

HENDRIX WORLDWIDE CATALOG IS NOW UNIVERSAL... Can the world be ready for more Jimi Hendrix? Universal Music certainly believes so as they have recently signed an exclusive administration agreement with Experience Hendrix LLC to manage the catalog of Jimi Hendrix's music encompassing all territories throughout the world outside the United States. In that global realm, UMPG will represent the catalogue for all commercial opportunities including synchronization licensing for Motion Pictures, TV, Advertising and other mediums. The five-year contract moves the management from Sony ATV, which had managed the catalog since 1998.

Upon making the announcement Renzer, Chairman/ CEO, Universal Music Publishing Group (UMPG) commented, "We are so honored that Experience Hendrix has chosen Universal Music Publishing Group to represent their iconic catalogue. Jimi Hendrix's catalogues represents the work of one of the premiere artists of our time and we look forward to working closely with the Hendrix family in representing these amazing songs".

Janie L Hendrix President/CEO of Experience Hendrix commented: "We are excited about working with David Renzer and the UMPG staff. Our beloved Jimi has long been recognized as the greatest guitarist ever and the most amazing performer in music history. His ability to expand the frontiers of composition with an almost supernatural sense of melody and rhythm coupled with his truly poetic lyricism has made his catalogue of songs one of the true cornerstones of musical art for each successive generation. His matchless skill, creativity and imagination on the guitar continue to give those who have come after him an elusive standard to strive for. Jimi's catalogue demands the best and we feel very comfortable entrusting the stewardship of his work to our UMPG partners".

Experience Hendrix will continue to oversee releases within the States.

LONNIE YOUNGBLOOD SUFFERING THE GEORGIA BLUES...

Saxophonist Lonnie Youngblood, who played and recorded with Hendrix briefly during the pre-Experience era of Jimi's career in 1966, is suing Experience Hendrix LLC, MCA Records and film director Martin Scorsese, for the inclusion of the track "Georgia Blues" album "Martin Scorsese Presents The Blues: Jimi Hendrix", which Youngblood claims he co-wrote with Hendrix and they recorded the take in 1969.

Saxophonist Youngblood secured his first professional gig in 1959 after relocating from his native Georgia to Newark, New Jersey. He served in the Army for a short time, and returned to Harlem in 1963, where he took over leadership of Curtis Knight's band. In 1965, a then unknown Jimi Hendrix joined the entourage Curtis Knight and the Squires.

But, according to an interview with Youngblood in the book *Becoming Jimi Hendrix*, by the summer of 1966, "Curtis started to lose interest in the band," explained Youngblood, "and at the same time, I had a couple of job offers to be a bandleader. I knew I didn't want to play in his band forever, so I told Jimi and a couple of the guys in the band about it and they said, 'Let's go!' From there, we started playing a few gigs as The Blood Brothers. I was an enterprising guy and wanted to cut me some records."

In June of 1966, Youngblood and Hendrix entered Abtone Studios in New York. Three of those sessions yielded the singles "Goodbye Bessie Mae" b/w "Soul Food (That's What I Like)", "Under the Table" b/w "Wipe the Sweat" and "Go Go Shoes" b/w "Go Go Place". Later that year, Hendrix and Youngblood returned to the Abtone studios as session players for producer Johnny Brantley. It's said that as many as 13 tracks, including alternate takes, were recorded. Those sessions yielded the singles "My Girl (She's a Fox)" b/w "(I Wonder) What It Takes" released by The Icemen; "Sweet Thang" (originally titled "Wipe the Sweat") by Billy Lamont, and "Your Only Hurting Yourself" b/w "That Little Old Groovemaker" by Jimmy Norman. Over the years, numerous Hendrix/Youngblood albums have been released, some including tracks Hendrix never played on while other overdub guitar tracks to try to accentuate the Hendrix sound.

The friendship between the two endured, though, and in 1969, at the peak of Hendrix's popularity, the two men recorded several songs in a New York studio.

The tunes recorded during those two or three days are the subject of the lawsuit Youngblood filed this spring that claims one of the songs, "Georgia Blues," was included on the 2003 compilation without his permission and without crediting him as its author.

The suit seeks unspecified lost-income damages from Hendrix's estate, MCA Records and film director Martin Scorsese, who collaborated on the collection *Martin Scorsese Presents The Blues: Jimi Hendrix*.

