

*we find bending
axis:
bold as
love*





- | | | |
|----|-----------------------------|------|
| 1 | EXP | 1:55 |
| 2 | UP FROM THE SKIES | 2:55 |
| 3 | SPANISH CASTLE MAGIC | 3:00 |
| 4 | WAIT UNTIL TOMORROW | 3:00 |
| 5 | AIN'T NO TELLING | 1:46 |
| 6 | LITTLE WING | 2:24 |
| 7 | IF 6 WAS 9 | 5:32 |
| 8 | YOU GOT ME FLOATIN' | 2:45 |
| 9 | CASTLES MADE OF SAND | 2:46 |
| 10 | SHE'S SO FINE | 2:37 |
| 11 | ONE RAINY WISH | 3:40 |
| 12 | LITTLE MISS LOVER | 2:20 |
| 13 | BOLD AS LOVE | 4:09 |

All selections written by Jimi Hendrix, except "She's So Fine" by Noel Redding
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EXP

Announcer: Good Evening, ladies and gentlemen. Welcome to Radio Station EXP. Tonight, we are featuring an interview with a very peculiar looking gentleman who goes by the name of Mr. Paul Corusoe, on the dodgy subject of are there or are there not flying saucers or ... ahem. UFO's. Please Mr. Corusoe, please could you give your regarded opinion on this nonsense about spaceships and even space people.

Mr. Corusoe: Thank you. As you all know, you just can't believe everything you see and hear, can you. Now, if you will excuse me, I must be on my way.

Announcer: Be ... but, but ... glik ... I, I, I, don't believe it

Mr. Corusoe: Pfffffft! ... Pop! ... Bang! ... Et cetera!

UP FROM THE SKIES

I just want to talk to you. I won't do you no harm.
I just want to know about your different lives, on
this here people farm.

I heard some of you got your families, living in
cages tall & cold.
And some just stay there and dust away, past the
age of old.

Is this true? Please let me talk to you.

I just want to know about, the rooms behind
your minds.

Do I see a vacuum there, or am I going blind?
Or is it just remains from vibrations and echoes
long ago.

Things like 'Love the World' and 'Let your fancy
flow'.

Is this true? Please let me talk to you. Let me
talk to you.

I have lived here before, the days of ice,
And of course this is why I'm so concerned,
And I come back to find the stars misplaced
and the smell of a world that has burned.

The smell of a world that has burned.

Well, maybe, maybe it's just a change of
climate.

I can dig it, I can dig it baby, I just want to see.

So where do I purchase my ticket,
I would just like to have a ringside seat,
I want to know about the new Mother Earth,
I want to see and hear everything,
I want to see and hear everything,
I want to see and hear everything,
Aw, shocks,
If my daddy could see me now.

SPANISH CASTLE MAGIC

It's very far away,
It takes about half a day,
To get there, if we travel by my a ... dragonfly

No, it's not in Spain,
But all the same,
You know.

It's a groovy name
And the wind's just right

Hang on, My Darling.

Hang on if you want to go
You know it's a really groovy place
And it's just a little bit of Spanish Castle Magic.

The clouds are really low,
And they overflow,
With cotton candy
And battle grounds,
Red and brown.

But it's all in your mind,
Don't think your time,
On bad things,
Just float your little mind around.

Look out

Hang on, my Darling, Yeah
Hang on if you want to go
It puts everything else on the shelf
With just a little bit of Spanish Castle Magic
Just a little bit of daydream here and there.

Hang on, My Darling, Yeah
Hang on if you want to go
It puts everything else on the shelf
With just a little bit of Spanish Castle Magic
Just a little bit of daydream here and there.

WAIT UNTIL TOMORROW

Well, I'm standing here freezing, inside your golden garden,
Got my ladder leaned up against your wall.

Tonight's the night we planned to run away together,
Come on Dolly Mae, there's no time to stall.

But now you're telling me that ah ...

I think we better wait till tomorrow

Got to make sure it's right,
So, until tomorrow, goodnight

Oh, Dolly Mae, how can you hang me up this way,
Do the phone you said you wanted to run off with me today

Now I'm standing here like some torpedoes
streaming fuel,

Hearing strange words stutter from the mixed up
mind of you

And you keep telling me that ah ...

I think we better wait till tomorrow

Got to make sure it's right,
So, until tomorrow, goodnight
See if I can talk to this girl alone

Oh, Dolly Mae, girl, you must be insane,
So unsure of yourself leaning from your unsure window pane

Do I see a silhouette of somebody pointing
something from a tree?

