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# Jimi Hendrix: Voodoo Child

By Unknown

Oh, no!

Certainly...

Well, one of the best  
in this studio anyway.

How about some of the best  
sitting in this chair?

Another rapid return visit by a trio  
which is blazing a trail through Britain  
with exciting new sounds.

I just wish I Could just grab you, man,  
and just...

An experience for Jimi Hendrix, retaining  
his title as the world's top musician.

I can't explain myself like this at that  
sometimes 'cause it doesn't come out like that.

Wait, don't waste all that Elm there.

Stop it for a second.

I was born in Seattle, Washington, USA,  
on November 27th 1942  
at the age of zero.

My dad used to call me  
Buster, or buddy boy,  
and my mother  
used to call me Jimmy.

Mostly my dad took care of me.

My dad was very strict and taught me  
that I must respect my elders always.

I couldn't speak  
unless I was spoken to first by grown-ups.

A fish wouldn't get into trouble,  
if he kept his mouth shut.

So I've always been very quiet.

But I saw a lot of things.

My grandmother is part Cherokee.

I used to spend a lot of time on a  
reservation in Vancouver, British Columbia.

My mother and father used to fall out a lot  
and I always had to be ready  
to go tippy-toeing off to Canada.

My dad was level-headed and religious  
but my mother used to like  
having a good time and dressing up.

She used to drink a lot  
and didn't take care of herself.

She died when I was about ten  
but she was a groovy mother.  
I went to school in Seattle,  
then Vancouver, then back to Seattle.  
On the whole,  
my school was pretty relaxed.  
We had Chinese, Japanese,  
Puerto Ricans, Philippines.  
We won all the football games.  
At school I used to write poetry a lot  
and I wanted to be an actor or a painter.  
They said I used to be late all the time  
but I was getting As and Bs.  
I had a girlfriend in the art class  
and we used to hold hands all the time.  
The art teacher didn't dig that at all.  
I left school early.  
School was nothing for me.  
I wanted something to happen to me.  
My father told me to look for a job,  
so that's what I did.  
I worked for my father  
for a couple of weeks.  
I had to work very hard.  
Dad was a gardener  
and it got pretty bad in the winter  
when there wasn't any grass to cut.  
Have you heard of Muddy Waters?  
The first guitarist  
I was aware of was Muddy Waters.  
I heard one of his old records when I was  
a little boy and it scared me to death,  
because I heard all of those sounds.  
Wow! What is all that about?  
It was great!  
One of the funkiest I've heard.  
I dug Howlin' Wolf  
and Elmore James, Jimmy Reed,  
but I was into other stuff.  
I used to like Buddy Holly  
and Ritchie Valens, Eddie Cochran.  
But you get your inspiration  
from everything.  
Color just doesn't make any difference.

Look at Elvis.  
He could sing the blues and he was white.  
I always say, let the best man win.  
Whether you're black, white or purple.  
I was about 14 or 15  
when I started playing guitar.  
I learned all the riffs I could.  
I never had any lessons.  
I learned guitar from records and the radio.  
I was trying to play like  
Muddy Waters and Chuck Berry.  
Trying to learn everything and anything.  
I played in my back yard at home  
and the kids used to gather round  
and said it was cool.  
When I was 17, I formed this group  
with some other guys  
but they drowned me out.  
I didn't know why at first  
but after about three months, I realized:  
I had to get an electric guitar.  
My first electric was a Danelectro  
which my dad bought for me.  
Must have busted him for a long time.  
I got the guitar together  
because it was all I had.  
No city I've ever seen  
is as pretty as Seattle.  
But I couldn't live there.  
You get restless and, before you know it,  
you're too old  
and you haven't seen any of the world.  
There's more for you  
in today's "Action: Army".  
I bet you didn't wear  
this in the paratroops.  
Not necessarily.  
You were a para... What is it?  
A paratrooper or a parachutist? Or "shoutist"?  
It doesn't make a difference.  
I was 18. I figured I'd have to go  
into the army sooner or later  
so I walked into the first recruiting office  
I saw and volunteered.

I wanted to get everything over with  
before I tried to get into  
music as a career,  
so they wouldn't call me up in the middle of  
something that might be happening.

