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|----|----------------------|------|
| 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 . . . glib . . . I, I, don't believe it

Mr. Corusoe: Pffftttt! . . . Ppp! . . . Bang! . . . Etc!!!

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, shucks,  
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. On the phone you said you wanted to run off with me today

Now I'm standing here like some turned down serenading fool.

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.

#### AIN'T 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

Riding 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, Bro'

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

White 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 dreal.

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 lark,  
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,  
Misty blue and lilac too

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 mountain 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 See,  
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 snarls at the grasy  
ground.

Blue are the life giving waters taking for granted  
They quietly understand.  
Once happy Turquoise armies lay opposite  
Ready, but wonder why the fight 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 and the Experience: Bold As Love as Experience



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 motherlode 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 Carusoe, 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*



# AXIS: BOLD AS LOVE - THE

Blue are the life giving grasses  
Taking for granted, they quickly  
die - happy Tongue  
But wondering why the fish is  
But their all the fight is

Red  
Rib



So But very





Experienced, where he was clearly in charge. 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 reflects 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.

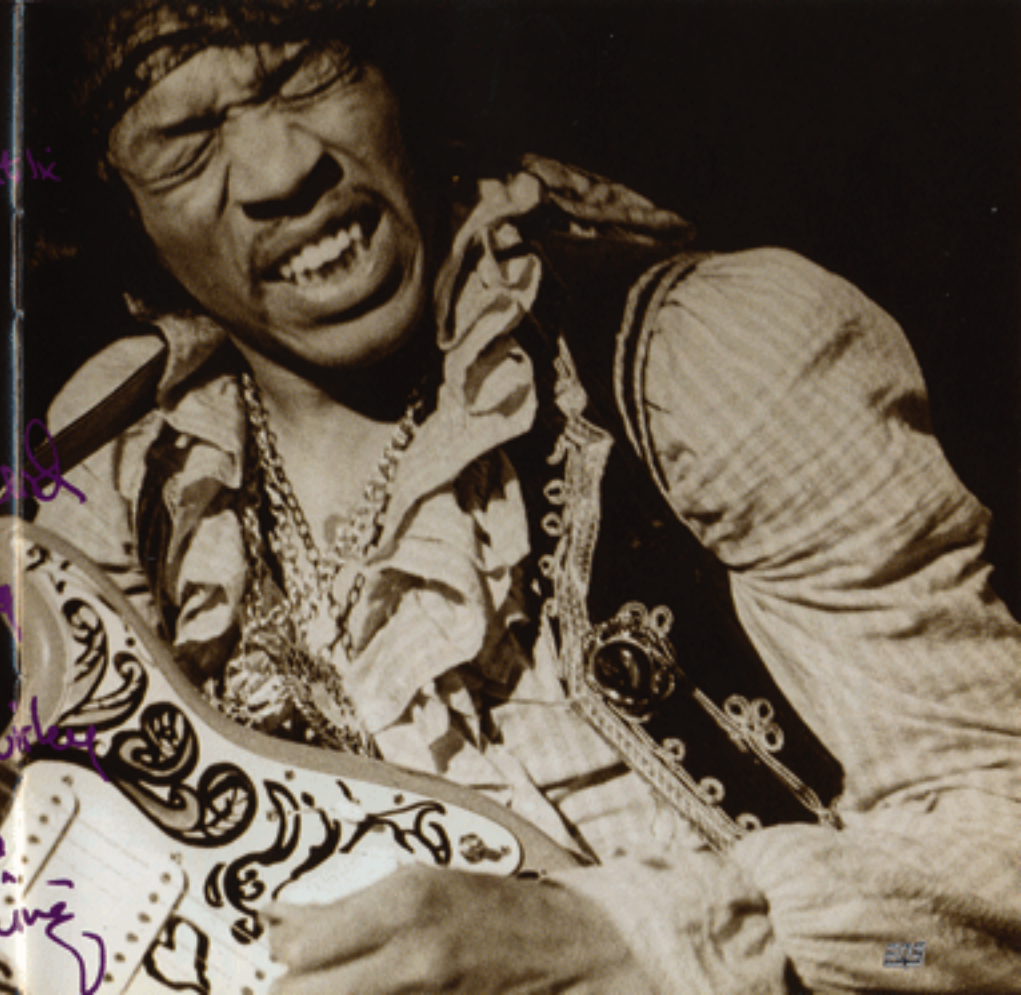
Noel Redding was a converted guitar player and brought a guitarist's sensibilities and deftness to the bass. His style pushed Jimi and Mitch into a tight union normally reserved for the tightest of bassist and drummer combinations. This coalition was a key element on Axis. Listen to the delicate interplay 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.



