes: See track 459 general notes and details.

**466. Mannish Boy (edit of (7))**

Track time: [0:53]

Notes: See track 459 general notes and details.



- 467. Mannish Boy (edit of (8))**  
Track time: [0:39]  
Notes: See track 459 general notes and details.
- 468. Mannish Boy (edit of (9))**  
Track time: [3:15]  
Notes: See track 459 general notes and details.
- 469. Mannish Boy (edit of (10-11))**  
Track time: [1:42]  
Notes: See track 459 general notes and details.
- 470. Mannish Boy (edit of (12-13))**  
Track time: [1:06]  
Notes: See track 459 general notes and details.
- 471. Mannish Boy (edit of (14))**  
Track time: [2:46]  
Notes: See track 459 general notes and details.
- 472. Mannish Boy (edit of (15))**  
Track time: [4:45]  
Notes: See track 459 general notes and details.
- 473. Mannish Boy (edit of (16-17))**  
Track time: [2:35]  
Notes: See track 459 general notes and details.
- 474. Mannish Boy (edit of (18))**  
Track time: [0:46]  
Notes: See track 459 general notes and details.
- 475. Mannish Boy (edit of (19))**  
Track time: [0:54]  
Notes: See track 459 general notes and details.
- 476. Mannish Boy (edit of (20))**  
Track time: [0:36]  
Notes: See track 459 general notes and details.
- 477. Mannish Boy (edit of (21))**  
Track time: [0:47]  
Notes: See track 459 general notes and details.
- 478. Mannish Boy (edit of (22))**  
Track time: [1:41]  
Notes: See track 459 general notes and details.
- 479. Mannish Boy (edit of (23))**  
Track time: [0:39]  
Notes: See track 459 general notes and details.
- 480. Mannish Boy (edit of (24))**  
Track time: [0:34]  
Notes: See track 459 general notes and details.
- 481. Mannish Boy (edit of (25-26))**  
Track time: [1:43]

Notes: See track 459 general notes and details.

**482. Mannish Boy (edit of (27))**

Track time: [1:30]

Notes: See track 459 general notes and details.

**483. Mannish Boy (edit of (28))**

Track time: [1:55]

Notes: See track 459 general notes and details.

**DISC 33 – RELATED & REMIXED RECORDINGS + COVER SOURCES**

**Related & Remixed Recordings (continued)**

**484. Mannish Boy (edit of (29-30))**

Track time: [4:03]

Notes: See track 459 general notes and details.

**485. Mannish Boy (edit of (31-32))**

Track time: [1:53]

Notes: See track 459 general notes and details.

**486. Mannish Boy (edit of (33))**

Track time: [1:52]

Notes: See track 459 general notes and details.

**487. Mannish Boy (edit of (34))**

Track time: [1:15]

Notes: See track 459 general notes and details.

**488. Mannish Boy (edit of (35-36))**

Track time: [1:33]

Notes: See track 459 general notes and details.

**489. Mannish Boy (edit of (37))**

Track time: [3:30]

Notes: See track 459 general notes and details.

**490. Mannish Boy (edit of (38))**

Track time: [0:27]

Notes: See track 459 general notes and details.

**491. Mannish Boy (edit of (39))**

Track time: [0:10]

Notes: See track 459 general notes and details.

**492. Mannish Boy (edit of (40))**

Track time: 4:23]

Notes: See track 459 general notes and details.

**493. Mannish Boy (edit of (41))**

Track time: [2:14]

Notes: See track 459 general notes and details.

**494. Mannish Boy (edit of (42))**

Track time: [5:22]

Notes: See track 459 general notes and details.

**495. Mannish Boy (edit of (43 (1)))**

Track time: [1:40]

Notes: See track 459 general notes and details.

**496. Mannish Boy (edit of (43 (2)))**

Track time: [0:14]

Notes: See track 459 general notes and details.

**497. Mannish Boy (edit of (44))**

Track time: [1:04]

Notes: See track 459 general notes and details.

**498. Mannish Boy (edit of (48))**

Track time: [4:07]

Notes: See track 459 general notes and details.

**499. Mannish Boy (edit of (49))**

Track time: [2:33]

Notes: See track 459 general notes and details.

**500. Mannish Boy (edit of (50))**

Track time: [5:40]

Notes: See track 459 general notes and details.

**501. Mannish Boy (edit of (51))**

Track time: [1:02]

Notes: See track 459 general notes and details.

**502. Mannish Boy (edit of (52))**

Track time: [2:21]

Notes: See track 459 general notes and details.

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



=====  
**Cover Sources**  
=====

**C01. The Star Spangled Banner – The United States Marine Band**

Source: Brown Wax Cylinder Phonograph Recordings: 24 popular selections from 1895-1897 – The Post-North American Phonograph Company Era

Earliest Known Recording: brown wax cylinder [1895, Columbia 352]

Composers: Francis Scott Key & John Stafford Smith

Track time: [2:21]

Notes: See tracks 008, 034-036, 408-411, and 457.

**C02. Over There – Peerless Quartette**

Source: The Phonographic Yearbook: 1917 “Yankees to the Ranks”

Earliest Known Recording: 10” single [1917, Columbia A2306]

Composer: George Michael Cohan (George M. Cohan)

Track time: [2:48]

Notes: This song was written in April 1917 shortly after the U.S. had declared war against Germany. It became a popular nationalistic song in support of sending American troops to fight in World War I. The first known recording of the song was by Peerless Quartette on June 13, 1917 [Columbia A2306]. Other early versions of note were by Bill Murray on June 28, 1917 [Victor 18333], Nora Bayes on July 13, 1917 [Victor 45130], and Enrico Caruso on July 11, 1918 [Victor 87294; Gramophone 5-2593; Victor 515]. See tracks 034, 035, and 408-411.

**C03. Sunshine Of Your Love – Cream**

Source: Cream – Disraeli Gears

Original Release: Disraeli Gears [1967, Reaction 593003]

Composers: John Symon Asher Bruce (Jack Bruce), Eric Patrick Clapton (Eric Clapton), & Peter Ronald Brown (Pete Brown)

Track time: [4:13]

Notes: See tracks 018 and 019.

**C04. Hound Dog – Big Mama Thornton with Kansas City Bill & Orchestra**

Source: Big Mama Thornton – Hound Dog: The Peacock Recordings

Original Release: 10” single [1953, Peacock Records 1612]

Composers: Jerome Leiber & Michael Stoller

Track time: [2:51]

Notes: See tracks 024 and 029.

**C05. Hound Dog – Elvis Presley**

Source: Elvis, The King Of Rock ‘N’ Roll: The Complete 50’s Masters

Original Release: single [1956, RCA Victor 20-6604 (10”); RCA 46-6604 (7”)]

Composers: Jerome Leiber & Michael Stoller

Track time: [2:16]

Notes: See tracks 024 and 029.

**C06. 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: 10” 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]; 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 pantomime 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, 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 track 029. 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/>

**C07. 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: 10" single [February 19, 1936, Decca 7161]

Composer: unknown (traditional)

Track time: [2:09]

Notes: See track C06 notes.

**C08. 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: 10" single [February 20, 1936, Champion 50071]

Composer: unknown (traditional)

Track time: [2:44]

Notes: See track C06 notes.

**C09. Two Old Maids [Stoop Down Baby] – Billy Mitchell**

Source: Rare Jazz & Blues Piano: Complete Recorded Works In Chronological Order 1927-1937

Original Release: 10" single [April 4, 1936, Bluebird 6358]

Composer: unknown (traditional)

Track time: [2:54]

Notes: See track C06 notes.

**C10. 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: See track C06 notes.

**C11. Thaw-Out [Driving South] – Albert Collins**

Source: Albert Collins – The Cool Sound of Albert Collins [CD reissue]

Original Release: 7" single [1964, Hall Records 45-1925]

Composer: Albert Collins

Track time: [2:39]

Notes: This track tests as lossy/MPEG in Trader's Little Helper, but it is a lossless file from the original silver disc official release. See tracks 047, 048, 124-126, 135, 137, and 413.

**C12. Everything Gonna Be Alright – Little Walter**

Source: Little Walter – His Best

Original Release: 7" single [1959, Checker 930]

Composer: Marion Walter Jacobs (Little Walter)

Track time: [2:52]

Notes: See tracks 047 and 413.

**DISC 34 – COVER SOURCES**

**C13. Bleeding Heart – Elmore James**

Source: Elmore James – The Complete Fire And Enjoy Recordings

Original Release: 7" 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 record producer Bobby Robinson, and sometimes also to Robinson's Enjoy Records A&R staff member Marshall Estus Sehorn. See tracks 049, 121-123, and 159-161.

**C14. Manish Boy – Muddy Waters**

Source: Muddy Waters – The Chess Box

Original Release: 7" and 10" single [1955, Chess 1602]

Composers: McKinley Morganfield (Muddy Waters), Melvin R. London (Mel London), & Ellas Otha McDaniel (Bo Diddley)

Track time: [2:57]

Notes: This song was originally issued with the spelling Manish (instead of Mannish as spelled later):

<http://www.discogs.com/Muddy-Waters-And-His-Guitar-Manish-Boy/master/834998>. See tracks 075-120, 173, 174, 415, and 459 – 502.

**C15. The Things That I Used To Do – Guitar Slim and His Band**

Source: Guitar Slim – Sufferin' Mind

Original Release: 7" and 10" single [1953, Specialty XSP-482]

Composer: Edward Lee Jones (Guitar Slim)

Track time: [3:04]

Notes: See tracks 135, and 138-143.

**C16. Dooji Wooji [Jam 292 / Jelly 292] – Johnny Hodges and his Orchestra**

Source: Duke Ellington – The Complete 1936-1940 Variety, Vocalion and Okeh Small Group Sessions

Original Release: 10" 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. See tracks 144-148, and 418.

**C17. Rumble – Link Wray & His Ray Men**

Source: Link Wray – The Original Rumble Plus 22 Other Storming Guitar Instrumentals

Original Release: 7" and 10" single [1958, Cadence 1347; Apex 9-76270; Heliodor 453002; London Records 45-HL-A.8623; London Records/London American Recordings FL 1747]

Composer: Fred Lincoln Wray, Jr. (Link Wray)

Track time: [2:26]

Notes: See track 168.

**C18. Woodstock – Joni Mitchell**

Source: Joni Mitchell – Ladies Of The Canyon

Original Release: Ladies Of The Canyon

Composer: Roberta Joan Mitchell (Joni Mitchell)

Track time: [5:29]

Notes: See tracks 270-273.

**C19. Lonely Avenue – Ray Charles his Orchestra and Chorus**

Source: Atlantic Rhythm And Blues 1947-1974 Volume 3 1955-1957

Original Release: 7" and 10" single [1956, Atlantic 1108]

Composer: Jerome Solon Felder (Doc Pomus)

Track time: [2:35]

Notes: See tracks 248 and 283.

**C20. Farther Up The Road – Bobby "Blue" Bland, Bill Harvey Orchestra**

Source: Bobby "Blue" Bland – Greatest Hits Vol. One: The Duke Recordings

Original Release: 7" and 10" single [1957, Duke 170; Regency 676]

Composers: Johnny "Clyde" Copeland & Medwick N. Veasey (Joe Medwick)

Track time: [2:59]

Notes: See tracks 284-297, and 440.

**C21. Born Under A Bad Sign – Albert King**

Source: Albert King – Born Under A Bad Sign  
Original Release: 7" single [1967, Stax 45-217; Stax 601015]  
Composers: Booker T. Jones & William Yarborough (William Bell)  
Track time: [2:47]  
Notes: See tracks 338, 339, and 446.

**C22. I'm Your Hoochie Cooche Man – Muddy Waters and his Guitar**

Source: Muddy Waters – The Best Of Muddy Waters [20<sup>th</sup> Century Masters: The Millennium Collection]  
Original Release: 7" and 10" single [1954, Chess 1560]  
Composer: William James Dixon (Willie Dixon)  
Track time: [2:52]

Notes: This song was originally issued with the spelling Cooche (instead of Coochie as spelled later):  
<http://www.discogs.com/Muddy-Waters-And-His-Guitar-Im-Your-Hoochie-Coochie-Man-Youre-So-Pretty/release/4201802>. See tracks 346 and 347.

**C23. Them Changes – Buddy Miles**

Source: Buddy Miles – The Best Of Buddy Miles  
Original Release: Them Changes  
Composer: George Allen Miles, Jr. (Buddy Miles)  
Track time: [3:21]

Notes: This song is also officially known on Jimi Hendrix releases as Changes. The song was released as the A-side of a single in April 1970 by Buddy Miles & The Freedom Express; it later appeared on his Them Changes album released in June 1970. The song appeared officially as a live version on Hendrix's Band Of Gypsies album – from the early show performance on December 31, 1969 at the Fillmore East – released on March 25, 1970. See tracks 369 and 370.

**C24. We Got To Live Together – Buddy Miles**

Source: Buddy Miles – The Best Of Buddy Miles  
Original Release: We Got To Live Together  
Composer: George Allen Miles, Jr. (Buddy Miles)  
Track time: [11:57]

Notes: This song is also officially known on Jimi Hendrix releases as We Gotta Live Together. It was first performed live with Hendrix on June 22, 1969 at the Newport '69 Pop Festival, and appeared officially as a live version on Hendrix's Band Of Gypsies album – from the late show performance on January 1, 1970 at the Fillmore East – released on March 25, 1970 prior to Buddy's own studio recording of it and subsequent release in November 1970 on his We Got To Live Together album. See track 373.

**C25. The Carol Of The Drum [The Little Drummer Boy] – Trapp Family Singers**

Source: Trapp Family Singers – Christmas With The Trapp Family Singers  
Original Release: Christmas With The Trapp Family Singers  
Composers: unknown (traditional) & Katherine Kennicott Davis  
Track time: [1:59]

Notes: This song, written in 1941 with lyrics probably derived from a 1928-published traditional Czechoslovakian folk song called Rocking Carol. The Trapp Family Singers version appeared in 1952 on the Deutsche Grammophon label. The song was popularized in America by The Harry Simeone Chorale with the title The Little Drummer Boy. See tracks 375, 376, 378, and 379.

**C26. The Little Drummer Boy – The Harry Simeone Chorale**

Source: Santamental Journey: Pop Vocal Christmas Classics  
Original Release: 7" single [1958, 20<sup>th</sup> Fox 45-121]  
Composers: unknown (traditional) & Katherine Kennicott Davis  
Track time: [3:20]

Notes: This song, written in 1941 with lyrics probably derived from a 1928-published traditional Czechoslovakian folk song called Rocking Carol, was originally titled The Carol Of The Drum. The song was popularized in America by The Harry Simeone Chorale. See tracks 375, 377, 378, and 379.

**C27. Silent Night, Hallowed Night – Haydn Quartet**

Source: Voices Of Christmas Past: 23 Original Vintage Recordings From 1898 To 1922  
[http://freemusicarchive.org/music/Haydn\\_Quartet/Voices\\_of\\_Christmas\\_Past/06\\_-\\_haydn\\_quartet\\_-\\_silent\\_night\\_hallowed\\_night\\_1905](http://freemusicarchive.org/music/Haydn_Quartet/Voices_of_Christmas_Past/06_-_haydn_quartet_-_silent_night_hallowed_night_1905)

Earliest Known Recording: 10" single-sided 78rpm disc [1905, Victor 4511]

Composers: Josephus Franciscus Mohr & Franz Xaver Gruber [John Freeman Young, English translation]

Track time: [2:09]

Notes: This song was originally composed and performed in 1818 in Salzburg, Austria under the title *Stille Nacht, Heilige Nacht*. The earliest known recording under that title is from 1888, a 5 ½" vulcanized rubber single-sided disc [E. Berliner's Grammophon D. R-P. 45048]: <http://www.archeophone.org/Berliner5inch/berliner-584.php>. This track is lossy/MPEG. See tracks 375, 377, and 378.

### **C28. Auld Lang Syne – 1898 Cambridge Anthropological Expedition (Torres Strait)**

Source: <http://sounds.bl.uk/World-and-traditional-music/Ethnographic-wax-cylinders/025M-C0080X1485XX-0100V0>

Earliest Known Recording: wax cylinder [1898, Torres Strait Cylinder 4]

Composers: James Watson, Robert Burns, & unknown (Roud #6294)

Track time: [1:03]

Notes: The lyrics to the first section and the chorus of this song are attributed to James Watson from a poem written in 1711 titled *Old Long Syne*, and the remainder to Robert Burns from a poem written in 1788. The music is a traditional Scottish folk song of unknown origin; it is assigned #6294 in the Roud Folk Song Index. For more information about the development of this song see: [https://en.wikipedia.org/wiki/Auld\\_Lang\\_Syne](https://en.wikipedia.org/wiki/Auld_Lang_Syne). This earliest known recording of the song featured members of the 1898 Cambridge Anthropological Expedition to the Torres Strait: Professor A.C. Haddon, Charles Seligman, C.S. Myers, W.H.R. Rivers, W.M. Dougall, A. Wilkin, and Sidney Ray. The song was popularized in America by Guy Lombardo and His Royal Canadians. This track is lossy/MPEG; it was a single-channel mono track that has been amplified and doubled into stereo for this compilation. See tracks 375, 377, 380, and 381.