Youngblood alleges he was not asked for permission to include the track on the album and was not credited as a creator of the track.

In the filing, Youngblood claims he refused an offer of \$3,000 by a lawyer for the Hendrix estate, and he's determined to win the case.

His comments echo those of the late Al Hendrix when he was informed that his attorney Leo Branton had sold the rights to his son's music. The 68-year-old Youngblood says, "It's the principle. I want my song back. They had no right to take my song."

In an *Associated Press* interview, Youngblood recalls the wayfaring Hendrix, "He had a guitar in a sack, a change of pants and a shirt in another sack, maybe a toothbrush and some type of comb. And basically that was it," Youngblood said. "He basically didn't have a worry." When Hendrix asked him to come down and play in Greenwich Village, Youngblood rejected the opportunities, having other responsibilities. "He wanted me to go down to Cafe Wha and play for tips," he said, "to me, that was out of the question. I had a car, a wife, a son, an apartment. I told him, 'You've got to go where you can get some sure money.'" It was at that time Hendrix created Jimmy James and the Blue Flames.

Hendrix went on to England where he skyrocketed to rock stardom. Youngblood remained performing in the Harlem circuit and becoming a fixture on college campuses throughout the Northeast.

Then, one night in 1969 Youngblood was onstage when Hendrix showed up unexpectedly, wearing his signature floppy hat, tassels and ruffled shirt, and "turned the place inside out." Hendrix told Youngblood he would record some songs with him, Youngblood remembers, as payback for his help several years earlier.

"Jimmy had moved on to another place by then, but it was his way of saying thank you," Youngblood said.

Youngblood said he wrote "Georgia Blues" and points out that one line in the song goes, "I was born in Georgia 27 years ago" (born Lonnie Thomas 8/3/41) — a clear reference to Youngblood, who was 27 at the time and a native of Augusta, Georgia.

Youngblood worked mostly as a backing musician during the rest of the '60s, playing on tours and/or sessions for the likes of James Brown, Jackie Wilson, Ben E. King, Sam & Dave, and other soul greats. He also continued to record independently, scoring a couple of mild R&B chart hits in the mid-70s. Like many other musicians, he battled drug problems off and on throughout his career. In 2004, when he became clean and sober, he recorded a gospel album titled *The Garden* and another uplifting spiritual project *Count Your Blessings* for the Deblon label.

Youngblood, who still lives in the Newark area, still performs as many as 20 dates a month at clubs and private parties in the northern New Jersey and New York City area. You can view his tour itinerary at <http://www.lonnieyoungblood.com/schedule.php>.

MERCHANDISING JIMI...Authentic Hendrix, LLC the merchandise licensing subsidiary of Experience Hendrix, L.L.C., has appointed Los Angeles-based Brand Sense Partners ("BSP") as their exclusive partner to manage the Hendrix merchandising efforts.

As a leader in licensing and brand management, BSP has a long and successful track record of assisting brand owners to manage their intellectual property more effectively and profitably. Indications are BSP will manage the Hendrix merchandise program and the icon's legacy by deploying its unique approach to business development and brand management.

"We are honored to be working with the Hendrix family merchandising company to manage and extend the brand of one of the greatest talents in music and pop culture history. BSP's unrivalled team of brand, product, and retail specialists will complement the incredible group of individuals at Authentic Hendrix to perpetuate and honor all-things Jimi," said BSP president Ramez Toubassy. The Hendrix program will be managed by

BSP's Theresa Brown, a celebrity licensing expert who has represented such estates as Albert Einstein and Steve McQueen, and currently leads BSP's celebrity and estate initiatives which count Sheryl Crow and Marlon Brando among their number.

"This is an exciting mingling of sentiment and savvy. BSP understands and shares our value system. Placing Jimi's persona, his image, on an item is something we take very seriously. We have always been very selective and careful with treatment of his legacy. This is the first time we have ever considered utilizing exclusive external management to assist in broadening the Jimi Hendrix brand," said Janie Hendrix, President & CEO of Authentic Hendrix. "After a thorough search for the right partner we are pleased to announce that we have chosen BSP to methodically cultivate and protect Jimi's name and likeness in a way that respects his legacy and grows the business. This relationship along with our music distribution alliance with Sony, is another step toward insuring that Jimi remains relevant with current and future generations," said Janie Hendrix.

