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THE JIMI HENDRIX EXPERIENCE

JIMI HENDRIX

Guitar and Vocal

Born Seattle, Washington

November 27, 1942. Left school early and joined the Army-Airborne, but was invalidated out with a broken ankle and an injured back. Started hitching around the Southern States, guitar pickin'. One night one of the Isley Brothers heard him playing and offered him a place in their band. "Yeah, I'll gig. May as well, man, sleeping outside between them tall tenements was hell. Rats running all across your chest, cockroaches stealin' your last candy bar from your very pockets." But he soon turned in his silk stage suit and matching patent boots and headed once more for Nashville. A tour came through town headed by B.B. King, Sam Cooke, Solomon Burke, Chuck Jackson, and Jackie Wilson. Jimi managed

to join the show and toured all over the States, backing these great artistes, learning much of his artistry on the way. One day he missed the tour bus and found himself stranded in Kansas City, penniless. He scraped together enough money to make it to Atlanta, Georgia, where he joined the Little Richard package tour, again touring all over, finally playing with Ike and Tina Turner on the West Coast. When the tour arrived in New York Jimi left Little Richard and became one of Joey Dee's Starlites, at a time when this band was big news internationally. In August 1966 Jimi went solo with a backing band, playing in Greenwich Village for the pricey sum of fifteen dollars a night. Ex-Animal Chas Chandler and Mike Jeffery, the Animal's Manager persuaded him to come to England, and he arrived in September, since which time he has

already excited many audiences up and down the country. "I came to England, picked out the two best musicians, the best equipment, and all we are trying to do now is create, create, create, music, our own personal sound, our own personal being..."

MITCH MITCHELL

Drummer

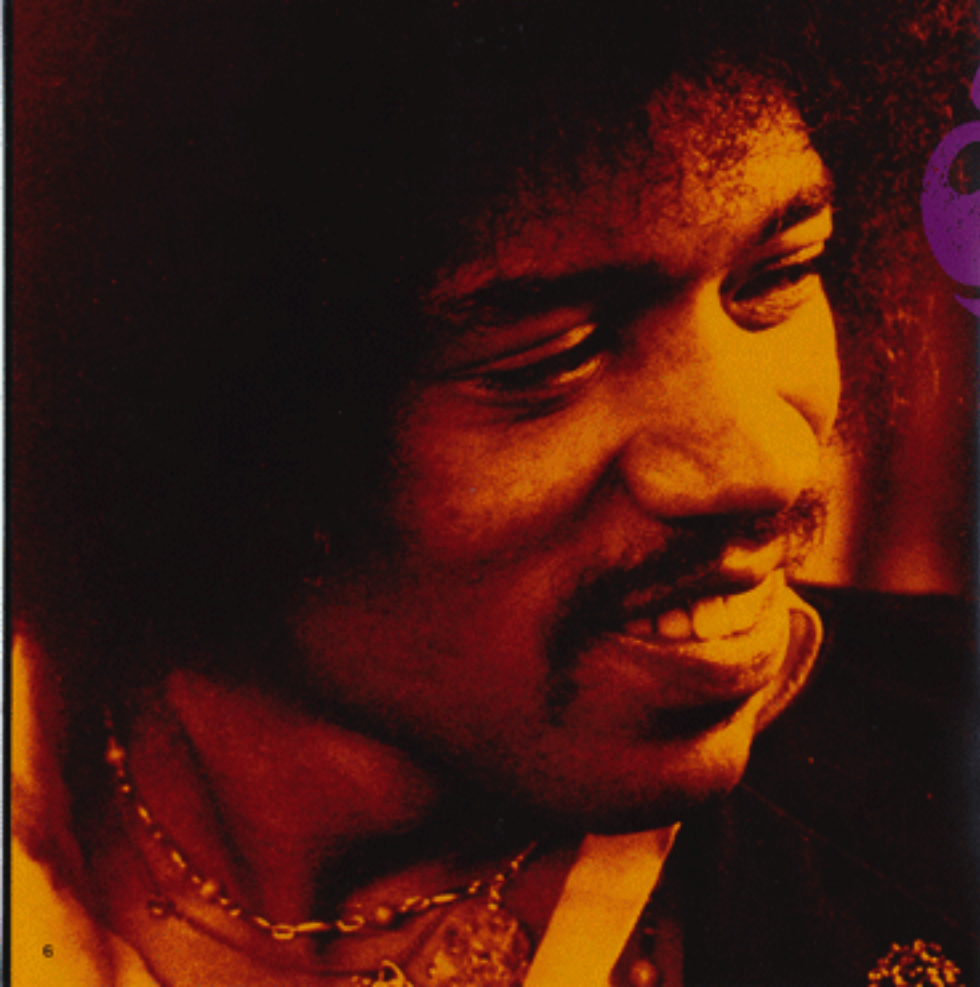
Mitch is a product of Acts Educational and The Corona Stage School. He first joined the Coronets, Chris Sandfords' backing group. "Not Too Little, Not Too Much" became a hit but the group disbanded due to Chris's many acting commitments. Mitch then had a year's spell with Georgie Fame's Blue Flames, which lasted until October 1966. A chance meeting with Chas Chandler in November last year resulted in Mitch joining The Experience.

