



**Rolling Stone**

Issue 1066  
April 1, 2010  
\$4.99  
rollingstone.com

**SPECIAL REPORT**  
**MARIJUANA, INC.**  
Inside America's Last Growth Industry

**Best New  
Bands  
of 2010**

**Ben Stiller**  
*A Serious Man*

**KILLER SLUDGE**  
**Coal's  
Toxic  
Secret**

**IGGY POP**

**MUSE**

**JUSTIN  
BIEBER**

The  
**LAST DAYS**  
and **LOST**  
MUSIC of  
**Jimi Hendrix**

# Jimi Hendrix



# Jimi Hendrix

## Jimi Hendrix



Hendrix performing during the Dutch television show, *Hoepia*, in 1967

### Background information

<b>Birth name</b>	Johnny Allen Hendrix
<b>Born</b>	November 27, 1942 Seattle, Washington, US
<b>Died</b>	September 18, 1970 (aged 27) Kensington, London, England
<b>Genres</b>	Psychedelic rock, hard rock, blues rock
<b>Occupations</b>	Musician, singer, songwriter
<b>Instruments</b>	Guitar, vocals
<b>Years active</b>	1963–1970
<b>Labels</b>	Vee-Jay, RSVP, Track, Barclay, Polydor, Reprise, Capitol, MCA
<b>Associated acts</b>	The Isley Brothers, Little Richard, the Blue Flame, Curtis Knight and the Squires, the Jimi Hendrix Experience, Band of Gypsys
<b>Website</b>	<a href="http://www.jimihendrix.com">www.jimihendrix.com</a> <sup>[1]</sup>

### Notable instruments

Fender Stratocaster  
Gibson Flying V

**James Marshall "Jimi" Hendrix** (born **Johnny Allen Hendrix**; November 27, 1942 – September 18, 1970) was an American musician, singer, and songwriter. Despite a relatively brief mainstream career spanning four years, he is widely regarded as one of the most influential electric guitarists in the history of popular music, and one of the most celebrated musicians of the 20th century. The Rock and Roll Hall of Fame describes him as "arguably the greatest instrumentalist in the history of rock music."

Born in Seattle, Washington, Hendrix began playing guitar at the age of 15. In 1961, he enlisted in the US Army; he was granted an honorable discharge the following year. Soon afterward, he moved to Clarksville, Tennessee, and began playing gigs on the chitlin' circuit, eventually earning a place in the Isley Brothers' backing band and later finding work with Little Richard, with whom he continued to play through mid-1965. He then joined Curtis Knight



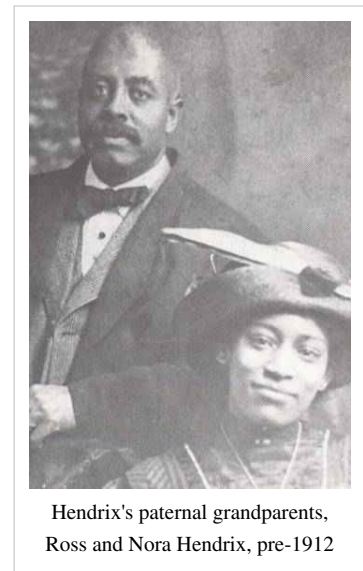
and the Squires before moving to England in late 1966 after having been discovered by bassist Chas Chandler of the Animals. Within months, Hendrix had earned three UK top ten hits with the Jimi Hendrix Experience: "Hey Joe", "Purple Haze", and "The Wind Cries Mary". He achieved fame in the US after his performance at the Monterey Pop Festival in 1967, and in 1968 his third and final studio album, *Electric Ladyland*, reached number one in the US. The double LP was Hendrix's most commercially successful release and his first and only number one album. The world's highest-paid performer, he headlined the Woodstock Festival in 1969 and the Isle of Wight Festival in 1970 before dying from barbiturate-related asphyxia on September 18, 1970, at the age of 27.

Hendrix was inspired musically by American rock and roll and electric blues. He favored overdriven amplifiers with high volume and gain, and was instrumental in developing the previously undesirable technique of guitar amplifier feedback. He helped to popularize the use of a wah-wah pedal in mainstream rock, and was the first artist to use stereophonic phasing effects in music recordings. Holly George-Warren of *Rolling Stone* commented: "Hendrix pioneered the use of the instrument as an electronic sound source. Players before him had experimented with feedback and distortion, but Hendrix turned those effects and others into a controlled, fluid vocabulary every bit as personal as the blues with which he began."<sup>[2]</sup>

Hendrix was the recipient of several music awards during his lifetime and posthumously. In 1967, readers of *Melody Maker* voted him the Pop Musician of the Year and in 1968, *Billboard* named him the Artist of the Year and *Rolling Stone* declared him the Performer of the Year. *Disc and Music Echo* honored him with the World Top Musician of 1969 and in 1970, *Guitar Player* named him the Rock Guitarist of the Year. The Jimi Hendrix Experience was inducted into the Rock and Roll Hall of Fame in 1992 and the UK Music Hall of Fame in 2005. *Rolling Stone* ranked the band's three studio albums, *Are You Experienced*, *Axis: Bold as Love*, and *Electric Ladyland*, among the 100 greatest albums of all time, and they ranked Hendrix as the greatest guitarist and the sixth greatest artist of all time.

## Genealogy and childhood

Jimi Hendrix's mixed genealogy included African American, Irish, and Cherokee ancestors. His paternal great-great-grandmother Zenora was a full-blooded Cherokee from Georgia who married an Irishman named Moore. They had a son Robert, who married an African American girl named Fanny. In 1883, Robert and Fanny had a daughter whom they named Zenora "Nora" Rose Moore, Hendrix's paternal grandmother.<sup>[3][4]</sup> Nora shared a love for theatrical clothing and adornment, music, and performance with Hendrix. She also imbued him with the stories, rituals, and music that had been part of her Afro-Cherokee heritage and her former life on the stage. Along with his attendance at black Pentecostal church services, writers have suggested these experiences may later have informed his thinking about the connections between emotions, spirituality, and music.<sup>[5]</sup> The illegitimate son of a black slave woman, also named Fanny, and her white overseer, Hendrix's paternal grandfather, Bertran Philander Ross Hendrix (born 1866), was named after his biological father, a grain merchant from Urbana, Ohio, and one of the wealthiest white men in the area at the time.<sup>[6]</sup>



Hendrix's paternal grandparents, Ross and Nora Hendrix, pre-1912

On June 10, 1919, Hendrix and Moore had a son they named James Allen Ross Hendrix (died 2002); people called him Al.<sup>[7]</sup>

In 1941, Al met Lucille Jeter (1925–1958) at a dance in Seattle; they married on March 31, 1942.<sup>[8]</sup> Al, who had been drafted by the United States Army to serve in World War II, left to begin his basic training three days after the wedding.<sup>[9]</sup> Johnny Allen Hendrix was born on November 27, 1942, in Seattle, Washington; he was the first of Lucille's five children. In 1946, Johnny's parents changed his name to James Marshall Hendrix, in honor of Al and his late brother Leon Marshall.<sup>[10][11]</sup> As a young child, friends and family called Hendrix "Buster". His brother Leon claims that Jimi chose the nickname after his hero Buster Crabbe, of *Flash Gordon* and *Buck Rogers* fame.<sup>[12]</sup>

Stationed in Alabama at the time of Hendrix's birth, Al was denied the standard military furlough afforded servicemen for childbirth; his commanding officer placed him in the stockade to prevent him from going AWOL to see his infant son in Seattle. He spent two months locked up without trial, and while in the stockade received a telegram announcing his son's birth.<sup>[13][14]</sup> He spent most of his time in the service in the South Pacific Theater, in Fiji.<sup>[15]</sup> During Al's three-year absence, Lucille struggled to raise their son, often neglecting him in favor of nightlife.<sup>[16]</sup> When Al was away, Hendrix was mostly cared for by family members and friends, especially Lucille's sister Delores Hall and her friend Dorothy Harding.<sup>[17]</sup> Al received an honorable discharge from the US Army on September 1, 1945. Two months later, unable to find Lucille, Al went to the Berkeley home of a family friend named Mrs. Champ, who had taken care of and had attempted to adopt Hendrix. There Al saw his son for the first time.<sup>[18]</sup>

After returning from service, Al reunited with Lucille, but his inability to find steady work left the family impoverished. They both struggled with alcohol abuse, and often fought when intoxicated. The violence sometimes drove Hendrix to withdraw and hide in a closet in their home.<sup>[19]</sup> His relationship with his brother Leon (born 1948) was close but precarious; with Leon in and out of foster care, they lived with an almost constant threat of fraternal separation.<sup>[20]</sup> In addition to Leon, Hendrix had three younger siblings: Joseph, born in 1949, Kathy in 1950, and Pamela, 1951, all of whom Al and Lucille gave up to foster care and adoption.<sup>[21]</sup> The family frequently moved, staying in cheap hotels and apartments around Seattle. On occasion, family members would take Hendrix to Vancouver to stay at his grandmother's. A shy and sensitive boy, he was deeply affected by his life experiences.<sup>[22]</sup> In later years, he confided to a girlfriend that he had been the victim of sexual abuse by a man in uniform.<sup>[23]</sup> On December 17, 1951, when Hendrix was nine years old, his parents divorced; the court granted Al custody of him and Leon.<sup>[24]</sup>

## First instruments

At Horace Mann Elementary School in Seattle during the mid-1950s, Hendrix's habit of carrying a broom with him to emulate a guitar gained the attention of the school's social worker. After more than a year of his clinging to a broom like a security blanket, she wrote a letter requesting school funding intended for underprivileged children, insisting that leaving him without a guitar might result in psychological damage.<sup>[25]</sup> Her efforts failed, and Al refused to buy him a guitar.<sup>[25][26]</sup>

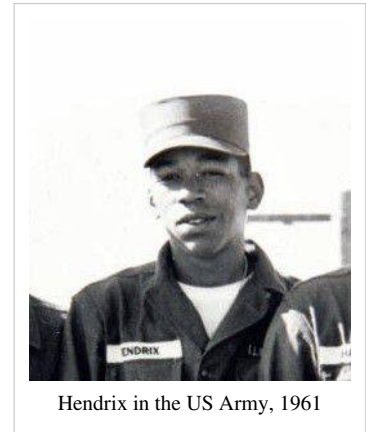
In 1957, while helping his father with a side-job, Hendrix found a ukulele amongst the garbage that they were removing from an older woman's home. She told him that he could keep the instrument, which had only one string.<sup>[27]</sup> Learning by ear, he played single notes, following along to Elvis Presley songs, particularly Presley's cover of Leiber and Stoller's "Hound Dog".<sup>[28][29]</sup> By the age of thirty-three, Hendrix's mother Lucille had developed cirrhosis of the liver, and on February 2, 1958, she died when her spleen ruptured.<sup>[30]</sup> Al refused to take James and Leon to attend their mother's funeral; he instead gave them shots of whiskey and instructed them that was how men were supposed to deal with loss.<sup>[30][31]</sup> In mid-1958, at age 15, Hendrix acquired his first acoustic guitar, for \$5.<sup>[32]</sup> Hendrix earnestly applied himself, playing the instrument for several hours daily, watching others and getting tips from more experienced guitarists, and listening to blues artists such as Muddy Waters, B.B. King, Howlin' Wolf, and Robert Johnson.<sup>[33]</sup> The first tune Hendrix learned how to play was the theme from *Peter Gunn*.<sup>[34]</sup>

Soon after he acquired the acoustic guitar, Hendrix formed his first band, the Velvetones. Without an electric guitar, he could barely be heard over the sound of the group. After about three months, he realized that he needed an electric guitar in order to continue.<sup>[35]</sup> In mid-1959, his father relented and bought him a white Supro Ozark.<sup>[35]</sup> Hendrix's first gig was with an unnamed band in the basement of a synagogue, Seattle's Temple De Hirsch, but after too much showing off, the band fired him between sets.<sup>[36]</sup> He later joined the Rocking Kings, which played professionally at venues such as the Birdland club. When someone stole his guitar after he left it backstage overnight, Al bought him a red Silvertone Danelectro.<sup>[37]</sup> In 1958, Hendrix completed his studies at Washington Junior High School, though he did not graduate from Garfield High School.<sup>[38][39]</sup> The school had a relatively even ethnic mix of African,

European, and Asian-Americans.<sup>[40]</sup></ref>

## Military service

Before Hendrix was 19 years old, law enforcement authorities had twice caught him riding in stolen cars. When given a choice between spending time in prison or joining the Army, he chose the latter and enlisted on May 31, 1961.<sup>[41]</sup> After completing eight weeks of basic training at Fort Ord, California, he was assigned to the 101st Airborne Division and stationed him at Fort Campbell, Kentucky.<sup>[42]</sup> He arrived there on November 8, and soon afterward he wrote to his father: "There's nothing but physical training and harassment here for two weeks, then when you go to jump school ... you get hell. They work you to death, fussing and fighting."<sup>[43]</sup> In his next letter home, Hendrix, who had left his guitar at his girlfriend Betty Jean Morgan's house in Seattle, asked his father to send it to him as soon as possible, stating: "I really need it now."<sup>[43]</sup> His father obliged and sent the red Silvertone Danelectro on which Hendrix had hand-painted the words "Betty Jean", to Fort Ord.<sup>[44]</sup> His apparent obsession with the instrument contributed to his neglect of his duties, which led to verbal taunting and physical abuse from his peers, who at least once hid the guitar from him until he had begged for its return.<sup>[45]</sup>