### **C29. Auld Lang Syne – Guy Lombardo and His Royal Canadians**

Source: Guy Lombardo – *Enjoy Yourself: The Hits Of Guy Lombardo*

Original Release: 7" single [1953, Decca 9-28905]

Composers: James Watson, Robert Burns, & unknown (Roud #6294)

Track time: [2:33]

Notes: The lyrics to the first section and the chorus of this song are attributed to James Watson from a poem written in 1711 titled *Old Long Syne*, and the remainder to Robert Burns from a poem written in 1788. The music is a traditional Scottish folk song of unknown origin; it is assigned #6294 in the Roud Folk Song Index. For more information about the development of this song see: [https://en.wikipedia.org/wiki/Auld\\_Lang\\_Syne](https://en.wikipedia.org/wiki/Auld_Lang_Syne). The song was popularized in America by Guy Lombardo and His Royal Canadians. See tracks 375, 377, 380, and 381.

### **C30. Taps (1862) – Jari Villanueva (performed on a U.S. Civil War era clarion)**

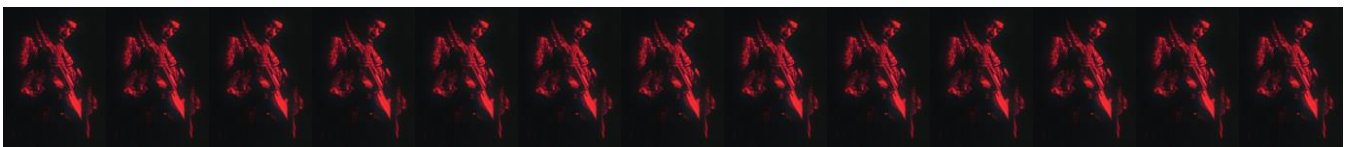
Source: *Day Is Done: Music Commemorating the 150<sup>th</sup> Anniversary of Taps*

Composers: (Brigadier General) Daniel Adams Butterfield & Oliver Willcox Norton

Track time: [1:02]

Notes: This military bugle call traces its history to a tune called *L'Extinction des Faux* (To Extinguish Lights) attributed to Joseph-David Buhl and first published in 1804 in a French military manual. After several succeeding adaptations by various individuals it emerged in 1862 in its presently recognizable form by Butterfield and Norton. For an excellently detailed history of the complicated evolution of this tune see <http://tapsbugler.com/247/>. This track tests as lossy/MPEG in *Trader's Little Helper*, but it is a lossless file from the original silver disc official release. See tracks 375, 376, and 378.

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





# Brief CD Track List

## Disc 1 – Studio & Private Recordings:

- {1} 001. Rock 'N Roll Band
- {2} 002. World Traveler
- {3} 003. (1) It's Too Bad
- {4} 004. (2) It's Too Bad
- {5} 005. (3) It's Too Bad
- {6} 006. (JS 17) Untitled Instrumental (Jam with Duane Hitchings)
- {7} 007. Slow Version
- {8} 008. (39) Ezy Rider + (53) Star Spangled Banner
- {9} 009. Blues Jam At Olympic
- {10} 010. (1) Room Full Of Mirrors
- {11} 011. (1) Shame, Shame, Shame
- {12} 012. (34) Room Full Of Mirrors

## Disc 2 – Studio & Private Recordings:

- {1} 013. (2) Shame, Shame, Shame
- {2} 014. (1) Crying Blue Rain
- {3} 015. (2) Crying Blue Rain
- {4} 016. (3) Lover Man
- {5} 017. (49) Lover Man
- {6} 018. (1) Sunshine Of Your Love
- {7} 019. (46) Sunshine Of Your Love
- {8} 020. (103) Fire
- {9} 021. (58) Spanish Castle Magic
- {10} 022. (59) Hear My Train A Comin'
- {11} 023. (101) Red House
- {12} 024. (6) Hound Dog Blues
- {13} 025. (59) Message To Love
- {14} 026. (2) Gypsy Blood
- {15} 027. (27) Valleys Of Neptune [Guitar]
- {16} 028. (28) Valleys Of Neptune [Piano]
- {17} 029. (2) Hound Dog + (3) Stoop Down Baby

## Disc 3 – Studio & Private Recordings:

- {1} 030. 12 Bar With Horns
- {2} 031. Noel's Tune (Take 1)
- {3} 032. (1+2) Blue Window + (1) Message To Love
- {4} 033. (3) Blue Window
- {5} 034. (1) Star Spangled Banner
- {6} 035. (47) The Star-Spangled Banner
- {7} 036. The Star-Spangled Banner (alt mix of (1))
- {8} 037. (1) Gypsy Boy (New Rising Sun)
- {9} 038. (6) Hey Gypsy Boy

## Disc 4 – Studio & Private Recordings:

- {1} 039. (5) Gypsy Boy (New Rising Sun)
- {2} 040. (2) Gypsy Boy (New Rising Sun)
- {3} 041. (1) Let Me Move You
- {4} 042. (1) Georgia Blues
- {5} 043. (2) Mother, Mother
- {6} 044. (1) Jimi/Jimmy Jam
- {7} 045. (2) Jimi/Jimmy Jam
- {8} 046. (3) Jimi/Jimmy Jam

**Disc 5 – Studio & Private Recordings:**

- {1} 047. (5) Driving South + (2) Everything Gonna Be Alright + (JS 15) + (JS 16)
- {2} 048. (6) Driving South ((JS 16))
- {3} 049. (14-16) Bleeding Heart
- {4} 050. (4) Midnight
- {5} 051. (1) Midnight
- {6} 052. (2) Midnight
- {7} 053. (5) Trash Man
- {8} 054. (3) Trash Man
- {9} 055. (62) Hear My Train A Comin'
- {10} 056. (5) Hear My Train

**Disc 6 – Studio & Private Recordings:**

- {1} 057. (31) Stone Free
- {2} 058. (5) Stone Free Again
- {3} 059. (4) Stone Free Again
- {4} 060. (29) Stone Free Again
- {5} 061. (1) Lullaby For The Summer
- {6} 062. (3) Lullaby For The Summer
- {7} 063. (2) Lullaby For The Summer
- {8} 064. (5) Night Bird Flying
- {9} 065. (6) Night Bird Flying
- {10} 066. (11) Ships Passing Through The Night
- {11} 067. (1) Night Bird Flying / drum solo
- {12} 068. (3) Young/Hendrix

**Disc 7 – Studio & Private Recordings:**

- {1} 069. (1) Young/Hendrix
- {2} 070. (2) Young/Hendrix
- {3} 071. (JS 18) Untitled Instrumental (Fuzzy Guitar Jam)
- {4} 072. (1) Midnight Lightning
- {5} 073. (2)+(26)+(24)+(27) Midnight Lightning

**Disc 8 – Studio & Private Recordings:**

- {1} 074. (27) Room Full of Mirrors
- {2} 075. Mannish Boy (session part 1 – false start 1)
- {3} 076. (1) Mannish Boy
- {4} 077. (2) Mannish Boy
- {5} 078. (3) Mannish Boy
- {6} 079. (4) Mannish Boy
- {7} 080. (5) Mannish Boy
- {8} 081. (6) Mannish Boy
- {9} 082. (7) Mannish Boy
- {10} 083. (8) Mannish Boy
- {11} 084. (9) Mannish Boy
- {12} 085. (10-11) Mannish Boy
- {13} 086. (12-13) Mannish Boy
- {14} 087. (14) Mannish Boy
- {15} 088. (15) Mannish Boy
- {16} 089. (16-17) Mannish Boy
- {17} 090. (18) Mannish Boy
- {18} 091. (19) Mannish Boy
- {19} 092. (20) Mannish Boy
- {20} 093. (21) Mannish Boy
- {21} 094. (22) Mannish Boy
- {22} 095. (23) Mannish Boy
- {23} 096. (24) Mannish Boy
- {24} 097. (25-26) Mannish Boy

- {25} 098. (27) Mannish Boy
- {26} 099. (28) Mannish Boy
- {27} 100. (29-30) Mannish Boy
- {28} 101. (31-32) Mannish Boy
- {29} 102. (33) Mannish Boy
- {30} 103. (34) Mannish Boy
- {31} 104. (35-36) Mannish Boy
- {32} 105. (37) Mannish Boy
- {33} 106. (38) Mannish Boy
- {34} 107. (39) Mannish Boy
- {35} 108. (40) Mannish Boy
- {36} 109. (41) Mannish Boy
- {37} 110. (42) Mannish Boy

**Disc 9 – Studio & Private Recordings:**

- {1} 111. (43 (1)) Mannish Boy
- {2} 112. (43 (2)) Mannish Boy
- {3} 113. (44) Mannish Boy
- {4} 114. (48) Mannish Boy
- {5} 115. (49) Mannish Boy
- {6} 116. (50) Mannish Boy
- {7} 117. (51) Mannish Boy
- {8} 118. (52) Mannish Boy
- {9} 119. (45) Mannish Boy
- {10} 120. (53) Mannish Boy
- {11} 121. (21) Bleeding Heart
- {12} 122. (22) Bleeding Heart
- {13} 123. (23) Bleeding Heart
- {14} 124. (1) Drone Blues / (11) Driving South [Thaw-Out]
- {15} 125. (2) Drone Blues
- {16} 126. (3) Drone Blues
- {17} 127. (1) Crash Landing
- {18} 128. (2) Crash Landing

**Disc 10 – Studio & Private Recordings:**

- {1} 129. (5) Crash Landing
- {2} 130. (4) Crash Landing
- {3} 131. (7) Crash Landing
- {4} 132. (3) Crash Landing
- {5} 133. (8) Crash Landing
- {6} 134. (JS 20 (1)) Untitled Instrumental (Jam #1 in E)
- {7} 135. (1) Earth Blues / (7) Driving South [Thaw-Out] + (1-4) The Things That I Used To Do
- {8} 136. (JS 20 (2)) Untitled Instrumental (Jam #1 in E)
- {9} 137. (21) Earth Blues / (19) Driving South [Thaw-Out]
- {10} 138. (9) The Things That I Used To Do
- {11} 139. (10) The Things That I Used To Do
- {12} 140. (11) The Things That I Used To Do

**Disc 11 – Studio & Private Recordings:**

- {1} 141. (8) The Things That I Used To Do
- {2} 142. (5) The Things I Used To Do
- {3} 144. (7) Jam 292 [Dooji Wooji]
- {4} 145. (4) Jelly 292 [Dooji Wooji]
- {5} 146. (3) Jelly 292 [Dooji Wooji]
- {6} 147. (5) Jam 292 [Dooji Wooji]
- {7} 148. (1) Jam 292 [Dooji Wooji]
- {8} 149. (JS 25 (1)) Untitled Instrumental (Jam with Horns and Piano) / (8) Villanova Junction
- {9} 150. (JS 25 (3)) Untitled Instrumental (Jam with Horns and Piano)

- {10} 151. Jam H290
- {11} 152. (36) Stone Free
- {12} 153. Stone Free (official multitrack of (36) – instrumental, no solo)
- {13} 154. Stone Free (official multitrack of (36) – guitar)
- {14} 155. Stone Free (official multitrack of (36) – bass)
- {15} 156. Stone Free (official multitrack of (36) – drums)
- {16} 157. Stone Free (official multitrack of (36) – vocals)
- {17} 158. Stone Free (official multitrack of (36) – backing vocals)
- {18} 159. (1) Bleeding Heart

**Disc 12 – Studio & Private Recordings:**

- {1} 160. (20) Bleeding Heart
- {2} 161. (24) Bleeding Heart
- {3} 162. (52) Hear My Train A Comin'
- {4} 163. (65) Hear My Train A Comin'
- {5} 164. (22) Villanova Junction Blues
- {6} 165. (1) Nine To The Universe
- {7} 166. (3) Nine To The Universe
- {8} 167. (2) Nine To The Universe
- {9} 168. (26) Izabella / Rumble

**Disc 13 – Studio & Private Recordings:**

- {1} 169. Untitled Song (Back On The Desert) / Untitled Instrumental (Acoustic Medley)
- {2} 170. (JA 6) Untitled Instrumental (Message To Love / Jam / Izabella / Machine Gun)
- {3} 171. (JA 7) Untitled Instrumental (Univibe Jam)
- {4} 172. (48) Message To Love
- {5} 173. (46) Mannish Boy
- {6} 174. (47) Mannish Boy / (19) Izabella / Izabella (You Make Me Feel)
- {7} 175. (1) The Dance
- {8} 176. (1) Sundance
- {9} 177. (2) Sundance
- {10} 178. (JA 2) Untitled Instrumental (Free Form Jam)
- {11} 179. (18) Izabella

**Disc 14 – Studio & Private Recordings:**

- {1} 180. (17) Izabella
- {2} 181. (15) Izabella
- {3} 182. (16) Izabella
- {4} 183. (21) Message To Love
- {5} 184. (5) Jam Back At The House
- {6} 185. (JA 1) Untitled Instrumental (Jam In E)
- {7} 186. (6) Jam Back At The House
- {8} 187. Machine Gun / (3) If 6 Was 9
- {9} 188. (JA 3 (1)) Untitled Instrumental (Jam #1 in A)
- {10} 189. (JA 4 (1)) Untitled Instrum (Jam #2 in E) / (JA 5 (1)) Untitled Instrum ((4-5) Villanova Junction Jam)
- {11} 190. (JA 3 (2)) Untitled Instrumental (Jam #1 in A)

**Disc 15 – Studio & Private Recordings:**

- {1} 191. (JA 4 (2)) Untitled Instrum (Jam #2 in E) / (JA 5 (2)) Untitled Instrum ((6) Villanova Junction Jam)
- {2} 192. (21) Lover Man
- {3} 193. (22) Lover Man / drum solo
- {4} 194. (33) Hear My Train A Comin'
- {5} 195. (39) Spanish Castle Magic
- {6} 196. (3) Message To Love
- {7} 197. (50) Message To The Universe (Message To Love)
- {8} 198. (1) Easy Blues
- {9} 199. (3) Easy Blues
- {10} 200. (4) Easy Blues

- {11} 201. Easy Blues (slightly longer version of (2))
- {12} 202. (2) Easy Blues
- {13} 203. (32) Izabella
- {14} 204. (13) Beginnings

**Disc 16 – Studio & Private Recordings:**

- {1} 205. (15) Beginnings
- {2} 206. (4) Beginnings
- {3} 207. (1+2) Izabella
- {4} 208. (3) Izabella
- {5} 209. (4+5) Izabella
- {6} 210. (6) Izabella
- {7} 211. (1) Machine Gun
- {8} 212. (25) Izabella
- {9} 213. (28) Izabella
- {10} 214. (2) Machine Gun
- {11} 215. (40) Machine Gun
- {12} 216. (38) Machine Gun
- {13} 217. (3) Machine Gun

**Disc 17 – Studio & Private Recordings:**

- {1} 218. (39) Machine Gun
- {2} 219. (4) Machine Gun
- {3} 220. Machine Gun (alternate edit of (4))
- {4} 221. (29) Freedom
- {5} 222. Untitled Instrumental (Jungle Jam) / (3) Beginnings
- {6} 223. (2) Mastermind
- {7} 224. (22) Valleys Of Neptune
- {8} 225. (1) Lord, I Sing The Blues For Me And You
- {9} 226. (2) Lord, I Sing The Blues For Me And You
- {10} 227. (3) Lord, I Sing The Blues For Me And You

**Disc 18 – Studio & Private Recordings:**

- {1} 228. (4) Lord, I Sing The Blues For Me And You
- {2} 229. (4) Lover Man
- {3} 230. (45) Lover Man
- {4} 231. (1) Heaven Has No Sorrow
- {5} 232. (JA 11) Untitled Instrumental (Jam 1) – Part 1 (Gypsy Boy (New Rising Sun))
- {6} 233. (JA 11) Untitled Instrumental (Jam 1) – Part 2 (Free Thunder)
- {7} 234. (JA 11) Untitled Instrumental (Jam 1) – Part 3 (Swift's Wing)
- {8} 235. (JA 11) Untitled Instrumental (Jam 1) – Part 4 (Down Mean Blues)
- {9} 236. (JA 11) Untitled Instrumental (Fried Cola)
- {10} 237. (JA 12) Untitled Instrumental/Song (Feels Good + Jam 2)
- {11} 238. (JA 12) Untitled Instrumental/Song (Monday Morning Blues)
- {12} 239. (JA 13) Untitled Instrumental (Jam 3 + Lift Off)
- {13} 240. Untitled Instrumental (Madagascar)