Young and refreshing in ideas but truly a well seasoned professional drummer Mitch plays a key role in the sound of this exciting trio.

NOEL REDDING

Bass Guitar and Vocal

Noel has been playing guitar with various groups since he left school five years ago. Noel formed "The Loving Kind" in October 1965. Unhappy at the group's lack of recording success, and being not a little bit ambitious, Noel went his own way and attended an audition Jimi was holding in October 1966. He was persuaded to change from guitar to bass guitar, which he managed to do very successfully, making a strong contribution to the driving rhythm behind Jimi's extraordinary lead guitar.



Are You Experienced

AS THE GREATEST, MOST INFLUENTIAL DEBUT ALBUM EVER RELEASED,

Are You Experienced

is sort of the musical equivalent of the Big Bang that scientists believe originated the universe. In both cases, many generations later, the world is still trying to absorb, organize and make sense of what that initiating event spewed forth.

No other rock artist has, from the outset, violated so many rules while completely fulfilling so many expectations. The proof is that more than forty years after it first hit our turntables, *Are You Experienced* still sounds not only fresh but startling. That this is true of Jimi Hendrix as a guitarist everyone knows, and it would be silly to think that the case needed to be made again, but just to summarize: Forever after the issuance of the first Hendrix album, the electric guitar was a different instrument, with different sonic possibilities, tonal characteristics, even physical properties (just for starters, Jimi immediately made it clear you could play more than just the strings and fretboard).

Are You Experienced was important as an album, however, for more reasons than just Jimi Hendrix's guitar playing. Like any truly great work, it succeeded on several levels, most notably, by featuring great compositions, played by a great band, and by using the past as a palette from which to create its seeming future. The album's moods are multiple: brooding, joyous, humorous, serious. Its musical modes include flat-out rock'n'roll, pure blues, psychedelic extravaganzas, and within its own rules, elements of jazz and modernist music too. It is a marvel of recording, with layers of sound nevertheless resolving into songs that could, for the most part, be played live onstage. The singing is great rock'n'roll, not a sweet voice but one that has learned the lessons that deep study of the blues and Bob Dylan have to teach. And it is driven by a vision, of freedom and of danger, the equal of any in rock'n'roll.