And, how crass will it get:



JIMI HENDRIX HEADPHONES

That's right, you can now listen to Jimi on his own custom labeled headphones. The Jimi Hendrix Purple Haze DJ headphones are covered in purple with the image of his face on the earcups.

Funko first debuted their panache for headphone with their Star Wars collection, but it seems that was just the tip of the iceberg for them as their newest series is inspired by five different genres of music, featuring select artists that inspire those genres – Jimi Hendrix, Ramones, Bob Marley, Rasta Reggae and the Misfits.

JIMI HENDRIX SNEAKERS



The Converse sneaker company has teamed up with Jimi Hendrix to introduce the Jimi Hendrix by Converse Chuck Taylor collection. The shoes use the album covers of *Electric Ladyland* and *Axis: Bold As Love* as inspiration points, while Hendrix's costume from one of his legendary "Purple Haze" performances rounds out the collection.



But, Converse is no longer selling a pair of the Chuck Taylor series of shoes that uses the artwork from the front cover of *Axis: Bold As Love* album that depicted Jimi Hendrix as a colorful, multi-armed deity. The company says they pulled the shoe because it offends the Hindu culture.

Apparently, they pulled the shoe after complaints from Hindu leaders. "When I heard about these shoes, my immediate concern was to express my own feelings and request for action and also indicated that many other Hindus also would feel as I did," said Beth Kulkarni in an interview in the *Times of India*. She wrote a letter to Converse, explaining that the shoes

would be offensive to Hindus worldwide and requesting they be removed from the market

According to Kulkarni, the company replied by e-mail: "Converse designed the Converse Chuck Taylor Jimi Hendrix/Axis shoe to demonstrate our support of music culture and to celebrate the contributions of the global music icon Jimi Hendrix. With approval of the Hendrix estate, we applied artwork taken directly from the 1967 *Axis: Bold As Love* album cover. The cover art included images of Hindu deities. Our ambitions were to honor the music of Jimi Hendrix. It was not our intent to offend Hindu culture by having Hindu deities on footwear."



ORIGINAL HENDRIX CONTRACT AND DEMO TAPE ON

AUCTION BLOCK....At a quarter of an inch wide and 1,800 feet long, the reel of black polyester audio tape in its battered, coffee-stained, green box suggests nothing about the musical treasure it holds. But when played, it is unmistakably Jimi Hendrix - lo-fi, stripped back to a single guitar and unvarnished voice.

Forgotten for decades, the recordings capture Hendrix at his most reflective. The tape will be sold at auction April 28 by the Fame Bureau (www.famebureau.com) in London. The tape is expected to fetch upwards of £100,000 (\$150,000) according to the auctioneers.

The songs, 14 in total, date back to 1968 as Hendrix worked on his third album, *Electric Ladyland*. Most of the tracks feature Hendrix singing and playing guitar quietly by himself in an apartment. Several tracks include a second musician playing harmonica. The recordings from Hendrix include tracks for his then forthcoming album *Electric Ladyland* and a never-heard before Dylan track 'Tears of Rage'; making this an amazing piece of history.

"This tape shows his very sensitive, creative side," said Ted Owen, a memorabilia expert and CEO of the Fame Bureau. "The wild man of rock is not there at all."

The tape was given to Carl Niekirk by Hendrix himself. Niekirk worked in a photography studio below the rock star's flat in Brook Street, central London.

As there was only one entrance to the flat, Mr Niekirk would often let Hendrix and his friends into the flat. "It was a constant stream of people coming and going and partying," he said.

According to the story, at one point Hendrix asked Niekirk if he could borrow some milk and sugar. When he took it up to Hendrix's flat, the singer gave him the tape. Niekirk said: "Because I asked him, he just gave it to me. As simple as that." The tape then passed to Niekirk's sister, who ran a pub in Epping Forest, and there it languished in a box in a wardrobe.

The tape is now owned by Mark Sutherland and Paul Jackson, who run the Cafe Music Studios in east London. They bought the tape for a nominal sum 10 years ago, and now, after years of legal wrangling with the Hendrix estate, the pair are finally able to sell it.