I had no musical training  
so I couldn't sign up as a musician.  
I figured I might as well go all the way,  
so I joined the Airborne.

This is the Airborne.

Tough. Rugged. Big.

This is the outfit that one enemy called  
"those devils in baggy pants

This is the outfit where brawn  
has to match brains,  
where every man has to be  
in top-notch condition,  
mentally, physically.

If you're that man,  
this is your outfit.

I had to buy two pairs of jump boots  
and four sets of tailored fatigues,  
plus 20 Screaming Eagle badges.

You know what that represents?

The 101st Airborne Division,  
Fort Campbell, Kentucky.

Yes, indeed.

"Dear Dad,

Well, here I am,

"exactly where I wanted to go:  
in the 101st Airborne.

"How are you and Leon, and everybody?

Fine, I really hope.

"Well, it is pretty rough, but I can't  
complain and I don't regret it so far.

"We jumped out of the 34-foot tower  
on the third day we were here.

"It was almost fun.

"We were the first nine  
out of 150 in our group.

"There were these three guys that quit  
when they got to the top of the tower.

"But I have in my mind  
that whatever happens, I am not quitting.

"I'll try my best to make this Airborne  
for the sake of our name,  
"so that the whole family of Hendrix  
"will have the right to wear  
the Screaming Eagle badge of the US Army.  
"To Daddy Hendrix, from your son.  
Love James.

**"PS:**

as soon as you can. I really need it now. "  
But the army is really a bad scene.  
They wouldn't let me  
have anything to do with music.  
I was in the army for about 13 months  
but I got injured on a jump.  
One day, I got my ankle  
caught in the skyhook  
just as I was going to jump  
and I broke it.  
I told them I'd hurt my back too.  
Every time they examined me I'd groan,  
so they finally believed me.  
I was lucky to get out when I did.  
Vietnam was just coming up.  
In the army,  
I had started to play the guitar seriously.  
So I thought all I could do is  
to try to earn money playing guitar.  
I went to Nashville, where I lived  
in a big housing estate they were building.  
Every Sunday afternoon, we used to  
go downtown to watch the race riots.  
We'd take a picnic basket because  
they wouldn't serve us in the restaurants.  
One group would stand on one side of the  
street and the rest on the other side.  
They'd shout names  
and talk about each other's mothers  
and every once in a while  
stab each other.  
Sometimes, if there was a good movie  
on that Sunday,  
there wouldn't be any race riots.  
It took me some time to get better

from the injuries I had.  
It was pretty tough at first.  
I lived in very miserable circumstances.  
I slept where I could  
and when I needed to eat, I had to steal it.  
I played in cafes,  
clubs and on the streets.  
That's where I really learned to play.  
I started a group called King Kasuals  
with a fella called Billy Cox  
who played funky, funky bass.  
I met a guy named Gorgeous George  
and he got me on some tours.  
So I started traveling around  
and playing around the South.  
The idea of playing guitar with my teeth  
came to me in a town in Tennessee.  
Down there you have to play with your teeth  
or else you get shot.  
Those people really were hard to please.  
There's a trail of broken teeth  
all over the stage.  
What are you looking at?  
What are you looking at?  
There was a soul package  
coming into town  
with Sam Cooke, Solomon Burke,  
Jackie Wilson, B.B. King and Chuck Jackson  
and I got a little job  
playing in the back-up band.  
I learnt an awful lot  
playing behind all those names every night.  
"Dear Dad,  
I hope everything is fine.  
"Well, here I am again,  
traveling to different places.  
"I am on a tour that lasts about 35 days.  
"We're about halfway through it now.  
"We've been to all the cities  
in the Midwest, East and South.  
"I'll write soon, Jimmy. "  
"Dear Dad,  
"Just a few words to let you know  
I made it to South Carolina.

"Tell everybody 'Hello'.

With Love, Jimmy"

I went to New York and won first place  
in the Apollo Amateur Contest.

I stayed up there

for about two or three weeks.

Then The Isley Brothers asked

if I would play with them.

I played with them for a while

and got very bored

because you get very tired

of playing behind other people all the time.

I quit them in Nashville somewhere

and this group came up

and brought me back to Atlanta, Georgia,

where I met Little Richard.

"Dearest Dad, I received your letter

while I was in Atlanta.