Hendrix in the US Army, 1961

In November 1961, fellow serviceman Billy Cox walked past an army club and heard Hendrix playing guitar.<sup>[46]</sup> Intrigued by the proficient playing, which he described as a combination of "John Lee Hooker and Beethoven", Cox borrowed a bass guitar and the two jammed.<sup>[47]</sup> Within a few weeks, they began performing at base clubs on the weekends with other musicians in a loosely organized band called the Casuals.<sup>[48]</sup>

Hendrix completed his paratrooper training in just over eight months, and Major General C.W.G. Rich awarded him the prestigious Screaming Eagles patch on January 11, 1962.<sup>[43]</sup> By February, his personal conduct had begun to draw criticism from his superiors. They labeled him an unqualified marksman and often caught him napping while on duty and failing to report for bed checks.<sup>[49]</sup> On May 24, Hendrix's platoon sergeant, James C. Spears filed a report in which he stated: "He has no interest whatsoever in the Army ... It is my opinion that Private Hendrix will never come up to the standards required of a soldier. I feel that the military service will benefit if he is discharged as soon as possible."<sup>[50]</sup> On June 29, 1962, Captain Gilbert Batchman granted Hendrix an honorable discharge on the basis of unsuitability.<sup>[51]</sup> Hendrix later spoke of his dislike of the army and falsely stated that he had received a medical discharge after breaking his ankle during his 26th parachute jump.<sup>[52][53]</sup> However, in the National Personnel Records Center, which contains 98 pages documenting Hendrix's army service, including his numerous infractions, the word "homosexual" is not mentioned.<sup>[54]</sup></ref>

## Music career

### Early years

In September 1963, after Cox was discharged from the Army, he and Hendrix relocated to Clarksville, Tennessee, and formed a band called the King Kasuals.<sup>[55]</sup> Hendrix had watched Butch Snipes play with his teeth in Seattle and by now Alphonso 'Baby Boo' Young, the other guitarist in the band, was performing this guitar gimmick.<sup>[56]</sup> Not to be upstaged, Hendrix learned to play with his teeth, he commented: "The idea of doing that came to me ... in Tennessee. Down there you have to play with your teeth or else you get shot. There's a trail of broken teeth all over the stage."<sup>[57]</sup> Although they began playing low-paying gigs at obscure venues, the band eventually moved to Nashville's Jefferson Street, which was the traditional heart of the city's black community and home to a thriving rhythm and blues music scene.<sup>[58]</sup> They earned a brief residency playing at a popular venue in town, the Club del

Morocco, and for the next two years Hendrix made a living performing at a circuit of venues throughout the South who were affiliated with the Theater Owners' Booking Association (TOBA), widely known as the Chitlin' Circuit.<sup>[59]</sup> In addition to playing in his own band, Hendrix performed in backing bands for various soul, R&B, and blues musicians, including Wilson Pickett, Slim Harpo, Sam Cooke, and Jackie Wilson.<sup>[60]</sup>

In January 1964, feeling he had outgrown the circuit artistically and frustrated by having to follow the rules of bandleaders, Hendrix decided to venture out on his own. He moved into the Hotel Theresa in Harlem, where he befriended Lithofayne Pridgeon, known as "Faye", who became his girlfriend.<sup>[61]</sup> A Harlem native with connections throughout the area's music scene, Pridgeon provided him with shelter, support, and encouragement.<sup>[62]</sup> Hendrix also met the Allen twins, Arthur and Albert.<sup>[63][64]</sup> In February 1964, Hendrix won first prize in the Apollo Theater amateur contest.<sup>[65]</sup> Hoping to secure a career opportunity, he played the Harlem club circuit and sat in with various bands. At the recommendation of a former associate of Joe Tex, Ronnie Isley granted Hendrix an audition that led to an offer to become the guitarist with the Isley Brothers' back-up band, the I.B. Specials, which he readily accepted.<sup>[66]</sup>

## First recordings

In March 1964, Hendrix recorded the two-part single "Testify" with the Isley Brothers. Released in June, it failed to chart.<sup>[67]</sup> In May, he provided guitar instrumentation for the Don Covay song, "Mercy Mercy". Issued in August by Rosemart Records and distributed by Atlantic, the track reached number 35 on the *Billboard* chart.<sup>[68]</sup> Hendrix toured with the Isleys through late 1964, when he quit after growing bored of playing the same songs every night.<sup>[69]</sup>

Soon after leaving the Isleys, Hendrix joined Little Richard's touring band, the Upsetters.<sup>[70]</sup> During a stop in Los Angeles in February 1965, he recorded his first and only single with Richard, "I Don't Know What You Got (But It's Got Me)", written by Don Covay and released by Vee-Jay Records.<sup>[71]</sup> Richard's popularity was waning at the time, and the single peaked at number 92, where it remained for one week before dropping off the chart.<sup>[72][73]</sup> Hendrix met singer Rosa Lee Brooks while staying at the Wilcox Hotel in Hollywood, and she invited him to participate in a recording session for her single, which included "My Diary" as the A-side, and "Utee" as the B-side.<sup>[74]</sup> He played guitar on both tracks, which also included background vocals by Arthur Lee. The single failed to chart, but Hendrix and Lee began a friendship that lasted several years; Hendrix later became an ardent supporter of Lee's band, Love.<sup>[74]</sup>

In July 1965, on Nashville's Channel 5 *Night Train*, Hendrix made his first television appearance. Performing in Little Richard's ensemble band, he backed up vocalists Buddy and Stacy on "Shotgun". The video recording of the show marks the earliest known footage of Hendrix performing.<sup>[70]</sup> Richard and Hendrix often clashed over tardiness, wardrobe, and Hendrix's stage antics, and in late July, Richard's brother Robert fired him.<sup>[75]</sup> He then briefly rejoined the Isley Brothers, and recorded a second single with them, "Move Over and Let Me Dance" backed with "Have You Ever Been Disappointed".<sup>[76]</sup> Later that year, he joined a New York-based R&B band, Curtis Knight and the Squires, after meeting Knight in the lobby of a hotel where both men were staying.<sup>[77]</sup> Hendrix performed with them for eight months.<sup>[78]</sup> In October 1965, he and Knight recorded the single, "How Would You Feel" backed with "Welcome Home" and on October 15, Hendrix signed a three-year recording contract with entrepreneur Ed Chalpin.<sup>[79]</sup> While the relationship with Chalpin was short-lived, his contract remained in force, which later caused legal and career problems for Hendrix.<sup>[80][81]</sup> During his time with Knight, Hendrix briefly toured with Joey Dee and the Starlites, and worked with King Curtis on several recordings including Ray Sharpe's two-part single, "Help Me".<sup>[82]</sup> Hendrix earned his first composer credits for two instrumentals, "Hornets Nest" and "Knock Yourself Out", released as a Curtis Knight and the Squires single in 1966.<sup>[83][84]</sup> The sessions produced two singles for Youngblood: "Go Go Shoes"/"Go Go Place" and "Soul Food (That's What I Like)"/"Goodbye Bessie Mae".<sup>[85]</sup> Singles for other artists also came out of the sessions, including the Icemen's "(My Girl) She's a Fox"/ "(I Wonder) What It Takes" and Jimmy Norman's "That Little Old Groove Maker"/"You're Only Hurting Yourself".<sup>[86][87]</sup> Many Youngblood tracks without any Hendrix involvement would later be marketed as "Jimi Hendrix" recordings.<sup>[85]</sup>

In early 1966, Hendrix formed his own band, the Blue Flame, which included Randy Palmer on bass, Danny Casey on drums, and a 15-year-old guitarist named Randy Wolfe.<sup>[88][89]</sup> Randy California later co-founded the band Spirit with his stepfather, drummer Ed Cassidy.<sup>[90]</sup> By June, the Blue Flame had played at several clubs in New York, but their primary venue was a residency at the Cafe Wha? on MacDougal Street in Greenwich Village.<sup>[91]</sup> They gave their last concerts at the Cafe au Go Go, as John Hammond Jr.'s backing group.<sup>[92][93]</sup>

## The Jimi Hendrix Experience



The Experience in 1968

By May 1966, Hendrix was struggling to earn a living wage playing the R&B circuit, so he briefly rejoined Curtis Knight and the Squires for an engagement at one of New York City's most popular nightspots, the Cheetah Club.<sup>[94]</sup> During a performance, Linda Keith, the girlfriend of Rolling Stones guitarist Keith Richards noticed Hendrix. She remembered: "[His] playing mesmerised me".<sup>[94]</sup> She invited him to join her for a drink; he accepted and the two became friends.<sup>[94]</sup>

Keith recommended Hendrix to Stones manager Andrew Loog Oldham and producer Seymour Stein. They failed to see Hendrix's musical potential, and rejected him.<sup>[95]</sup> She then referred him to Chas Chandler, who was leaving the Animals and interested in managing and producing artists. Chandler liked the Billy Roberts song "Hey Joe", and was convinced he could create a hit single with the right artist.<sup>[96]</sup> Impressed with Hendrix's version of the song, he brought him to London on September 23, 1966, and signed him to a management and production contract with himself and ex-Animals manager Michael Jeffery.<sup>[97]</sup> On September 24, Hendrix gave an impromptu solo

performance at the Scotch-Club, and later that night he began a relationship with Kathy Etchingham that lasted for two and a half years.<sup>[98][99]</sup>

Following Hendrix's arrival in London, Chandler began recruiting members for a band designed to highlight the guitarist's talents, the Jimi Hendrix Experience.<sup>[100]</sup> Hendrix met guitarist Noel Redding at an audition for the New Animals, where Redding's knowledge of blues progressions impressed Hendrix, who stated that he also liked Redding's hairstyle.<sup>[101]</sup> Chandler asked Redding if he wanted to play bass guitar in Hendrix's band; Redding agreed.<sup>[101]</sup> Chandler then began looking for a drummer and soon after, he contacted Mitch Mitchell through a mutual friend. Mitchell, who had recently been fired from Georgie Fame and the Blue Flames, participated in a rehearsal with Redding and Hendrix where they found common ground in their shared interest in rhythm and blues. When Chandler phoned Mitchell later that day to offer him the position, he readily accepted.<sup>[102]</sup> Chandler also convinced Hendrix to change the spelling of his first name from *Jimmy* to the exotic looking *Jimi*.<sup>[103]</sup>

On September 30, Chandler brought Hendrix to the London Polytechnic at Regent Street, where Cream was scheduled to perform, and where Hendrix and Eric Clapton met. Clapton later commented: "He asked if he could play a couple of numbers. I said, 'Of course', but I had a funny feeling about him."<sup>[100]</sup> Halfway through Cream's set, Hendrix took the stage and performed a frantic version of the Howlin' Wolf song "Killing Floor".<sup>[100]</sup> In 1989, Clapton described the performance: "He played just about every style you could think of, and not in a flashy way. I mean he did a few of his tricks, like playing with his teeth and behind his back, but it wasn't in an upstaging sense at all, and that was it ... He walked off, and my life was never the same again".<sup>[100]</sup>



### UK success

In mid-October 1966, Chandler arranged an engagement for the Experience as Johnny Hallyday's supporting act during a brief tour of France.<sup>[103]</sup> Their enthusiastically received 15-minute performance at the Olympia theatre in Paris on October 18 marks the earliest known recording of the band.<sup>[103]</sup> In late October, Kit Lambert and Chris Stamp, managers of the Who, signed the Experience to their newly formed label, Track Records, which released the Experience's first single on October 23.<sup>[104]</sup> "Hey Joe", which included a female chorus provided by the Breakaways, was backed by Hendrix's first songwriting effort, "Stone Free".<sup>[105]</sup>

In mid-November, they performed at the Bag O'Nails nightclub in London, with Clapton, John Lennon, Paul McCartney, Jeff Beck, Pete Townshend, Brian Jones, Mick Jagger, and Kevin Ayers in attendance.<sup>[106]</sup> Ayers described the crowd's reaction as stunned disbelief: "All the stars were there, and I heard serious comments, you know 'shit', 'Jesus', 'damn' and other words worse than that."<sup>[106]</sup> The successful performance earned Hendrix his first interview, published in *Record Mirror* with the headline: "Mr. Phenomenon".<sup>[106]</sup> "Now hear this ... we predict that [Hendrix] is going to whirl around the business like a tornado", wrote Bill Harry, who asked the rhetorical question: "Is that full, big, swinging sound really being created by only three people?"<sup>[107]</sup> Hendrix commented: "We don't want to be classed in any category ... If it must have a tag, I'd like it to be called, 'Free Feeling'. It's a mixture of rock, freak-out, rave and blues".<sup>[108]</sup> After appearances on the UK television shows, *Ready Steady Go!* and the *Top of the Pops*, "Hey Joe" entered the UK charts on December 29, 1966, peaking at number six.<sup>[109]</sup> Further success came in March 1967 with the UK number three hit, "Purple Haze", and in May with "The Wind Cries Mary", which remained on the UK charts for eleven weeks, peaking at number six.<sup>[110]</sup>