YAMETA CONTRACT

The complete original agreement between James Marshall Hendrix p/k/a Jimi Hendrix and Yameta Company Limited of Nassau Bahamas for the publishing rights in association with Schroeder Publishing Company Limited dated 16th February 1967 whereby it was agreed that in consideration of the sum of one shilling a composer, Mr Hendrix, hereby assigns to the publishers the full copyright for all countries in the musical composition. The contract then lists all of the songs that were performed on Jimi's first album including "Purple Haze", "Foxy Lady", "The Wind Cries Mary" and "Manic Depression".

The two-page fully inclusive contract is signed across a one penny postage stamp by Jimi Hendrix. Due to the fact that Jimi had both jammed played and recorded with other bands prior to performing the experience this particular contract is controversial in the fact that during the time of signing Jimi was still under contract to PPX records based in New York. The consequence in signing this contract was to create a subsequent law suit between PPX and Yameta / Warner Brothers disputing the argument of who owned Jimi Hendrix. As a result of the pending case Jimi Hendrix awarded a future album's worth of music to PPX as compensation for breaching his recording contract.

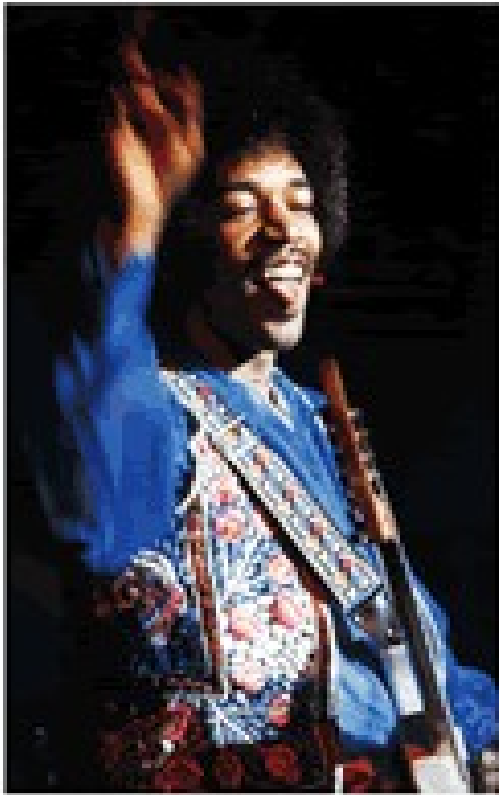
The absence of this contract has been the subject of several legal disputes since Jimi's death over who is legally entitled to administer the estate and whom in fact should be receiving royalty payments. A recent case saw the emergence of John Hillman, a Yameta executive who made the claim in the British courts that as the only surviving Yameta Director, he in fact, was the guardian and executor of all Yameta business. The long on going case and conspiracy claims to this day still fascinates Hendrix aficionados.

LOVE'S BLUE THUMB ACETATE

In March of 1970, Jimi Hendrix was invited to work on a project with Arthur Lee and Love for their False Start album. At those sessions, they recorded sixteen takes of "The Everlasting First", a track which ended up on the album, plus a couple of takes of "Ezy Rider".

An acetate, which included three songs – "Everlasting" ("The Everlasting First", "Easy Rider" ("Ezy Rider") and "Jam" (an instrumental track officially titled "Loon"); was sold at auction on Ebay in July of 2009 for \$2,025.

The acetate version of "The Everlasting First" is different than what finally emerged on the False Start album. The released version was padded with 31 seconds of another take (the middled section just after the vocals end) grafted onto the start, with the ending modified slightly. The acetate version has some of Lee's vocals double tracked, which the released version has most of them doubled. Otherwise, no big change to the final mix.



JIMI HENDRIX VEST

A Jimi Hendrix waistcoat he wore on stage in 1968 recently sold at a Cooper Owen auction in London for nearly \$80,000 (48,000 pounds).



HENDRIX HOUSE COMING DOWN DOWN, DOWN DOWN...

After legal wrangling, hopes of creating a shrine or museum, the house that Jimi once lived is slated for the wrecking ball.

The city of Renton finally became tired of the eyesore, which has been boarded up in major disrepair protected by a chain link fence after it was moved to a location at the Hi-Land Manor Mobile Home Park, located across the street from Greenwood Memorial Cemetery in the Seattle suburb of Renton where Hendrix is buried.

Local developer Peter Sikov has invested over \$150,000 in the two-bedroom frame home that he originally bought in 2001. At that time, it was potentially slated for the wrecking ball as the Central District neighborhood was being redeveloped xxx. He has since moved the house twice – first a few blocks from its original spot and then to its current location.