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Is that the stars in the sky or is it rain coming
down
would it burn if I touch the sun, so big
so round
Must there always be these colors without names
without sound
would I be lying if I said you're the one





Are You Experienced also explored the idea of the concept album as expounded on *Pet Sounds*, *Freak Out!* and *Sgt. Pepper's Lonely Hearts Club Band*. None of those records had been able to resolve their highest ambitions within the fundamentally raunchy context of rock'n'roll; they had sacrificed speed, power and grit for brainpower. Jimi Hendrix and company brought them all back together again, and they did it from the very first note of the very first song: The stop-time blues pulse of "Purple Haze" (outside the U.S., it was "Foxy Lady," but the point's the same). Furthermore, the band sustained the frenzy through the entire album, even on the slower paced numbers like "Hey Joe," "May This Be Love" and "The Wind Cries Mary." That's one reason why it's fundamentally important that Eddie Kramer and John McDermott have restored the original running orders. You have to start with the Big Bang to get where Jimi wanted to take you, on a circuit of his entire personal universe, an experience that would not just entertain you or enlighten you but change your life at its very core. A promise so big that only a crazed rock'n'roller would make it, let alone try to deliver on it—which he not only tried to do but did.

Purple Haze
- Jesus Saves

Purple Haze... Bey and insane
Is it pleasure or is it
pain -

Down On the ~~ceiling~~ ceiling
locking up ~~at~~ at the
Bed... See my Body painted
Blues and red -

I see fetus unburns
~~Why is so many~~

pointing at the time ---
Rush through space...

My Hair is Blowing in their minds.
~~through~~ through the Haze

I see 1,000 crosses
Scratched in the



For me, that moment when Jimi cries, "Lately things don't seem the same" puts the whole event of the album into definitive perspective, because they never would again.

The other immediately noticeable thing about *Are You Experienced* is that Hendrix is surrounded by such tremendous support. Mitch Mitchell is the only drummer of the psychedelic period whose playing compares in power and imagination to Keith Moon's, so much so that he is the only force on the record that in any way challenges Jimi's dominance—though that's a lost cause after the first solo in "Purple Haze," Mitchell never slacks off and in fact, one way to hear "Manic Depression" is as a psychic-musical war between Jimi and Mitch.

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Noel Redding's role is as the keeper of the beat, the basic bedrock time that the band returns to periodically throughout its excursions. In this way, the Experience functioned more as a jazz trio, although the comparisons to the Who and Cream are obvious. Redding's bass occasionally functions as a second melodic instrument, too, but its most important role is to keep the entire Experience tethered within planetary orbit—otherwise, it might slip past our ability to comprehend it at all.

The roles of Eddie Kramer and Chas Chandler as engineer and producer were vital but too complex to summarize fairly (try Kramer and McDermott's book, *Hendrix: Setting The Record Straight* or Charles Shaar Murray's *Crosstown Traffic*). Nevertheless, it must be said that some of the conceptual ideas clearly emanated from Chas, and that without Eddie's knowledge, empathy and imagination behind the board, the Hendrix sound would have been lost altogether—not just any engineer would have agreed to try to tape this kind of extravaganza, let alone pull it off,







Yet in the end, it all comes back to Jimi: His vision, his music, his guitar-playing and finally, for me, his greatness of experience expressed in terms of profound love and a deeper sense of tragedy than he's usually granted. When he sighs, "Oh, there ain't no life nowhere," he is declaring what he is set against—what he means to set straight. When he requests, "If you can just get your mind together, then come on across to me," he offers love of the most profound kind, a form of brotherhood that denies nothing, including the carnal.



JIMI BRINGS THE ROOF DOWN!

THE WHO, it was rumoured, had threatened to raze London's Saville Theatre to the ground in their bill-topping act last Sunday. Fortunately they didn't. It would have been a terrible waste of an excellent showplace.

But instead the roof was nearly brought down by the power-packed excitement of Jimi Hendrix—making his public debut, outside club gigs. Jimi is surely the musical phenomenon of recent times. His popularity—on the

incidentally makes the Troggs' sound a rather tame disc.