On March 31, 1967, while the Experience waited to perform at the London Astoria, Hendrix and Chandler discussed ways in which they could increase the band's media exposure. When Chandler asked journalist Keith Altham for advice, Altham suggested that they needed to do something more dramatic than the stage show of the Who, which involved the smashing of instruments. Hendrix joked: "Maybe I can smash up an elephant", to which Altham replied: "Well, it's a pity you can't set fire to your guitar".<sup>[111]</sup> Chandler then asked road manager Gerry Stickells to procure some lighter fluid. During the show, Hendrix gave an especially dynamic performance before setting his guitar on fire at the end of a 45-minute set. In the wake of the stunt, members of London's press labeled Hendrix the "Black Elvis" and the "Wild Man of Borneo".<sup>[112][113]</sup>

### *Are You Experienced*

After the moderate UK chart success of their first two singles, "Hey Joe" and "Purple Haze", the Experience began assembling material for a full-length LP.<sup>[114]</sup> Recording began at De Lane Lea Studios and later moved to the prestigious Olympic Studios.<sup>[114]</sup> The album, *Are You Experienced*, features a diversity of musical styles, including blues tracks such as "Red House" and "Highway Chile", and the R&B song "Remember".<sup>[115]</sup> It also included the experimental science fiction piece, "Third Stone from the Sun" and the post-modern soundscapes of the title track, with prominent backwards guitar and drums.<sup>[116]</sup> "I Don't Live Today" served as a medium for Hendrix's guitar feedback improvisation and "Fire" was driven by Mitchell's drumming.<sup>[114]</sup>

Released in the UK on May 12, 1967, *Are You Experienced* spent 33 weeks on the charts, peaking at number two.<sup>[117][118]</sup> It was prevented from reaching the top spot by the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.<sup>[119][120]</sup> On June 4, 1967, Hendrix opened a show at the Saville Theatre in London with his rendition of *Sgt. Pepper's* title track, which was released just three days previous. Beatles manager Brian Epstein owned the Saville at the time, and both George Harrison and Paul McCartney attended the performance. McCartney described the moment: "The curtains flew back and he came walking forward playing 'Sgt. Pepper'. It's a pretty major compliment in anyone's book. I put that down as one of the great honors of my career."<sup>[121]</sup> Released in the US on August 23 by Reprise Records, *Are You Experienced* reached number five on the Billboard 200.<sup>[122][123]</sup> "Red House" is the only original twelve-bar blues written by Hendrix.<sup>[124]</sup>

In 1989, the founding editor of *Guitar World* magazine described *Are You Experienced* as "the album that shook the world ... leaving it forever changed".<sup>[125][126]</sup> In 2005, *Rolling Stone* called the double-platinum LP Hendrix's "epochal debut", and they ranked it the 15th greatest album of all time, noting his "exploitation of amp howl", and characterizing his guitar playing as "incendiary ... historic in itself".<sup>[127]</sup>


**US success**

Although popular in Europe at the time, the Experience's first US single, "Hey Joe", failed to reach the *Billboard* Hot 100 chart upon its release on May 1, 1967.<sup>[128]</sup> The group's fortunes improved when McCartney recommended them to the organizers of the Monterey International Pop Festival. He insisted that the event would be incomplete without Hendrix, whom he called "an absolute ace on the guitar", and he agreed to join the board of organizers on the condition that the Experience perform at the festival in mid-June.<sup>[129]</sup>

Introduced by Brian Jones as "the most exciting performer [he had] ever heard", Hendrix opened with a fast arrangement of Howlin' Wolf's song "Killing Floor", wearing what author Keith Shadwick described as "clothes as exotic as any on display elsewhere."<sup>[130]</sup> Shadwick wrote: "[Hendrix] was not only something utterly new musically, but an entirely original vision of what a black American entertainer should and could look like."<sup>[131]</sup> The Experience went on to perform renditions of "Hey Joe", B.B. King's "Rock Me Baby", Chip Taylor's "Wild Thing", and Bob Dylan's "Like a Rolling Stone", as well as four original compositions: "Foxy Lady", "Can You See Me", "The Wind Cries Mary", and "Purple Haze".<sup>[121]</sup> The set ended with Hendrix burning his guitar on stage, then smashing it before tossing pieces out to the audience.<sup>[132]</sup> The performance was filmed by D. A. Pennebaker, and later included in the concert documentary *Monterey Pop*, which helped earn Hendrix the attention of the US public.<sup>[133]</sup> Immediately after the festival, the Experience were booked for a series of five concerts at Bill Graham's Fillmore, with Big Brother and the Holding Company and Jefferson Airplane. The Experience outperformed Jefferson Airplane during the first two nights, and replaced them at the top of the bill on the fifth.<sup>[134]</sup>

Following their successful West Coast introduction, which included a free open air concert at Golden Gate Park and a concert at the Whisky a Go Go, the Experience were booked as the opening act for the first American tour of the Monkees.<sup>[135]</sup> They requested Hendrix as a supporting act because they were fans, but their young audience disliked the Experience, who left the tour after six shows.<sup>[136]</sup> Chandler later admitted that he engineered the tour in an effort to gain publicity for Hendrix.<sup>[137]</sup>

**Axis: Bold as Love**

	<p>"Bold as Love"</p> <p>An excerpt from the outro guitar solo. The sample demonstrates the first recording of stereo phasing.</p>
<p><i>Problems playing this file? See media help.</i></p>	

The second Experience album, *Axis: Bold as Love*, opens with the track "EXP", which innovatively utilized microphonic and harmonic feedback.<sup>[138]</sup> It also showcased an experimental stereo panning effect in which sounds emanating from Hendrix's guitar move through the stereo image, revolving around the listener.<sup>[139]</sup> The piece reflected his growing interest in science fiction and outer space.<sup>[140]</sup> He composed the album's title track and finale around two verses and two choruses, during which he pairs emotions with personas, comparing them to colors.<sup>[141]</sup> The song's coda features the first recording of stereo phasing.<sup>[142][143]</sup> Shadwick described the composition as "possibly the most ambitious piece on *Axis*, the extravagant metaphors of the lyrics suggesting a growing confidence" in Hendrix's songwriting.<sup>[144]</sup> His guitar playing throughout the song is marked by chordal arpeggios and contrapuntal motion, with tremolo-picked partial chords providing the musical foundation for the chorus, which

culminates in what musicologist Andy Aledort described as "simply one of the greatest electric guitar solos ever played".<sup>[145]</sup> The track fades out on tremolo-picked thirty-second note double stops.<sup>[146]</sup>

The album's scheduled release date was almost delayed when Hendrix lost the master tape of side one of the LP, leaving it in the back seat of a London taxi.<sup>[147]</sup> With the deadline looming, Hendrix, Chandler, and engineer Eddie Kramer remixed most of side one in a single overnight session, but they could not match the quality of the lost mix of "If 6 Was 9". Bassist Noel Redding had a tape recording of this mix, which had to be smoothed out with an iron as it had gotten wrinkled.<sup>[148]</sup> During the verses, Hendrix doubled his singing with a guitar line which he played one octave lower than his vocals.<sup>[149]</sup>

Hendrix voiced his disappointment about having re-mixed the album so quickly, and he felt that it could have been better had they been given more time.<sup>[147]</sup> He also expressed dismay regarding the album cover art, which depicts him and the Experience as various forms of Vishnu, incorporating a painting of them by Roger Law, from a photo-portrait by Karl Ferris. Hendrix stated that the cover would have been more appropriate had it highlighted his American Indian heritage.<sup>[150]</sup> Track Records released the album in the UK on December 16, 1967, where it peaked at number five, spending 16 weeks on the charts.<sup>[110]</sup> In February 1968, *Axis: Bold as Love* reached number three in the US.<sup>[151]</sup>

While author and journalist Richie Unterberger described *Axis* as the least impressive Experience album, according to author Peter Doggett, the release "heralded a new subtlety in Hendrix's work".<sup>[152]</sup> Mitchell commented: "Axis was the first time that it became apparent that Jimi was pretty good working behind the mixing board, as well as playing, and had some positive ideas of how he wanted things recorded. It could have been the start of any potential conflict between him and Chas in the studio."<sup>[153]</sup>

### *Electric Ladyland*

Recording for the Experience's third and final studio album, *Electric Ladyland*, began at the newly opened Record Plant Studios, with Chandler as producer and engineers Eddie Kramer and Gary Kellgren.<sup>[154]</sup> As the sessions progressed, Chandler became increasingly frustrated with Hendrix's perfectionism and his demands for repeated takes.<sup>[155]</sup> Hendrix also allowed numerous friends and guests to join them in the studio, which contributed to a chaotic and crowded environment in the control room and led Chandler to sever his professional relationship with Hendrix.<sup>[155]</sup> Redding later recalled: "There were tons of people in the studio; you couldn't move. It was a party, not a session."<sup>[156]</sup> Redding, who had formed his own band in mid-1968, Fat Mattress, found it increasingly difficult to fulfill his commitments with the Experience, so Hendrix played many of the bass parts on *Electric Ladyland*.<sup>[155]</sup> The album's cover stated that it was "produced and directed by Jimi Hendrix".<sup>[155][157]</sup>

During the *Electric Ladyland* recording sessions, Hendrix began experimenting with other combinations of musicians, including Jefferson Airplane's Jack Casady and Traffic's Steve Winwood, who played bass and organ respectively on the fifteen-minute slow-blues jam, "Voodoo Chile".<sup>[155]</sup> During the album's production, Hendrix appeared at an impromptu jam with B.B. King, Al Kooper, and Elvin Bishop.<sup>[158][159]</sup> *Electric Ladyland* was released on October 25, and by mid-November it had reached number one in the US, spending two weeks at the top spot.<sup>[160]</sup> The double LP was Hendrix's most commercially successful release and his only number one album.<sup>[161]</sup> It peaked at number six in the UK, spending 12 weeks on the chart.<sup>[110]</sup> *Electric Ladyland* included Hendrix's cover of Bob Dylan's song, "All Along the Watchtower", which became Hendrix's highest-selling single and his only US top 40 hit, peaking at number 20; the single reached number five in the UK.<sup>[162]</sup> The album also included his first recorded song to feature the use of a wah-wah pedal, "Burning of the Midnight Lamp", which reached number 18 in the UK charts.<sup>[163]</sup>

In 1989, the founding editor of *Guitar World* magazine described *Electric Ladyland* as "Hendrix's masterpiece".<sup>[164]</sup> According to author Michael Heatley, "most critics agree" that the album is "the fullest realization of Jimi's far-reaching ambitions."<sup>[155]</sup> In 2004, author Peter Doggett commented: "For pure experimental genius, melodic flair, conceptual vision and instrumental brilliance, *Electric Ladyland* remains a prime contender for the status of

rock's greatest album."<sup>[165]</sup> Doggett described the LP as "a display of musical virtuosity never surpassed by any rock musician."<sup>[165]</sup>

## Break-up of the Experience



The white building (left) is 23 Brook Street; the building on the right is the Handel House Museum

In January 1969, after an absence of more than six months, Hendrix briefly moved back into his girlfriend Kathy Etchingham's Brook Street apartment, which was next door to the Handel House Museum in the West End of London.<sup>[166][167]</sup> During this time, the Experience toured Scandinavia, Germany, and gave their final two performances in France.<sup>[168]</sup> On February 18 and 24, they played sold-out concerts at London's Royal Albert Hall, which were the last European appearances of this line-up.<sup>[169][170]</sup>

By February 1969, Redding had grown weary of Hendrix's unpredictable work ethic and his creative control over the Experience's music.<sup>[171]</sup> During the previous month's European tour, interpersonal relations within the group had deteriorated, particularly between Hendrix and Redding.<sup>[172]</sup> In his diary, Redding documented the building frustration during early 1969 recording sessions: "On the first day, as I nearly expected, there was nothing doing ... On the second it was no show at all. I went to the pub for three hours, came back, and it was still ages before Jimi ambled in. Then we argued ... On the last day, I just watched it happen for a while, and then went back to my

flat."<sup>[172]</sup> The last Experience sessions that included Redding—a re-recording of "Stone Free" for use as a possible single release—took place on April 14 at Olmstead and the Record Plant in New York.<sup>[173]</sup> Hendrix then flew bassist Billy Cox to New York; they started recording and rehearsing together on April 21.<sup>[174]</sup>