A temporary-use permit which allowed Sikov to move the house into the mobile home park, which he also owns, expired in February of 2008 and he was given until March 27 to either move it or the city would take steps to tear it down. As the deadline approached, any potential 11th-hour salvation solutions had been exhausted, and the city held firm on their deadline. On Thursday, March 26 owner Pete Sikov began dismantling the home.

At the prompting of Jimi's brother Leon Hendrix, Sikov had originally purchased the property and planned to turn the Hendrix home into a museum, showing visitors what the house looked like during the few years in the 1950s when Jimi, his brother Leon and his father Al lived there.

Renton has initially approved of the move as plans called for turning the home into a museum-like shrine. The city already enjoys the fact that thousands of Hendrix fans visit Jimi's gravesite every year, with hopes the original Hendrix home would add to the attraction.

Those plans never panned out. It was not a project that had the approval or participation of the family members who control the Jimi Hendrix Estate and reports now indicated other potential plans for the house soon ballooned beyond manageable proportions. Sikov was working with a local development company to turn the house into a museum surrounded by townhouses and Hendrix-themed shops. That deal fell through. He then landed a potential buyer for the house and mobile-home park. But that deal also fell through.

Several Hendrix fans have offered their assistance to Sikov, including a local house-moving company.

An 11th-hour attempt to save the home with a development proposal from film producer Michael Mycon to turn the house into an office for Sikov's mobile home park, and possibly developed into a coffee shop and Jimi Hendrix information and retail center was rejected by city officials who cited zoning and permit issues as well as potential costs and necessary upgrades to continue to allow any continued conversation of development.

According to a news story in the *Renton Reporter*, Neil Watts, the city's director of development services, said, "We would hesitate to support that much investment in it when we don't know how it fits into a future development." He said city officials also wanted to be consistent in their treatment of illegal buildings, especially a house on such a "prominent arterial."

And so Sikov and his workers are dismantling Hendrix's house, piece by piece. He'll put those pieces in storage with the pieces he's already removed from the house: the original kitchen cabinets, the clawfoot bathtub, the original window from Hendrix's room, the original back door to the house leading into the kitchen, and, Sikov wrote in an e-mail to city officials, "literally a ton of other pieces, all carefully labeled."

Sikov has said it's "theoretically possible" but "very unlikely" that the house could be reassembled. He also said he doesn't "necessarily anticipate" that the pieces will go into a museum.

Watts is more optimistic about the Hendrix house's resurrection.

"Hopefully it's not the end," he said. "It's the end of it being stored in the fashion it's stored, but we're still interested in redeveloping that site. We're still interested in the possibility of that structure being incorporated into some development."

DAGGER GOES DIGITAL ... The Experience Hendrix "alternative" record label Dagger Records, is now offering their catalog of Hendrix releases available in digital download format.

Since 1998, Dagger has been offering material to satisfy the thirst of rabid Hendrix fans with material that major record labels have not considered commercial enough for mass distribution. That catalog includes *Live At The Oakland Coliseum*, *Live At Clark University*, *Morning Symphony Ideas*, *Live In Ottawa*, *Baggy's Rehearsal Sessions*, *Paris 67 / San Francisco 68*, *Hear My Music*, *Live At The Isle Of Fehmarn*, *Burning Desire*, *Paris / Ottawa 1968* and *Live At Woburn*.

Considered an official "bootleg" label, Experience Hendrix CEO Janie Hendrix encapsulated the label's history, "With my late father's blessing, Dagger Records was devised as an avenue to fulfill the requests of the 'deep' Jimi collectors and worshippers for recordings beyond the core releases. Dagger material is certainly of great historical significance but might not have been recorded most optimally, a situation that mandated the establishment of a specialty imprint to ensure that consumers are treated as fairly and honestly as possible."

The Dagger catalog is available through www.jimihendrix.com. The digital catalog is offered in high resolution (320kpbs) MP3 format and is DRM free.

EXPERIENCE HENDRIX TRIBUTE TOUR: YEAR FOUR... What can possibly be revealed about James Marshall Hendrix (you know him as Jimi) that hasn't already been articulated? Electricity-doused innovator. Arguably the greatest axe slinger of all time. A guitar god gone too soon. An indelible legacy that will live forever. All tried and true topics indeed, but in the case of the latter, one that's earning a fresh coat of paint thanks to an all-star tour of retro rockers and new schooled six string slappers.