"I'm playing with Little Richard now.

"We're going towards the West Coast.

"We're in Louisiana now.

"But my address will be in Los Angeles

when I write again. Jimmy. "

Well, Little Richard,

he was the guy up front and that was it,

and he said he was the only one

allowed to be pretty.

I guess I played with Little Richard

for about five or six months.

I quit because of money misunderstanding:

he didn't pay us for Eve and a half weeks.

I couldn't imagine myself for the rest of

my life in a shiny mohair suit

with patent leather shoes

and a patent leather hairdo to match.

I didn't hear any guitar players

doing anything new

and I was bored out of my mind.

I wanted my own scene,

making my own music.

I was starting to see that you could create

a whole new world with an electric guitar.

'Cause there isn't a sound like it.

I had these ideas and sounds in my brain,



but I needed people to do it with  
and they were hard to find.  
I went back to New York and played  
with this little rhythm and blues group  
called Curtis Knight And The Squires.  
I also played with King Curtis  
and Joey Dee.

"Dear Dad,  
Well, I'm just dropping in a few words  
"to let you know everything's so-so  
in this big, raggedy city of New York.  
"Everything is happening bad here.  
"I hope everyone at home is all right.  
Tell Leon I said hello.  
"I'll write you a letter real soon  
and will try to send a decent picture.  
"So, until then,  
I hope you're doing all right.  
"Tell Ben and Ernie  
I play the blues like they never heard. "  
I had friends with me  
in Harlem and I'd say,  
"Come on down to the Village  
so we can get something together. "  
The Village was groovy.  
I just laid around  
and played for about two hours a night.  
You had to chat someone up real quick  
before you had a place to stay.  
I got a break playing guitar  
for John Hammond Jr. at the Cafe au Go Go.  
Bob Dylan was also down there.  
We were both stoned  
and just hung about laughing  
thanks to the demon ale.  
When I first heard Dylan,  
I thought you must admire the guy  
for having that much nerve  
to sing out of key.  
But when I started listening to the words,  
that sold me.  
First real group I got together,  
that would be around 1965, I guess.  
My big slice of luck came

when a little English friend  
persuaded Chas Chandler,  
the bass player of The Animals,  
to come down where  
we were gigging and give an ear.  
Chas came down  
and heard me and asked,  
would I like to come to England  
and start a group there?  
He seemed like a pretty sincere guy  
and I'd never been to England before.  
I wasn't thinking about nothing  
but the idea of going to England.  
That's all I was thinking about.  
'Cause I like to travel, you know?  
One place bores me too long,  
so I have to see if I can get something  
together by moving somewhere else.  
And the idea of England  
was the idea of England itself.  
I said, "Wow! I've never  
been there before. "  
September 24th 1966.  
That's when I came to England.  
They kept me waiting at the airport  
for three or four hours  
because I didn't have a work permit.  
They carried on like  
I was going to make all the money in England  
and take it back to the States.  
I moved into a flat with Chas Chandler.  
We used to get complaints about loud,  
late parties when we were out of town.  
Chas got real mad about it  
but I didn't let it bug me.  
Chas knows lots of telephone numbers.  
He helped me find  
my bassist and drummer.  
Four days after we got together,  
we were playing at the Paris Olympia  
with Johnny Hallyday,  
who is like the French Elvis.  
We just got thrown together,  
we didn't know each other from Adam.

I was thinking of the smallest pieces possible with the hardest impact. That's why I like us being called The Experience, it's right. All the photos I had done for publicity to begin with were picked because I looked so grim. But I guess it was necessary to get that visual thing going before we could make people listen. My music isn't pop, it's me. My guitar is my notes, regardless of where they came from. I haven't set out to produce a commercial sound but our intention is to be respected, you know, after we die and we're old and all that. Who doesn't want to be written down in history? "Dear Dad, We're playing around London now. "That's where I'm staying these days. "I have my own group and we'll have a record out in about two months "named Hey Joe by The Jimi Hendrix Experience. "I hope you get this card. "I think things are going a little better. Your loving son, Jimi. " We all dug Hey Joe as a number. Chas made me sing serious. I was too scared to sing. It was the first time I ever tried to sing on a record. While we were working on it, I don't think we played it the same way twice. Hey Joe is really a blues arrangement of a cowboy song. It isn't quite a commercial song, so I'm surprised that it got so high in the hit parade. I'm just wondering how people are going to take the next one,