**Disc 19 – Studio & Private Recordings:**

- {1} 241. Untitled Instrumental (Jimi Is Tender Too)
- {2} 242. Untitled Instrumental (Cave Man Bells)
- {3} 243. (3) Stepping Stone
- {4} 244. (7) Villanova Junction
- {5} 245. (9) Earth Blues
- {6} 246. Untitled Instrumental (Baby Chicken Strut)
- {7} 247. (1) Stepping Stone
- {8} 248. (1) Lonely Avenue [Drinking Wine ?]
- {9} 249. (1) Valleys Of Neptune
- {10} 250. (18) Valleys Of Neptune

- {11} 251. (17) Valleys Of Neptune
- {12} 252. (20) Valleys Of Neptune
- {13} 253. (29) Valleys Of Neptune

**Disc 20 – Studio & Private Recordings:**

- {1} 254. Valleys Of Neptune (official multitrack of (29) – instrumental)
- {2} 255. Valleys Of Neptune (official multitrack of (29) – guitar)
- {3} 256. Valleys Of Neptune (official multitrack of (29) – bass)
- {4} 257. Valleys Of Neptune (official multitrack of (29) – drums)
- {5} 258. Valleys Of Neptune (official multitrack of (29) – vocals)
- {6} 259. (30) Valleys Of Neptune
- {7} 260. (54-55) Message To Love
- {8} 261. (56) Message To Love
- {9} 262. (48-49) Power Of Soul
- {10} 263. (2) Power Of Soul
- {11} 264. (3-4) Power Of Soul
- {12} 265. Power Of Soul (tuning)
- {13} 266. (5) Power Of Soul
- {14} 267. (25) Room Full Of Mirrors
- {15} 268. (2) Stepping Stone / (3) Earth Blues
- {16} 269. (16) Stepping Stone
- {17} 270. (1 (1-2)) Woodstock
- {18} 271. (2) Woodstock
- {19} 272. (3) Woodstock

**Disc 21 – Studio & Private Recordings:**

- {1} 273. Live And Let Live
- {2} 274. (1) Doriella du Fontaine
- {3} 275. (2) Doriella du Fontaine
- {4} 276. (3) Doriella du Fontaine
- {5} 277. (4) Doriella du Fontaine
- {6} 278. (5) Doriella du Fontaine
- {7} 279. (20) Stepping Stone / (21) Villanova Junction Blues
- {8} 280. (10) Stepping Stone / (3) Villanova Junction Blues
- {9} 281. (12+13) Izabella + (5) Machine Gun + (14) Izabella
- {10} 282. (30) Izabella
- {11} 283. (2) Lonely Avenue

**Disc 22 – Studio & Private Recordings:**

- {1} 284. (JS 21 (1)) Keep On Groovin' – Part 1
- {2} 285. (JS 21 (1)) Keep On Groovin' – Part 2
- {3} 286. (JS 21 (1)) Keep On Groovin' – Part 3
- {4} 287. (JS 21 (1)) Keep On Groovin' – Part 4
- {5} 288. (JS 21 (1)) Keep On Groovin' – Part 5
- {6} 289. (JS 21 (1)) Keep On Groovin' – Part 6
- {7} 290. (JS 21 (1)) Keep On Groovin' – Part 7
- {8} 291. (JS 21 (1)) Keep On Groovin' – Part 8
- {9} 292. (JS 21 (1)) Keep On Groovin' – Part 9
- {10} 293. (JS 21 (1)) Keep On Groovin' – Part 10
- {11} 294. (JS 21 (1)) Keep On Groovin' – Part 11
- {12} 295. (JS 21 (1)) Keep On Groovin' – Part 12
- {13} 296. (JS 21 (1)) Keep On Groovin' – Part 13
- {14} 297. (JS 21 (3)) Keep On Groovin'
- {15} 298. (JS 21 (2)) Keep On Groovin'
- {16} 299. (JS 24) Untitled Instrumental (Buddy Miles Jam #4)
- {17} 300. (JS 22 (1)) Jungle – Part 1
- {18} 301. (JS 22 (1)) Jungle – Part 2
- {19} 302. (JS 22 (1)) Jungle – Part 3

- {20} 303. (JS 22 (1)) Jungle – Part 4
- {21} 304. (JS 22 (1)) Jungle – Part 5

**Disc 23 – Studio & Private Recordings:**

- {1} 305. (JS 22 (2)) Jungle
- {2} 306. (35) Room Full Of Mirrors / (36) Room Full Of Mirrors
- {3} 307. (2) Room Full Of Mirrors
- {4} 308. Room Full Of Mirrors (official longer mix of (2))
- {5} 309. (3) Room Full Of Mirrors
- {6} 310. (4) Room Full Of Mirrors
- {7} 311. (5) Room Full Of Mirrors
- {8} 312. (7) Izabella
- {9} 313. (31) Izabella
- {10} 314. (8) Izabella
- {11} 315. (9) Izabella
- {12} 316. (10) Izabella
- {13} 317. (11) Izabella
- {14} 318. (6-7) Power Of Soul
- {15} 319. (8) Power Of Soul
- {16} 320. (9) Power Of Soul
- {17} 321. (10) Power Of Soul
- {18} 322. (11-12) Power Of Soul
- {19} 323. (13) Power Of Soul
- {20} 324. (14) Power Of Soul
- {21} 325. (15-16) Power Of Soul
- {22} 326. (17) Power Of Soul
- {23} 327. (18) Power Of Soul
- {24} 328. (19) Power Of Soul
- {25} 329. (20) Power Of Soul
- {26} 330. (21) Power Of Soul
- {27} 331. (22-23) Power Of Soul
- {28} 332. (24) Power Of Soul
- {29} 333. (25) Power Of Soul
- {30} 334. (26) Power Of Soul
- {31} 335. (27) Power Of Soul
- {32} 336. (28) Power Of Soul
- {33} 337. (29) Power Of Soul

**Disc 24 – Studio & Private Recordings:**

- {1} 338. (2) Born Under A Bad Sign
- {2} 339. (1) Born Under A Bad Sign
- {3} 340. (7) Ezy Rider
- {4} 341. (8) Ezy Rider
- {5} 342. (9) Ezy Rider
- {6} 343. (35) Ezy Rider
- {7} 344. (10) Ezy Rider
- {8} 345. (1) Burning Desire
- {9} 346. (2) Hoochie Coochie Man
- {10} 347. (6) Hoochie Coochie Man
- {11} 348. Baggy's Jam
- {12} 349. (19) Earth Blues
- {13} 350. (1-5) Who Knows
- {14} 351. (6) Who Knows

**Disc 25 – Studio & Private Recordings:**

- {1} 352. (7) Who Knows
- {2} 353. (17) Message To Love
- {3} 354. (18) Message To Love

- {4} 355. (8-9) Message To Love
- {5} 356. (10) Message To Love
- {6} 357. (11) Message To Love
- {7} 358. (12) Message To Love
- {8} 359. (13) Message To Love
- {9} 360. (3) Ezy Rider
- {10} 361. (4) Ezy Rider
- {11} 362. (5) Ezy Rider
- {12} 363. (14) Message To Love
- {13} 364. (15) Message To Love
- {14} 365. (16) Message To Love
- {15} 366. (6) Ezy Rider

**Disc 26 – Studio & Private Recordings:**

- {1} 367. (38) Power Of Soul
- {2} 368. (8) Earth Blues
- {3} 369. (1) Changes
- {4} 370. (2) Changes
- {5} 371. (5) Lover Man
- {6} 372. (6) Lover Man
- {7} 373. (5) We Gotta Live Together
- {8} 374. (9) Burning Desire
- {9} 375. (5) Little Drummer Boy + (3) Silent Night + Taps + (6) Auld Lang Syne
- {10} 376. (1) Medley The Little Drummer Boy + (1) Silent Night + Taps
- {11} 377. (1) Auld Lang Syne
- {12} 378. (3) The Little Drummer Boy + (2) Silent Night + Taps
- {13} 379. (2) The Little Drummer Boy
- {14} 380. (3) Auld Lang Syne
- {15} 381. (5) Auld Lang Syne
- {16} 382. (29) Izabella + (37) Machine Gun
- {17} 383. (4) Message To Love
- {18} 384. (60) Message To Love
- {19} 385. (51) Message To Love
- {20} 386. (5) Message To Love

**Disc 27 – Studio & Private Recordings:**

- {1} 387. (6) Message To Love
- {2} 388. (53) Message To Love
- {3} 389. (7) Message To Love
- {4} 390. (4) Earth Blues
- {5} 391. (5) Earth Blues
- {6} 392. (6) Earth Blues
- {7} 393. (7) Earth Blues
- {8} 394. (20) Earth Blues
- {9} 395. (2) Strato Strut
- {10} 396. (1) Strato Strut
- {11} 397. (1) Honey Bed
- {12} 398. (2) Honey Bed
- {13} 399. (3) Honey Bed
- {14} 400. (4) Honey Bed
- {15} 401. (8) Night Bird Flying

**Disc 28 – Related & Remixed Recordings:**

- {1} 402. 69 Freedom Special
- {2} 403. (2) Destructive Love
- {3} 404. (1) Destructive Love
- {4} 405. Noel's Tune (Take 2)
- {5} 406. My Chant



- {6} 407. Miss Lady
- {7} 408. The Star-Spangled Banner (fake alternate mix of (1))
- {8} 409. (2) The Star-Spangled Banner
- {9} 410. The Star-Spangled Banner (reversed version of (2))
- {10} 411. (56) The Star-Spangled Banner
- {11} 412. (1) Gypsy Boy (New Rising Sun) (incomplete best copy)
- {12} 413. Driving South + Everything Gonna Be Alright (inc copy of (5)(2) with echo)
- {13} 414. (6) Trash Man

**Disc 29 – Related & Remixed Recordings:**

- {1} 415. Mannish Boy (composite 2004)
- {2} 416. Midnight Lightning (stereo mix of (1))
- {3} 417. Noel Redding Interview
- {4} 418. Jelly 292 (composite 2004)
- {5} 419. (JS 25 (4)) + (8) Villanova Junction
- {6} 420. (JS 25 (2)) Untitled Instrumental (Jam with Horns and Piano)
- {7} 421. Back On The Desert + Acoustic Medley (McGlassom NR)
- {8} 422. Back On The Desert + Acoustic Medley (McGlassom NR+EQ)
- {9} 423. Back On The Desert + Acoustic Medley (Monster version)
- {10} 424. Back On The Desert + Acoustic Medley (original tape repaired)
- {11} 425. Back On The Desert + Acoustic Medley (Hannon 1, light de-noising)
- {12} 426. Back On The Desert + Acoustic Medley (Hannon 2, extreme de-noising + med EQ)
- {13} 427. Back On The Desert + Acoustic Medley (Hannon 3, med de-noising + light EQ)
- {14} 428. (JA 8) (Jam With Flutes 1) + (JA 9) (Jam With Flutes 2, take 1)
- {15} 429. (JA 10) Untitled Instrumental (Jam With Flutes 2, take 2)

**Disc 30 – Related & Remixed Recordings:**

- {1} 430. Why I Sing The Blues
- {2} 431. Ain't Got Nobody
- {3} 432. Untitled Instrumental (Flute Instrumental)
- {4} 433. Jam Back At The House (longest version)
- {5} 434. Izabella I (4-source merge)
- {6} 435. Izabella II (merge, 2 different right channels)
- {7} 436. Machine Gun (2nd alternate take)
- {8} 437. (19) Valleys Of Neptune
- {9} 438. Valleys Of Neptune (Hit Factory version with bass)
- {10} 439. Power Of Soul (composite of (5,48-49))

**Disc 31 – Related & Remixed Recordings:**

- {1} 440. (JS 21 (4)) Keep On Groovin'
- {2} 441. Jungle (fake complete version of (JS 22 (3)))
- {3} 442. (JS 22 (3)) Jungle
- {4} 443. Jungle + Villanova Junction (merge)
- {5} 444. Izabella (slightly different mix of (7))
- {6} 445. Izabella (2 version mash up)
- {7} 446. Born Under A Bad Sign (composite 2004)
- {8} 447. Ezy Rider (BOG vs FROTNRS version)
- {9} 448. (34) Ezy Rider
- {10} 449. Ezy Rider (incomplete mono mix of (34))
- {11} 450. (8) Burning Desire

**Disc 32 – Related & Remixed Recordings:**

- {1} 451. Burning Desire (3 version mash up)
- {2} 452. Message To Love (longest version edit)
- {3} 453. (18) Earth Blues
- {4} 454. Earth Blues (incomplete alternate mono mix of (4))
- {5} 455. Earth Blues (basic take full version)
- {6} 456. Midnight (fake) - Rainbow Bridge Band

- {7} 457. Star Spangled Banner (fake) - Rainbow Bridge Band
- {8} 458. Villanova Junction Blues (fake)
- {9} 459. Mannish Boy (edit of session part 1 - false start 1)
- {10} 460. Mannish Boy (edit of (1))
- {11} 461. Mannish Boy (edit of (2))
- {12} 462. Mannish Boy (edit of (3))
- {13} 463. Mannish Boy (edit of (4))
- {14} 464. Mannish Boy (edit of (5))
- {15} 465. Mannish Boy (edit of (6))
- {16} 466. Mannish Boy (edit of (7))
- {17} 467. Mannish Boy (edit of (8))
- {18} 468. Mannish Boy (edit of (9))
- {19} 469. Mannish Boy (edit of (10-11))
- {20} 470. Mannish Boy (edit of (12-13))
- {21} 471. Mannish Boy (edit of (14))
- {22} 472. Mannish Boy (edit of (15))
- {23} 473. Mannish Boy (edit of (16-17))
- {24} 474. Mannish Boy (edit of (18))
- {25} 475. Mannish Boy (edit of (19))
- {26} 476. Mannish Boy (edit of (20))
- {27} 477. Mannish Boy (edit of (21))
- {28} 478. Mannish Boy (edit of (22))
- {29} 479. Mannish Boy (edit of (23))
- {30} 480. Mannish Boy (edit of (24))
- {31} 481. Mannish Boy (edit of (25-26))
- {32} 482. Mannish Boy (edit of (27))
- {33} 483. Mannish Boy (edit of (28))

**Disc 33 – Related & Remixed Recordings + Cover Sources:**

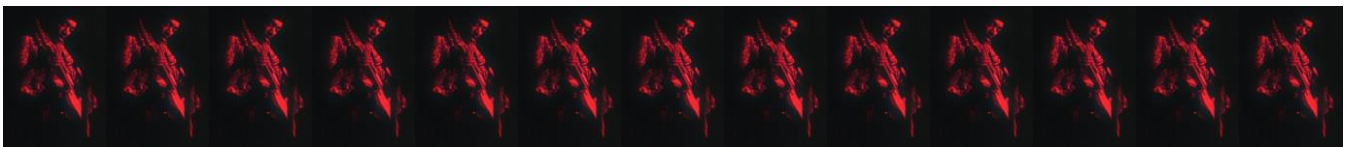
- {1} 484. Mannish Boy (edit of (29-30))
- {2} 485. Mannish Boy (edit of (31-32))
- {3} 486. Mannish Boy (edit of (33))
- {4} 487. Mannish Boy (edit of (34))
- {5} 488. Mannish Boy (edit of (35-36))
- {6} 489. Mannish Boy (edit of (37))
- {7} 490. Mannish Boy (edit of (38))
- {8} 491. Mannish Boy (edit of (39))
- {9} 492. Mannish Boy (edit of (40))
- {10} 493. Mannish Boy (edit of (41))
- {11} 494. Mannish Boy (edit of (42))
- {12} 495. Mannish Boy (edit of (43 (1)))
- {13} 496. Mannish Boy (edit of (43 (2)))
- {14} 497. Mannish Boy (edit of (44))
- {15} 498. Mannish Boy (edit of (48))
- {16} 499. Mannish Boy (edit of (49))
- {17} 500. Mannish Boy (edit of (50))
- {18} 501. Mannish Boy (edit of (51))
- {19} 502. Mannish Boy (edit of (52))
- {20} C01. The Star Spangled Banner - United States Marine Band
- {21} C02. Over There - Peerless Quartette
- {22} C03. Sunshine Of Your Love - Cream
- {23} C04. Hound Dog - Big Mama Thornton
- {24} C05. Hound Dog - Elvis Presley
- {25} C06. Salty Dog Blues (take 2) - Papa Charlie Jackson
- {26} C07. Two Old Maids In A Folding Bed - Monette Moore
- {27} C08. Two Old Maids In A Folding Bed - Sophisticated Jimmy La Rue
- {28} C09. Two Old Maids - Billy Mitchell
- {29} C10. Stoop Down Girl - Sam Chatmon