CLICK, BANG,
Oh, what a bang,
Your daddy just shot poor me
And I hear you say, as I fade away

We don't have to wait till tomorrow

It must not have been right, so forever,
goodnight

Do I have to wait, do I have to wait
It's a drag on my part
Don't have to wait, don't have to wait.

AINT NO TELLING

Well, there ain't no,
Ain't no
Ain't no telling, baby
When you will see me again, but I pray
It will be tomorrow

Well, the sunrise
Sunrise
Is burning my eyes, baby
I must leave now, but I really hope
To see you tomorrow

Well my house is, ah, such a sad mile away,
The feeling there always hangs up my day
Oh, Cleopatra, she's driving me insane,
She's trying to put my body in her brain
So just kiss me goodbye, just to ease the pain.
Ain't no

Ain't no
Ain't no telling baby
Ain't no telling babe
Ain't no telling baby when you're gonna see me,
but I really hope
It will be tomorrow
You know what I'm talking 'bout
Ain't no telling
Sorry, but I must leave now

LITTLE WING

Well, she's walking through the clouds,
With a circus mind that's running wild,
Butterflies and Zebras,
And Moonbeams and fairy tales.
That's all she ever thinks about
Flying with the wind

When I'm sad, she comes to me,
With a thousand smiles she gives to me free
It's alright, she says it's alright,
Take anything you want from me,
Anything
Fly on little wing

IF I WAS 9

Yeah, sing the song, Brrr
If the sun refuse to shine,
I don't mind, I don't mind,
If the mountains fell in the sea,
Let it be, it ain't me
Alright, 'cos I got my own world to look through,
And I ain't gonna copy you

Now if I turned out to be 9,
I don't mind, I don't mind,
Alright, if all the hippies cut off all their hair,
I don't care, I don't care.
Dig, 'cos I got my own world to live through
And I ain't gonna copy you

While collared conservative flashing down the
street,

Pointing their plastic finger at me
They're hoping soon my kind will drop and die,
But I'm gonna wave my freak flag high, high,
Wave on, wave on
Fall mountains, just don't fall on me
Go ahead on Mr. Business man, you can't
dress like me.
Sing on Brother, play on drummer.

YOU GOT ME FLOATIN'

You got me floatin' round and round,
Always up, you never let me down
The amazing thing, you turn me on naturally,
And I kiss you when I please.

You got me floatin' round and round,
You got me floatin' never down
You got me floatin' naturally
You got me floatin' float to please

You got me floatin' across and through
You make me float right on up to you
There's only one thing I need to really get me
there,
Is to hear you laugh without a care.

You got me floatin' round and round,
You got me floatin' never down
You got me floatin' naturally
You got me floatin' float to please

You got me floatin' round and round
You got me floatin' never down
You got me floatin' naturally
You got me floatin' float to please

Now your Daddy's cool, and your Mamma's no
fool,
They both know I'm heads over heels for you,
And when the day melts down into a sleepy red
glow,
That's when my desires start to show.

You got me floatin' round and round
You got me floatin' never down
You got me floatin' naturally
You got me floatin' float to please

CASTLES MADE OF SAND

Down the street you can hear her scream
"you're a disgrace"

As she slams the door in his drunken face,
And now he stands outside and all the
neighbours start to gossip and drivel.

He cries "Oh girl, you must be mad,
What happened to the sweet love you and me
had?"

Against the door he leans and starts a scene,
And his tears fall and burn the garden green.

And so castles made of sand, fall in the sea,
eventually.

A little Indian brave who before he was ten,
played war games in
the woods with his Indian friends, and he built
a dream that when he
grew up, he would be a fearless warrior Indian
Chief.

Many moons passed and more the dream grew
strong, until tomorrow

He would sing his first war song,
And fight his first battle, but something went
wrong.

Surprise attack killed him in his sleep that night
And so castles made of sand, melts into the
sea eventually.

There was a young girl, whose heart was a frown,
Because she was crippled for life, and couldn't
speak a sound

And she wished and prayed she would stop living,
so she decided to die.

She drew her wheel chair to the edge of the
shore, and to her legs she smiled

"You won't hurt me no more."

But then a sight she'd never seen made her
JUMP AND SAY

"Look, a golden winged ship is passing my way"
And it really didn't have to stop ... it just kept
on going.