because it's so different.  
I had this thing on my mind  
about a dream I had  
that I was walking under the sea.  
It's linked to a story I read in a science  
fiction magazine about a purple death ray.  
It's called Purple Haze.  
I don't consider it  
the invention of psychedelic music,  
it was just asking a lot of questions.  
The way I write things, they are just  
a clash between reality and fantasy.  
You have to use fantasy  
to show different sides to reality.  
A lot of people think  
what I do with my guitar is vulgar,  
but I don't let them hang me up.  
I play to the people  
and I don't think our actions are obscene.  
Music is such a personal expression,  
it's bound to project sex.  
What is so wrong about that?  
Is it so shameful?  
I play and move as I feel.  
It's not an act, but a state of being.  
I consider ourselves to be  
some of the luckiest cats alive,  
because we're playing just what we want  
to play, and people seem to like that.  
You must remember that Jimi Hendrix USA  
didn't really have a chance to do anything,  
because he was playing behind people.  
Then this happened.  
When Chas saw me  
in Greenwich Village,  
he said it would all happen  
just like it has.  
The first night of the "Walker Brothers Tour"  
was when I started to worry.  
This was an audience  
who'd come to see the Walker Brothers,  
Engelbert Humperdinck  
and Cat Stevens.  
We'd step outside the stage door

where the teenyboppers were,  
and think, "They won't bother about us",  
and then get torn apart.  
I don't know how it happened  
so suddenly,  
but our records began to sell  
at an incredible rate.  
In England,  
you have to keep releasing records.  
They have very quick minds  
and they get bored easily.  
We are calling our album  
Are You Experienced.  
This is a very personal album,  
just like all our singles.  
I guess you could call it an ad-lib album,  
as we made so much of it up on the spot.  
I don't want people to get the idea  
it's a collection of freak-out material.  
Imagination is the key to my lyrics,  
and the rest is painted  
with a little science fiction.  
What I like to do  
is write a lot of mythical scenes.  
You can write your own mythology -  
like the history of the wars on Neptune  
and the reason Saturn's rings are there.  
Britain is our station now.  
It's not my home  
but it was our beginning.  
They took us in like lost babies.  
We'll stay here probably  
until around the end of June,  
and then we'll see  
if we can get something going in America.  
Paul McCartney was the big bad Beatle,  
the beautiful cat who got us the gig  
at the "Monterey Pop Festival".  
I arrived in England  
with just the clothes I stood up in.  
I'm going back with the best wardrobe of  
gear that Carnaby Street can offer.  
"Monterey" was great.  
It was a music festival done up

the way it's supposed to be done up.  
That was our start in America.  
Ladies and gentlemen,  
Brian Jones.  
This dude is a very good friend,  
a fellow countryman of yours,  
a brilliant performer,  
the most exciting guitarist I've ever heard.  
The Jimi Hendrix Experience.  
When I was in Britain,  
I used to think about America every day.  
I'm American,  
I wanted people here to see me.  
I also wanted to see  
whether we could make it back here.  
We had our beautiful rock blues  
country funky freaky sound.  
I felt like we were turning the whole world  
onto this new thing -  
the best, most lovely new thing.  
You know, I could sit up here all night  
and say thank you, thank you, thank you,  
but I just... I just wish  
I could just grab you, man, and just...  
Everything was perfect  
and it was such a good feeling,  
especially your own home country,  
so I decided to destroy my guitar  
at the end as a sacrifice.  
You sacrifice the things you love.  
I love my guitar.  
The "Monterey Festival" was a good scene.  
All those beautiful people.  
It was one of the best gigs  
I've ever played.  
And we made it, man,  
because we did our own thing.  
And it really was our own thing  
and nobody else's.  
Jimi Hendrix!  
Then we got into a tour  
with The Monkees.  
They're like plastic Beatles.  
Then some parents