The last performance of the original Experience line-up took place on June 29, 1969, at Barry Fey's Denver Pop Festival, a three-day event held at Denver's Mile High Stadium that was marked by police using tear gas to control the audience.<sup>[175]</sup> The band narrowly escaped from the venue in the back of a rental truck, which was partly crushed by fans who had climbed on top of the vehicle.<sup>[176]</sup> Before the show, a journalist angered Redding by asking why he was there; the reporter then informed him that two weeks earlier Hendrix announced that he had been replaced with Billy Cox.<sup>[177]</sup> The next day, Redding quit the Experience and returned to London.<sup>[175]</sup> He announced that he had left the band and intended to pursue a solo career, blaming Hendrix's plans to expand the group without allowing for his input as a primary reason for leaving.<sup>[178]</sup> Redding later commented: "Mitch and I hung out a lot together, but we're English. If we'd go out, Jimi would stay in his room. But any bad feelings came from us being three guys who were traveling too hard, getting too tired, and taking too many drugs ... I liked Hendrix. I don't like Mitchell."<sup>[179]</sup>

Soon after Redding's departure, Hendrix began lodging at the eight-bedroom Ashokan House, in the hamlet of Boiceville near Woodstock in upstate New York, where he had spent some time vacationing in mid-1969.<sup>[180]</sup> Manager Michael Jeffery arranged the accommodations in the hope that the respite might encourage Hendrix to write material for a new album. During this time, Mitchell was unavailable for commitments made by Jeffery, which included Hendrix's first appearance on US TV—on *The Dick Cavett Show*—where he was backed by the studio orchestra, and an appearance on *The Tonight Show* where he appeared with Cox and session drummer Ed Shaughnessy.<sup>[177]</sup>



## Woodstock

By 1969, Hendrix was the world's highest-paid rock musician.<sup>[181]</sup> In August, he headlined the Woodstock Music and Art Fair that included many of the most popular bands of the time.<sup>[182][183]</sup> Before arriving at the engagement, he heard reports that the size of the audience had grown to epic proportions, which gave him cause for concern as he did not enjoy performing for large crowds.<sup>[184]</sup> He was an important draw for the event, and although he accepted substantially less money for the appearance than his usual fee he was the festival's highest-paid performer.<sup>[185][186]</sup> As his scheduled time slot of midnight on Sunday drew closer, he indicated that he preferred to wait and close the show in the morning; the band took the stage around 8:00 a.m. on Monday.<sup>[187]</sup> By the time of their set, Hendrix had been awake for the duration of the festival, which lasted three days.<sup>[188]</sup> The audience, which peaked at an estimated 400,000 people, was now reduced to 30–40,000, many of whom had waited to catch a glimpse of Hendrix before leaving during his performance.<sup>[184]</sup> The festival MC, Chip Monck, introduced the group as *the Jimi Hendrix Experience*, but Hendrix clarified: "We decided to change the whole thing around and call it *Gypsy Sun and Rainbows*. For short, it's nothin' but a *Band of Gypsys*".<sup>[189]</sup>




The Fender Stratocaster Hendrix played at Woodstock

	<p>"The Star Spangled Banner"</p> <p>An excerpt from the beginning of "The Star Spangled Banner", at Woodstock, August 18, 1969. The sample demonstrates Hendrix's cutting-edge use of feedback.</p>
<p><i>Problems playing this file? See media help.</i></p>	

Hendrix's performance featured a rendition of the US national anthem, "The Star-Spangled Banner", during which he used copious amounts of amplifier feedback, distortion, and sustain to replicate the sounds made by rockets and bombs.<sup>[190]</sup> Although political pundits quickly described his interpretation as a statement against the Vietnam War, three weeks later Hendrix explained its meaning: "We're all Americans ... it was like 'Go America!'... We play it the way the air is in America today. The air is slightly static, see".<sup>[191]</sup> Immortalized in the 1970 documentary film, *Woodstock*, his guitar-driven version would become part of the sixties Zeitgeist.<sup>[192]</sup> Images of the performance showing Hendrix wearing a blue-beaded white leather jacket with fringe and a red head scarf are widely regarded as defining moments of the era.<sup>[193][194]</sup> Hendrix played "Hey Joe" during the encore, concluding the 3½-day festival. Upon leaving the stage, he collapsed from exhaustion.<sup>[192][195]</sup>

## Band of Gypsys

A legal dispute arose in 1966 regarding a record contract that Hendrix had entered into the previous year with producer Ed Chalpin.<sup>[196]</sup> After two years of litigation, the parties agreed to a resolution that granted Chalpin the distribution rights to an album of original Hendrix material. Hendrix decided that they would record the LP, *Band of Gypsys*, during two live appearances.<sup>[197]</sup> In preparation for the shows he formed an all-black power-trio with Cox and drummer Buddy Miles, formerly with Wilson Pickett, the Electric Flag, and the Buddy Miles Express.<sup>[198]</sup> Critic John Rockwell described Hendrix and Miles as jazz-rock fusionists, and their collaboration as pioneering.<sup>[199]</sup> Others identified a funk and soul influence in their music.<sup>[200]</sup> Concert promoter Bill Graham called the shows "the most brilliant, emotional display of virtuoso electric guitar" that he had ever heard.<sup>[201]</sup> Biographers have speculated that Hendrix formed the band in an effort to appease members of the Black Power movement and others in the black communities who called for him to use his fame to speak-up for civil rights.<sup>[202]</sup>

	<p>"Machine Gun"</p> <p>An excerpt from the first guitar solo that demonstrates Hendrix's innovative use of high gain and overdrive to achieve an aggressive, sustained tone.</p>
<p><i>Problems playing this file? See media help.</i></p>	

Hendrix had been recording with Cox since April and jamming with Miles since September, and the trio wrote and rehearsed material which they performed at a series of four shows over two nights on December 31 and January 1, at the Fillmore East. They used recordings of these concerts to assemble the LP, which was produced by Hendrix.<sup>[203]</sup> The album includes the track "Machine Gun", which musicologist Andy Aledort described as the pinnacle of Hendrix's career, and "the premiere example of [his] unparalleled genius as a rock guitarist ... In this performance, Jimi transcended the medium of rock music, and set an entirely new standard for the potential of electric guitar."<sup>[204]</sup> During the song's extended instrumental breaks, Hendrix created sounds with his guitar that sonically represented warfare, including rockets, bombs, and diving planes.<sup>[205]</sup>

The *Band of Gypsies* album was the only official live Hendrix LP made commercially available during his lifetime; several tracks from the Woodstock and Monterey shows were released later that year.<sup>[206]</sup> The album was released in April 1970 by Capitol Records; it reached the top ten in both the US and the UK.<sup>[201]</sup> That same month a single was issued with "Stepping Stone" as the A-side and "Izabella" as the B-side, but Hendrix was dissatisfied with the quality of the mastering and he demanded that it be withdrawn and re-mixed, preventing the songs from charting and resulting in Hendrix's least successful single; it was also his last.<sup>[207]</sup>

On January 28, 1970, a third and final Band of Gypsies appearance took place; they performed during a music festival at Madison Square Garden benefiting the anti-Vietnam War Moratorium Committee titled the "Winter Festival for Peace".<sup>[208]</sup> American blues guitarist Johnny Winter was backstage before the concert; he recalled: "[Hendrix] came in with his head down, sat on the couch alone, and put his head in his hands ... He didn't move until it was time for the show."<sup>[209]</sup> Minutes after taking the stage he snapped a vulgar response at a woman who had shouted a request for "Foxy Lady". He then began playing "Earth Blues" before telling the audience: "That's what happens when earth fucks with space".<sup>[209]</sup> Moments later, he briefly sat down on the drum riser before leaving the stage.<sup>[210]</sup> Both Miles and Redding later stated that Jeffery had given Hendrix LSD before the performance.<sup>[211]</sup> Miles believed that Jeffery gave Hendrix the drugs in an effort to sabotage the current band and bring about the return of the original Experience lineup.<sup>[210]</sup> Jeffery fired Miles after the show and Cox quit, ending the Band of Gypsies.<sup>[212]</sup>

## Cry of Love tour

Soon after the abruptly ended Band of Gypsies performance and their subsequent dissolution, Jeffery made arrangements to reunite the original Experience line-up.<sup>[213]</sup> Although Hendrix, Mitchell, and Redding were interviewed by *Rolling Stone* in February 1970 as a united group, Hendrix never intended to work with Redding.<sup>[214]</sup> When Redding returned to New York in anticipation of rehearsals with a reformed Experience, he was told that he had been replaced with Cox.<sup>[215]</sup> During an interview with *Rolling Stone*'s Keith Altham, Hendrix defended the decision: "It's nothing personal against Noel, but we finished what we were doing with the Experience and Billy's style of playing suits the new group better."<sup>[213]</sup> Although the lineup of Hendrix, Mitchell, and Cox became known as the Cry of Love band, after their accompanying tour, billing, advertisements, and tickets were printed with the New Jimi Hendrix Experience or occasionally just Jimi Hendrix.<sup>[216]</sup>

During the first half of 1970, Hendrix sporadically worked on material for what would have been his next LP.<sup>[207]</sup> Many of the tracks were posthumously released in 1971 as *The Cry of Love*.<sup>[217]</sup> He had started writing songs for the album in 1968, but in April 1970 he told Keith Altham that the project had been abandoned.<sup>[207]</sup> Soon afterward, he

and his band took a break from recording and began the Cry of Love tour at the L.A. Forum, performing for 20,000 people.<sup>[218]</sup> Set-lists during the tour featured numerous Experience tracks as well as a selection of newer material.<sup>[218]</sup> Several shows were recorded, and they produced some of Hendrix's most memorable live performances. At one of them, the second Atlanta International Pop Festival, on July 4, he played to the largest American audience of his career.<sup>[219]</sup> According to authors Scott Schinder and Andy Schwartz, as many as 500,000 people attended the concert.<sup>[219]</sup> On July 17, they appeared at the New York Pop Festival; Hendrix had again consumed too many drugs before the show, and the set was considered a disaster.<sup>[220]</sup> The American leg of the tour, which included 32 performances, ended at Honolulu, Hawaii, on August 1, 1970.<sup>[221]</sup> This would be Hendrix's final concert appearance in the US.<sup>[222]</sup>

## Electric Lady Studios

In 1968, Hendrix and Jeffery jointly invested in the purchase of the Generation Club in Greenwich Village.<sup>[223]</sup> They had initially planned to reopen the establishment, but after an audit revealed that Hendrix had incurred exorbitant fees by block-booking lengthy sessions at peak rates they decided that the building would better serve them as a recording studio.<sup>[224]</sup> With a facility of his own, Hendrix could work as much as he wanted while also reducing his recording expenditures, which had reached a reported \$300,000 annually.<sup>[225]</sup> Architect and acoustician John Storyk designed Electric Lady Studios for Hendrix, who requested that they avoid right angles where possible. With round windows, an ambient lighting machine, and a psychedelic mural, Storyk wanted the studio to have a relaxing environment that would encourage Hendrix's creativity.<sup>[225]</sup> The project took twice as long as planned and cost twice as much as Hendrix and Jeffery had budgeted, with their total investment estimated at \$1 million.<sup>[226][227]</sup> Electric Lady was the first artist owned and operated recording studio.<sup>[226]</sup>

Hendrix first used Electric Lady on June 15, 1970, when he jammed with Steve Winwood and Chris Wood of Traffic; the next day, he recorded his first track there, "Night Bird Flying".<sup>[228]</sup> The studio officially opened for business on August 25, and a grand opening party was held the following day.<sup>[228]</sup> Immediately afterwards, Hendrix left for England; he never returned to the States.<sup>[229]</sup> He boarded an Air India flight for London with Cox, joining Mitchell for a performance as the headlining act of the Isle of Wight Festival.<sup>[230]</sup>

## European tour

When the European leg of the Cry of Love tour began, Hendrix was longing for his new studio and creative outlet, and was not eager to fulfill the commitment. On September 2, 1970, he abandoned a performance in Aarhus after three songs, stating: "I've been dead a long time".<sup>[231]</sup> Four days later, he gave his final concert appearance, at the Isle of Fehmarn Festival in Germany.<sup>[232]</sup> He was met with booing and jeering from fans in response to his cancellation of a show slated for the end of the previous night's bill due to torrential rain and risk of electrocution.<sup>[233][234]</sup> Immediately following the festival, Hendrix, Mitchell, and Cox travelled to London.<sup>[235]</sup>

Three days after the performance, Cox, who was suffering from severe paranoia after either taking LSD or being given it unknowingly, quit the tour and went to stay with his parents in Pennsylvania.<sup>[236]</sup> Within days of Hendrix's arrival in England, he had spoken with Chas Chandler, Alan Douglas, and others about leaving his manager, Michael Jeffery.<sup>[237]</sup> On September 16, Hendrix performed in public for the last time during an informal jam at Ronnie Scott's Jazz Club in Soho with Eric Burdon and his latest band, War.<sup>[238]</sup> They began by playing a few of their recent hits, and after a brief intermission Hendrix joined them during "Mother Earth" and "Tobacco Road". His performance was uncharacteristically subdued; he quietly played backing guitar, and refrained from the histrionics that people had come to expect from him.<sup>[239]</sup> He died less than 48 hours later.<sup>[240]</sup>