- {30} C11. Thaw-Out - Albert Collins  
{31} C12. Everything Gonna Be Alright - Little Walter

**Disc 34 – Cover Sources:**

- {1} C13. Bleeding Heart - Elmore James  
{2} C14. Manish Boy - Muddy Waters  
{3} C15. The Things That I Used To Do - Guitar Slim  
{4} C16. Dooji Wooji - Johnny Hodges  
{5} C17. Rumble - Link Wray  
{6} C18. Woodstock - Joni Mitchell  
{7} C19. Lonely Avenue - Ray Charles  
{8} C20. Farther Up The Road - Bobby Blue Bland  
{9} C21. Born Under A Bad Sign - Albert King  
{10} C22. I'm Your Hoochie Cooche Man - Muddy Waters  
{11} C23. Them Changes - Buddy Miles  
{12} C24. We Got To Live Together - Buddy Miles  
{13} C25. The Carol Of The Drum - Trapp Family Singers  
{14} C26. The Little Drummer Boy - Harry Simeone Chorale  
{15} C27. Silent Night, Hallowed Night - Haydn Quartet  
{16} C28. Auld Lang Syne - 1898 Cambridge Anthropological Expedition  
{17} C29. Auld Lang Syne - Guy Lombardo  
{18} C30. Taps (1862) - Jari Villanueva

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



# Song Index

- (JA 1) Untitled Instrumental (Jam In E): 185  
(JA 2) Untitled Instrumental (Free Form Jam): 178  
(JA 3) Untitled Instrumental (Jam #1 in A): 188, 190  
(JA 4) Untitled Instrumental (Jam #2 in E): 189, 191  
(JA 5) Untitled Instrumental (Villanova Junction Jam): 189, 191  
(JA 6) Untitled Instrumental (Message To Love + Jam + Izabella + Machine Gun): 170  
(JA 7) Untitled Instrumental (Univibe Jam): 171  
(JA 8) Untitled Instrumental (Jam With Flutes 1): 428  
(JA 9) Untitled Instrumental (Jam With Flutes 2, take 1): 428  
(JA 10) Untitled Instrumental (Jam With Flutes 2, take 2): 429  
(JA 11) Untitled Instrumental (Jam 1 + Fried Cola): 232-236  
(JA 12) Untitled Instrumental/Song (Feels Good + Jam 2 + Monday Morning Blues): 237, 238  
(JA 13) Untitled Instrumental (Jam 3 + Lift Off): 239  
(JS 4) Untitled Instrumental (Last Thursday Morning): 281, 282, 299, 305  
(JS 15) Untitled Instrumental (Jam #1): 047  
(JS 16) Untitled Instrumental (Jam #2): 047, 048  
(JS 17) Untitled Instrumental (Jam with Duane Hitchings): 006  
(JS 18) Untitled Instrumental (Fuzzy Guitar Jam): 071  
(JS 19): see (1) Lonely Avenue: 248  
(JS 20) Untitled Instrumental (Jam #1 in E): 134, 136  
(JS 21) Keep On Groovin': 284-298  
(JS 22) Jungle: 300-305, 441-443  
(JS 23) Untitled Instrumental (Buddy Miles Jam #3): 279, 280  
(JS 24) Untitled Instrumental (Buddy Miles Jam #4): 299  
(JS 25) Untitled Instrumental (Jam with Horns and Piano): 149, 150, 419, 420  
12 Bar With Horns: 030  
69 Freedom Special: 402  
Acoustic Medley: see Untitled Instrumental (Acoustic Medley): 169, 421-427  
Ain't Got Nobody: 431  
Auld Lang Syne: 375, 377, 380, 381, C28-C29  
Baby Chicken Strut: see Untitled Instrumental (Baby Chicken Strut): 246  
Back On The Desert: see Untitled Song (Back On The Desert): 169, 421-427  
Baggy's Jam: 348  
Ball And Chain For Sale, Master's Gone To Hell: see Honey Bed: 284-297, 397-400  
Baroque 1: see (JA 11) Untitled Instrumental (Jam 1) – Part 1: 232  
Baroque 2: see (JA 11) Untitled Instrumental (Jam 1) – Part 3: 234  
Beginnings: 204-206, 222;  
    see also Jam Back At The House: 184, 186, 433  
Billy's Blues: see (JS 22 (3)) Jungle: 441, 442  
Bleeding Heart: 049, 121-123, 159-161, 169, 421-427, C13  
Blue Window: 032-033  
Blue Window Jam: see Blue Window: 032-033  
Blues Jam At Olympic: 009  
Bluesiana Jam: see Blue Window: 032-033  
Bolero: see (JS 25) Untitled Instrumental (Jam with Horns and Piano): 149, 150, 419, 420  
Born Under A Bad Sign: 338, 339, 446, C21  
Buddy Miles Jam #1: see (JS 21) Keep On Groovin': 284-298  
Buddy Miles Jam #2: see (JS 22) Jungle: 300-305, 441-443  
Buddy Miles Jam #3: see (JS 23) Untitled Instrumental: 279, 280  
Buddy Miles Jam #4: see (JS 24) Untitled Instrumental: 299  
Buddy's Blues: see (JS 21 (4)) Keep On Groovin': 440; and (JS 22 (3)) Jungle: 441, 442  
Burning Desire: 284-297, 345, 374, 440, 450, 451  
Calling All The Devil's Children: 279, 280, 299  
Can I Whisper In Your Ear: see Heaven Has No Sorrow: 231  
Cave Man Bells: see Untitled Instrumental (Cave Man Bells): 242

**Changes:** 369, 370, C23  
**Cherokee Mist:** 284-297, 440  
**Come Down Hard On Me:** see Come Down Hard On Me Baby: 281, 282  
**Come Down Hard On Me Baby:** 281, 282  
**Crash Landing:** 127-133;  
     see Power Of Soul (early working title): 169, 262-266, 284-297, 318-337, 367, 439, 440  
**Crying Blue Rain:** 014, 015  
**The Dance:** 175  
**Dance On The Desert:** see Untitled Song (Back On The Desert): 169, 421-427  
**Destructive Love:** 403, 404  
**Distortion Blues:** see Rumble: 168  
**Dooji Wooji:** see Jam 292: 144, 147, 148, C16; and Jelly 292: 145, 146, 418  
**Doriella du Fontaine:** 274-278  
**Down Mean Blues:** see (JA 11) Untitled Instrumental (Jam 1) – Part 4: 235  
**Drinking Wine:** see (1) Lonely Avenue: 248  
**Driving South [Thaw-Out]:** 047-048, 124-126, 135, 137, 413, C11  
**Driving South Jam:** see (5) Driving South [Thaw-Out] / (2) Everything Gonna Be Alright /  
     (JS 15) Untitled Instrumental (Jam #1) / (JS 16) Untitled Instrumental (Jam #2): 047  
**Drone Blues:** 124-126  
**Duane Hitchings Jam:** see (JS 17) Untitled Instrumental: 006  
**Earth Blues:** 135, 137, 165-167, 245, 268, 349, 367, 368, 390-394, 453-455  
**Earth Blues Jam:** see (1) Earth Blues: 135; and (21) Earth Blues: 137  
**Easy Blues:** 198-202  
**Everything Gonna Be Alright:** 047, 413, C12  
**Ezy Rider:** 008, 279, 280, 300, 302, 305, 340-344, 360-362, 366, 447-449  
**Farther Up The Road:** 284-297, 440, C20  
**Feels Good:** see (JA 12) Untitled Instrumental/Song: 237  
**Fire:** 020  
**Flute Instrumental:** see Untitled Instrumental (Flute Instrumental): 432  
**Flying:** see (JA 12) Untitled Instrumental/Song (Feels Good + Jam 2): 237  
**Free Form Jam:** see (JA 2) Untitled Instrumental: 178  
**Free Thunder:** see (JA 11) Untitled Instrumental (Jam 1) – Part 2: 233  
**Freedom:** 221, 281, 282  
**Freedom Jam:** see (29) Freedom: 221  
**Fried Cola:** see (JA 11) Untitled Instrumental: 236  
**Funky Blues Jam:** see (1) Strato Strut: 396  
**Fuzzy Guitar Jam:** see (JS 18) Untitled Instrumental: 071  
**Georgia Blues:** 042;  
     see also Mother, Mother: 043  
**Getting My Heart Back Together Again:** see Hear My Train A Comin': 022, 055, 162, 163, 194;  
     see also Hear My Train: 056  
**Giraffe:** see (9) Earth Blues (instrumental): 245  
**Guitar Thing:** see (JS 21 (2)) Keep On Groovin': 298  
**Gypsy Blood:** 026  
     see also Valleys Of Neptune: 027, 028, 224, 249-259, 437, 438  
**Gypsy Boy (New Rising Sun):** 037, 039, 040, 232, 284-297, 412, 440;  
     see also Hey Gypsy Boy: 038  
**Gypsy Sunset:** see (JS 22 (3)) Jungle: 441, 442  
**Hear My Train:** 056;  
     see also Hear My Train A Comin': 022, 055, 162, 163, 194  
**Hear My Train A Comin':** 022, 055, 162, 163, 194  
**Heaven Has No Sorrow:** 231  
**Hendrix/Young Jam:** see (JS 18) Untitled Instrumental (Fuzzy Guitar Jam): 071  
**Here He Comes:** see Lover Man: 016, 017, 192, 193, 229, 230, 371, 372  
**Hey Gypsy Boy:** 038;  
     see also Gypsy Boy (New Rising Sun): 037, 039, 040, 232, 284-297, 412, 440  
**Highway Of Desire:** see Ezy Rider: 008, 279, 280, 300, 302, 305, 340-344, 360-362, 366, 447-449  
**Honey Bed:** 169, 284-297, 397-400, 421-427

**Hoochie Coochie Man:** 346, 347, C22  
**Hound Dog:** 029, C04-C05;  
 see also Hound Dog Blues: 024  
**Hound Dog Blues:** 024;  
 see also Hound Dog: 029, C04-C05  
**I Can See:** see Destructive Love: 403, 404  
**I'm A Man:** see (1) Stepping Stone: 247; and (2) Stepping Stone: 267, 268;  
 see also Stepping Stone: 243, 269, 279, 280, 284-297, 299, 440;  
 see also (JS 24) Untitled Instrumental (Buddy Miles Jam #4): 299  
**I'm A Man (Instrumental):** see (JS 24) Untitled Instrumental (Buddy Miles Jam #4): 299  
**If 6 Was 9:** 187  
**It's Too Bad:** 003-005  
**Izabella:** 168, 170, 174, 179-182, 203, 207-210, 212, 213,  
 216-220, 281, 282, 304, 305, 312-317, 382, 434, 435, 444, 445  
**Izabella/Machine Gun Jam:** see (JA 6) Untitled Instrumental: 170  
**Jam 1:** see (JA 11) Untitled Instrumental: 232-236  
**Jam #1:** see (JS 15) Untitled Instrumental: 047  
**Jam #1 in A:** see (JA 3) Untitled Instrumental: 188, 190  
**Jam #1 in E:** see (JS 20) Untitled Instrumental (Jam #1 in E): 134, 136  
**Jam 2:** see (JA 12) Untitled Instrumental: 237, 238  
**Jam #2:** see (JS 16) Untitled Instrumental: 047, 048  
**Jam #2 in E:** see (JA 4) Untitled Instrumental: 189, 191  
**Jam 3:** see (JA 13) Untitled Instrumental: 239  
**Jam 4:** see Untitled Instrumental (Madagascar): 240  
**Jam 292:** 144, 147, 148, C16;  
 see also Jelly 292: 145, 146, 418  
**Jam Back At The House:** 184, 186, 433;  
 see also Beginnings: 204-206, 222  
**Jam H290:** 151, 418  
**Jam In E:** see (JA 1) Untitled Instrumental: 185  
**Jam with Buddy Miles:** see (JS 21) Keep On Groovin': 284-298  
 and (JS 22) Jungle: 300-305, 441-443  
 and (JS 23) Untitled Instrumental: 279, 280  
 and (JS 24) Untitled Instrumental: 299  
**Jam with Duane Hitchings:** see (JS 17) Untitled Instrumental: 006  
**Jam with John McLaughlin:** see (5) Driving South [Thaw-Out] / (2) Everything Gonna Be Alright /  
 (JS 15) Untitled Instrumental (Jam #1) / (JS 16) Untitled Instrumental (Jam #2): 047;  
 and (6) Driving South [Thaw-Out] ((JS 16) Untitled Instrumental (Jam #2)): 048  
**Jam with Johnny Winter:** see (JS 20) Untitled Instrumental (Jam #1 in E): 134, 136  
**Jam with Mike Ephron:** see (JA 11) Untitled Instrumental (Jam 1 + Fried Cola): 232-236;  
 and (JA 12) Untitled Instrumental (Feels Good/Jam 2/Monday Morning Blues): 237, 238;  
 and (JA 13) Untitled Instrumental (Jam 3 + Lift Off): 239  
**Jam With Flutes 1:** see (JA 8) Untitled Instrumental: 428  
**Jam With Flutes 2:** see (JA 9) Untitled Instrumental: 428; and (JA 10) Untitled Instrumental: 429  
**Jam with Horns and Piano:** see (JS 25) Untitled Instrumental: 149, 150, 419, 420  
**Jelly 292:** 145, 146, 418;  
 see also Jam 292: 144, 147, 148, C16  
**Jimi Is Tender Too:** see Untitled Instrumental (Jimi Is Tender Too): 241  
**Jimi/Jimmy Jam:** 044-046  
**Jimi's Tune:** see (48-49), (2), (3-4), and (5) Power Of Soul: 262-266  
**John McLaughlin Jam:** see (5) Driving South [Thaw-Out] / (2) Everything Gonna Be Alright /  
 (JS 15) Untitled Instrumental (Jam #1) / (JS 16) Untitled Instrumental (Jam #2): 047;  
 and (6) Driving South [Thaw-Out] ((JS 16) Untitled Instrumental (Jam #2)): 048  
**Johnny Winter Jam:** see (JS 20) Untitled Instrumental (Jam #1 in E): 134, 136  
**Jungle:** see (JS 22): 300-305, 441-443;  
 see also (JS 24) Untitled Instrumental (Buddy Miles Jam #4): 299  
**Jungle Jam:** see Untitled Instrumental (Jungle Jam) / (3) Beginnings: 222  
**Keep On Grooving:** see Midnight Lightning: 072, 073, 169, 247, 416, 421-427;

see also (JS 21): 284-298

**Key To The Highway:** see Untitled Instrumental (Jimi Is Tender Too): 241

**Larry Young Jam:** see (JS 18) Untitled Instrumental (Fuzzy Guitar Jam): 071

**Last Thursday Morning:** see (JS 4) Untitled Instrumental: 281, 282, 299, 305

**Let Me Move You:** 041

**Lift Off:** see (JA 13) Untitled Instrumental: 239

**The Little Drummer Boy:** 375, 376, 378, 379, C25-C26

**Live And Let Live:** 270, 272, 273

**Live And Let Live Jam:** see (1) Lonely Avenue: 248

**Livin' At The Burwood:** see Young/Hendrix: 068-070

**Lonely Avenue:** 248, 283, C19;  
see also (22) Valleys Of Neptune: 224

**Lonely Avenue Jam:** see (1) Lonely Avenue: 248

**Lonely Avenue Part 1:** see (JS 21 (1)) Keep On Groovin': 284-296

**Lonely Avenue Part 2:** see (JS 22 (1)) Jungle: 300-304

**Lord, I Sing The Blues For Me And You:** 225-228

**Lover Man:** 016, 017, 192, 193, 229, 230, 371, 372

**Lower Alcatraz:** see Midnight Lightning: 072, 073, 169, 247, 416, 421-427

**Lullaby For The Summer:** 061-063;  
see also Ezy Rider: 008, 279, 280, 300, 302, 305, 340-344, 360-362, 366, 447-449

**Machine Gun:** 170, 187, 194, 211, 214-220, 281, 382, 436

**Madagascar:** see Untitled Instrumental (Madagascar): 240

**Mannish Boy:** 075-120, 173, 174, 415, 459-502, C14

**Mastermind:** 223

**May I Whisper In Your Ear:** see Heaven Has No Sorrow: 231

**McLaughlin Jam:** see (5) Driving South [Thaw-Out] / (2) Everything Gonna Be Alright /  
(JS 15) Untitled Instrumental (Jam #1) / (JS 16) Untitled Instrumental (Jam #2): 047;  
and (6) Driving South [Thaw-Out] ((JS 16) Untitled Instrumental (Jam #2)): 048