And so castles made of sand slips into the sea,
Eventually.

SHE'S SO FINE

She walks with a bell-clock round her neck,
So the hippies think she's in with time
Her hair glistens like robins on a deck
Branches attack me from her neck.
She's so fine,
She's so very, very fine.

The sun from the clouds seeps into her eyes,
The rain from the trees soaks into her mind
Morning signs sound just like a tank,
All these signs are always the start.
She's so fine,
She's so very, very fine.

When I veer I get so near,
But so far far far away,
Listen to me today.

We united just beside a leaf,
The ground was hard underneath,
her, her
She's so fine.

ONE RAINY WISH

Gold and rose, the colour of the dream I had,
Not too long ago,
Misty blue and lilac too,
Never to grow old.

There you were under a tree of song, sleeping
so peacefully,
In your hand a flower played, waiting there for
me.

I have never laid eyes on you,
Not before this timeless day
But you woke and you smiled my name
And you stole my heart away
Stole my heart way little girl
Gold and rose, the colour of the dream I had,
Not too long ago,
Misty blue and lilac too,
Never to grow old.
Gold and rose, the colour of the dream I had,

Gold and rose, the colour of the dream I had,
Misty blue and lilac too,
Gold and rose, gold and rose,
Gold and rose, the colour of the dream I had,
Not too long ago,
Misty blue and lilac too.

It's only a dream but I'd love to tell somebody
about this dream.

The sky was filled with a thousand stars,
While the sun kissed the mountains blue,
And eleven moons played across the rainbows
above me and you.

Gold and rose, the colour of the velvet walls that
surrounds us.

LITTLE MISS LOVER

Little miss Lover, where have you been in this
world for so long.
Well, I love a lover that feels like you, would
you like to tag along.

Well, I really don't need any help little girl,
But I believe you could help me out anyway.
Would you believe babe, I've been looking for
a Sue,
That feels like you
For some time.

Excuse me while I see if the gypsy in me is right,
If you don't mind.

Well, he signals me O.K.
So I think it's safe to say,
I'm gonna make a play
Hey, hey, little Miss Lover,
There's so much you and me can discover
And I think we should start, start right now.
Hey little Miss Lover.

BOLD AS LOVE

Anger he smiles, towering in shiny metallic
purple armour,
Queen Jealousy, Envy, waits behind him,
Her fiery green gown sneers at the grassy
ground.

Blue are the life-giving waters taking for granted
They quietly understand
Once happy Tongueless armies lay opposite
Ready, but wonder why the light is on
But they're all as bold as love,
But they're all as bold as love,
But they're all as bold as love,
Just ask the Axis.

My Red is so confident,
He flashes trophies of war and ribbons of
euphoria.

Orange is young, full of daring,
But very unsteady for the first go round.
My Yellow in this case is not so mellow,
In fact, I'm trying to say that it's frightened
like me.

And all these emotions of mine keep
Holding me from giving my life to a rainbow
like you
But I'm, yeah, I'm as bold as love,
But I'm as bold as love,
But I'm as bold as love,
Just ask the Axis, he knows everything.



**JIMI HENDRIX HAD BARELY
PUT THE FINISHING TOUCHES
ON ARE YOU EXPERIENCED,**

the group's remarkable 1967 debut album, before he began recording new songs for what would ultimately become *Axis: Bold As Love*. Less than nine months had passed since Chas Chandler had brought Jimi Hendrix to London in September 1966. With Chandler installed as his manager and producer, the two formed the Jimi Hendrix Experience with drummer Mitch Mitchell and bassist Noel Redding. On the strength of early singles like "Hey Joe," "Purple Haze," and "The Wind Cries Mary," the Experience had conquered England and Europe. The group's stunning performance at the June 1967 Monterey Pop Festival and the subsequent release of *Are You Experienced* won over American fans and clearly illustrated the magnitude of the trio's capabilities. While touring and other commitments would delay further *Axis: Bold As Love* recording sessions for the new album until October 1967, the unquenchable creative fire burning within the belly of the Experience would soon produce another gem. Avidly gathered and explored by the public, the thirteen majestic songs of *Axis: Bold As Love* proved that Jimi Hendrix was no one album wonder.



Not satisfied with mining the same vein that had yielded the mother lode of *Are You Experienced*, the Experience kicked off their sophomore effort with a novelty step into the science fiction milieu that Jimi loved. "EXP" featured a faux radio announcer, played by drummer Mitch Mitchell, interviewing Jimi posing as Paul Corusoe, an expert on alien life. The track launched thirty-eight minutes of some of the most brilliant rock to be etched in vinyl the entire year. It contains a phenomenal group of songs.