## Death, post-mortem, and burial

Although the details of Hendrix's last day and death are widely disputed, he spent much of September 17 in London with Monika Dannemann, the only witness to his final hours.<sup>[241]</sup> Dannemann said that she prepared a meal for them at her apartment in the Samarkand Hotel, 22 Lansdowne Crescent, Notting Hill, sometime around 11 p.m., when they shared a bottle of wine.<sup>[242]</sup> She drove Hendrix to the residence of an acquaintance at approximately 1:45 a.m., where he remained for about an hour before she picked him up and drove them back to her flat at 3 a.m.<sup>[243]</sup> Dannemann said they talked until around 7 a.m., when they went to sleep. She awoke around 11 a.m., and found Hendrix breathing, but unconscious and unresponsive. She called for an ambulance at 11:18 a.m.; they arrived on the scene at 11:27 a.m.<sup>[244]</sup> Paramedics then transported Hendrix to St Mary Abbot's Hospital where Dr. John Bannister pronounced him dead at 12:45 p.m. on September 18, 1970.<sup>[245]</sup>



The Samarkand Hotel where Hendrix spent his final hours

To determine the cause of death, coroner Gavin Thurston ordered a post-mortem examination on Hendrix's body, which was performed on September 21 by Professor Robert Donald Teare, a forensic pathologist.<sup>[246]</sup> Thurston completed the inquest on September 28, and concluded that Hendrix aspirated his own vomit and died of asphyxia while intoxicated with barbiturates.<sup>[247]</sup> Citing "insufficient evidence of the circumstances", he declared an open verdict.<sup>[248]</sup> Dannemann later revealed that Hendrix had taken nine of her prescribed Vesparax sleeping tablets, 18 times the recommended dosage.<sup>[249]</sup>

On September 29, 1970, Hendrix's body was flown to Seattle, Washington.<sup>[250]</sup> After a service at Dunlop Baptist Church on October 1, he was interred at Greenwood Cemetery in Renton, Washington, the location of his mother's gravesite.<sup>[251]</sup> Hendrix's family and friends traveled in twenty-four limousines and more than two hundred people attended the funeral, including several notable musicians such as original Experience members Mitch Mitchell and Noel Redding, as well as Miles Davis, John Hammond, and Johnny Winter.<sup>[252][253]</sup>

## Drug use and violence

Hendrix first experimented with lysergic acid diethylamide (LSD) when he met Linda Keith in late 1966.<sup>[254]</sup> He regularly smoked cannabis and used amphetamines, particularly while touring.<sup>[255]</sup> He would often become angry and violent when he drank too much alcohol, or when he mixed alcohol with illicit drugs.<sup>[256]</sup> His friend Herbie Worthington explained: "You wouldn't expect somebody with that kind of love to be that violent ... He just couldn't drink ... he simply turned into a bastard."<sup>[257]</sup>

In January 1968, the Experience travelled to Sweden for a one-week tour of Europe. During the early morning hours of the first day, Hendrix became engaged in a drunken brawl in the Hotel Opalen, in Stockholm, smashing a plate-glass window and injuring his right hand, for which he received medical treatment.<sup>[257]</sup> The incident culminated in his arrest and release, pending a court appearance that resulted in a large fine.<sup>[258]</sup> After the 1969 burglary of a house Hendrix was renting in Benedict Canyon, California, and while he was under the influence of drugs and alcohol, he punched his friend Paul Caruso and accused him of the theft. He then chased Caruso away from the residence while throwing stones at him.<sup>[259]</sup> A few days later, one of Hendrix's girlfriends, Carmen Borrero, required stitches after he hit her above her eye with a vodka bottle during a drunken, jealous rage.<sup>[257]</sup>

Hendrix's tour managers would typically make certain that he and his entourage were drug-free whenever they crossed borders, but on May 3, 1969, while passing through Canadian customs at Toronto Pearson International Airport, authorities arrested Hendrix after finding a small amount of what they suspected to be heroin and marijuana in his luggage.<sup>[260]</sup> After being detained for four hours while a mobile lab was set-up to determine what had been found, he was released on \$10,000 bail, but required to return on May 5 for an arraignment hearing, at which time he



was charged with drug possession.<sup>[261]</sup> When tour manager Gerry Stickells expressed concern that the incident might jeopardize the performance scheduled for that night at Maple Leaf Gardens, the booking detective assured them that he would "get it done as quickly" as he could because his children had concert tickets for the show; he commented: "they'll kill me if I don't get [Hendrix] out."<sup>[262]</sup> During the performance, Hendrix displayed a jovial attitude, joking with the audience and singing some mock opera for comedic effect. In light of the arrest, he altered the lyrics to "Red House", singing "soon as I get out of jail, I wanna see her."<sup>[262]</sup> The incident proved quite stressful for Hendrix, and it weighed heavily on his mind during the seven months that he awaited trial.<sup>[260]</sup> While there was no question as to whether or not the drugs were in his luggage, in order for the Crown to prove possession they had to show that he knew they were there.<sup>[263]</sup> During the trial, which took place in December, he stated that a fan had placed the drugs in his bag without his prior knowledge or consent; he was acquitted of the charges.<sup>[264]</sup>

## Unauthorized and posthumous releases

By 1967, as Hendrix was gaining in popularity, many of his pre-Experience recordings were marketed to an unsuspecting public as Jimi Hendrix albums, sometimes with misleading later images of Hendrix.<sup>[265]</sup> The recordings, which came under the control of producer Ed Chalpin of PPX, with whom Hendrix had signed a recording contract in 1965, were often re-mixed between their repeated reissues, and licensed to record companies such as Decca and Capitol.<sup>[266]</sup> Hendrix publicly denounced the releases, describing them as "malicious" and "greatly inferior", stating: "At PPX, we spent on average about one hour recording a song. Today I spend at least twelve hours on each song."<sup>[267]</sup> These unauthorized releases have long constituted a substantial part of his recording catalogue, amounting to hundreds of albums.<sup>[268]</sup>

Some of Hendrix's unfinished material was released as the 1971 title *The Cry of Love*.<sup>[217]</sup> Although the album reached number three in the US and number two in the UK, producers Mitchell and Kramer later complained that they were unable to make use of all the available songs because some tracks were used for 1971's *Rainbow Bridge*; still others were issued on 1972's *War Heroes*.<sup>[269]</sup> Material from *The Cry of Love* was re-released in 1997 as *First Rays of the New Rising Sun*, along with the other tracks that Mitchell and Kramer had wanted to include.<sup>[270][271]</sup></ref>

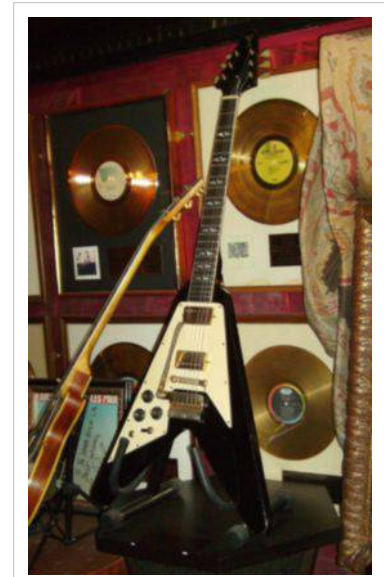
In 1993, MCA Records delayed a multi-million dollar sale of Hendrix's publishing copyrights because Al Hendrix was unhappy about the arrangement. He acknowledged that he had sold distribution rights to a foreign corporation in 1974, but stated that it did not include copyrights and argued that he had retained veto power of the sale of the catalogue. Under a settlement reached in July 1995, Al Hendrix prevailed in his legal battle and regained control of his son's song and image rights. He subsequently licensed the recordings to MCA through the family-run company Experience Hendrix LLC, formed in 1995.<sup>[272]</sup> In August 2009, Experience Hendrix announced that it had entered a new licensing agreement with Sony Music Entertainment's Legacy Recordings division which would take effect in 2010.<sup>[273]</sup> Legacy Recordings and Experience Hendrix LLC launched the 2010 Jimi Hendrix Catalog Project, starting with the release of *Valleys of Neptune* in March of that year.<sup>[274]</sup> In the months before his death, Hendrix recorded demos for a concept album tentatively titled *Black Gold*, which are now in the possession of Experience Hendrix LLC; as of 2013 no official release date has been announced.<sup>[275][276]</sup></ref>

## Equipment

### Guitars and amplifiers

Hendrix played a variety of guitars throughout his career, but the instrument that became most associated with him was the Fender Stratocaster.<sup>[277]</sup> He acquired his first Stratocaster in 1966, when a girlfriend loaned him enough money to purchase a used one that had been built around 1964.<sup>[278]</sup> He thereafter used the model prevalently during performances and recordings.<sup>[279]</sup> In 1967, he described the instrument as "the best all-around guitar for the stuff we're doing"; he praised its "bright treble and deep bass sounds".<sup>[280]</sup>

With few exceptions, Hendrix played right-handed guitars that were turned upside down and restrung for left-hand playing.<sup>[281]</sup> This had an important effect on the sound of his guitar; because of the slant of the bridge pickup, his lowest string had a brighter sound while his highest string had a darker sound, which was the opposite of the Stratocaster's intended design. In addition to Stratocasters, Hendrix also used Fender Jazzmasters, Duosonics, two different Gibson Flying Vs, a Gibson Les Paul, three Gibson SGs, a Gretsch Corvette, and a Fender Jaguar.<sup>[282]</sup> He used a white Gibson SG Custom for his performances on *The Dick Cavett Show* in September 1969, and a black Gibson Flying V during the Isle of Wight festival in 1970.<sup>[283][284]</sup></ref>



Hendrix's Gibson Flying V guitar

During 1965 and 1966, while Hendrix was playing back-up for soul and R&B acts in the US, he used an 85-watt Fender Twin Reverb amplifier.<sup>[285]</sup> When Chandler brought Hendrix to England in October 1966, he supplied him with 30-watt Burns amps, which Hendrix thought were too small for his needs.<sup>[286][287]</sup></ref> After an early London gig when he was unable to use his preferred Fender Twin, he asked about the Marshall amps that he had noticed other groups using.<sup>[286]</sup> Years earlier, Mitch Mitchell had taken drum lessons from the amp builder, Jim Marshall, and he introduced Hendrix to Marshall.<sup>[288]</sup> At their initial meeting, Hendrix bought four speaker cabinets and three 100-watt Super Lead amplifiers; he would grow accustomed to using all three in unison.<sup>[286]</sup> The equipment arrived on October 11, 1966, and the Experience used the new gear during their first tour.<sup>[286]</sup> Marshall amps were well-suited for Hendrix's needs, and they were paramount in the evolution of his heavily overdriven sound, enabling him to master the use of feedback as a musical effect, creating what author Paul Trynka described as a "definitive vocabulary for rock guitar".<sup>[289]</sup> Hendrix usually turned all of the amplifier's control knobs to the maximum level, which became known as the Hendrix setting.<sup>[290]</sup> During the four years prior to his death, he purchased between 50 and 100 Marshall amplifiers.<sup>[291]</sup> Jim Marshall said that he was "the greatest ambassador" his company ever had.<sup>[292]</sup>

## Effects

One of Hendrix's signature effects was the wah-wah pedal, which he first heard used with an electric guitar in Cream's "Tales of Brave Ulysses", released in May 1967.<sup>[294]</sup> In July of that year, while playing gigs at the Scene club in New York City, Hendrix met Frank Zappa, whose band, the Mothers of Invention were performing at the adjacent Garrick Theater. Hendrix was fascinated by Zappa's application of the pedal, and he experimented with one later that evening.<sup>[295][296]</sup> He used a wah pedal during the opening to "Voodoo Child (Slight Return)", creating one of the best-known wah-wah riffs of the classic rock era.<sup>[297]</sup> He can also be heard using the effect on "Up from the Skies", "Little Miss Lover", and "Still Raining, Still Dreaming".<sup>[298]</sup>

Hendrix consistently used a Dallas Arbiter Fuzz Face and a Vox wah pedal during recording sessions and live performances, but he also experimented with other guitar effects.<sup>[299]</sup> He enjoyed a fruitful long-term collaboration with electronics enthusiast Roger Mayer, whom he once called "the secret" of his sound.<sup>[300]</sup> Mayer first introduced him to the Octavia, an octave doubling effect pedal, in December 1966, and he first recorded with the effect during the guitar solo to "Purple Haze".<sup>[301]</sup>



A 1968 King Vox-Wah pedal similar to one that was owned by Hendrix<sup>[293]</sup>

Hendrix also utilized the Uni-Vibe, which was designed to simulate the modulation effects of a rotating Leslie speaker by providing a rich phasing sound that could be manipulated with a speed control pedal. He can be heard using the effect during his performance at Woodstock and on the Band of Gypsys track "Machine Gun", which prominently features the Uni-vibe along with an Octavia and a Fuzz Face.<sup>[302]</sup> His signal flow for live performance involved first plugging his guitar into a wah-wah pedal, then connecting the wah-wah pedal to a Fuzz Face, which was then linked to a Uni-Vibe, before connecting to a Marshall amplifier.<sup>[303]</sup>

## Influences

I don't happen to know much about jazz. I know that most of those cats are playing nothing but blues, though—I know that much.<sup>[304]</sup>