**Message To Love:** 025, 032, 165-167, 170, 172, 183, 189, 196, 260, 261, 267, 353-359, 363-365, 383-389, 452;  
see also Message To The Universe: 197

**Message To The Universe:** 197;  
see also Message To Love: 025, 032, 165-167, 170, 172, 183, 189, 196,  
260, 261, 267, 353-359, 363-365, 383-389, 452

**Midnight:** 050-052;  
see also Trash Man: 053, 054, 414;  
see also Midnight (fake) - Rainbow Bridge Band: 456

**Midnight (fake) - Rainbow Bridge Band:** 456

**Midnight Lightning:** 072, 073, 169, 247, 416, 421-427

**Mike Ephron Jams:** see (JA 11) Untitled Instrumental (Jam 1 + Fried Cola): 232-236;  
and (JA 12) Untitled Instrumental (Feels Good + Jam 2 + Monday Morning Blues): 237, 238;  
and (JA 13) Untitled Instrumental (Jam 3 + Lift Off): 239

**Miss Lady:** 407

**Monday Morning Blues:** see (JA 12) Untitled Instrumental/Song: 238

**Mother, Mother:** 043;  
see also Georgia Blues: 042

**My Brother's Dead:** see It's Too Bad: 003-005

**My Chant:** 406

**New Rising Sun / Villanova Junction:** see (JS 22 (1)) Jungle: 300-304

**Night Bird Flying:** 064, 065, 067, 401;  
see also Ships Passing Through The Night: 066

**Nine To The Universe:** 165-167

**Noel Redding Interview:** 417

**Noel's Tune:** 031, 405

**Over There:** 034, 035, 408-411, C02

**Paper Airplanes:** see Power Of Soul (early working title): 169, 262-266, 284-297, 318-337, 367, 439, 440

**Peoples, Peoples:** see (14-16), (1), (20), and (24) Bleeding Heart: 49, 159-161

**Power Of Soul:** 169, 262-266, 284-297, 318-337, 367, 439, 440

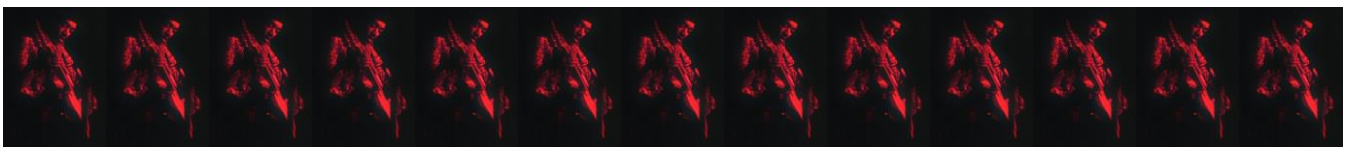
**Power To Love:** see Power Of Soul: 169, 262-266, 284-297, 318-337, 367, 439, 440

**Ramblin'**: see Midnight: 050-052  
**Red House**: 023  
**Redskin Jammin'**: see Jimi/Jimmy Jam: 044-046  
**Rock 'N Roll Band**: 001  
**Room Full Of Mirrors**: 010, 012, 074, 267, 306-311  
**Rumble**: 168, C17  
**Shame, Shame, Shame**: 011, 013  
**She Went To Bed With My Guitar**: see (3) Stepping Stone: 243  
**Ships Passing Through The Night**: 066;  
see also Night Bird Flying: 064, 065, 067, 401  
**Silent Night**: 375, 376, 378, C27  
**Slow Tune**: see Slow Version: 007  
**Slow Version**: 007  
**South Saturn Delta**: 302, 305  
**Spanish Castle Magic**: 021, 194, 195  
**Spiked With Heady Dreams**: see (JA 12) Untitled Instrumental/Song (Feels Good + Jam 2): 237  
**The Star-Spangled Banner**: 008, 034-036, 408-411, C01;  
see also The Star-Spangled Banner (fake) - Rainbow Bridge Band: 458  
**The Star-Spangled Banner (fake) - Rainbow Bridge Band**: 458  
**Stepping Stone**: 243, 247, 267-269, 279, 280, 284-297, 440;  
see also (JS 24) Untitled Instrumental (Buddy Miles Jam #4): 299  
**Stone Free**: 057, 152-158;  
see also Stone Free Again: 058-060  
**Stone Free Again**: 058-060;  
see also Stone Free: 057, 152-158  
**Stoop Down Baby**: 029, C06-C10  
**Strato Strut**: 395, 396  
**Strokin' A Lady On Each Hip**: see (7) Villanova Junction: 244  
**Sundance**: 176, 177  
**Sunshine Of Your Love**: 018, 019, C03  
**Swift's Wing**: see (JA 11) Untitled Instrumental (Jam 1) – Part 3: 234  
**Taps**: 375, 376, 378, C30  
**Them Changes**: see Changes: 369, 370, C23  
**The Things I Used To Do**: 142;  
see also The Things That I Used To Do: 135, 138-141, 143, C15  
**The Things That I Used To Do**: 135, 138-141, 143, C15;  
see also The Things I Used To Do: 142  
**Trash Man**: 053, 054, 414;  
see also Midnight: 050-052  
**Trying To Be**: see Stepping Stone: 243, 247, 267-269, 279, 280, 284-297, 440;  
see also (JS 24) Untitled Instrumental (Buddy Miles Jam #4): 299  
**Two Old Maids**: see Stoop Down Baby: 029, C06-C10  
**Univibe Jam**: see (JA 7) Untitled Instrumental: 171  
**Untitled Instrumental (Acoustic Medley)**: 169, 421-427  
**Untitled Instrumental (Baby Chicken Strut)**: 246  
**Untitled Instrumental (Buddy Miles Jam #3)**: see (JS 23): 279, 280  
**Untitled Instrumental (Buddy Miles Jam #4)**: see (JS 24): 299  
**Untitled Instrumental (Cave Man Bells)**: 242  
**Untitled Instrumental (Flute Instrumental)**: 432  
**Untitled Instrumental (Free Form Jam)**: see (JA 2): 178  
**Untitled Instrumental (Fuzzy Guitar Jam)**: see (JS 18): 071  
**Untitled Instrumental (Jam 1 + Fried Cola)**: see (JA 11): 232-236  
**Untitled Instrumental (Jam #1)**: see (JS 15): 047  
**Untitled Instrumental (Jam #1 in A)**: see (JA 3): 188, 190  
**Untitled Instrumental (Jam #1 in E)**: see (JS 20): 134, 136  
**Untitled Instrumental (Jam #2)**: see (JS 16): 047, 048  
**Untitled Instrumental (Jam #2 in E)**: see (JA 4): 189, 191  
**Untitled Instrumental (Jam 3 + Lift Off)**: see (JA 13): 239



**Untitled Instrumental (Jam In E):** see (JA 1): 185  
**Untitled Instrumental (Jam with Duane Hitchings):** see (JS 17): 006  
**Untitled Instrumental (Jam With Flutes 1):** see (JA 8): 428  
**Untitled Instrumental (Jam With Flutes 2):** see (JA 9): 428; and (JA 10): 429  
**Untitled Instrumental (Jam with Horns and Piano):** see (JS 25): 149, 150, 419, 420  
**Untitled Instrumental (Jimi Is Tender Too):** 241  
**Untitled Instrumental (Jungle Jam):** 222  
**Untitled Instrumental (Last Thursday Morning):** see (JS 4): 281, 282, 299, 305  
**Untitled Instrumental (Madagascar):** 240  
**Untitled Instrumental (Message To Love + Jam + Izabella + Machine Gun):** see (JA 6): 170  
**Untitled Instrumental (Univibe Jam):** see (JA 7): 171  
**Untitled Instrumental (Villanova Junction Jam):** see (JA 5): 189, 191  
**Untitled Instrumental/Song (Feels Good + Jam 2 + Monday Morning Blues):** see (JA 12): 237, 238  
**Untitled Song (Back On The Desert):** 169, 421-427  
**Valleys Of Neptune:** 027, 028, 224, 249-259, 437, 438  
     see also Gypsy Blood: 026  
**Villanova Junction:** 044, 046, 149, 189, 191, 244, 300, 301, 305, 419, 442, 443;  
     see also Villanova Junction Blues: 164, 279, 280;  
     see also Villanova Junction Blues (fake): 458  
**Villanova Junction Blues:** 164, 279, 280;  
     see also Villanova Junction Blues (fake): 458;  
     see also Villanova Junction: 044, 046, 149, 189, 191, 244,  
         300, 301, 305, 419, 442, 443  
**Villanova Junction Blues (fake):** 458  
**Villanova Junction Jam:** see (JA 5) Untitled Instrumental: 189, 191  
**Virtuoso:** see (JA 12) Untitled Instrumental/Song (Feels Good + Jam 2): 237  
**We Gotta Live Together:** 373, C24  
**Who Knows:** 350-352  
**Why I Sing The Blues:** 430  
**With The Power:** see Power Of Soul: 169, 262-266, 284-297, 318-337, 367, 439, 440  
**Woodstock:** 270-273, C18  
**World Traveler:** 002  
**You Make Me Feel:** see Izabella (You Make Me Feel): 174  
**Young/Hendrix:** 068-070  
**Young/Hendrix Jam:** see (JS 18) Untitled Instrumental (Fuzzy Guitar Jam): 071  
**Young/Hendrix Jam 2:** see (JS 17) Untitled Instrumental (Jam with Duane Hitchings): 006  
**Young Jim:** see (JA 11) Untitled Instrumental (Jam 1) – Part 1: 232

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



# Flac Fingerprints

001. Rock 'N Roll Band.flac:7353cae11d9aaed9abd9dc3f94d2acd8  
002. World Traveler.flac:3a7f17da3d10a05727aa603993643131  
003. (1) It's Too Bad.flac:e0fbaf7d09e879e222d9508f681a371  
004. (2) It's Too Bad.flac:8e421a81bd2904599812c09fe703199d  
005. (3) It's Too Bad.flac:c7ba17880d7ed96364441329a2eb68e8  
006. (JS 17) Untitled Instrumental (Jam with Duane Hitchings).flac:1bb0d5c7cb7d85b3d6e873ae53981c8a  
007. Slow Version.flac:fadf39b6e30c070cdd8e1382af82dcef  
008. (39) Ezy Rider + (53) Star Spangled Banner.flac:ed9f37873002d4826b750aa18e6b78a1  
009. Blues Jam At Olympic.flac:7e7cbeba2079265130567c12d1c04614  
010. (1) Room Full Of Mirrors.flac:e27e59154272ee0460ccdf38e9175d12  
011. (1) Shame, Shame, Shame.flac:108633d16a55cf4e1755a00cbbdba938  
012. (34) Room Full Of Mirrors.flac:fd0a8738f0c8370c66b8bae2ad50767b  
013. (2) Shame, Shame, Shame.flac:0e77711c6dabe19ec81c0f5017f94c81  
014. (1) Crying Blue Rain.flac:1d2d9206233841a66e426b595417c52e  
015. (2) Crying Blue Rain.flac:53abae1b2089485a6dd5a42d5b0ac05f  
016. (3) Lover Man.flac:5b2c66f195055ad77cfa17616b5ccd49  
017. (49) Lover Man.flac:104e26da87318fed8e489cadc8adf964  
018. (1) Sunshine Of Your Love.flac:7d04b3b50d49f77958115e81f3165b75  
019. (46) Sunshine Of Your Love.flac:79ed121f940450c4f9af4c83313b675f  
020. (103) Fire.flac:a000e41387e91852d5094bf52e03ad26  
021. (58) Spanish Castle Magic.flac:4300780f320ad32bc998a80c82166e49  
022. (59) Hear My Train A Comin'.flac:ff07bf7444492fc17b44382e8e89bc2b  
023. (101) Red House.flac:b2028765a344ddd18dc5a5ef4eae957f  
024. (6) Hound Dog Blues.flac:f528e3a89de5a64b5ed94c3cf121504b  
025. (59) Message To Love.flac:aed846e72318e99cdeaba664ef2603b  
026. (2) Gypsy Blood.flac:12cf6f69d7e2f18710de8cd1f0d3b8e2  
027. (27) Valleys Of Neptune [Guitar].flac:382e51c06cf93651a5efdd2e0228cd1e  
028. (28) Valleys Of Neptune [Piano].flac:7165e2c60c7b9ddc9ae1d4d2e86a4574  
029. (2) Hound Dog + (3) Stoop Down Baby.flac:92f696d28cded5da94bbce38be4c28fc  
030. 12 Bar With Horns.flac:0d77ff9bd54b6b593cecd4fd57e5bd2  
031. Noel's Tune (Take 1).flac:c9a1c2cf9485ef0fe37eac7b51bb512b  
032. (1+2) Blue Window + (1) Message To Love.flac:b160ba77b8a49dc2e1bf26d4aafb13dd  
033. (3) Blue Window.flac:b206fc194f624210700c9039e8ad8ca8  
034. (1) Star Spangled Banner.flac:bd80f984187e471f5fa40ae13db903bb  
035. (47) The Star-Spangled Banner.flac:d43cfc1e5cee6c8895aafcecb238c9cc  
036. The Star-Spangled Banner (alt mix of (1)).flac:2f5c836af5fef8e64758f406df87990e  
037. (1) Gypsy Boy (New Rising Sun).flac:3fe1575c620b0d6a9137b223ba41474a  
038. (6) Hey Gypsy Boy.flac:ef88ff3d5b757f43fa86bc8f50d4fbbb  
039. (5) Gypsy Boy (New Rising Sun).flac:3063efa7887c6bb7b6131112d6437ea9  
040. (2) Gypsy Boy (New Rising Sun).flac:f666aef244cc39566ff78a130189a57a  
041. (1) Let Me Move You.flac:73950ffd44106af00e677ae0e83411fc  
042. (1) Georgia Blues.flac:41d8938e04f0f7c2d8b966aaf51c8b2b  
043. (2) Mother, Mother.flac:e26dd0dce91f91954cf3f73af3f9c1ab  
044. (1) Jimi Jimmy Jam.flac:5a6902f4e7dd36078ecc4f16e476871e  
045. (2) Jimi Jimmy Jam.flac:d25c583070c5c66b48633ae3a97db1cc  
046. (3) Jimi Jimmy Jam.flac:3fa23bc2f8b2a50aa339a8fc4c38b3d  
047. (5) Driving South + (2) Everything Gonna Be Alright + (JS 15) + (JS 16).flac:732e86f9399c549b7ffed89bfea9db58  
048. (6) Driving South ((JS 16)).flac:d6305386a2da8bafd8803f0712ba7cd1  
049. (14-16) Bleeding Heart.flac:78ae946473e4b261dddfe6c968dfb735  
050. (4) Midnight.flac:bf72952eb9636353c7d594e2b650962a  
051. (1) Midnight.flac:a25b5545a74c5525c7ba5786719dce87  
052. (2) Midnight.flac:7f523a798bb05d603ceeab3192f99a81  
053. (5) Trash Man.flac:5e4a813c630494b0ae4e4a6080be82fb  
054. (3) Trash Man.flac:c7a8953e389200e978e57d6f6b9338b8  
055. (62) Hear My Train A Comin'.flac:624c167335c9c8355c8c808743b06e0c  
056. (5) Hear My Train.flac:c033ccd7db93790651a925d25d2b0e16  
057. (31) Stone Free.flac:7cf93eee2f34388d6f6c4a2266991a40  
058. (5) Stone Free Again.flac:4d304bf176bf79ba67430869396e8f05  
059. (29) Stone Free Again.flac:4a0a957275a46dfdf7a0f2a7d7aae1  
060. (4) Stone Free Again.flac:f04624ea856d9cc977153f175f36a606  
061. (1) Lullaby For The Summer.flac:4d416fb7e2b8048fd4a1d8738d7290dc  
062. (2) Lullaby For The Summer.flac:893ff5cdd3d0149ac8f6fcc5dc725e1a  
063. (3) Lullaby For The Summer.flac:487ca3e0d59c5d459673b9bd8f84281e  
064. (5) Night Bird Flying.flac:2750fd79b5422859475a5f2398681924  
065. (6) Night Bird Flying.flac:5d7fd645071ac258d568409a373e8b79  
066. (11) Ships Passing Through The Night.flac:b8b075986915dd548abd0f75dd164a5f  
067. (1) Night Bird Flying + drum solo.flac:9a2072eb54295ff3f0cc6c3e602cde68  
068. (3) Young Hendrix.flac:0e9bf82ce052efa079884c8447edd43a  
069. (1) Young Hendrix.flac:d61954e8201e921fd792341c6b9a704b