Even the incredible Who, the selves veritable leaders of sound scenes



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In his discovery of courage amidst a field of despair, in his invocation of celebratory rock 'n' roll in the face of full human tragedy, in his belief that love could transform us but only if we took the great risk of "coming across" to one another, Jimi Hendrix placed himself not only among the great rock 'n' rollers, and the great bluesmen—you can practically hear Robert Johnson's moaned "And the days keep 'mindin' me, there's a hellhound on my trail"—but among the great African-American artists; the great American artists; the great artists. In 1957, James Baldwin wrote, in sentences that stand as nothing much less than prophetic of this music, "He and his boys up there were keeping it new, at the risk of ruin, destruction, madness, and death, in order to find new ways to make us listen. For, while the tale of how we suffer, and how we are delighted, and how we may triumph it is never new, it always must be heard. There isn't any other tale to tell, it's the only light we've got in all this darkness." ("Sonny's Blues")

Jimi Hendrix brought light to our darkness, so much so that it half-blinded us to the full dimensions of his accomplishments. But we have time to understand it now, for the potency of his flame is such that it instantly ignited a sonic revolution, that it altered on the spot the direction of a stylistic revolution already in progress. Indeed, it is so powerful that it burns as brightly and powerfully after three decades as it did the day the match was struck. There may be music greater than the music here, but we will have to journey where Jimi went untimely before us to hear it.

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FOXY LADY

Words and Music by Jimi Hendrix

Foxy, Foxy
You know you are a cute little heart breaker
Foxy yeah,
And you know you are a sweet little lover maker
Foxy

I wanna take you home, yeah
I won't do you no harm
You've got to be all mine, all mine
ooh Foxy Lady
Foxy, Foxy

Now-a I see you come down on the scene
oh Foxy
You make me wanna got up and-a scream
Foxy, oh baby listen now
I've made up my mind,
I'm tired of wasting all my precious time
You've got to be all mine, all mine

ooh, Foxy Lady
Ooh, Foxy Lady, yeah yeah
You look so good, Foxy
oh yeah Foxy
yeah, give us some, Foxy
Foxy Foxy
Foxy Foxy
Foxy Foxy



MANIC DEPRESSION

Words and Music by Jimi Hendrix

Manic Depression's touching my soul,
I know what I want,
but I just don't know how to go about getting it.

Feeling, sweet feeling
drops from my finger, fingers
Manic Depression's captured my soul.

Woman so willing the sweet cause in vain,
you make love,
you break love,
it's-a all the same when it's...
when it's over.

Music sweet music,
I wish I could caress, caress, caress.
Manic Depression's a frustrating mess.
Well, I think I'll go turn myself off an' go on down.

Really ain't no use me hanging around.
Oh, I gotta see you.

RED HOUSE

Words and Music by Jimi Hendrix

There's a Red House over yonder,
that's where my baby stays.
There's a Red House over yonder, baby,
that's where my baby stays.

Well, I ain't been home to see my baby
in about a ninety and one half days,
'Bout time I see her.

wait a minute, something's wrong
they key won't unlock the door.

Wait a minute, something's wrong baby,
the key won't unlock the door.
I got a bad, bad feeling
that my baby don't live here no more.

I might as well go on back down,
go back 'cross yonder over the hill.
I might as well go back over yonder
way back over yonder 'cross the hill.
(That's where I came from).

'Cos if my baby don't love me no more
I know her sister will!

CAN YOU SEE ME?

Words and Music by Jimi Hendrix

Can You See Me blaming you on my knees?
We yeh.

Can You See Me, baby,
Baby, please don't leave.

Yeah, if you can see me doing that you can
see in the future of a thousand years.

Can you hear me
crying all over town?

We yeh.

Can you hear me, baby,
crying 'cos you put me down?

If you can hear me doing that you can
hear a freight train coming from a thousand miles.

Can you hear me
singing this song to you?

(Oh, you gotta listen to me, baby)

Can you hear me, baby,
singing this song to you?