"Spanish Castle Magic," "You Got Me Floatin'," the title track, "Bold As Love," and the now standard, "Little Wing." Few would attempt to argue the album's timelessness.

The range of emotions and styles expressed throughout *Axis* equals those found on *Are You Experienced*, but there is a different quality about them. The time between the initial sessions for the "Hey Joe" single to the final touches on "She's So Fine" for *Axis* was only a year. The Experience had spent the time well. From the full out rockers to softer poetic outings, *Axis: Bold As Love* was chock full of well crafted pop songs.

Chas Chandler's contribution in that vein should not be overlooked. Chas had learned a great deal about pop music structure as the bassist for the Animals, one of the most successful groups of the British invasion. His knowledge was in full display on *Are You Experienced*, where he was clearly in charge.



JIMI HENDRIX EXPERIENCE
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SOFT MACHINE
EIRE APPARENT

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It is to his credit that he recognized Jimi's remarkable growth as a musician and composer. By the *Axis* sessions he and Jimi were equal partners in creative matters. His influence reined in some of Jimi's more extravagant impulses that later reemerged with new discipline on *Electric Ladyland*. The longest song on *Axis*, "If 6 Was 9" runs 5:32. Of the other eleven songs, only "One Rainy Wish" and "Bold As Love" exceeded the three minute AM top-forty radio barrier of the day. Unquestionably, Chas had carried his message well.





Just as important, in the history of the Jimi Hendrix Experience was how the band reacted to their incredible initial successes. Many bands have found early success a distraction and a recipe for dissolution. The Axis days for Jimi and the Experience, on the other hand, were some of the happiest in the short tempestuous life of the group. That joy translated easily to disc and was clearly apparent throughout the sessions for the album. The trio created a union that, on the surface, might have seemed unlikely, but one that used its disparate influences to form a union of three with a single soul.

Mitch Mitchell brought his love of jazz, and Philly Joe Jones in particular, to the table, and his adroit stickmanship and machine gun fills reflect that interest throughout *Axis*. For example, Mitch's breaks on "Wait Until Tomorrow" come right out of the hard bop book. His brush work (at Noel's suggestion) on "Up From The Skies" would be just as at home in a smoky jazz piece as on this funky science fiction rocker.

BENCY BEST

it started from the SKIES
 Hello... said don't run away ^{Every time} ~~to~~ for - don't mess up

I just want to talk
 to you - I want do you
 No harm - I just want to
 know about your different
 lives ^{in here} ~~in there~~ people farm
 I heard you have ~~brothers~~
 your families living in
 cages tall and cold. and
 some ^{are} stay there ^{and grow} past the
 age of old - is this true ^{brother}
 please let me talk to you
 DRUM + GUITAR BEST

I just want to know about
 the rooms behind your minds
 do I see a vacuum there
 or am I going blind, or
 is it ~~the~~ remains of ~~the~~ ^{the} ~~the~~ ^{the}
 of vibrations from echos long ago

Amber ^{be} Smiles, ~~stare~~ Teeming, in shiny
Metallic purple armor - Queen Jealousy
Envy waits behind him - her fire green
gown ~~and~~ sners at the grassy ground
Blue are the life-giving waters
Taking for granted, they quietly understand.
Once-happy Torjaise forms lay opposite ready
But wondering why the fight is on
But their all bold as love... Just act the AXIS.
Red ^{smiles} ~~and~~, So confident, he ~~is~~ ^{flashes}
~~words~~ for Trophies of war and
Ribbons of ~~his~~ ~~pleasure~~ euphoria
Orange Young, full of dancing
But very ~~hesitant~~ at first
Go round ^{UNSAFE} for the first
Steady
11. this case
YELLOW, ~~not~~ ~~so~~ ~~yellow~~, not so mellow.
IN FACT I'm trying to say ~~the~~ its
frightened like me - ~~but~~ ~~not~~
~~you understand~~ But in the connection
~~the~~

Noel Redding was a converted guitar player, and brought a guitarist's sensibilities and deftness to the bass. His style pushed Jimi and Mitch into a tight union normally reserved for the tightest of bassist and drummer combinations. This coalition was a key element on Axis. Listen to the delicate interplay within "One Rainy Wish" founded on that well-established rhythmic rapport. With "She's So Fine," Noel's own composition, the bassist assumed the lead vocal, leading Jimi and Mitch through this charged rocker. From start to finish, Noel's offerings were an integral part of this fine album.