070. (2) Young Hendrix.flac:cd127f6f7c3eb78ad5a5745abe681f76  
071. (JS 18) Untitled Instrumental (Fuzzy Guitar Jam).flac:960b424a713539709ffd6c4e70713842  
072. (1) Midnight Lightning.flac:9f6350428f536fb97975783b37b4142d  
073. (2)+(26)+(24)+(27) Midnight Lightning.flac:369c886a95b134cd6b7bed5f902d384d  
074. (27) Room Full of Mirrors.flac:ef42d8d0eb64a3e4e164eb13346c46fb  
075. Mannish Boy (session part 1 - false start 1).flac:7a23c8141ecf9eb591d18f28d0ded735  
076. (1) Mannish Boy.flac:f319290e4444df712acca56c79a16818  
077. (2) Mannish Boy.flac:3fe8fae7b01a2f8a3b4a7f8a42efcdd5  
078. (3) Mannish Boy.flac:3cf865cff470fc4346c7adf50231d4a5  
079. (4) Mannish Boy.flac:da1cb6617c7ec39da462d1355025e37dd  
080. (5) Mannish Boy.flac:e44c08e039e6bdf80fe1718faac92cce  
081. (6) Mannish Boy.flac:efc6607866e605ce1e8d6dece34d3756  
082. (7) Mannish Boy.flac:936092c67ffeb87e78d43b20d61a86b6  
083. (8) Mannish Boy.flac:aef3b441f0181ad75c3179be5a8a5bcf  
084. (9) Mannish Boy.flac:21435e046fa616f39cd931245ffd918b  
085. (10-11) Mannish Boy.flac:1dfa1e4d46fb6f65a998e8187d842730  
086. (12-13) Mannish Boy.flac:052f9352452d4663d2b34d514a50dd97  
087. (14) Mannish Boy.flac:5d18ce7615023d3f3d7b8e042fcdcbcc  
088. (15) Mannish Boy.flac:39f7f1d140d943aaa49f37bfd9bdda9b  
089. (16-17) Mannish Boy.flac:52d34661ed59ecb7292a7ff5c97b4e5b  
090. (18) Mannish Boy.flac:8982834db32fa32c054b4209f2b85fc6  
091. (19) Mannish Boy.flac:33d8c8ded8ac396b9b395d0ab5090e8a  
092. (20) Mannish Boy.flac:c59e9e5a6e278cbe09e2de64e604791b  
093. (21) Mannish Boy.flac:9a942449364fbac0c3c292a2b059d72c  
094. (22) Mannish Boy.flac:baa96287e89d13b474b0f4a84ad71c32  
095. (23) Mannish Boy.flac:d453b5db522b358f4a4e6f57d3c5af7d  
096. (24) Mannish Boy.flac:9e81c62b0b84a7389740937440cbf111  
097. (25-26) Mannish Boy.flac:6d9a23a0fc668c5ff5e2908e37c0b9f6  
098. (27) Mannish Boy.flac:ad083cd6c207b17e6224295085ccc572  
099. (28) Mannish Boy.flac:714dcb9e06147ce7a222a3d40e78a38c  
100. (29-30) Mannish Boy.flac:a067fd6d42161bb831faceebc59923d8  
101. (31-32) Mannish Boy.flac:2951f0385c294614aa1d9e3f0e16dfd0  
102. (33) Mannish Boy.flac:b789a033d12cd3cf63241511af69040a  
103. (34) Mannish Boy.flac:2ea2f55c553be8adedecfa63981b77f2  
104. (35-36) Mannish Boy.flac:da77c24e2fc74267887e62b9ef3926c2  
105. (37) Mannish Boy.flac:b72a22ec7c6111240b86c68c97e4be13  
106. (38) Mannish Boy.flac:73de95fa339a0a911bb931b3614f7e15  
107. (39) Mannish Boy.flac:cbbd335b97e8b9f4e0e21644d07a291f  
108. (40) Mannish Boy.flac:f8c7a471776080921e3d99c39bb448ec  
109. (41) Mannish Boy.flac:61d82bf436f40c08a1cdfc2835aeb8b0  
110. (42) Mannish Boy.flac:972401a8c40f10198fcbda0ce6f7332e  
111. (43 (1)) Mannish Boy.flac:e1f43b0e81ab0f72231371ac7da67df1  
112. (43 (2)) Mannish Boy.flac:e2a10ba50ad4bca5356d29fda1d57b61  
113. (44) Mannish Boy.flac:d4da33048bd641409e5db2fea17eed47  
114. (48) Mannish Boy.flac:f652f6785738cba9b3c27c44cda6ceb7  
115. (49) Mannish Boy.flac:a08ca1a0f7d7d14f3cf4aa452ed64774  
116. (50) Mannish Boy.flac:9f4cfcd8b59980650e5d4d322b6795af  
117. (51) Mannish Boy.flac:a55a2232200d57154ab821a55a6700c9  
118. (52) Mannish Boy.flac:0e6f4061dc73f6638831658995365994  
119. (54) Mannish Boy.flac:106924e0318212451871e6194bbc7d5b  
120. (53) Mannish Boy.flac:1bf40a66f17f1e88fa07509db1184a93  
121. (21) Bleeding Heart.flac:c0296cf1b00adfe766db95b3b7e8e559  
122. (22) Bleeding Heart.flac:4e35237b95463175dde1ff8cc34ad165  
123. (23) Bleeding Heart.flac:7c18d305916a0d202b7ea18e5952eeec  
124. (1) Drone Blues + (11) Driving South.flac:aa73374aa23b44ecc581f29c02674231  
125. (2) Drone Blues + (12) Driving South.flac:d01dcb8866cced6ccc52c3bf82ab4a9b  
126. (3) Drone Blues + (17) Driving South.flac:298db22531b2fb17e8a5ce9b4283419a  
127. (1) Crash Landing.flac:e05ada68fe860db9a2d1899e44f781c1  
128. (2) Crash Landing.flac:b4f1fe04e843e7ce7bdd59b69cc48c0d  
129. (5) Crash Landing.flac:148592edd9d7aebc1721969fa9304a44  
130. (4) Crash Landing.flac:d15301ceb1282ac72a4eb4bc7d3a0d18  
131. (7) Crash Landing.flac:6b748d06470fa5fbfb3ca77f1f6c8293  
132. (3) Crash Landing.flac:e29712b792ebfc9250ca188aaf555ab2  
133. (8) Crash Landing.flac:fe1541bd0c7417c2dcb3af4159cf19d1  
134. (JS 20 (1)) Untitled Instrumental (Jam #1 in E).flac:a90b76fcd45b4060f339ff62c889c430  
135. (1) Earth Blues + (7) Driving South + (1-4) The Things That I Used To Do.flac:51795a178dcdd57b6bcc9901b6e606b1  
136. (JS 20 (2)) Untitled Instrumental (Jam #1 in E).flac:c7843cf0efca156518f97dae8425b6dc  
137. (21) Earth Blues + (19) Driving South.flac:5eb30210b5332210cce2ca3fcd1d9bb1  
138. (9) The Things That I Used To Do.flac:c59fe77c7ad78cebfed5c6da6005220e  
139. (10) The Things That I Used To Do.flac:d60e402e9baf6e1d37205ed596da26d6  
140. (11) The Things That I Used To Do.flac:0d8a124bb863913ccced1ac90d53279c  
141. (8) The Things That I Used To Do.flac:89cd8975baa99498c50f1b9814d08a01  
142. (5) The Things I Used To Do.flac:0715e06c41335d7a95eab51bab344eab

143. (7) The Things That I Used To Do.flac:a362ddc33ed3cbb8d053b2ddd81af01d  
144. (7) Jam 292 [Dooji Woojij].flac:845e91e799745608493f9de47c178d2c  
145. (4) Jelly 292 [Dooji Woojij].flac:70c256d670a0f63b51f7e8ab760a0919  
146. (3) Jelly 292 [Dooji Woojij].flac:edde82d20b537d134a33df4e47d691e1  
147. (5) Jam 292 [Dooji Woojij].flac:aca1711e9064b88ebf1e285ef7ffe150  
148. (1) Jam 292 [Dooji Woojij].flac:925a1adc876f44643d99da35aec9e9d  
149. (JS 25 (1)) Untitled Instrumental (Jam with Horns and Piano) + (8) Villanova Junction.flac:b61789280d3c581c811e5c9284a5e662  
150. (JS 25 (3)) Untitled Instrumental (Jam with Horns and Piano).flac:1b75cf379a46dba4d0877e7e3b1536df  
151. Jam H290.flac:a49dca7121313408ca45eea473d93ea5  
152. (36) Stone Free.flac:ff02c204fda797b4c0f5bd0aea578849  
153. Stone Free (multitrack of (36) - instrumental, no solo).flac:a758684d616c5b0a6a83048ac5416423  
154. Stone Free (multitrack of (36) - guitar).flac:322f08e0c69ca9c765e7b402e08430cf  
155. Stone Free (multitrack of (36) - bass).flac:36f0002f692f9cb1b866fdeea06e943  
156. Stone Free (multitrack of (36) - drums).flac:26604aaf727a5067286025c17be041ba  
157. Stone Free (multitrack of (36) - vocals).flac:d0139bfb49b8fe915651e1f505fdb34c  
158. Stone Free (multitrack of (36) - backing vocals).flac:6673bf157f71748424fc6ddb466c672e  
159. (1) Bleeding Heart.flac:45a030f904527c91ee80535d23b4c61d  
160. (20) Bleeding Heart.flac:7eef4c24671215795657871a90a435d1  
161. (24) Bleeding Heart.flac:ececf671dc55ccca8470eb4beda6e13  
162. (52) Hear My Train A Comin'.flac:7320af5f4e4fad1451e4bc2a4ea1231c  
163. (65) Hear My Train A Comin'.flac:70a064ea0d286ed9975d8d426198e8d9  
164. (22) Villanova Junction Blues.flac:f2be7afbe430dd62f4126091fe14fe89  
165. (1) Nine To The Universe.flac:79d21e7c3e87bba79dc7df21e1e20f0a  
166. (3) Nine To The Universe.flac:b1d52061a876e2b8df12cda0deac09b9  
167. (2) Nine To The Universe.flac:ca3b615302773996c94b5accb9be0eba  
168. (26) Izabella + Rumble.flac:288150549b9a824b135dbfab02400f8d  
169. Untitled Song (Back On The Desert) + Untitled Instrumental (Acoustic Medley).flac:11a6a2d00d956eb905804d0ba79c2126  
170. (JA 6) Untitled Instrumental (Message To Love + Jam + Izabella + Machine Gun).flac:ec6380426a1656bd51cfb880ad10190f  
171. (JA 7) Untitled Instrumental (Univibe Jam).flac:1c8f53ccd9fde949d693722cf3042c7d  
172. (48) Message To Love.flac:0c0c47494c570f10d6bd53d8abe063c0  
173. (46) Mannish Boy.flac:01659e6858f2894aa2ce25710ee242f3  
174. (47) Mannish Boy + (19) Izabella + Izabella (You Make Me Feel).flac:5eaffde47adce71cd4c128704343548d  
175. (1) The Dance.flac:7296fdbaa796389327948478d306459d  
176. (1) Sundance.flac:52e5bb7b89469fe46e580aed0a95274b  
177. (2) Sundance.flac:f4787ec4b0fe42066dd57dfe7147d218  
178. (JA 2) Untitled Instrumental (Free Form Jam).flac:02da136555dd4e330ab43eb4faeff467  
179. (18) Izabella.flac:54d618fd6f99c1aeb952659ba4bff6d9  
180. (17) Izabella.flac:481934151a146bb3925a618f4643b9df  
181. (15) Izabella.flac:7a65dc60ef47dccb2fd5e73981bca7ab  
182. (16) Izabella.flac:a9ff063cf535c54d7b60fc0995a8fc20  
183. (21) Message To Love.flac:b07b8dff00bc5c93d65c136c1a865bd0  
184. (5) Jam Back At The House.flac:8e387f62cfbf2eb66a55b434c37aa740  
185. (JA 1) Untitled Instrumental (Jam In E).flac:246a70a8c49c25cdce44e05fa86d15b2  
186. (6) Jam Back At The House.flac:e9f626736f73561aa29bdbc7fb3510d9  
187. Machine Gun (instrumental) + (3) If 6 Was 9.flac:97fe66a3613114effedef17f307cba91  
188. (JA 3 (1)) Untitled Instrumental (Jam #1 in A).flac:9dd788864d8139ecd9894e1f02dd0d61  
189. (JA 4 (1)) Untitled Instrumental (Jam #2 in E) + (JA 5 (1)).flac:dd56e565e3d259a31974841e029ef58e  
190. (JA 3 (2)) Untitled Instrumental (Jam #1 in A).flac:5a4c01e2e47d7e97a1435635ac7086ab  
191. (JA 4 (2)) Untitled Instrumental (Jam #2 in E) + (JA 5 (2)).flac:38a6e8dc62f2722df59269e4dfd71b00  
192. (21) Lover Man.flac:f5408054cd9bec82a82d8756a8d1c802  
193. (22) Lover Man (take 2) + drum solo.flac:d2cea87885b44be87b09b14aada1e629  
194. (33) Hear My Train A Comin'.flac:906c7af15d4b483468e7e797de0c098f  
195. (39) Spanish Castle Magic.flac:302d7dc632ba5482b8d1f8cf0f29c833  
196. (3) Message To Love.flac:721788df130ec819c76e89a636f174dc  
197. (50) Message To The Universe.flac:5a0d11ae6e11004947562a58ef8101b3  
198. (1) Easy Blues.flac:823a3a7ba565f4e2a1df58e02b5f00d7  
199. (3) Easy Blues.flac:8e7f13cd180947cef709f2c4d52c37e4  
200. (4) Easy Blues.flac:571ff289f073e473fe361ab5005a51c1  
201. Easy Blues (slightly longer version of (2)).flac:446a2fe3601925bb20082dbdfe880e92  
202. (2) Easy Blues.flac:152bae54eb8e4444d3a1dea892802454  
203. (32) Izabella.flac:3400f2eab1c5f48e83f8d1b57c5904b2  
204. (13) Beginnings.flac:67373499f62d0168659ae7c6066ec1d2  
205. (15) Beginnings.flac:7d14d3043c04c60c66e1fe7e0d15d15a  
206. (4) Beginnings.flac:5d683807e3d9f2b373cfd0ed517f4e4  
207. (1+2) Izabella.flac:5a82eb3f641ee3e4942886d98568dff6  
208. (3) Izabella.flac:f82663c8fa9c67c56357c4df84a5baff  
209. (4+5) Izabella.flac:97b8ae6dd140810f7f1677f945e16824  
210. (6) Izabella.flac:9ae953c095be6a98a6ad9c637abb7ac6  
211. (1) Machine Gun.flac:be315bf68ed426aeec4553845d18bd4a  
212. (25) Izabella.flac:9f0e45c89d7583c8c2db9a101d3e675e  
213. (28) Izabella.flac:1db2468dd79e27ff5e9a0b251768f3ba  
214. (2) Machine Gun.flac:693d93e5cc05ad5d140da128e43f1cc  
215. (40) Machine Gun.flac:204d3f88d72a03efe0be66fa0eae56c0