—Hendrix on jazz music

As an adolescent during the 1950s, Hendrix became interested in rock and roll artists such as Elvis Presley, Little Richard, and Chuck Berry.<sup>[305]</sup> In 1968, he told *Guitar Player* magazine that electric blues artists Muddy Waters, Elmore James, and B.B. King inspired him during the beginning of his career; he also cited Eddie Cochran as an early influence.<sup>[306]</sup> Of Muddy Waters, the first electric guitarist of which Hendrix became aware, he said: "I heard one of his records when I was a little boy and *it scared me to death* because I heard all of these *sounds*."<sup>[307]</sup> In 1970, he told *Rolling Stone* that he was a fan of western swing artist Bob Wills and while he lived in Nashville, the television show the Grand Ole Opry.<sup>[308]</sup>

Cox stated that during their time serving in the US military he and Hendrix primarily listened to southern blues artists such as Jimmy Reed and Albert King. According to Cox, "King was a very, very powerful influence".<sup>[306]</sup> Howlin' Wolf also inspired Hendrix, who performed Wolf's "Killing Floor" as the opening song of his US debut at the Monterey Pop Festival.<sup>[309]</sup> The influence of soul artist Curtis Mayfield can be heard in Hendrix's guitar playing, and the influence of Bob Dylan can be heard in Hendrix's songwriting; he was known to play Dylan's records repeatedly, particularly *Highway 61 Revisited* and *Blonde on Blonde*.<sup>[310]</sup>

## Legacy

"He changed everything. What *don't* we owe Jimi Hendrix? For his monumental rebooting of guitar culture 'standards of tone', technique, gear, signal processing, rhythm playing, soloing, stage presence, chord voicings, charisma, fashion, and composition? ... He is guitar hero number one."<sup>[311]</sup>

—*Guitar Player* magazine, May 2012

The Experience's Rock and Roll Hall of Fame biography states: "Jimi Hendrix was arguably the greatest instrumentalist in the history of rock music. Hendrix expanded the range and vocabulary of the electric guitar into areas no musician had ever ventured before. His boundless drive, technical ability and creative application of such effects as wah-wah and distortion forever transformed the sound of rock and roll." Musicologist Andy Aledort described Hendrix as "one of the most creative musicians of all time."<sup>[312]</sup> Music journalist Chuck Philips wrote: "In a field almost exclusively populated by white musicians, Hendrix has served as a role model for a cadre of young black rockers. His achievement was to reclaim title to a musical form pioneered by black innovators like Little Richard and Chuck Berry in the 1950s."

Hendrix favored overdriven amplifiers with high volume and gain.<sup>[108]</sup> He was instrumental in developing the previously undesirable technique of guitar amplifier feedback, and helped to popularize use of the wah-wah pedal in mainstream rock.<sup>[313]</sup> He rejected the standard barre chord fretting technique used by most guitarists in favor of fretting the low 6th string root notes with his thumb.<sup>[314]</sup> He applied this technique during the beginning bars of "Little Wing", which allowed him to sustain the root note of chords while also playing melody. This method has been described as piano style, with the thumb playing what a pianist's left hand would play and the other fingers playing melody as a right hand.<sup>[315]</sup> Having spent several years fronting a trio, he developed an ability to play rhythm chords and lead lines together, giving the audio impression that more than one guitarist was performing.<sup>[316][317]</sup> During the last three years of his life, he abandoned the standard concert pitch and instead tuned his guitar down one minor second, or a half step to Eb. This not only made string bending easier, but it also dropped the guitar's pitch, making it easier to accompany himself vocally.<sup>[318]</sup> He was the first artist to incorporate stereophonic phasing effects in rock music recordings.<sup>[319]</sup> Holly George-Warren of *Rolling Stone* commented: "Hendrix pioneered the use of the instrument as an electronic sound source. Players before him had experimented with feedback and distortion, but Hendrix turned those effects and others into a controlled, fluid vocabulary every bit as personal as the blues with which he began."<sup>[2][320]</sup>

While creating his unique musical voice and guitar style, Hendrix synthesized diverse genres, including blues, R&B, soul, British rock, American folk music, 1950s rock and roll, and jazz.<sup>[321]</sup> His influence is evident in a variety of popular music formats, and he has contributed significantly to the development of hard rock, heavy metal, funk, post-punk, and hip hop music.<sup>[322]</sup> His lasting influence on modern guitar players is difficult to overstate; his techniques and delivery have been abundantly imitated by others.<sup>[323]</sup> Despite his hectic touring schedule and notorious perfectionism, he was a prolific recording artist who left behind numerous unreleased recordings.<sup>[324]</sup> More than 40 years after his death, Hendrix remains as popular as ever, with annual album sales exceeding that of any year during his lifetime.<sup>[325]</sup>

Hendrix has influenced numerous funk and funk rock artists, including Prince, George Clinton, John Frusciante, formerly of the Red Hot Chili Peppers, Eddie Hazel of Funkadelic, and Ernie Isley of the Isley Brothers.<sup>[326]</sup> Hendrix's influence also extends to many hip hop artists, including De La Soul, A Tribe Called Quest, Digital Underground, Beastie Boys, and Run–D.M.C.<sup>[327]</sup> Miles Davis was deeply impressed by Hendrix, and he compared Hendrix's improvisational abilities with those of saxophonist John Coltrane.<sup>[328][329]</sup> Hendrix influenced blues legend Stevie Ray Vaughan, Metallica's Kirk Hammett, instrumental rock guitarist Joe Satriani, and heavy metal virtuoso Yngwie Malmsteen, who said: "[Hendrix] created modern electric playing, without question ... He was the first. He started it all. The rest is history."<sup>[330]</sup>

In 2013, *Starting at Zero*, an "autobiography" culled from Hendrix's "notes, diaries, interviews and letters" was published.<sup>[331]</sup> It ends with the words: "When I die, just keep on playing the records."



## Recognition and awards



Hendrix statue outside Dimbola Lodge, Isle of Wight

Hendrix was the recipient of several prestigious rock music awards during his lifetime and posthumously. In 1967, readers of *Melody Maker* voted him the Pop Musician of the Year.<sup>[332]</sup> In 1968, *Billboard* named him the Artist of the Year and *Rolling Stone* declared him the Performer of the Year.<sup>[332]</sup> Also in 1968, the City of Seattle gave him the Keys to the City.<sup>[333]</sup> *Disc & Music Echo* newspaper honored him with the World Top Musician of 1969 and in 1970, *Guitar Player* magazine named him the Rock Guitarist of the Year.<sup>[334]</sup>

*Rolling Stone* ranked his three non-posthumous studio albums, *Are You Experienced* (1967), *Axis: Bold as Love* (1967), and *Electric Ladyland* (1968) among the *500 Greatest Albums of All Time*.<sup>[335]</sup> They ranked Hendrix number one on their list of the 100 greatest guitarists of all time, and number six on their list of the 100 greatest artists of all time.<sup>[336]</sup>

*Guitar World's* readers voted six of Hendrix's solos among the top 100 Greatest Guitar Solos of All Time: "Purple Haze" (70), "The Star-Spangled Banner" (52; from *Live at Woodstock*), "Machine Gun" (32;

from *Band of Gypsys*), "Little Wing" (18), "Voodoo Child (Slight Return)" (11), and "All Along the Watchtower" (5). *Rolling Stone* placed seven of his recordings in their list of the 500 Greatest Songs of All Time: "Purple Haze" (17), "All Along the Watchtower" (47) "Voodoo Child (Slight Return)" (102), "Foxy Lady" (153), "Hey Joe" (201), "Little Wing" (366), and "The Wind Cries Mary" (379).<sup>[337]</sup> They also included three of Hendrix's songs in their list of the *100 Greatest Guitar Songs of All Time*: "Purple Haze" (2), "Voodoo Child" (12), and "Machine Gun" (49).

A star on the Hollywood Walk of Fame was dedicated to Hendrix on November 14, 1991, at 6627 Hollywood Boulevard. The Jimi Hendrix Experience was inducted into the Rock and Roll Hall of Fame in 1992, and the UK Music Hall of Fame in 2005.<sup>[338]</sup> In 1999, readers of *Rolling Stone* and *Guitar World* ranked Hendrix among the most important musicians of the 20th century.<sup>[339]</sup> In 2005, his debut album, *Are You Experienced*, was one of 50 recordings added that year to the United States National Recording Registry in the Library of Congress, "[to] be preserved for all time ... [as] part of the nation's audio legacy."

The English Heritage blue plaque that identifies his former residence at 23 Brook Street, London, which is one door down from the former residence of George Frideric Handel, was the first the organization ever granted to a pop star.<sup>[340]</sup> A memorial statue of Hendrix playing a Stratocaster stands near the corner of Broadway and Pine Streets in Seattle. In May 2006, the city renamed a park near its Central District, Jimi Hendrix Park, in his honor.

Hendrix's music has received a number of Hall of Fame Grammy awards, starting with a Lifetime Achievement Award in 1992, followed by two Grammys in 1999 for his albums *Are You Experienced* and *Electric Ladyland*; *Axis: Bold as Love* received a Grammy in 2006. In 2000, he received a Hall of Fame Grammy award for his original composition, "Purple Haze", and in 2001 for his recording of Dylan's "All Along the Watchtower". Hendrix's rendition of "The Star-Spangled Banner" was honored with a Grammy in 2009.

## Discography

<p>The Jimi Hendrix Experience</p> <ul style="list-style-type: none"> <li>• <i>Are You Experienced</i> (1967)</li> <li>• <i>Axis: Bold as Love</i> (1967)</li> <li>• <i>Electric Ladyland</i> (1968)</li> </ul> <p>Jimi Hendrix/Band of Gypsys</p> <ul style="list-style-type: none"> <li>• <i>Band of Gypsys</i> (1970; recorded live)</li> </ul>	<p>Posthumous albums</p> <ul style="list-style-type: none"> <li>• <i>The Cry of Love</i> (1971)</li> <li>• <i>Rainbow Bridge</i> (1971)</li> <li>• <i>War Heroes</i> (1972)</li> <li>• <i>Loose Ends</i> (1974)</li> <li>• <i>Crash Landing</i> (1975)</li> <li>• <i>Midnight Lightning</i> (1975)</li> <li>• <i>Nine to the Universe</i> (1980)</li> <li>• <i>Radio One</i> (1988)</li> <li>• <i>First Rays of the New Rising Sun</i> (1997)</li> <li>• <i>South Saturn Delta</i> (1997)</li> <li>• <i>Valleys of Neptune</i> (2010)</li> <li>• <i>People, Hell and Angels</i> (2013)</li> </ul>
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## Notes

[1] <http://www.jimihendrix.com/>

[2] George-Warren 2001, p. 428.

[3] Shapiro & Glebbeek 1995, pp. 5–6, 13.

[4] Hendrix's paternal grandmother, Zenora "Nora" Rose Moore, was a former vaudeville dancer who moved to Vancouver, Canada, from Tennessee after meeting her husband, former special police officer Bertram Philander Ross Hendrix, on the Dixieland circuit.<ref>

[5] Whitaker 2011, pp. 377–385.

[6] : (primary source); : (secondary source).

[7] : Jimi's father's full name; : Al Hendrix' birthdate; : Hendrix family tree.

[8] : Al and Lucille meeting at a dance in 1941; : Al and Lucille married in 1942.

[9] : Al went to basic training three days after the wedding. (secondary source); : Al went to war three days after the wedding. (primary source).

[10] Shapiro & Glebbeek 1995, pp. 13–19.

[11] Authors Harry Shapiro and Caesar Glebbeek speculate that the change from Johnny to James may have been a response to Al's knowledge of an affair Lucille had with a man who called himself John Williams.<ref name="FOOTNOTEShapiroGlebbeek199513–19">Shapiro & Glebbeek 1995, pp. 13–19.

[12] : (primary source); : (secondary source).

[13] Shapiro & Glebbeek 1995, p. 13.

[14] Al Hendrix completed his basic training at Fort Sill, Oklahoma.<ref name="FOOTNOTEShapiroGlebbeek199513">Shapiro & Glebbeek 1995, p. 13.

[15] Cross 2005, p. 23.

[16] Cross 2005, pp. 22–25.

[17] ; .

[18] ; .

[19] Cross 2005, p. 32.

[20] : Leon's birthdate; : Leon, in and out of foster care.

[21] Shapiro & Glebbeek 1995, pp. 20–22.

[22] Cross 2005, pp. 32, 179, 308.

[23] Cross 2005, pp. 50, 127.

[24] Stubbs 2003, p. 140.

[25] Roby & Schreiber 2010, p. 5.

[26] According to Hendrix's cousin, Diane Hendrix, in August 1956, when Jimi stayed with her family, he put on shows for her, using a broom to mimic a guitar while listening to Elvis Presley records.<ref name="FOOTNOTEBlack199916–18">Black 1999, pp. 16–18.

[27] Hendrix & Mitchell 2012, pp. 56–58.

[28] : Hendrix playing along with "Hound Dog" (secondary source); : Hendrix playing along with Presley's version of "Hound Dog" (primary source); : Hendrix playing along with Presley songs (primary source).

[29] Hendrix saw Presley perform in Seattle on September 1, 1957.<ref>: Hendrix seeing Presley perform; : the date Hendrix saw Presley perform.