Enter Experience Hendrix, the biennial, multi-act bill that turns four this year, channeling its namesake's genius through a marathon evening of individual snippet sets, one of a kind collaborations and an almighty jam session or two just to amplify the subject's superiority. And we're not just talking some questionable cover band, but a laundry list of remarkably authentic replicators, including Joe Satriani, Jonny Lang, Hubert Sumlin, Eric Johnson, Kenny Wayne Shepherd, Aerosmith's Brad Whitford, Doyle Bramhall II, the Isley Brothers' Ernie Isley, Living Colour, Double Trouble's Chris Layton, Sacred Steel featuring Robert Randolph, Susan Tedeschi, Los Lobos' David Hidalgo and Cesar Rosas, plus The Jimi Hendrix Experience and Band of Gypsies' Billy Cox.

"The tour itself is just a fantastic coming together of talent, focus and heart from everybody loving the music of Hendrix helping bring it together," says Satriani, a headliner in his own right who cites the psychedelic star as an apparent influence. "It's difficult getting people from all parts of the music world to play together and pull it off, but the thing I love so much about Jimi's music is that even though it was written so many years ago, it's continuously unifying. We're all incredible fans on the tour and I think that magic hangs over everybody. It makes everybody pull together and compliment each other the best they can, but quite frankly, we're all interested in checking each other out as well. It's a dream come true to be a fan and entertainer at the same time."

Another major player in the mutual admiration society is 28-year-old Lang, who despite his relative youth, has performed with everyone from The Rolling Stones to B.B. King, Buddy Guy and Aerosmith. Even with

all those highlights, he cites Hendrix as the ultimate tag team destination given his technical prowess and unmistakable charisma.

“The biggest thing I draw from him is just his sense of melody and his approach is so much different than a lot of guitarists,” Lang contends. “I obviously didn’t know him, but it seems to me like he approached it from a melodic side rather than just trying to play fast riffs. Aside from being a great virtuoso, he was a genius musically. You hear a lot of innovation in his melodies, especially for that time, and in the overall structure of his songs.”

While the majority of the artists were too young to ever collaborate with Hendrix or even meet him personally, Ernie Isley from the Isley Brothers didn’t just know the man behind the music, but they lived in the same house from 1963-1965 just prior to finding global fame. While it’s common knowledge to faithful fans, a lot of casual listeners might not realize Hendrix played guitar on tour for that very soul group during that time frame.

“Their guitar player at the time quit and my brother O’Kelly tracked him down,” recalls Ernie, who was in junior high school at the time and hadn’t yet joined the family troupe. “O’Kelly said ‘can you play something for me?’ and Jimi said ‘I can’t because my guitar is in the pawn shop.’ So they went down to the pawn shop and got the guitar back, but it turned out Jimi didn’t have strings because he was broke. So O’Kelly got him strings, and within three minutes, it was obvious he had the chops. So he came on board, but didn’t have a place to stay, which is when he moved in with us.”

Although Hendrix’s talents were undeniable, his actual instrument was a little scruffy, according to Ernie, in turn prompting O’Kelly to buy him a new one. “Jimi asked for a white Stratocaster, O’Kelly said ‘yes’ and Jimi said ‘oh my God.’ So he virtually came into the house with a brand new guitar, he didn’t have to pay for rent, food or laundry and was just there like a member of the family. Of course the other guys hated him for it and they didn’t see him until rehearsal, but when he plugged in, they said ‘damn, he’s star of the band now!’”

After his jaunt with the Isley Brothers ended, alongside several other short lived stints, a move to London prompted the formation of The Jimi Hendrix Experience and also allowed the leader to be surrounded by the ever-expanding rock n’ roll explosion. Besides meeting members of The Rolling Stones, The Who and Eric Clapton (then of Cream), Hendrix also basked in the blues scene. In fact, 78-year-old guitarist Hubert Sumlin, best known for his tenure with Howlin’ Wolf’s band, can testify to that greatness firsthand, thanks to multiple impromptu performances with the late great on tour.