Jimi's own passions involved the great bluesmen such as Buddy Guy, soulsters like Curtis Mayfield and jazzmen like Wes Montgomery. Those influences are apparent all through the Axis: Bold As Love album sessions.





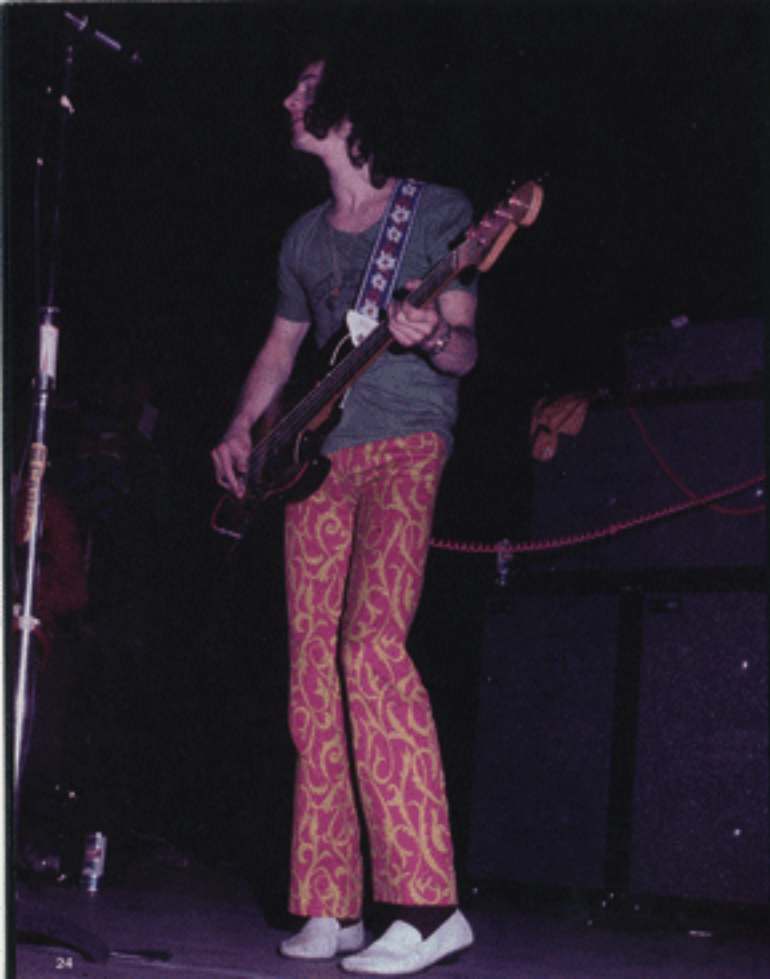
JIMI HENDRIX EXPERIENCE

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The soft rhythmic flow of "Little Wing" bears Curtis' imprint and in Jimi's opening rhythmic line to "Wait Until Tomorrow" we hear him tipping his hat to the R&B and Soul riffs he learned in his days on the chitlin' circuit. Ironically, though Jimi heard the intricate line clearly enough in his head, he had difficulty reproducing it in the studio, according to the engineer on the sessions, Eddie Kramer. He obviously got it right eventually.

Kramer was another important part of the Axis effort. He and Jimi had, by this time, forged an important kinship. With Chandler's full confidence and support, Kramer was astute enough to recognize Jimi's understanding of mixing and catered to Hendrix's suggestions. Axis: *Bold As Love* was his second album with the Experience and he had developed an uncanny ability to grasp what Jimi had in his mind and was willing to work doggedly to achieve it on tape.



Jimi, especially when discussing subtleties of sound, would often describe what he wanted to hear in terms of colors. Eddie was able to develop a palette that Jimi could paint with. And when Jimi said he dreamed of having his guitar sound like he was playing it underwater, Kramer, along with fellow Olympic studio engineer George Chkiantz, developed the technique of phasing to make that dream come true. The coda at the end of the title track illustrates a remarkable use of the technique.

Axís was not an album which could be easily translated into live performance, nor was it intended to be. In the first place, the songs had not been road tested like those on *Are You Experienced*.