who brought their young kids  
complained that our act was vulgar.  
We decided  
it was just the wrong audience.  
I think they replaced me  
with Mickey Mouse.  
You get carted  
from New York to London,  
start a whole new scene going there,  
then come back home.  
America is so large.  
When you play regularly in Britain,  
you end up  
going back to the same places.  
That doesn't happen in America.  
You ride into town,  
you play your gig,  
and these beautiful girls come around  
for drinks and parties and so forth.  
You do actually fall in love with them,  
because that's the only love you can have.  
If I get up at seven o'clock in the morning,  
and, you know, I'm really sleepy,  
but then I open the door and see somebody  
that appeals to me, you know,  
like the first thing I say,  
"What in the world is she doing here?"  
Or "What does she want?"  
or something like that.  
Then she says, "Maybe can I come in?"  
And I'm standing there really digging her,  
she's really nice-looking, you know.  
To tell the honest to God truth, she's about  
So, I say, "Oh".  
Well, I probably stand there and then,  
there I go,  
I'll be biting into an apple maybe.  
I used to be on the block starving.  
Girls used to help me.  
Girls were my best friends.  
And ever since then,  
that's when I said to myself,  
"I'll have to show my appreciation. "  
Little Wing was a very sweet girl that

came around, that gave me a whole life,  
and me with my crazy ass  
couldn't get it together.  
I dig writing slow songs,  
because I feel it's easier  
to get more blues and feeling into them.  
The ballads I really get together.  
That's what I dig.  
Flower power - yeah, I dig anything  
as long as it don't hurt anybody,  
anything as long as  
people are grooving off it.  
You're not a "love-in" person  
just because you have curly hair,  
or wear bells and beads.  
You have to believe in it,  
not just throw flowers.  
Although the flower scene was all tied up  
with sensation stuff about drugs,  
the "love everybody" idea  
helped one helluva lot.  
Of course, a lot of those hippies  
may get busted once in a while,  
but you don't hear  
of banks being robbed by hippies.  
It's your own private thing  
if you use drugs.  
Anybody should be able  
to think or do what they want,  
as long as it doesn't hurt anybody.  
Music is a safe type of high.  
It's more the way it's supposed to be.  
That's where highness  
came from anyway.  
Different strokes for different folks,  
that's all I can say.  
I don't consider myself a songwriter,  
not yet anyway.  
A lot of times I write a lot of words  
all over the place,  
on matchboxes or on napkins,  
and then the music makes me think  
of the few words I might have written,  
so I go back to those few words,



you know, and just get it together.  
Sometimes, if I have a new song,  
maybe I'll go to the studio by myself  
and have an acetate made,  
and have a rough idea about the drums,  
guitar, bass and vocals.  
Then other times, I'll just come in  
banging away on the guitar.  
We recorded this album  
right after the first one.  
All the songs on it  
are exactly the way we felt right then.  
The reason for working  
in the States is that  
we make twenty times  
more money here,  
and there's no harm in that.  
We have to eat like everyone else.  
I'm looking forward  
to going home to Seattle.  
It's been seven years.  
There's my father,  
who's married again,  
and my brother Leon, who's 19.  
He's trying to form a band of his own now.  
And I've got a six-year-old sister, Janie,  
whom I've never seen.  
That's how long  
I've been gone from home.  
The problem of succeeding  
is a hard one for you,  
if your bassist, say, is into the blues  
or something like that,  
and you suddenly make hundreds  
of thousands of dollars a year.  
Someone said it's hard  
to sing the blues  
when you're making  
that kind of money.  
This assumes that you can't be unhappy  
and have a lot of money.  
Sometimes it gets to be really easy  
to sing the blues,  
when you're supposed to be making

all this much money,  
because, like, money is getting to be  
out of hand now, you know.  
And musicians, especially young cats,  
they get a chance to make all this money,  
and they say, "Wow, that's fantastic. "  
And like I said before, they lose themselves  
and forget about the music itself.  
They forget about their talents,  
they forget about the other half of them,  
so therefore,  
you can sing a whole lot of blues.  
The more money you make,  
the more blues sometimes you can sing.  
There was a time I was worried  
about the money.  
I was worried about whether  
I was getting all I was entitled to.  
But money doesn't affect me right now.  
These guys in the business  
who go out and spend, spend, spend,  
then end up flat busted broke.  
Except maybe they have  
some personal things they bought.  
That's no good for me.  
I get my biggest kicks out of music.  
We've been together  
for about two solid years  
and we've been playing Purple Haze,  
The Wind Cries Mary,  
Hey Joe, Foxy Lady.  
We've been playing all these songs,  
which I really think are groovy songs,  
but we've been playing  
all these songs for two years.  
So, quite naturally,  
we started improvising here and there,  
and there's other things  
we wanted to turn on to the people.  
We're cutting a new record  
between our tours.  
There may be two tracks  
from the new Bob Dylan album on it.  
In fact, we've done