“You know I love Jimi and I loved him from the first day I saw him,” the Wisconsin resident ensures. “We met in London when [Wolf and his band] were playing Royal Albert Hall and I walked Jimi straight to the bandstand with his earrings, big hat and guitar. We were flying back to America the next day and Jimi came back with us on the plane and we did it again the next night at Radio City [Music Hall]. Wolf hugged Jimi, thanked him and said ‘you’re all right. I hope you make a million.’”

An understatement indeed, but a foreshadowing nonetheless as Hendrix quickly conquered the European market with his distortion-drenched infamy, later crossing over to Stateside audiences thanks to iconic appearances at 1967’s Monterey Pop Festival, 1969’s Woodstock Festival and the 1970’s Isle of Wight Festival. Throughout that time frame, The Jimi Hendrix Experience cranked out *Are You Experienced?* (“Purple Haze,” “Hey Joe” and “The Wind Cries Mary”), *Axis: Bold as Love* (“Little Wing,” “Castles Made of Sand,” “Wait Until Tomorrow”) and *Electric Ladyland* (“All Along the Watchtower,” “Gypsy Eyes,” “Have You Ever Been To Electric Ladyland”), plus the eponymous Band of Gypsies live album.

“So I’m sitting in study hall, sometime in 1967, and the guys near me are reading about the *Are You Experienced?* album in a magazine and see that Jimi played with the Isley Brothers,” Ernie recalls. “So everyone starts asking me about that and I say ‘not only did I know him, but he lived in my house,’ to which everybody asked ‘why didn’t you ever say anything?’ The truth was, no one ever asked and seemed to just soak up all the information from what they heard on radio or in magazines. So then someone asked ‘who’s better, Clapton or Hendrix?’ and said ‘Hendrix, not

because of what you hear on the records, but from what I heard him play without an amplifier.’

I remember being about 11 with my math and social studies book on the dining room table while he was playing guitar as an ambulance went by and he tried to make a guitar sound to match it. I relate to the person and continue to relate in a different way than virtually anybody else because of him living in the house and my older brothers being in the business. I can still remember playing kickball in the backyard and them hearing him and the band in the basement starting up ‘Twist and Shout.’ We’d all look at Jimi, and even though he might not be looking at you, he’d hit a note, sustain it, look around like there was something flying around in the room, then catch it, pick back up where he was in the song, then look over at you and wink.”

On a purely practical note, Satriani’s studied all the above studio and live recordings, coming to the conclusion that his talent was absolutely inbred and nothing that could ever be trained, mimicked or copied to exactly the same degree. “[Growing up] when Jimi’s music would come through the stereo speakers, I was transfixed and I couldn’t figure out why I was feeling the way I did, but it was completely cathartic. ‘What was that?’ I asked my siblings and it got me started on my own journey that day of who I was and what I was doing, which eventually led me to pick up guitar. Technically the guy was so innovative in what he did and his technique was so amazing. He sounded like he never practiced a day in his life and that he was playing completely from the heart, making it up as he went along and it felt like he was doing it just for you. None of it could ever be learned at a clinic. All the musical and physical talent was so rare—one in a

million really.”

Tedeschi, a regarded solo artist in her own right and upcoming collaborator with her husband Derek Trucks (also of Allman Brothers Band fame), likens Hendrix’s brilliance and versatility to that of painter/sculptor Pablo Picasso. “He was capable of painting incredibly perfect portraits, but then another side was abstract where some like it and some don’t,” she suggests. “But I love how unique and special [Hendrix] is, and for me, it’s a blast to play his stuff. Trying to replicate Hendrix is very difficult, but everything from the words to the arrangements he came up with has a very powerful effect on people. Obviously you’re not seeing Hendrix [in this show], but it’s people who love, appreciate and are influenced by him trying to do their best. I’m just gonna play with as much heart as I can and not stress on being technically perfect. Jimi was always in the moment, surfing a wave of music, and creating an electric feeling of the

audience and the band moving together.”

Given Hendrix’s vast body of work (despite his untimely death at 27-years-old chalked up to unusual, never fully explained circumstances largely attributed as choking on his own vomit after possibly overdosing on sleeping pills), whittling down a set list is going to be an incredibly tricky task for the artists involved. Thankfully for them though, tour producer John McDermott (also author of *Jimi Hendrix: An Illustrated Experience*) is in the process of making those final arrangements, mixing a cavalcade of hits with deep cuts sure to stick out for more serious listeners.