216. (38) Machine Gun.flac:84dae2b43af861b7e3ae4fb91dab5db4  
 217. (3) Machine Gun.flac:df901c58e1172e8aaa0b0b21403eb559  
 218. (39) Machine Gun.flac:98ffc007b362f09e213825b7a56b912b  
 219. (4) Machine Gun.flac:d68479793066730870c8f294427fbade  
 220. Machine Gun (alternate edit of (4)).flac:b833ce0ea2fc5210b466e23c05d11cd8  
 221. (29) Freedom.flac:7bfea29b87dd46794792886490d102dc  
 222. Untitled Instrumental (Jungle Jam) + (3) Beginnings.flac:95fd9ced746f73eea86a3f2b9886a1d4  
 223. (2) Mastermind.flac:2ae5577e64c43f392b58c44e100df6ef  
 224. (22) Valleys Of Neptune.flac:be45fe32e1de1bf433deca0227f78b5d  
 225. (1) Lord, I Sing The Blues For Me And You.flac:04e3d9256c882e8577c22bbc25639d91  
 226. (2) Lord, I Sing The Blues For Me And You.flac:57b2b1668c22cb4d1cac62870e585336  
 227. (3) Lord, I Sing The Blues For Me And You.flac:df77276f9e5958e4dd7cfd74210c1231  
 228. (4) Lord, I Sing The Blues For Me And You.flac:cd5bba7c0c3e902965638facd255461  
 229. (4) Lover Man.flac:52377d559bb50aa1686c1dfba192933f  
 230. (45) Lover Man.flac:228a73c95f4b5262706032ff71630504  
 231. (1) Heaven Has No Sorrow.flac:ebea64dd628632ad95d53f7a4d82e72d  
 232. (JA 11) Untitled Instrumental (Jam 1) - Part 1 (Gypsy Boy (New Rising Sun)).flac:fef0d436225181596e767245c6a5e5f1  
 233. (JA 11) Untitled Instrumental (Jam 1) - Part 2 (Free Thunder).flac:803ed0131ddc52921462e21dee088282  
 234. (JA 11) Untitled Instrumental (Jam 1) - Part 3 (Swift's Wing).flac:056334d1e650cf724cafc2f3fd536ec5  
 235. (JA 11) Untitled Instrumental (Jam 1) - Part 4 (Down Mean Blues).flac:afc561c0270b601b6e38261bef344f24  
 236. (JA 11) Untitled Instrumental (Fried Cola).flac:6dac6739d5f2d182848a94689ff7  
 237. (JA 12) Untitled Instrumental-Song (Feels Good + Jam 2).flac:8a9a3bbd6da01a24d2cc471c4d64d3ee  
 238. (JA 12) Untitled Instrumental-Song (Monday Morning Blues).flac:a6473af5b37cbf34b8851c41d3557379  
 239. (JA 13) Untitled Instrumental (Jam 3 + Lift Off).flac:70d97238083492633e1b95e9f4707b4e  
 240. Untitled Instrumental (Madagascar).flac:ccf09b8b7373d5f2d182848a94689ff7  
 241. Untitled Instrumental (Jimi Is Tender Too).flac:8eb37d1f3ad0a62140516edd64370666  
 242. Untitled Instrumental (Cave Man Bells).flac:b4cc14001104912bf54e618607928994  
 243. (3) Stepping Stone.flac:7db952bf28bde5dee1c3f3df2f81ed77  
 244. (7) Villanova Junction.flac:063d8ec3a970fa71b668e330d4285eae  
 245. (9) Earth Blues.flac:718dd5f944828139d684f6b8c5cc88af  
 246. Untitled Instrumental (Baby Chicken Strut).flac:5d742c68b32e68bec4ca3d1c4a2c01c1  
 247. (1) Stepping Stone.flac:1f4f5ebbe3fb34f6e5f3901fd42dcbac  
 248. (1) Lonely Avenue [Drinking Wine].flac:52ecfc817f55d83e2f9a9e1a6619c1a  
 249. (1) Valleys Of Neptune.flac:9f107805ac29043751faf1b464485e30  
 250. (18) Valleys Of Neptune.flac:f41d32879e5dcd0ed4a961c503edc00e  
 251. (17) Valleys Of Neptune.flac:4b8ca94599e630e7efb3a42f99b36594  
 252. (20) Valleys Of Neptune.flac:5565c3773d7eb877b6c2ea9a7eb3b523  
 253. (29) Valleys Of Neptune.flac:150003a352ccb31207daeb12691adb8f  
 254. Valleys Of Neptune (multitrack of (29) - instrumental).flac:ef6f1f97adcb60951eff0ad5be54d934  
 255. Valleys Of Neptune (multitrack of (29) - guitar).flac:887c508165c8d50488c7ed23e199f6c8  
 256. Valleys Of Neptune (multitrack of (29) - bass).flac:6fec1d350eadb054365055c95328edfc  
 257. Valleys Of Neptune (multitrack of (29) - drums).flac:19a1c6b440f8abd3f95c42a6fa4fe87e  
 258. Valleys Of Neptune (multitrack of (29) - vocals).flac:596163c00d00126101024e3a189aa453  
 259. (30) Valleys Of Neptune.flac:d3be5d3b650347100fdded67f675a92c1  
 260. (54-55) Message To Love.flac:54424dac8f21c73b1c54da39f26cc3c0  
 261. (56) Message To Love.flac:99816e26deeb9f6f9497b1dec22ee7ed  
 262. (48-49) Power Of Soul.flac:6a83c388fd7a961b4ad3fae7c02dd903  
 263. (2) Power Of Soul.flac:d57a19c7558f859a5f882a44c50d3c8c  
 264. (3-4) Power Of Soul.flac:959b4286a50a735569b400038e45b9f6  
 265. Power Of Soul (tuning).flac:652450e669246a726c3dd3f4b4832caf  
 266. (5) Power Of Soul.flac:3519cdf91f19958fdbaae355ebdbb29  
 267. (25) Room Full Of Mirrors.flac:e634faa7732eec2ac51c9ff57285241b  
 268. (2) Stepping Stone + (3) Earth Blues.flac:9ae3ede3b0e6ff251a5ab41012e2d458  
 269. (16) Stepping Stone.flac:6cc7a1045eb6aad83d79d4f8d221a40f  
 270. (1 (1-2)) Woodstock.flac:14ad06c1a641a3d8f2e91c06ee56b8d  
 271. (2) Woodstock.flac:32bc56291b4b9b270109420f6fc62cda  
 272. (3) Woodstock.flac:c7e51116cc5eda08a0ca5ad5aad341a7  
 273. Live And Let Live.flac:5909223cf5c415a081426b11c6963438  
 274. (1) Doriella du Fontaine.flac:8382f3cd170a28ff35875094c3dfda90  
 275. (2) Doriella du Fontaine.flac:9877f3ab50de12aac207dc0be826b74e  
 276. (3) Doriella du Fontaine.flac:e690e5bdf9889731d1a02d01e3787a5f  
 277. (4) Doriella du Fontaine.flac:35e3fec06e4131d9a08f1b7f04fa6fb4  
 278. (5) Doriella du Fontaine.flac:065102c546b66d4d0015b81ca19a19bf  
 279. (20) Stepping Stone + (21) Villanova Junction Blues.flac:b0a2aa713436994f3ab0e84876a1a058  
 280. (10) Stepping Stone + (3) Villanova Junction Blues.flac:89e35467cce106390236b0d7d452878f  
 281. (12+13) Izabella + (5) Machine Gun + (14) Izabella.flac:45ca085903fa980fae347638f8b4133b  
 282. (30) Izabella.flac:cf25f808c7d570b271b8f32a5e437797  
 283. (2) Lonely Avenue.flac:0b339e762ae3a95b0bf5b06757cc61ac  
 284. (JS 21 (1)) Keep On Groovin' - Part 1.flac:3b675f82c6ab72ae3ac29180155fcb47  
 285. (JS 21 (1)) Keep On Groovin' - Part 2.flac:b15a10fc47efaead07362c5bfb2280d0  
 286. (JS 21 (1)) Keep On Groovin' - Part 3.flac:5612f6f4a336554efb7ae54959a3e76f  
 287. (JS 21 (1)) Keep On Groovin' - Part 4.flac:4bdd7bec251b8a55927bf963284f805c  
 288. (JS 21 (1)) Keep On Groovin' - Part 5.flac:5f781033bf5786da5d6598210ef1ddea

289. (JS 21 (1)) Keep On Groovin' - Part 6.flac:80b7792310ffe5d3da79e62d946d9820  
290. (JS 21 (1)) Keep On Groovin' - Part 7.flac:a5074a8c30fe897a02bdde520712625d  
291. (JS 21 (1)) Keep On Groovin' - Part 8.flac:1951e6f14e1d3419458a3ecf0cf46ed0  
292. (JS 21 (1)) Keep On Groovin' - Part 9.flac:768f675c710949b75fc7fcd184630a96  
293. (JS 21 (1)) Keep On Groovin' - Part 10.flac:3c0437991e5bd96af0c8ed009f1d2ef8  
294. (JS 21 (1)) Keep On Groovin' - Part 11.flac:c79bb472c3b8e632478cf0f373f5c0de  
295. (JS 21 (1)) Keep On Groovin' - Part 12.flac:6a410f09eed21b3a6a53e9c4db5c5626  
296. (JS 21 (1)) Keep On Groovin' - Part 13.flac:f5e3bd00f1682e53f3ae5f7807e09e30  
297. (JS 21 (3)) Keep On Groovin'.flac:60bc3f319942d7e8eec5d492bf9c3f7e  
298. (JS 21 (2)) Keep On Groovin'.flac:a3d9729f44c34a121f142b346f3b3e33  
299. (JS 24) Untitled Instrumental (Buddy Miles Jam #4).flac:a773bf42c9aafa582a18324cd9403b58  
300. (JS 22 (1)) Jungle - Part 1.flac:114cfa4e5a2c7b2a8b36a9c786332517  
301. (JS 22 (1)) Jungle - Part 2.flac:71c26a8b825801b1091f011e5b88d0eb  
302. (JS 22 (1)) Jungle - Part 3.flac:759a87a6c4dc79e510e3e5e95f90a1b5  
303. (JS 22 (1)) Jungle - Part 4.flac:9c66594c27bf6bc3dffa4e73b29d9ec5  
304. (JS 22 (1)) Jungle - Part 5.flac:54d2a9f2cd38a6052447a9c8b5113339  
305. (JS 22 (2)) Jungle.flac:265369c8c638791eece6a7bae74f519a  
306. (35) Room Full Of Mirrors + (36) Room Full Of Mirrors.flac:4474fb3c4f5e07a3c50c4e6a012a3234  
307. (2) Room Full Of Mirrors.flac:71ba46a59b63b77d1d5d99ce28cba614  
308. Room Full Of Mirrors (official longer mix of (2)).flac:395ff5f0fe22871ba59fcf1d0ea85d86  
309. (3) Room Full Of Mirrors.flac:334b99b8d940ee44a4a2bc6fe526527a  
310. (4) Room Full Of Mirrors.flac:33e7804696fb3069cd3acab2e313301d  
311. (5) Room Full Of Mirrors.flac:98f1f7004263dada273f11a3c6364fac  
312. (7) Izabella.flac:5b808c70aae4189c867de0209b88af07  
313. (31) Izabella.flac:e8960ed42dd835837bf29893a15bb329  
314. (8) Izabella.flac:3ec7444423032914046046f627bd838b  
315. (9) Izabella.flac:d060b59820ea769650295e2f0d01be38  
316. (10) Izabella.flac:a6fc8c4e36e6a6d37452fe938daacb7c  
317. (11) Izabella.flac:e13ee0c83d06c1750ef0e6eff34ad77a  
318. (6-7) Power Of Soul.flac:9c581eb66898088af91152bd8bcfe6d7  
319. (8) Power Of Soul.flac:17791fe50162d8f42e9171fc8d81f201  
320. (9) Power Of Soul.flac:a498ebe38bcd540679c2d5e014be872d  
321. (10) Power Of Soul.flac:bf8347698c6d6178e58bbe323ae5c  
322. (11-12) Power Of Soul.flac:1fd97e15657b86e564ff864c74c9d190  
323. (13) Power Of Soul.flac:662a4b7fc36bb360cc509ab5e077b76c  
324. (14) Power Of Soul.flac:0c92d4547140f881200d6ac0bc8f732b  
325. (15-16) Power Of Soul.flac:87f4a5a3745f7a4ea64041cd277df0f2  
326. (17) Power Of Soul.flac:0b94e84ac54cba041d55b55ffd33d73f  
327. (18) Power Of Soul.flac:bd9bc7cc360d9323791344bf3686bb31  
328. (19) Power Of Soul.flac:be30b7e83584f45cab3eaf129b74c21d  
329. (20) Power Of Soul.flac:3673465ac247da1cb40873dfbef86a94  
330. (21) Power Of Soul.flac:d684158b1fd84f950ab00418bdc801e1  
331. (22-23) Power Of Soul.flac:0dcd63300b1c1ae2fb49d3c6af1f2317  
332. (24) Power Of Soul.flac:82d83fad837e8e190734f7ed5f52175f  
333. (25) Power Of Soul.flac:a36791384201f6648a7dcb62df3e6d43  
334. (26) Power Of Soul.flac:822b57924a2a5c6239037c76a18a678e  
335. (27) Power Of Soul.flac:c390350bbaa797ce8642f91051500f90  
336. (28) Power Of Soul.flac:06ea689ef56b449457f95536d139980e  
337. (29) Power Of Soul.flac:a3117fc9e3025c3c02d8d0d8bf63f8b  
338. (2) Born Under A Bad Sign.flac:9e9120408615ea6d9b868210e4cf891f  
339. (1) Born Under A Bad Sign.flac:929f6550e4b8b76081368496dde83437  
340. (7) Ezy Rider.flac:40f59cfa765e9ff9c24601240a2ee81  
341. (8) Ezy Rider.flac:17ad0ed20d5c3524d114dd2290ef69c1  
342. (9) Ezy Rider.flac:59148d97660f247d65104dce3d762118  
343. (35) Ezy Rider.flac:d39c1e0c41b5aabd5439e1bf18645ed2  
344. (10) Ezy Rider.flac:2262ac7e7f132363e8be9cedca9c22da  
345. (1) Burning Desire.flac:176f4022a93633d78e57d1c0847738c8  
346. (2) Hoochie Coochie Man.flac:a198e89abbd8ab76e07b7d07d9e7e789  
347. (6) Hoochie Coochie Man.flac:4142744ac1f99b7765d278ec20f07c6f  
348. Baggys Jam.flac:8dcfb00aaba8c42c17ea192b9f8f03ab  
349. (19) Earth Blues.flac:fa6f5e6786be2b60083fd9af3e94a3fd  
350. (1-5) Who Knows.flac:c5fdbcce59b3c4997a74bb61da925b7  
351. (6) Who Knows.flac:a760e9b3a450d939fc1201e1d6d67963  
352. (7) Who Knows.flac:6ade20f1bf4e7b2ded12c0ef61f5a93a  
353. (17) Message To Love.flac:03271d2b680059f29076a440b1706a24  
354. (18) Message To Love.flac:a4fa2d75bf338af2023a43e30e66383d  
355. (8-9) Message To Love.flac:51e38570f8f11b753d41c50f6d3a552c  
356. (10) Message To Love.flac:cd4e72ebe71fd8ffda679cd3e9035ebd  
357. (11) Message To Love.flac:dbd5033a10d513f9aad9ec58e29331b2  
358. (12) Message To Love.flac:fd0a143833eb21b2c7fd2684ba7faf4b  
359. (13) Message To Love.flac:86a3a3ebb2f53ae818ce820e566d62b1  
360. (3) Ezy Rider.flac:d3f8ce28c946de1545202b8a1b80353e  
361. (4) Ezy Rider.flac:5b9cd2567b3cb0e4e8f89009c3965ebe