[30] Roby & Schreiber 2010, p. 4.

[31] In 1967, Hendrix revealed his feelings in regard to his mother's death during a survey he took for the UK publication, *New Musical Express*. Hendrix stated: "Personal ambition: Have my own style of music. See my mother again."<ref

- name="FOOTNOTERobySchreiber20105">Roby & Schreiber 2010, p. 5.
- [32] Heatley 2009, p. 18.
- [33] : (primary source); : (secondary source).
- [34] : (primary source); : (secondary source).
- [35] Heatley 2009, p. 19.
- [36] Cross 2005, p. 67.
- [37] Heatley 2009, p. 28.
- [38] : Hendrix did not graduate from James A. Garfield High School; : Hendrix completed his studies at Washington Middle School.
- [39] In the late 1960s, after he had become famous, Hendrix told reporters that racist faculty expelled him from Garfield for holding hands with a white girlfriend during study hall. Principal Frank Hanawalt says that it was due to poor grades and attendance problems.<ref name="FOOTNOTECross200573-74">Cross 2005, pp. 73–74.
- [40] Lawrence 2005, pp. 17–19.
- [41] : Hendrix choosing the Army over jail; : Hendrix' enlistment date; : Hendrix was twice caught in stolen cars.
- [42] : Hendrix completed eight weeks of basic training at Fort Ord, California; : the Army stationed Hendrix at Fort Campbell, Kentucky.
- [43] Roby & Schreiber 2010, p. 14.
- [44] ; .
- [45] Roby & Schreiber 2010, pp. 15–16.
- [46] Shapiro & Glebbeek 1995, p. 51.
- [47] Cross 2005, pp. 90–91.
- [48] Cross 2005, p. 92.
- [49] Roby & Schreiber 2010, pp. 18–25.
- [50] Roby & Schreiber 2010, pp. 24–25.
- [51] Roby & Schreiber 2010, p. 26.
- [52] : Hendrix claimed he had received a medical discharge; : Hendrix's dislike of the Army.
- [53] According to authors Steven Roby and Brad Schreiber: "It has been erroneously reported that Captain John Halbert, a medical officer, recommended that Jimi be discharged primarily for admitting to having homosexual desires for an unnamed soldier."<ref name="FOOTNOTERobySchreiber201025">Roby & Schreiber 2010, p. 25.
- [54] Roby & Schreiber 2010, p. 25.
- [55] Cross 2005, pp. 92–97.
- [56] Cross 2005, p. 97.
- [57] Shapiro & Glebbeek 1995, p. 66.
- [58] Shadwick 2003, pp. 39–41.
- [59] Shadwick 2003, pp. 40–42.
- [60] Roby & Schreiber 2010, pp. 225–226.
- [61] Shadwick 2003, p. 50.
- [62] Shadwick 2003, pp. 59–61.
- [63] Shapiro & Glebbeek 1995, pp. 93–95.
- [64] The Allen twins performed as backup singers under the name Ghetto Fighters on Hendrix's song "Freedom".<ref>; .
- [65] Hendrix & McDermott 2007, p. 13.
- [66] McDermott 2009, p. 10.
- [67] McDermott 2009, pp. 10–11.
- [68] : for the peak chart position of "Mercy Mercy"; : for Hendrix recording with Covay in March 1964; : "Mercy Mercy" was recorded on May 18, 1964.
- [69] Shadwick 2003, pp. 10–11.
- [70] McDermott 2009, p. 13.
- [71] : recording with Richard; : "I Don't Know What You Got (But It's Got Me)" recorded in Los Angeles.
- [72] McDermott 1992, p. 345.
- [73] Three other songs were recorded during the sessions—"Dancin' All Over the World", "You Better Stop", and "Every Time I Think About You"—but Vee Jay did not release them at the time due to their poor quality.<ref name="FOOTNOTEShadwick200357">Shadwick 2003, p. 57.
- [74] Shadwick 2003, p. 55.
- [75] Shadwick 2003, pp. 56–60.
- [76] ; .
- [77] Shapiro & Glebbeek 1995, p. 95.
- [78] Cross 2005, p. 120.
- [79] McDermott 2009, p. 15.
- [80] ; .
- [81] Several songs and demos from the Knight recording sessions were later marketed as "Jimi Hendrix" recordings after he had become famous.<ref name="FOOTNOTEMcDermott200914-15">McDermott 2009, pp. 14–15.

- [82] ; ; .
- [83] Roby & Schreiber 2010, p. 210.
- [84] In mid-1966, Hendrix recorded with Lonnie Youngblood, a saxophone player who occasionally performed with Curtis Knight.<ref name="FOOTNOTEShadwick200366-71">Shadwick 2003, pp. 66-71.
- [85] Shadwick 2003, p. 71.
- [86] Shadwick 2003, p. 70.
- [87] As with the King Curtis recordings, backing tracks and alternate takes for the Youngblood sessions would be overdubbed and otherwise manipulated to create many "new" tracks.<ref name="FOOTNOTEMcDermott200916-17">McDermott 2009, pp. 16-17.
- [88] Shadwick 2003, pp. 76-77.
- [89] So as to differentiate them in the band, Hendrix dubbed Wolfe "Randy California" and Palmer "Randy Texas".<ref name="FOOTNOTEShadwick200376-77">Shadwick 2003, pp. 76-77.
- [90] Shapiro & Glebbeek 1995, p. 102.
- [91] Shadwick 2003, pp. 76-79.
- [92] Roby 2002, pp. 53-56.
- [93] Singer-guitarist Ellen McIlwaine and guitarist Jeff Baxter also briefly worked with Hendrix during this period.<ref name="FOOTNOTERoby200253-56">Roby 2002, pp. 53-56.
- [94] McDermott 2009, p. 17.
- [95] McDermott 2009, pp. 17-18.
- [96] McDermott 2009, pp. 18-21.
- [97] McDermott 2009, pp. 20-22.
- [98] ; .
- [99] Etchingham later wrote an autobiographical book about their relationship and the London music scene during the 1960s.<ref>
- [100] Shadwick 2003, p. 84.
- [101] Shadwick 2003, p. 83.
- [102] ; .
- [103] McDermott 2009, p. 22.
- [104] ; .
- [105] McDermott 2009, pp. 22-24.
- [106] Shadwick 2003, p. 91.
- [107] Shadwick 2003, pp. 91-92.
- [108] Shadwick 2003, p. 92.
- [109] ; .
- [110] Roberts 2005, p. 232.
- [111] McDermott 2009, pp. 41.
- [112] McDermott 2009, pp. 41-42.
- [113] This guitar has now been identified as the guitar acquired and later restored by Frank Zappa. He used it to record his album *Zoot Allures* (1971). When Zappa's son, Dweezil Zappa, found the guitar some twenty years later, Zappa gave it to him.<ref>
- [114] Heatley 2009, p. 64.
- [115] Stubbs 2003, pp. 29, 31-32, 36-37.
- [116] post-modern soundscapes of "Are You Experienced?"; : a diversity if style:: "Third Stone from the Sun".
- [117] : UK chart data for *Are You Experienced*; : UK release date.
- [118] The original version of the LP contained none of the previously released singles or their B-sides.<ref name="FOOTNOTEDoggett20048">Doggett 2004, p. 8.
- [119] Cross 2005, p. 181.
- [120] As with *Sgt. Pepper*, *Are You Experienced* was recorded using four-track technology.<ref name="FOOTNOTEHeatley200964">Heatley 2009, p. 64.
- [121] McDermott 2009, p. 52.
- [122] : Release dates for *Are You Experienced*; : Peak US chart position.
- [123] The US and Canadian versions of *Are You Experienced* featured a new cover by Karl Ferris and a new song list, with Reprise removing "Red House", "Remember" and "Can You See Me" to make room for the first three single A-sides omitted from the UK release: "Hey Joe", "Purple Haze", and "The Wind Cries Mary".<ref name="FOOTNOTEAledort199649">Aledort 1996, p. 49.
- [124] Aledort 1996, p. 49.
- [125] Whitehill 1989a, p. 5.
- [126] When Track records sent the master tapes for "Purple Haze" to Reprise for remastering, they wrote the following words on the tape box: "Deliberate distortion. Do not correct."<ref name="FOOTNOTERobySchreiber2010184">Roby & Schreiber 2010, p. 184.
- [127] : *Are You Experienced* certified double-platinum; : Hendrix's "epochal debut".
- [128] Shadwick 2003, p. 109.
- [129] ; "an absolute ace on the guitar"; : McCartney insisted that the festival would be incomplete without Hendrix.
- [130] : "the most exciting performer [he had] ever heard"; : "clothes as exotic as any on display elsewhere".

- [131] : "the most exciting performer [he had] ever heard"; : "He was not only something utterly new musically".
- [132] Shadwick 2003, pp. 110–115.
- [133] ; ; .
- [134] Shadwick 2003, p. 116.
- [135] McDermott 2009, pp. 54–56.
- [136] Shadwick 2003, pp. 116–117.
- [137] : the Monkees tour as publicity for Hendrix; : the Monkees asked for Hendrix.
- [138] Whitehill 1989b, p. 6.
- [139] McDermott 2009, p. 76.
- [140] Moskowitz 2010, p. 28.
- [141] Moskowitz 2010, p. 33.
- [142] ; .
- [143] As with their previous LP, the band had to schedule recording sessions in between performances.<ref name="FOOTNOTEMitchellPlatt199076">Mitchell & Platt 1990, p. 76.
- [144] Shadwick 2003, p. 125.
- [145] Aledort 1996, pp. 68–76; 71: "one of the greatest electric guitar solos ever"..
- [146] ; .
- [147] Shadwick 2003, p. 130.
- [148] ; .
- [149] Whitehill 1989b, p. 52.
- [150] Cross 2005, p. 205.
- [151] Heatley 2009, p. 99.
- [152] ; .
- [153] : (primary source); : (secondary source).
- [154] : Recording began with Chandler and Kramer; : Kellgren.
- [155] Heatley 2009, p. 102.
- [156] Shadwick 2003, p. 157.
- [157] The double LP was the only Experience album to be mixed entirely in stereo.<ref name="FOOTNOTEHeatley2009103">Heatley 2009, p. 103.
- [158] Shadwick 2003, p. 146.
- [159] In March 1968, Jim Morrison of the Doors joined Hendrix onstage at the Scene Club in New York.<ref name="FOOTNOTEBlack1999137">Black 1999, p. 137.
- [160] : US release date; : peak chart position.
- [161] Murray 1989, p. 51.
- [162] : "All Along the Watchtower" was Hendrix's only US top 40 hit single; : "All Along the Watchtower" was Hendrix's highest-selling single; : peak UK chart position for Hendrix's cover of "All Along the Watchtower"; : peak US chart position for Hendrix's cover of "All Along the Watchtower".
- [163] : peak UK chart position for "Burning of the Midnight Lamp"; : "Burning of the Midnight Lamp" was Hendrix's first recorded song to feature the use of a wah-wah pedal.
- [164] Whitehill 1989c, p. 5.
- [165] Doggett 2004, p. 19.
- [166] : Etchingham stated that she ended the relationship on March 19; : Etchingham's Brook Street apartment, which was next door to the Handel House Museum.
- [167] Hendrix and Etchingham ended their relationship in early 1969.<ref name="FOOTNOTEShadwick2003154">Shadwick 2003, p. 154.
- [168] McDermott 2009, pp. 134–140.
- [169] McDermott 2009, pp. 142–144.
- [170] Gold and Goldstein filmed the Royal Albert Hall shows, but as of 2013 ([http://en.wikipedia.org/w/index.php?title=Jimi\\_Hendrix&action=edit](http://en.wikipedia.org/w/index.php?title=Jimi_Hendrix&action=edit)) they have not been officially released.<ref name="FOOTNOTEMcDermott2009142–144">McDermott 2009, pp. 142–144.
- [171] ; Hendrix's unpredictable work ethic; : Hendrix's creative control over the Experience's music.
- [172] McDermott 2009, p. 140.
- [173] : the last Experience session to include Redding; : Recording sessions at Olmstead and the Record Plant.
- [174] McDermott 2009, p. 151.
- [175] Roby & Schreiber 2010, p. 180.
- [176] McDermott 2009, pp. 165–166.
- [177] Shadwick 2003, p. 191.
- [178] : Redding blamed Hendrix's plans to expand the group; : Redding intended to pursue his solo career.
- [179] Fairchild 1991, p. 92.
- [180] Shapiro & Glebbeek 1995, p. 375.
- [181] ; .