If you can hear me sing
you better come home like you s'posed to.

Can you hear me?

Hey, hey.

I don't believe you can hear me.

We yeah.

Can You See Me, baby.

I don't believe you can.



LOVE OR CONFUSION

Words and Music by Jimi Hendrix

Is that the stars in the sky or is it raining far from now?
Will it burn me if I touch the sun,
so big, so round?
Will I be truthful, yeah,
in choosing you as the one for me?

Is this love baby,
or is it a just confusion?

Oh, my mind is so mixed up, goin' round 'n' round...
Must there be all these colors without names,
without sounds?
My heart burns with feelin' but
Oh! but my mind is cold and reeling.
Is this love, baby
or is it confusion?

Oh, my head is pounding pounding
going 'round and 'round and 'round and 'round.
Must there always be these colors?

I DON'T LIVE TODAY

Words and Music by Jimi Hendrix

Will I live tomorrow?
Well I just can't say,
Will I live tomorrow?
Well, I just can't say.

But I know for sure
I Don't Live Today.

No sun coming through my windows,
feel like I'm sitting at the bottom of a grave.
No sun coming through my windows,
feel like I'm sitting at the bottom of a grave.

I wish you'd hurry up 'n' rescue me
so I can be on my mis'erable way

I Don't Live Today;
It's such a shame to waste your time away like this.

Will I live tomorrow?
Well, I just can't say.

Will I live tomorrow?
Well, I just can't say

But I know for sure
I Don't Live Today.

MAY THIS BE LOVE

Words and Music by Jimi Hendrix

Waterfall, nothing can harm me at all,
my worries seem so very small
with my waterfall.

I can see my rainbow calling me
through the misty breeze
of my waterfall.

Some people say day-dreaming's
for the lazy minded fools
with nothing else to do.

So let them laugh, laugh at me,
so just as long as I have you
to see me through,
I have nothing to lose 'long as I have you.

Waterfall, don't ever choose your ways.
Come with me for a million days,
Oh, my waterfall.



FIRE

Words and Music by Jimi Hendrix

Alright,
now listen, baby

You don't care for me
I don't care about that
Gotta new fool, ha!
I like it like that

I have only one burning desire
Let me stand next to your fire
Let me stand next to your fire (Repeat 4 times)

Listen here, baby
and stop acting so crazy
You say your mum ain't home,
it ain't my concern,
Just play with me and you won't get burned

I have only one itching desire
Let me stand next to your fire
Let me stand next to your fire (Repeat 4 times)

Oh! Move over, Rover
and let Jimi take over
Yeah, you know what I'm talking 'bout
Yeah, get on with it, baby
That's what I'm talking 'bout
Now dig this!
Ha!
Now listen, baby

You try to gimme your money
you better save it, babe
Save it for your rainy day

I have only one burning desire
Let me stand next to your fire
Let me stand next to your fire

3RD STONE FROM THE SUN

Words and Music by Jimi Hendrix

(Verse 1)
Oh strange beautiful grass of green
with your majestic silken scenes

Your mysterious mountains
I wish to see closer
May I land my kinky machine

(Verse 2)
Although your world wonders me
with your majestic superior cackling hen
Your people I do not understand
So to you I wish to put an end
And you'll never hear surf music again

REMEMBER

Words and Music by Jimi Hendrix

Oh, remember the mocking bird,
my baby bun,
He used to sing for his supper baby.

Yes, he use to sing for his supper babe,
He used to sing so sweet,
since my baby left me,
he ain't sang in two long days.

Oh, remember the blue birds and the honey bees,
They used to sing for the sunshine.
Yes, they used to sing for the flowers,
They used to sing so sweet.

But-a, since my baby left me,
they ain't sang in two long days.

Hey! Pretty baby, come on back to me.
Make everybody happy as can be.
So baby, if you'll please come home again,
you know I'll kiss you for my supper,
You know I'll kiss you for my dinner baby, yeah!