# The SHOREHAM

Hotel and Motor Inn  
1000 CONNECTICUT AVENUE AT CALVERT STREET  
WASHINGTON, D. C.

Anger Smiles, standing in Shiny <sup>metalic</sup>  
Purple armor - Queen Sealors &  
Envy waits behind him - Her five  
green egoun laughs at the grassy ground  
Blue are the ~~life giving~~ <sup>life giving</sup> waters ~~of~~ <sup>of</sup>  
~~close to them~~ ~~the~~ ~~under~~ ~~stand~~  
taking for ~~Grantel's~~ <sup>Grantel's</sup> ~~mother~~ <sup>mother</sup> they ~~Quicker~~  
Under Stand - <sup>once-happy</sup> Torquise Armys  
side ready, But wondering







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. 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.

*Axis* 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*. 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

Anger  
Smiles  
Kurt Cobain  
Seattle  
Tour



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. 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 seven-and-a-half inch, three 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 era, but it is just as relevant today as it was nearly thirty years ago. Since its initial release, *Axis: Bold As Love* has remained both a critical and a 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





from the SKIES  
I want to talk  
wont do you  
I just want to  
out your different  
people farm  
on have

BOOKLET PHOTOGRAPHER: Baron Wolman (pg10,19,22-23), Wilson Lindsey/Star File (pg11),  
Eddie Kramer (pg12), Leni Sinclair (pg13), Linda McCartney/Star File (pg15,18,21),  
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age-old things like have



**BBC SESSIONS** MCAD-11742

Here for the first time in their entirety are the legendary radio sessions and the most memorable TV appearances. The Jimi Hendrix Experience recorded for the BBC from early 1967-1969. This priceless archive includes thirteen previously unreleased songs and most of the group's classic hits.

**SOUTH SATURN DELTA** MCAD-11884

This extraordinary 15-song album includes 14 songs never before released domestically on CD, 9 of which were previously unavailable anywhere. From rare demos and alternate versions of classics such as "Little Wing," "Sweet Angel (Angel)" and "All Along The Watchtower," to the sparse Delta blues of "Midnight Lightning" and the sophisticated funk of "Power Of Soul," this album offers a comprehensive look at every phase of the legendary guitarist's recording career.

**FIRST RAYS OF THE NEW RISING SUN** MCAD-11889

This incredible album draws together 17 songs whose creation spans from March 1968 until Jimi's final sessions at Electric Lady Studios in August 1970. Includes such favorites as "Dolly Daggas," "Isabella" and "Angel" - this is the album Jimi would have released had he lived to complete it.

**ELECTRIC LADYLAND** MCAD-11890

The last all-original studio album released during Hendrix's lifetime, *Electric Ladyland* remains one of the most powerful and influential double albums in rock history. Including such classic songs as "Crosstown Traffic," "All Along The Watchtower" and "Voodoo Child (Slight Return)."

**AXIS: BOLD AS LOVE** MCAD-11891

Recorded at Olympic Studios in London, this innovative album brought Jimi's rapidly evolving gift as a songwriter to the forefront. Features "Little Wing," "Spanish Castle Magic" and "Castles Made Of Sand."

**ARE YOU EXPERIENCED** MCAD-11892

*Are You Experienced* is packed with such favorites as "Purple Haze," "Manic Depression," "Fire," "The Wind Cries Mary," "Foxy Lady" and "Hey Joe." In addition to the original 11-track album, six bonus tracks - including "Stone Free" and "Red House" - have been added.

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E What Influenced You To Buy This Release?

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F What Are Your 3 Favorite Television Shows?

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

G How Much Music Have You Bought In The Last  
6 Months? CDs \_\_\_\_\_ Cassettes \_\_\_\_\_H How Many Hours Do You Spend On-Line Per Week?  
\_\_\_\_ Hours  No computer

I List Call Letters Of Your 2 Favorite Radio Stations:

1 \_\_\_\_\_ 2 \_\_\_\_\_

J What 3 Magazines Do You Regularly Read?

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

K List Three Other Artists Whose Albums You  
Recently Purchased:

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

L Please Rank These Features In Order Of Importance  
To You:

\_\_\_\_ Digital Remastering

\_\_\_\_ Biographical/Expository Liner Notes

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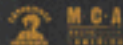
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