362. (5) Ezy Rider.flac:9592c9d3590d6f6acc2c679537c4e716  
363. (14) Message To Love.flac:44e840500e3575af74ed530826f1faf8  
364. (15) Message To Love.flac:dead8a3459ccc7945a7981ff3d23c6bd  
365. (16) Message To Love.flac:5a14d10c32353b8f12cb1aaa7bfd4fc5  
366. (6) Ezy Rider.flac:6d4f7db2482f038aa9769f3b48d7a508  
367. (38) Power Of Soul.flac:db7b8be7c2f62972a04852537d65bea9  
368. (8) Earth Blues.flac:ad00a219b41171e5cf5fe9246103b94f  
369. (1) Changes.flac:dd8e69e62110a639638f418faf49d45a  
370. (2) Changes.flac:b3aea94a5deda6e3698cc25c2a2c8165  
371. (5) Lover Man.flac:b79ccfc1baa36b07ff02c9d01288e139  
372. (6) Lover Man.flac:5746e9224dd0b36dded29c3f0c0adbb4  
373. (5) We Gotta Live Together.flac:bf4311230183608322b6c937580b9f79  
374. (9) Burning Desire.flac:96e883851667e0ec9a43b4aafc2a44b8  
375. (5) Little Drummer Boy + (3) Silent Night + Taps + (6) Auld Lang Syne.flac:588c970d4df5a703f99cfbfe9345c684  
376. (1) Medley The Little Drummer Boy + (1) Silent Night + Taps.flac:1dea38eb4b4cefd7f797504b445dcd7f  
377. (1) Auld Lang Syne.flac:a9209f25bfe1753260150872a03bab21  
378. (3) The Little Drummer Boy + (2) Silent Night + Taps.flac:44906e7b80c185365280edbd18a80ef  
379. (2) The Little Drummer Boy.flac:975aa6f3be2e77c950ef1f8ff4770b7d  
380. (3) Auld Lang Syne.flac:f2183df7981c68670559b445c504765e  
381. (5) Auld Lang Syne.flac:ec76460cc9c8aa41e6a19484f7b697a6  
382. (29) Izabella + (37) Machine Gun.flac:8a1165e2d3b50de45df43e1748806b99  
383. (4) Message To Love.flac:415674c605db2f47cd4d24ae2bf69648  
384. (60) Message To Love.flac:b3f3bf81b46dd8649d3e84c8480c3b01  
385. (51) Message To Love.flac:63b84af3dd4a4effe26e96e4f2c86401  
386. (5) Message To Love.flac:b236dbd5cfd02ebac9e22569b6da0f06  
387. (6) Message To Love.flac:15790a79e51a0f7bc919e0377f44acc0  
388. (53) Message To Love.flac:3d91c209355af895b97d159e0782d4d8  
389. (7) Message To Love.flac:542f2e93899f89e554e7628a79cb6790  
390. (4) Earth Blues.flac:20b91b8fb3bfc5610b8742c05d34c0c5  
391. (5) Earth Blues.flac:af1bbc1e9f3b62eaacef51e5c63577d2  
392. (6) Earth Blues.flac:681861a3e5eb0734a1a373edcfc6c7ed  
393. (7) Earth Blues.flac:aa13f016af61ea7d1ad4dd1c06d97015  
394. (20) Earth Blues.flac:9ea56ce2b4d489a22496aa1b0e406a35  
395. (2) Strato Strut.flac:9bab5754662048c54c9e535802827074  
396. (1) Strato Strut.flac:ed190f264a5d3efcf89df1ce8f322663  
397. (1) Honey Bed.flac:5fb9924ba429641b83f169d437d2d063  
398. (2) Honey Bed.flac:d0bee09a0202dee0a2e4e15855fccb73  
399. (3) Honey Bed.flac:8ca589ec47a58e06b0e0925676999864  
400. (4) Honey Bed.flac:35d99b5be74c895ed49b1d5efc976244  
401. (8) Night Bird Flying.flac:7b9995213d843c42b3724552a499b794  
402. 69 Freedom Special.flac:5bf3290af772915f88d19c4cbffc51ec  
403. (2) Destructive Love.flac:09280baf127f633fb2d5873d7d9c5a65  
404. (1) Destructive Love.flac:3d8ad3b62f6a0d69ebf9909a44d603f2  
405. Noel's Tune (Take 2).flac:8ef1edc0585bba0cccd449d70f8bef  
406. My Chant.flac:339ef01ce7a116e637d4f16671fd95ec  
407. Miss Lady.flac:5606081082a68212a447816fb01f7a66  
408. The Star-Spangled Banner (fake alternate mix of (1)).flac:9269b76d1c8fbcf6ff1f6dc3c4f6199d  
409. (2) The Star-Spangled Banner.flac:f7f02a82842c14e430280262b96765d5  
410. The Star-Spangled Banner (reversed version of (2)).flac:cb487612a3852aca19f07a0493c6f7eb  
411. (56) The Star-Spangled Banner.flac:5f3081f3eb0665913200919f5754fbbf  
412. (1) Gypsy Boy (New Rising Sun) (incomplete best copy).flac:ddd28f419f4f0459f980239b22c79108  
413. Driving South + Everything Gonna Be Alright (inc copy of (5)(2) with echo).flac:4b601f98362447881c09cb7e029ae449  
414. (6) Trash Man.flac:2486242701cc44b23485f68da592b10e  
415. Mannish Boy (composite 2004).flac:7917011971d576fa26ec22c973972d35  
416. Midnight Lightning (stereo mix of (1)).flac:6523f2c907431d11de033dc839e5c229  
417. Noel Redding Interview.flac:ac7241b9b5767579179a2eca5cb62ff2  
418. Jelly 292 (composite 2004).flac:d44d8d8d0afae86a1cd358189d964e68  
419. (JS 25 (4)) + (8) Villanova Junction.flac:6829af0830c4cb3a560d8126114d277a  
420. (JS 25 (2)) Untitled Instrumental (Jam with Horns and Piano).flac:f554644206c47bad7cf83df9a85241bc  
421. Back On The Desert + Acoustic Medley (McGlassom NR).flac:bb8c5f22bab544b5a9d81df9b387c149  
422. Back On The Desert + Acoustic Medley (McGlassom NR+EQ).flac:348b136cb9854cf3461d183e62a37d12  
423. Back On The Desert + Acoustic Medley (Monster version).flac:78770e78cd4e215b3bad7fc4dbf85da9  
424. Back On The Desert + Acoustic Medley (original tape repaired).flac:70311ea400b4b2d14edd6adc0eebd190  
425. Back On The Desert + Acoustic Medley (Hannon 1, light de-noising).flac:43689664eced300bbb53496c49fb0430  
426. Back On The Desert + Acoustic Medley (Hannon 2, extreme de-noising + med EQ).flac:b0608ee530551fca638cf78320d538c8  
427. Back On The Desert + Acoustic Medley (Hannon 3, med de-noising + light EQ).flac:faa835f9b2ab6b635aef93cb3d0e7965  
428. (JA 8) (Jam With Flutes 1) + (JA 9) (Jam With Flutes 2, take 1).flac:150869ea77e648b5d919913e77f03990  
429. (JA 10) Untitled Instrumental (Jam With Flutes 2, take 2).flac:fdc5fc1469e41816f284b5ce66715e5b  
430. Why I Sing The Blues.flac:8821e30d48fa112e1f868251910f8b0e  
431. Ain't Got Nobody.flac:c6a94033fcd74893f4681814d0cf893c  
432. Untitled Instrumental (Flute Instrumental).flac:fda505c052ac45dfcfad0e443489d779  
433. Jam Back At The House (longest version).flac:f59f6b1a91676ec1edfaa27a58d2742e  
434. Izabella I (4-source merge).flac:6605a4132f78f345972f4da4174ecbfa

435. Izabella II (merge, 2 different right channels).flac:338c26e7d6a509d76ebf576d370403b6  
436. Machine Gun (2nd alternate take).flac:18d39d60ef4d82180c07b4950b1d534c  
437. (19) Valleys Of Neptune.flac:36398fa87f0b83cc1e2d993c7530bdbe  
438. Valleys Of Neptune (Hit Factory version with bass).flac:fe1cb78eca0d77db3979133fd8bf0fdd  
439. Power Of Soul (composite of (5,48-49)).flac:04447cc10cdee506737ac1dab17df93f  
440. (JS 21 (4)) Keep On Groovin'.flac:6782cf3fda5bb9e1e7557dd67769ced2  
441. Jungle (fake complete version of (JS 22 (3))).flac:7ccd6cac46370b1e04bb272ad5dc16ff  
442. (JS 22 (3)) Jungle.flac:7d86e1d29da3c46c6e7521a59c707e8f  
443. Jungle + Villanova Junction (merge).flac:a057087d7f336195e2577109091f8181  
444. Izabella (slightly different mix of (7)).flac:531f0dbc3c029f05f47d312b83fa1338  
445. Izabella (2 version mash up).flac:0a0d6371e3d8f1f2cac48244ff479512  
446. Born Under A Bad Sign (composite 2004).flac:0dfcd2f008a2906404d51b4f8e4b782  
447. Ezy Rider (BOG vs FROTNRS version).flac:dbbd356a9bfb1f43be9633b3be690479  
448. (34) Ezy Rider.flac:a6266f9225391aa7b7a3c9a737cddbda7  
449. Ezy Rider (incomplete mono mix of (34)).flac:ee7e516b0bef517737ea4104694b5ce8  
450. (8) Burning Desire.flac:02a9fa5056e94555218cf29f7274d356  
451. Burning Desire (3 version mash up).flac:96d86779f547775593050aaeda6a3ed3  
452. Message To Love (longest version edit).flac:d559edcc85a7c96aa8ee4cfbd573514a  
453. (18) Earth Blues.flac:840c136124d3662671ba70782eb45d01  
454. Earth Blues (incomplete alternate mono mix of (4)).flac:36ea528bc4355d16dfd0547c3229ca48  
455. Earth Blues (basic take full version).flac:69b45d0d5078d54a80fa25eb2d13be63  
456. Midnight (fake) - Rainbow Bridge Band.flac:e849b903abecdc14e004f3da9ef8ce82  
457. Star Spangled Banner (fake) - Rainbow Bridge Band.flac:d297102d21b34bcf30a045d901fbdd76  
458. Villanova Junction Blues (fake).flac:6fb27c13f29f5de6a885c7d44efaf52c  
459. Mannish Boy (edit of session part 1 - false start 1).flac:fd4fbcf16e2113a3ffa46f9b0387ccef  
460. Mannish Boy (edit of (1)).flac:39623dc2ddbdc55ab4a311ad888f5876  
461. Mannish Boy (edit of (2)).flac:0458ab26d54a2019eaaf4f65b2e5b1c4  
462. Mannish Boy (edit of (3)).flac:271be542753a4aca91755df66f55dc0a  
463. Mannish Boy (edit of (4)).flac:eb0b76e2b90c26dd39c1f839245619c7  
464. Mannish Boy (edit of (5)).flac:8a22b0e3c2d79d52443a0601471152a0  
465. Mannish Boy (edit of (6)).flac:2ece14f31e323d08bb262e9ffabe5d1c  
466. Mannish Boy (edit of (7)).flac:246e00af983e26b130d1799760932d6f  
467. Mannish Boy (edit of (8)).flac:d6a8d75c2ac66cc38618c4a7848597d9  
468. Mannish Boy (edit of (9)).flac:f7e0430072b2cfc43338c7a4c957b591  
469. Mannish Boy (edit of (10-11)).flac:c5080145007788d1e0598de65ceaa7aa  
470. Mannish Boy (edit of (12-13)).flac:08692d54f1cfef43f581a88bf17147b4  
471. Mannish Boy (edit of (14)).flac:2143229ba89c3742dd986492e032bc71  
472. Mannish Boy (edit of (15)).flac:4f2724742024badad8bdbc6fef8d8ceef  
473. Mannish Boy (edit of (16-17)).flac:bc2603441a669879cd6a0f9d96d4a669  
474. Mannish Boy (edit of (18)).flac:f3f5b78bc1fa5bf89385422924d28c47  
475. Mannish Boy (edit of (19)).flac:4281f4513ea1d135723f5e54b99896a4  
476. Mannish Boy (edit of (20)).flac:0fdb6e6214c6cfc16f0fe6f590fa78f7  
477. Mannish Boy (edit of (21)).flac:5e071f39bc2f323b86bd1fb605554d44  
478. Mannish Boy (edit of (22)).flac:30cd3486782e5788426a041efef5b81e  
479. Mannish Boy (edit of (23)).flac:83eceb7c010680d1a5734924f8f439e5  
480. Mannish Boy (edit of (24)).flac:4f15312b597461c2629d6fc4c2d6733f  
481. Mannish Boy (edit of (25-26)).flac:9926042140446de97541f06b8da691f9  
482. Mannish Boy (edit of (27)).flac:8dce8611bb3440084ec1362a9a7e09a3  
483. Mannish Boy (edit of (28)).flac:bec429e8a9d67dc8adcc0283aec697dee  
484. Mannish Boy (edit of (29-30)).flac:84cb8a2dca0cd676a92b648b29ca8b03  
485. Mannish Boy (edit of (31-32)).flac:6ee98c1a7962c1568d1bb6c1b228ac6  
486. Mannish Boy (edit of (33)).flac:8c969a6bfd647d3d9d02c351ba184154  
487. Mannish Boy (edit of (34)).flac:33ebe84ec9b5994eca14aafbd06bd7d2  
488. Mannish Boy (edit of (35-36)).flac:31aada2044488b3c218aa4d62b962b1c  
489. Mannish Boy (edit of (37)).flac:e23e6c1a87b3aa64566fcc256c3ceb98  
490. Mannish Boy (edit of (38)).flac:2d2b89a560a113d26406e0d01f0f5738  
491. Mannish Boy (edit of (39)).flac:00d0a8e70e4f08342594ed9b804d63f0  
492. Mannish Boy (edit of (40)).flac:04835a206fcb635de21ca6675139ad0a  
493. Mannish Boy (edit of (41)).flac:3db0f74708d5b239371d326755320f2a  
494. Mannish Boy (edit of (42)).flac:5a4b27b799b5c0ef208a177aff81c59a  
495. Mannish Boy (edit of (43 (1))).flac:ee445d41f10bfc2249a1da8f3bdc43b0  
496. Mannish Boy (edit of (43 (2))).flac:c6d54194622fb44a6e3b14514473ad0f  
497. Mannish Boy (edit of (44)).flac:6d825907b5c2e25b9dfad2cc66cea23  
498. Mannish Boy (edit of (48)).flac:75c03018a4404f080148bb66ffd225ae  
499. Mannish Boy (edit of (49)).flac:7f2f068259d5acdf0b88de4e6ff50f42  
500. Mannish Boy (edit of (50)).flac:365ce8ed79bdaf00ef753d52dfda48c  
501. Mannish Boy (edit of (51)).flac:36232ba2bf7d87117bc316dcd4b9e396  
502. Mannish Boy (edit of (52)).flac:b594f9825fdfe0f296363cb6cbb27a3  
C01. The Star Spangled Banner - United States Marine Band.flac:5302bf463d9e07fabe16af263fc30c01  
C02. Over There - Peerless Quartette.flac:166ee1720a03e15fa4baa9779cf0b771  
C03. Sunshine Of Your Love - Cream.flac:cda3e3a085473f2adaff9d9612822d07  
C04. Hound Dog - Big Mama Thornton.flac:55ef899298241b441f303e5204b50083  
C05. Hound Dog - Elvis Presley.flac:10d797f9ef3ea83a29c5171bc5ce8fbd



- C06. Salty Dog Blues (take 2) - Papa Charlie Jackson.flac:35b3d30b641a49a39839176771c44d03
- C07. Two Old Maids In A Folding Bed - Monette Moore.flac:31584ba023d34e47d3dd4f494bd0d768
- C08. Two Old Maids In A Folding Bed - Sophisticated Jimmy La Rue.flac:5362d7197644da1448ae43c2b36040bf
- C09. Two Old Maids - Billy Mitchell.flac:12cd7cfae4d118c0fb470cc6e59e5b0e
- C10. Stoop Down Girl - Sam Chatmon.flac:75673237843ea5d9002d72e789fae2ed
- C11. Thaw-Out - Albert Collins.flac:5131c438797a76e675b1b36944bad58a
- C12. Everything Gonna Be Alright - Little Walter.flac:031f067e70721cf041bb4224d65374bb
- C13. Bleeding Heart - Elmore James.flac:3166d33f575ebb53a0d9f5ada09b1ed1
- C14. Manish Boy - Muddy Waters.flac:ecb6e10de831102b891613be1064e47b
- C15. The Things That I Used To Do - Guitar Slim.flac:257a21143e914afd1cdfdf254a38f278
- C16. Dooji Wooji - Johnny Hodges.flac:c1616402460bd95f0d56bad2897bd0d5
- C17. Rumble - Link Wray.flac:2b5535d4ff9bf043cdd1095a9de8430f
- C18. Woodstock - Joni Mitchell.flac:45f073c997beb914cafe406ad2d51756
- C19. Lonely Avenue - Ray Charles.flac:a8247478dd10b693f9229a3b5012a478
- C20. Farther Up The Road - Bobby Blue Bland.flac:4173498033b50f95e6d6207bfa44c19f
- C21. Born Under A Bad Sign - Albert King.flac:91e3f9c2536b9dad5b4038bc4304543d
- C22. I'm Your Hoochie Cooche Man - Muddy Waters.flac:723ff0346d20e4d5f9c77419644d44bb
- C23. Them Changes - Buddy Miles.flac:82e138b8405087cd6baa72e676d128ec
- C24. We Got To Live Together - Buddy Miles.flac:a55edc5653023a55328f09bc51389543
- C25. The Carol Of The Drum - Trapp Family Singers.flac:f50798b5568056eb100039429d7e74d5
- C26. The Little Drummer Boy - Harry Simeone Chorale.flac:bab666fced5b33943e165e41b6ebf0e2
- C27. Silent Night, Hallowed Night - Haydn Quartet.flac:fdaef8593f9d56a5136d3566ace487c9
- C28. Auld Lang Syne - 1898 Cambridge Anthro Expedition.flac:bb13f5df8781d38dfb1706b1446eaf01
- C29. Auld Lang Syne - Guy Lombardo.flac:34a0b5fde546fcd39bbe2398e5641760
- C30. Taps (1862) - Jari Villanueva.flac:d544dc6679a1979eb672f269d820e2a7

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