All Along The Watchtower already.  
It is now that I plan to start  
making real music.  
I wanna create a new sound.  
Most of all, I'd like to forget  
everything before 1968.  
We call it The End Of The Beginning.  
But see, LPs to us  
are like personal diaries, you know.  
That's why I like all the songs we did.  
I'm not saying they're better  
than anything else, but I just like them.  
I have personal feelings for anything  
that we recorded, we released.  
That album, when it was released over here,  
had a picture of me,  
Noel and Mitch on the cover.  
But people had been asking me  
about the English cover  
and I don't know anything about it.  
All I can say is that I had no idea  
that it had a picture  
of dozens of nude girls on it.  
When we recorded our last LP there,  
Electric Ladyland,  
we were touring at the same time  
which is hard to do.  
Because that means  
you have to concentrate on two things.  
You have to do a good show tonight  
and plus tomorrow morning at six o'clock,  
you have to go into the studio.  
And so it was really hard.  
So I got down half the things  
that I really wanted  
to get down during that period.  
The negro riots in the States are crazy,  
discrimination is crazy.  
I think we can live together  
without these problems.  
But because of the violence  
these problems aren't solved yet.  
I don't look at things in terms of races.  
I look at things in terms of people.

Quite naturally, I don't like  
to see houses being burnt.  
They asked us to give benefit concerts  
for the Black Panthers.  
I was iron in all this,  
but I'm not for the aggression of violence  
or whatever you wanna call it.  
I just wanna do what I'm doing  
without getting involved  
in racial or political matters.  
I can't express myself in a conversation,  
I can't explain myself like this or that  
sometimes 'cause, you know,  
it just doesn't come out like that.  
So, when we're on stage, it's our own  
little world, that's your whole life.  
Music is what matters.  
When you hear somebody making music  
they are baring a naked part  
of their souls to you.  
That was really nice.  
Great.  
Well, ladies and gentlemen,  
in case you didn't know,  
Jimi and the boys won  
in a big American magazine called Billboard,  
the Group of the Year  
and they're gonna sing for you now  
the song that absolutely made them  
in this country,  
and I love to hear them sing it,  
Hey Joe.  
I feel guilty when people say  
I'm the greatest guitar player on the scene.  
What's good or bad doesn't matter to me.  
What does matter is feeling and not feeling,  
technicality of notes.  
You got to know the sound  
and what goes between the notes.  
I always try to get better,  
but as long as I'm playing,  
I don't think I'll ever reach the point  
where I'm satisfied.  
It was the same old thing

with people telling us what to do.  
They wanted to make us play Hey Joe.  
So I caught  
Noel and Mitch's attention,  
and we went into  
Sunshine Of Your Love.  
If you play live, nobody can stop you  
or dictate what you play.  
We'll stop playing this rubbish  
and dedicate a song to the Cream,  
regardless of what kind of group  
they might be in.  
I'd like to dedicate it to Eric Clapton,  
Ginger Baker and Jack Bruce.  
We're being put off the air.  
An experience for Jimi Hendrix retaining  
his title as the world's top musician,  
Maurice Gibb of the Bee Gees  
doing the honors.  
What do you like to hear  
if somebody comes up after a concert,  
what kind of compliment do you like?  
I don't know.  
I don't really live on compliments,  
matter of fact,  
it has a way of distracting me  
and a whole lot of other musicians  
and artists that are out there today.  
They hear these compliments, they say,  
"I must have been really great. "  
So they get fat and satisfied  
and they get lost  
and they forget about  
the actual talent that they have,  
and they start living  
in another world, you know.  
A couple of years ago,  
all I wanted out of life was to be heard.  
Now I'm trying to figure out  
the wisest way to be heard.  
I don't want to be a clown anymore.  
I don't want to be a rock 'n' roll star.  
We haven't had a rest  
since we've been together,