- [182] ; : Hendrix headlined Woodstock; .
- [183] For the concert, Hendrix added rhythm guitarist Larry Lee and conga players Juma Sultan and Jerry Velez. The band rehearsed for less than two weeks before the performance, and according to Mitchell, they never connected musically.<ref>; .
- [184] Shapiro & Glebbeek 1995, pp. 384–385.
- [185] Murray 1989, p. 53.
- [186] Hendrix agreed to receive \$18,000 in compensation for his set, but was eventually paid \$32,000 for the performance and \$12,000 for the rights to film him.<ref name="FOOTNOTERoby2002133">Roby 2002, p. 133.
- [187] : Hendrix requested to close the show in the morning; : the band took the stage around 8:00 am on Monday.
- [188] Cross 2005, pp. 267–272.
- [189] Cross 2005, p. 270.
- [190] : feedback, distortion, and sustain; : Hendrix replicated the sounds made by rockets and bombs.
- [191] Cross 2005, p. 271.
- [192] Cross 2005, p. 272.
- [193] ; .
- [194] In 2010, when a federal court of appeals decided on whether online sharing of a music recording constituted a performance, they cited Hendrix in their decision stating: "Hendrix memorably (or not, depending on one's sensibility) offered a 'rendition' of the Star-Spangled Banner at Woodstock when he performed it aloud in 1969".<ref>
- [195] The Woodstock lineup appeared together on two subsequent occasions, and on September 16 they jammed for one last time; soon afterward, Lee and Velez left the band.<ref name="FOOTNOTEMcDermott2009174–176">McDermott 2009, pp. 174–176.
- [196] Moskowitz 2010, pp. 6, 37–38.
- [197] Shadwick 2003, pp. 156, 214.
- [198] Unterberger 2009, pp. 106–112.
- [199] Murray 1989, p. 202.
- [200] Heatley 2009, p. 118.
- [201] Shadwick 2003, p. 214.
- [202] Unterberger 2009, p. 95.
- [203] McDermott 2009, pp. 189–193.
- [204] Aledort 1998, p. 40.
- [205] Heatley 2009, pp. 118–119.
- [206] Unterberger 2009, p. 156.
- [207] Shadwick 2003, p. 221.
- [208] ; .
- [209] Roby 2002, p. 159.
- [210] Roby 2002, pp. 159–160.
- [211] : Redding saw Jeffery give Hendrix a tablet; : Miles saw Jeffrey give Hendrix LSD.
- [212] Moskowitz 2010, p. 72.
- [213] Unterberger 2009, p. 113.
- [214] ; .
- [215] Moskowitz 2010, pp. 73–74.
- [216] Moskowitz 2010, p. 73.
- [217] Moskowitz 2010, pp. 86–90.
- [218] Moskowitz 2010, p. 74.
- [219] Schinder & Schwartz 2007, p. 250.
- [220] Moskowitz 2010, p. 77.
- [221] Moskowitz 2010, pp. 152–153.
- [222] Moskowitz 2010, p. 78.
- [223] Shadwick 2003, p. 154.
- [224] Shapiro & Glebbeek 1995, p. 390–391.
- [225] Heatley 2009, pp. 138–139.
- [226] Heatley 2009, p. 139.
- [227] In an effort to finance the studio, Hendrix and Jeffrey secured a \$300,000 loan from Warner Bros. As part of the agreement, Hendrix was required to provide Warner Bros. with another album, resulting in a soundtrack for the film *Rainbow Bridge*.<ref name="FOOTNOTEHeatley2009139">Heatley 2009, p. 139.
- [228] Moskowitz 2010, pp. 76–79.
- [229] : Opening Electric Lady Studios for recording; : grand opening party.
- [230] McDermott 2009, pp. 245–246.
- [231] Black 1999, p. 241.
- [232] Brown 1997, p. 77.
- [233] Brown 1997, pp. 65–77.



- [234] A live recording of the concert was later released as *Live at the Isle of Fehmarn*.[Moskowitz 2010](#), p. 176.
- [235] McDermott 2009, p. 248.
- [236] ; .
- [237] Shadwick 2003, pp. 242–243.
- [238] Shadwick 2003, p. 243.
- [239] Brown 1997, p. 107.
- [240] Brown 1997, pp. 103–107.
- [241] : Hendrix spending most of September 17 with Dannemann and Dannemann as the only witness to Hendrix's final hours; : the disputed details of Hendrix's final hours and death; : uncertainty in the specific details of his final hours and death.
- [242] Hendrix & McDermott 2007, p. 59.
- [243] Cross 2005, pp. 331–332.
- [244] ; .
- [245] Moskowitz 2010, p. 82.
- [246] Brown 1997, pp. 158–159.
- [247] : Coroner Gavin Thurston's September 28 inquest : Hendrix's September 21 autopsy.
- [248] Brown 1997, pp. 172–174.
- [249] ; .
- [250] Brown 1997, p. 165.
- [251] Shapiro & Glebbeek 1995, p. 475.
- [252] Cross 2005, pp. 338–340.
- [253] Hendrix performed in Sweden frequently throughout his career, and his only son James Daniel Sundquist was born there in 1969 to a Swede, Eva Sundquist. The relation has been recognized by the Swedish courts and Sundquist received a monetary settlement from Experience Hendrix LLC.[Cross 2005](#), pp. 342–343.
- [254] Roby & Schreiber 2010, p. 156.
- [255] Redding & Appleby 1996, p. 60.
- [256] : mixing drugs and alcohol; : Hendrix often become angry and violent when he drank too much alcohol.
- [257] Cross 2005, p. 237.
- [258] ; .
- [259] Cross 2005, pp. 236–237.
- [260] Shadwick 2003, p. 186.
- [261] ; .
- [262] Shapiro & Glebbeek 1995, p. 358.
- [263] Shapiro & Glebbeek 1995, p. 402.
- [264] Shapiro & Glebbeek 1995, pp. 402–403.
- [265] McDermott 2009, p. 80.
- [266] Shadwick 2003, pp. 65–71.
- [267] : "malicious" and "greatly inferior"; .
- [268] ; .
- [269] ; .
- [270] Moskowitz 2010, pp. 116–117.
- [271] Two of Hendrix's final recordings included the lead guitar parts on "Old Times Good Times" from Stephen Stills' eponymous album (1970) and on "The Everlasting First" from Arthur Lee's new incarnation of Love. Both tracks were recorded during a brief visit to London in March 1970, following Kathy Etchingham's marriage.[Working with Lee on "The Everlasting First"; : Working with Stills on "Old Times Good Times"; : General detail.](#)
- [272] Moskowitz 2010, pp. 128–130.
- [273] Moskowitz 2010, p. 127.
- [274] Moskowitz 2010, pp. 120–124.
- [275] Shadwick 2003, p. 222.
- [276] Many of Hendrix's personal items, tapes, and many pages of lyrics and poems are now in the hands of private collectors and have attracted considerable sums at occasional auctions. These materials surfaced after two employees, under the instructions of Mike Jeffery, removed items from Hendrix's Greenwich Village apartment following his death.[Shapiro & Glebbeek 1995](#), p. 477.
- [277] ; .
- [278] Shapiro & Glebbeek 1995, p. 671.
- [279] Heatley 2009, p. 62.
- [280] Unterberger 2009, p. 211.
- [281] Shapiro & Glebbeek 1995, pp. 37–38.
- [282] Heatley 2009, pp. 168–171.

- [283] Heatley 2009, pp. 116–117: Gibson SG Custom; 134–135: 1970 left-handed Gibson Flying V.
- [284] While Hendrix had previously owned a 1967 Flying V that he hand-painted in a psychedelic design, the Flying V used at the Isle of Wight was a unique custom left-handed guitar with gold plated hardware, a bound fingerboard and "split-diamond" fret markers that were not found on other 1960s-era Flying Vs.<ref name="FOOTNOTEHeatley200974–76: 1967 Flying V; 134–135: 1970 Flying V">Heatley 2009, pp. 74–76: 1967 Flying V; 134–135: 1970 Flying V.
- [285] Heatley 2009, p. 54.
- [286] Heatley 2009, p. 66.
- [287] During their second rehearsal, the Experience attempted to destroy the Burns amps that Chandler had given them by throwing the equipment down a flight of stairs.<ref name="FOOTNOTEHeatley200966">Heatley 2009, p. 66.
- [288] Heatley 2009, pp. 66–67.
- [289] Trynka 1996, p. 18.
- [290] Unterberger 2009, p. 215.
- [291] Heatley 2009, p. 122.
- [292] GP staff 2012, p. 52.
- [293] Heatley 2009, p. 105.
- [294] : : One of Hendrix's signature guitar effects; .
- [295] Shadwick 2003, p. 117.
- [296] The wah pedals that Hendrix owned were designed by the Thomas Organ Company and manufactured in Italy by JEN Elettronica Pescara for Vox.<ref name="FOOTNOTEHeatley2009104–105">Heatley 2009, pp. 104–105.
- [297] Unterberger 2009, p. 216.
- [298] Heatley 2009, pp. 104–105.
- [299] Heatley 2009, p. 73: Dallas Arbiter Fuzz Face; 104–105: Vox wah-pedal; 88–89: Octavia; 120–121: other effects.
- [300] : "the secret" of Hendrix's sound; : Hendrix's long-term collaboration with Mayer.
- [301] : first Hendrix recording with an Octavia; : Mayer introduced Hendrix to the Octavia in December 1966.
- [302] ; .
- [303] Shapiro & Glebbeek 1995, p. 689.
- [304] Shadwick 2003, p. 103.
- [305] Unterberger 2009, p. 228.
- [306] Shadwick 2003, p. 39.
- [307] Hendrix & McDermott 2007, p. 9.
- [308] Shadwick 2003, p. 62.
- [309] Unterberger 2009, p. 229.
- [310] Unterberger 2009, pp. 228, 231: the influence of Curtis Mayfield, 234–235: influence of Bob Dylan.
- [311] GP staff 2012, p. 50.
- [312] Aledort 1991, p. 4.
- [313] : Hendrix helped to popularize use of the wah-wah pedal; : Hendrix helped to popularize use of the wah-wah pedal; : Hendrix was instrumental in developing the previously undesirable technique of guitar feedback; : Hendrix helped to popularize guitar feedback.
- [314] Aledort 1995, p. 59.
- [315] Whitehill 1989b, p. 46.
- [316] Unterberger 2009, p. 212.
- [317] His heavy use of the tremolo bar often detuned his guitar strings, necessitating frequent tunings.<ref name="FOOTNOTEShapiroGlebbeek1995166, 689">Shapiro & Glebbeek 1995, pp. 166, 689.
- [318] ; .
- [319] Stix 1992, p. 10.
- [320] Hendrix also played keyboard instruments on several recordings, including piano on "Are You Experienced?", "Spanish Castle Magic", and "Crosstown Traffic", and harpsichord on "Bold as Love" and "Burning of the Midnight Lamp".<ref name="FOOTNOTEShapiroGlebbeek1995526: &quot;Are You Experienced?&quot;, 527: &quot;Burning of the Midnight Lamp&quot;, 528: &quot;Spanish Castle Magic&quot; and &quot;Bold as Love&quot;, 530: &quot;Crosstown Traffic&quot;">Shapiro & Glebbeek 1995, pp. 526: "Are You Experienced?", 527: "Burning of the Midnight Lamp", 528: "Spanish Castle Magic" and "Bold as Love", 530: "Crosstown Traffic".
- [321] : Hendrix synthesized R&B and American folk music; : Hendrix synthesized blues, soul, British rock, 1950s rock and roll, and jazz.
- [322] : Hendrix influenced hard rock, heavy metal, and post-punk; : Hendrix influenced funk and hip hop.
- [323] Moskowitz 2010, p. xiii.
- [324] Moskowitz 2010, p. 85.
- [325] Unterberger 2009, p. vi.
- [326] : Hendrix influenced John Frusciante; : Hendrix influenced Eddie Hazel; : Hendrix influenced Prince, George Clinton, and the Red Hot Chili Peppers; : Hendrix influenced Ernie Isley.
- [327] Owen & Reynolds 1991, p. 30.
- [328] Davis & Troupe 1989, pp. 282–283.

- [329] Davis would later request that guitarists in his bands emulate Hendrix.<ref name="FOOTNOTEDavisTroupe1989319–320; 374">Davis & Troupe 1989, pp. 319–320; 374.
- [330] : Hendrix influenced Yngwie Malmsteen and Joe Satriani, "[Hendrix] created modern electric playing"; : Hendrix influenced Kirk Hammett; : Hendrix influenced Stevie Ray Vaughan.
- [331] *Starting at Zero, His Own Story* by Jimi Hendrix, edited by Alan Douglas and Peter Neal, Bloomsbury, 255pp, reviewed by Ed Vulliamy in the *Guardian Weekly*, 3 January 2014.
- [332] Moskowitz 2010, p. 130.
- [333] McDermott 2009, p. 90.
- [334] : the Rock Guitarist of the Year : World Top Musician of 1969.
- [335] Levy 2005, p. 222.
- [336] : 100 greatest artists; : 100 greatest guitarists.
- [337] Wenner 2010, p. 120.
- [338] Hendrix & McDermott 2007, p. 60.
- [339] Roby 2002, p. 1.
- [340] : Handel's former residence at 25 Brook Street; For the first blue plaque ever granted to a pop star see: ; For its entry in the English Heritage Blue Plaque database see:

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## External links

- Official website (<http://www.jimihendrix.com>)
  - The Jimi Hendrix Foundation (<http://www.jimihendrixfoundation.com/>)
  - Jimi Hendrix Memorial Project (<http://www.jimihendrixmemorial.com/>)
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