“I gotta give credit to John and the rest of the crew,” echoes Satriani. “They’re doing the pacing and the pairing, trying to look at who will naturally flow together and what will be coolest from a fan’s perspective. Of course, everything’s fluid and I’m sure there will be some changes as we get underway, but there’s a lot of room for magic to happen.”

Anyone who’s caught a previous concert (and if not, there’s always 2008’s *Experience Hendrix* DVD or YouTube for the cheapies) can attest to the inevitable jam sessions that round out the evening, which is a hands down highlight of each set, if only for the sheer magnitude of star power on stage. But Lang cautions these segments have to be closely monitored to prevent complete chaos, especially given the quantity of musicians.

“It’s kind of hard to have so many of one type of instrument and not step on each other’s toes,” he admits. “I find myself laying out a lot or sticking to simple rhythm parts to stay out of the way when somebody’s soloing. But sometimes everybody picks the right part and it’s really great, which comes off as an inspired musical moment. As the tour progresses, it

seems like everyone falls into their place, which is great because a lot of times a bunch of musicians can think there are egos trying to outdo one another, but last year, it was really refreshing to find everybody so cool and there for the bigger purpose, which is trying to do Jimi's music right and I bet it's gonna be the same [vibe] this year."

While any drama between artists would certainly score some tabloid headlines, Tedeschi promises most everyone is already pals, and those who might not know one another yet, will probably have no trouble getting acquainted. "You get to see so many of your friends and people you look up to that you don't get to all that often," she confirms. "It's a nice mixture of friends, family and idols. On the Hendrix tour, I'm already friends with Doyle and Hubert, who's also one of my idols. I've never met Billy Cox, but I'm very excited to play with him and I've known Brad since I was a kid. Aerosmith was the first band I went backstage at because the guys used to go to my parents' video store. I've recorded with Eric and Double Trouble in the past and toured with Jonny before, all of whom are great. So this tour is either people I'm already friends with or people I really admire and can't wait to meet."

More than just the joy of jamming with one another, the Experience Hendrix cast unanimously agrees it's all about pleasing the fans, which include old school appreciators from the original era and younger generations connecting with the tunes for the first time. "They get to see all these great players devote a few hours to the music of Hendrix, which is always interesting [to old fans], but can be [eye opening] for new fans. You take 'All Along the Watchtower,' a song which many people are stuck on the Hendrix version, but it was actually written by Bob Dylan. Then you have people who've heard countless covers of 'Little Wing' from Sting on down, but they might not have heard the original version [by Hendrix] and seeing it live might inspire them to go back to the original."

Adds Lang: "I think the older generation grew up understanding the context of what Jimi was playing in a little more and how important and innovative he was to the music scene. And I think younger people get into Jimi because his image is so unique. He's got the hippie/gypsy rock guy thing from sixties going on and he's one of, if not the, greatest guitarist of all time. It took me awhile to even understand his music because it's so different than anything I've heard."

Given all the variables everyone's mentioned, Hendrix remains just as mythical, mesmerizing and enigmatic as he was at the peak of his all too short run of the charts. While his career may have never been fully realized, part of his legacy will always be the astounding ability to accomplish so much in such a short time span. And then there's the fact that he literally changed the entire rock, soul and blues landscape of the time, in turn, trickling down through countless like-minded acts of today who've often imitated but never duplicated his distinctive delivery.

"His legacy will stand up the same way as Beethoven and Mozart," Isley insists. "As long as someone is playing his music, it's going to live. We [the Isley Brothers] were inducted into the Rock and Roll Hall of Fame in 1992 during the same ceremony and night as Jimi Hendrix. There was a jam session of two songs at the end, one of which was 'Purple Haze' and the other of which was 'Shout.' It was a who's who of guitar players on stage, and I know I'm going to leave some people out, but there was The Edge from U2, Neil Young, B.B. King, Johnny Cash, Carlos Santana and I just happened to be among 'em. I was hooking all my stuff up and someone asked 'who's gonna sing and play lead?' Everyone was standing back in a line, so I said 'okay, I'll do it.' There I went back in time channeling the kid with the social studies book watching Jimi play and I thought 'if only the guys in study hall could see me now! (by Andy Argyrakis, reprinted from *Illinois Entertainer*)"