and we're going to have  
to take a rest sometime or another,  
or else some of the music  
is gonna come out really bad,  
or it's not gonna come out  
the way we want it to.  
What I wanna do  
is rest completely for one year.  
It's the physical and emotional toll  
I have to think of.  
Maybe something will happen  
and I'll break my own rules,  
but I have to try.  
It was always my plan  
to change the bass player.  
Noel is definitely out.  
Billy Cox has more of a solid style  
which suits me.  
I first met Billy when we were  
in the US Airborne.  
I'm not saying any one  
is better than the other.  
We're gonna take some time off  
and go out somewhere in the hills,  
or whatever you call it,  
until I get some new songs,  
and new arrangements and stuff like that.  
So we have something to offer,  
you know, something new.  
I'm not sure how I feel about  
The Experience now.  
Maybe we could have gone on.  
But what would have been the point?  
What would it have been good for?  
It's a ghost now, it's dead,  
like back pages of a diary.  
Ladies and gentlemen,  
The Jimi Hendrix Experience.  
I'll say hello to you again.  
All right.  
Dig, we'd like to get something straight,  
we got tired of Experience  
and it was blowing our minds too much,  
so we decided

to change the whole thing around  
and to call it Gypsy Sun and Rainbows.  
For short it's nothing but a Band Of Gypsies.  
What was the controversy  
about the national anthem  
and the way you played it?  
I don't know, man, all I did was play it.  
I'm American, so I played it.  
I used to sing it at school,  
they made me sing it at school, so...  
It was a flashback, you know.  
This man was in the 101st Airborne,  
so when you write your nasty letters in...  
Nasty letters? Why...  
When you mention the national anthem  
and talk about playing it  
in any unorthodox way,  
you immediately get  
a guaranteed percentage of hate mail  
- from people who say, "How dare...?"  
- But that's not unorthodox.  
- It isn't unorthodox?  
- No, no.  
I thought it was beautiful,  
but then there you go, you know.  
Everyone was amazed  
at the absence of violence.  
It's become a cliché now about  
that big festival and about the others.  
- Were you surprised at it?  
- I was glad, I was glad.  
That's what it's all about,  
you know.  
Try to keep violence down,  
keep them off the streets...  
A festival of 500,000 people  
was a very beautiful turnout, you know.  
I hope we have more of them.  
It was a success for the simple fact  
that it was one of the largest  
gatherings of people,  
in the musical sense of it, you know.  
It could have been arranged  
a little more tighter

but it was a complete success, though,  
compared to all the other festivals  
everybody tried to knock here and there.  
And the idea of people really listening to  
music over the sky, in such a large body.  
Everybody thinks that something's  
gonna go haywire or something,  
but that's always brought on  
by the police, always, 'cause we play...  
You said that this is a success  
but there's 300,000 people,  
isn't that pretty large  
for it to really be a success?  
It sure is and I'm glad it is a success.  
What is your comment  
on drug use at the festival?  
I don't know, some people believe  
that they have to do this  
or do that to get into the music.  
I don't know, I have no opinions at all.  
Different strokes for different folks,  
that's all I can say.  
The Fillmore is proud to welcome back  
some old friends with a brand-new name,  
A Band of Gypsys.  
We've been recording with my new group,  
the Band of Gypsys.  
It's a three-piece and we have  
Buddy Miles on drums and Billy Cox on bass.  
You can always sing about love  
and different situations of love  
but now we're trying to give solutions  
to all the protests and arguments  
that they're having about the world today.  
I want to dedicate this to a scene  
that's happening right now,  
the soldiers of Vietnam.  
We call it Machine Gun.  
I dedicate it to the other people  
that might be fighting wars  
but within themselves,  
not facing up to the realities.  
We're working on songs  
that are very hard