Billboard TOP

FOR
WEEK
ENDING
MARCH 9,
1968

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP Star Performer
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
(2)	13	1	1	PAUL MAURiat & HIS ORK— <i>Glooming Hits</i> Phillips PHM 200-248 (M); PHS 200-248 (S)					
	7	2	2	BOB DYLAN— <i>John Wesley Harding</i> Columbia CL 2804 (M); CS 9604 (S)	NA	NA	NA	NA	(1)
	5	4	3	JIMI HENDRIX EXPERIENCE— <i>Axís: Bold as Love</i> Reprise (No Mono); RS 4281 (S)					
(3)	12	3	4	BEATLES— <i>Magical Mystery Tour</i> Capitol MAL 2835 (M); SMAL 2835 (S)			NA		(1)
	3	5	5	ARETHA FRANKLIN— <i>Lady Soul</i> Atlantic 8176 (M); SD 8176 (S)					
(4)	12	6	6	HERB ALPERT & THE TIJUANA BRASS— <i>Ninth</i> A&M LP 134 (M); SP 4134 (S)					(1)
★	14	10	7	CREAM— <i>Disraeli Gears</i> Atco 33-232 (M); SD 33-232 (S)					(1)
	24	9	8	DIANA ROSS & THE SUPREMES— <i>Greatest Hits</i> Motown M 2-462 (M); MS 2-462 (S)					(1)
	29	7	9	JIMI HENDRIX EXPERIENCE— <i>Are You Experienced</i> Reprise R 4361 (M); RS 4361 (S)					(1)
	16	13	10	LETTERMEN— <i>“And Live!”</i> Capitol T 2758 (M); ST 2758 (S)	NA	NA	NA		(1)
	15	11	11	OTIS REDDING— <i>History of</i> Voh 418 (M); S 418 (S)					(1)
(5)	12	8	12	ROLLING STONES— <i>Their Satanic Majesties Request</i> London NP 2 (M); NPS 2 (S)					(1)

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They were built from the ground up in the studio and the various effects that were added to the album (including a glockenspiel on "Little Wing") were not intended to be part of the group's thrilling live gigs. In fact only "Spanish Castle Magic" and sometimes "Little Wing" were ever regularly performed by the group. In Jimi's mind the two areas were completely separate. On stage, Jimi's message was entirely singular and he made the most of his opportunity to connect with his audience. The recording studio required a different focus, a different way of communicating through his music.

Axis: Bold As Love almost became a failure to communicate. After deciding on the thirteen tracks which would make the final cut, the firm of Hendrix, Kramer and Chandler began the laborious task of creating a final mix.





THE JIMI HENDRIX EXPERIENCE

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A NIGHT
A NIGHT
A NIGHT

After finishing the job in the early hours of Halloween, 1967, Hendrix and Chas Chandler took the master tapes home to the apartment they shared. Somehow, the unthinkable happened. Jimi misplaced the mixes for the album's first side. Since the tapes had been removed before any safeties were made, their loss was truly a disaster. The mixes had been made from four-track originals and their creation had been a performance unto itself. Needless to say no one was happy with the task that faced them, remixing the half inch tapes and trying to recreate what they had finished once already. With the lucrative Christmas season fast approaching, and the album already scheduled for release, the mixing had to be accomplished in one night.

"If 6 Was 9" was the one track they just couldn't seem to get right. Each attempt had the team scratching their heads knowing that the sound wasn't right. Despite a number of attempts, neither Chandler, Hendrix, nor Kramer were sure as to how they had achieved the earlier mix. Exasperated, they dispatched Noel in a cab to find a 7 1/2 ips, 3 inch reel containing a rough mix from June that the bassist had at his apartment. The tape turned out to be badly wrinkled and needed to be ironed in order to get it through the studio machine. The mix was finally accomplished though,

and beautifully so. From then on, the high praise Chandler and Kramer enjoyed for their labor has always brought on a sardonic smile. "If you only knew," Chandler would often laugh.

For the listener, the extra effort was well worth it. With *Axis: Bold As Love* Jimi and company had created a magnificent and groundbreaking album that has stood the test of time. It remains not only a faithful document of its time, but it is just as relevant today as it was over forty years ago. Since its initial release, *Axis: Bold As Love* has remained both a critical and fan favorite. Though Jimi has been gone longer than he lived, we are fortunate to live in a time in which recordings keep his genius at our call. *Axis* is definitive proof both of that genius and the magnitude of our loss.

Jym Fahey

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I just want to
live your different
people farm
we live in
and cold. and
the past the present

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