But-a if you don't come back you know I'll have to
starve to death,
'Cos I ain't had one kiss all day now.
Please remember, you got to remember,
you got to remember our love.

Come back, come on back in my arms,
I'll make everything that better.
(Come on baby, hurry up now).
(Can you hear me calling you back, Come on baby,
stop jiving around, Hurry home, hurry home)

ARE YOU EXPERIENCED?

Words and Music by Jimi Hendrix

If you can just get your mind together
then come across to me
We'll hold hands an' then we'll watch the sun rise
from the bottom of the sea
But first

Are You Experienced?

Ah! Have you ever been experienced?
Well, I have

I know, I know
you'll probably scream a' cry
That your little world won't let go
But who in your measly little world are trying to
prove that
You're made out of gold and -a can't be sold

So-er, Are You Experienced?

Ah! Have you ever been experienced?
Well, I have

Ah, let me prove it to you
I think they're calling our names
Maybe now you can't hear them, but you will
if you just take hold of my hand

Ah! But Are You Experienced?
Have you ever been experienced?

Not necessarily stoned, but beautiful

HEY JOE

Words and Music by Billy Roberts

1st verse (Oo-backing vocal on each line)

Hey Joe, where you goin' with that gun in your hand?
Hey Joe, I said where you goin' with that gun in your hand?
Alright, I'm goin' down to shoot my old lady,
you know I caught her messin' 'round with another man.
Yeah! I'm goin' down to shoot my old lady,
you know I caught her messin' 'round with another man.
Huh! And that ain't too cool.

2nd verse (Ah, -backing vocal on each line)

Uh, hey Joe, I heard you shot your woman down,
you shot her down now.
Uh, hey Joe, I heard you shot you old lady down,
you shot her down in the ground. Yeah!

Yes, I did, I shot her,
you know I caught her messin' 'round,
messin' 'round town.
Uh, yes I did, I shot her
you know I caught my old lady messin' 'round town.
And I gave her the gun and I shot her!

Alright!

(Ah! Hey Joe)
Shoot her one more time again, baby!
(Oo.)
Yeah.

(Hey Joe!)
Ah, dig it!
(Hey)
Ah! Ah!
(Joe where you gonna go?)
Oh, alright.

3rd verse

Hey Joe, said now,
(Hey)
uh, where you gonna run to now, where you gonna run to?
Yeah.
(where you gonna go?)
Hey Joe, I said,
(Hey)
where you gon' to run
to now, where you, where you gonna go?
(Joe!)

Well, dig it!

I'm goin' way down south, way down south,
(Hey)
way down south to Mexico way! Alright!
(Joe)

I'm goin' way down south,
(Hey, Joe)
way down where I can be free!
(where you gonna...)
Ain't no one gonna find me babe!
(...go?)
Ain't no hangman gonna,
(Hey, Joe)
he ain't gonna put a rope around me!
(Joe where you gonna...)
You better believe it right now!
(...go?)
I gotta go now!
Hey, hey, hey Joe,
(Hey Joe)
you better run on down!
(where you gonna...)
Goodbye everybody. Ow!
(...go?)
Hey, hey Joe, what'd I say,
(Hey... Joe)
run on down.
(where you gonna go?)

STONE FREE

Words and Music by Jimi Hendrix

1st Verse

Everyday in the week I'm in a different city,
if I stay too long people try to pull me down.
They talk about me like a dog,
talkin' 'bout the clothes I wear.
They don't realize they're the ones who's square.

Pre-Chorus

And that's why you can't hold me down,
I can't be down
I gotta move.
Hey?

Chorus

Stone free, do what I please.
Stone free, to ride the breeze.
Stone free, I can't stay.
Got to, got to, got to get away.