but that are very straightforward  
and to the point.  
We're trying to get the people  
to listen to us, first of all.  
Then we can say to them,  
"Come follow us.  
"Let's go knock down  
the White House door. "  
The frustrations and riots going on today  
are all about personal things.  
Everybody has wars within themselves  
and it comes out as  
war against other people.  
That's all it is.  
You can see how desperate  
the whole case must be  
if a kid's going to go out there  
and get his head busted open.  
I like to see these kids with helmets on  
and then do their thing.  
Some of them will say, "We don't have  
nothing else to live for anyway.  
"This is our scene now. "  
I'm working on music to be completely,  
utterly, a magic science,  
where it's all pure positive.  
The more doubt and negatives  
you knock out of anything,  
the heavier it gets  
and the clearer it gets,  
and the deeper it gets into  
whoever is around it.  
It gets contagious.  
Don't mind us,  
we just feel like playing to you.  
We're playing for  
the new rising sun.  
Are You Experienced was where  
my head was at a couple of years ago.  
Now I'm into different things.  
There's a need for harmony  
between man and earth.  
I think we're really screwing up  
that harmony

by dumping garbage in the sea  
and air pollution and all that stuff.  
And the sun is very important.  
It's what keeps everything alive.  
The first rays of the new rising sun  
is my new life.  
The thing is you have to be positive,  
you have to keep going until you have  
all the negatives out of your system.  
There is one thing  
I hate about studios, usually,  
and that is the impersonality of them.  
Within a few minutes,  
I lose all drive and inspiration.  
Electric Lady is different,  
I have done great things with this place.  
It has been built  
with great atmosphere and every comfort.  
It makes people feel like they're at home.  
It is capable of recording 32 tracks,  
it has the best equipment in the world.  
We have recorded a lot of material  
and I hope the next single  
will come out in six weeks.  
The number most likely to be the A-side  
is Dolly Dagger,  
which is about a notorious lady.  
When you first make it,  
the demands on you are very great.  
I don't try to live up to anything anymore.  
The main thing  
that used to bug me was  
that people wanted  
too many visual things from me.  
When I didn't do it,  
people thought I was being moody,  
but I can only freak  
when I really feel like doing so.  
The moment I feel that I don't have  
anything more to give musically,  
that's when I won't be  
found on this planet.  
I'm not sure I will live to be 28 years old,  
but then again so many beautiful things

have happened to me in the last three years,  
the world owes me nothing.

Thank you. Thank you very much.

When the last American tour finished,  
I just wanted to go away  
and forget everything.

Then I started thinking,  
thinking about the future,  
thinking that this era of music,  
sparked off by The Beatles,  
had come to an end.

Something new has to come  
and Jimi Hendrix will be there.

Kids listen with open minds  
but I don't want to give them  
the same things all the time.

I wanna keep doing fresh things,  
I wanna show them all over again  
what it's all about.

The "Isle of Wight" was great.  
It's a fantastic place to have a show,  
that brings the kids together  
from not only the British Isle,  
but also the whole of the continent.

- Yeah, right.

- Are you ready?

- Ask the road manager.

- Are we ready? Are we ready?

OK, ready.

Tell the MC to go, then.

A bit more volume on this one, Charlie.

It's gonna need it.

Let's have a welcome for Billy Cox on bass,  
Mitch Mitchell on drums,  
and the man with the guitar, Jimi Hendrix.

Yeah! Thank you very much  
for showing up, man.

You all look out of sight.

Thanks for waiting.

We'll do a thing called Freedom.

The "Isle of Wight" might be the last  
or the second to the last  
before I form my new big band.

If the kids really enjoy it,

then I might carry on a little longer.  
But I'm not here to talk, I'm here to play.  
I don't think I'll be around  
when I'm 80.  
There's other things to do  
besides sitting around  
waiting for 80 to come along.  
I'm into new things and I wanna  
think about tomorrow, not yesterday.  
I'm working on my next album.  
We have about 40 songs in the works,  
about half of them completed.  
I have plans that are unbelievable.  
But then wanting to be a guitar player  
seemed unbelievable at one time.  
The Jimi Hendrix Experience is over  
The acid rock musician died today  
in a London hospital.  
During his short career  
Hendrix hailed his electric guitar  
into some of the most unusual sounds  
of an unusual music.  
When I die,  
I'm gonna have a jam session  
and knowing me,  
I'll probably get busted at my own funeral.  
And I'll try and get Miles Davis along,  
if he feels like making it.  
The music will be played loud  
and it will be our music.  
When I die,  
just keep on playing the records.