2nd Verse

Woman here, woman there tryin' to keep me in a
plastic cage.
They don't realize it's so easy to break.
But sometimes I get, uh, hot!
Feel my heart kind of runnin' hot.
That's when I've got to move before I get caught.

Pre-Chorus

And that is why you can't hold me down.
I don't want to be tied down.
I gotta move on. Hey!

Chorus

Out-Chorus

- (1) Stone Free, to ride the breeze.
Stone Free, do what I please.
- (2) Stone Free, I can't stay.
Stone Free, I got to
I got to get away.
Stone Free, movin' on down the highway.
Stone Free, don't try to hold me back, baby.
Stone Free, oh yeah, baby.
Stone Free, got to, got to get away.
- (3) Stone Free, goodbye, baby.

PURPLE HAZE

Words and Music by Jimi Hendrix

Purple Haze was in my brain,
lately things don't seem the same,
actin' funny but I don't know why
'cuse me while I kiss the sky.

Purple Haze all around,
don't know if I'm coming up or down,
Am I happy or in misery?
Whatever it is, that girl put a spell on me.

Purple Haze was in my eyes,
don't know if it's day or night,
you've got me blowing, blowing my mind
is it tomorrow or just the end of time?

51st ANNIVERSARY

Words and Music by Jimi Hendrix

A fifty years they've been married,
And they can't wait for the fifty first to roll around.
Yeah, Roll around.

A thirty years they've been married,
And now they're old and happy and they settle
down.

Settle down, Yeah!
Twenty years they've been married,
And they did everything that could be done.
You know that happened.

(Spoken) And then, you came along and talk about....

(Sung) So you, you say you wanna be married,
I'm gonna change your mind.

(Spoken) That was the good side baby.....here
comes the bad side.

Ten years they've been married
And hundred kids run around hungry
'cause their mother's a louse
Daddy's down at the whiskey house
That ain't all.



For three years they've been married
They don't get along so good
They're tired of each other, you know how that goes
Huh! Some old thing.

So now you're seventeen
Running around, hanging out...having your fun
Life for you has just begun, baby.

And then you come saying
So you... you say you wanna be married
Oh, baby, trying to put me on a chain
Ain't that some shame
You must be losing your...sahh-hm...sweet little mind
I ain't ready yet, baby, I ain't ready
I'm gonna change your mind.

THE WIND CRIES MARY

Words and Music by Jimi Hendrix

After all the jacks are in their boxes,
and the clowns have all gone to bed,
you can hear happiness staggering on down the street,
footprints dress in red.

And the wind whispers Mary.

A broom is drearily sweeping
up the broken pieces of yesterday's life.
Somewhere a Queen is weeping,
somewhere a King has no wife.

And the wind it cries Mary.

The traffic lights they turn blue tomorrow
And shine their emptiness down on my bed,
The tiny island sags downstream
'Cos the life that they lived is dead.

And the wind screams Mary.

Will the wind ever remember
The names it has blown in the past,
And with this crutch, its old age and its wisdom
It whispers, "No, this will be the last."

And The Wind Cries Mary.

HIGHWAY CHILE

Words and Music by Jimi Hendrix

Verse: (Background for recitation)

(spoken) His guitar swung across his back,
His dust boots, and his his Cadillac,
A pavement here just a blowing in the wind,
Ain't see a bed in so long it's a sin.

He left home when he was seventeen,
The rest of the world he longed to see,
And everybody who knows, boss,
a rolling stone gathers no moss!

Chorus:

Now you probably call him a tramp,
but it goes a little deeper than that!
He's a ...Highway Chile!

Verse 2

Now some people say he had a girl back home
Who messed him around and did him pretty wrong
They tell me it kind of hurt him bad
Kinda made him feel pretty sad.

I couldn't say what went thru the fire
Anyway, he left the world behind!
And everybody knows the same old story:
Another war you can't lose in glory

(Chorus)

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For more information about Jimi Hendrix please visit jimihendrix.com



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