



Jimi Hendrix
Songs For Groovy Children: The Fillmore East Concerts
(19075982772)



Expansive CD & LP Box Sets Present All Four Historic Hendrix Band of Gypsies Performances At The Fillmore East Newly Mixed by Eddie Kramer

***Songs For Groovy Children* includes more than two dozen previously unreleased tracks**

October 1, 2019-New York, NY-Experience Hendrix L.L.C. and Legacy Recordings, a division of Sony Music Entertainment, are proud to release ***Songs For Groovy Children: The Fillmore East Concerts*** by Jimi Hendrix, on CD and digital November 22, with a vinyl release to follow on December 13. This collection assembles all four historic debut concerts by the legendary guitarist in their original performance sequence. The 5 CD or 8 vinyl set boasts over two dozen tracks that have either never before been released commercially or have been newly pressed and newly remixed. Those who pre-order the digital version will instantly receive the previously unreleased track “Message To Love,” from the New Year’s Eve second set performance on the collection.

Pre-order *Songs For Groovy Children* here: <https://jimihendrix.lnk.to/groovy>
Watch *Songs Of Groovy Children* album trailer: <https://jimihendrix.lnk.to/groovyvid>

Over the course of four extraordinary years, Jimi Hendrix placed his indelible stamp upon popular music with breathtaking velocity. Measured alongside his triumphs at Monterey Pop and Woodstock, Hendrix’s legendary Fillmore East concerts illustrated a critical turning point in a radiant career filled with indefinite possibilities.

The revolutionary impact Jimi Hendrix, Billy Cox and Buddy Miles had upon the boundaries and definitions of rock, R&B, and funk can be traced to four concerts over the course of two captivating evenings. These performances were first celebrated by Band of Gypsies, which featured six songs from the two January 1, 1970 concerts, including “Machine Gun,” the album’s dramatic centerpiece. Issued in April 1970, Band of Gypsies challenged and surprised the wide following of Jimi Hendrix with its extended arrangements and vibrant mix of rock and soul.

In June of 1969, at the height of their fame, The Jimi Hendrix Experience, closed a musical chapter. Before the shockwaves could settle, Hendrix assembled a new, expanded ensemble to perform at Woodstock in August. A new chapter was opened as Hendrix introduced Gypsy Sun and Rainbows. The large ensemble included Jimi’s longtime friend Billy Cox, on bass, whom he had befriended when both were serving with the 101st Airborne Division in Ft. Campbell, Kentucky in 1962. This Woodstock lineup was short-lived; from its ashes a new trio emerged in October that Hendrix dubbed Band of Gypsies, consisting of Hendrix, Cox and Electric Flag drummer Buddy Miles, who would also contribute occasional lead vocals. Hendrix was inspired by his collaboration with Cox and Miles and this creative renewal drove the development of promising new material such as “Power Of Soul,” “Burning Desire” and the extraordinary “Machine Gun.”

Their debut live performances were a series of four concerts at the Fillmore East in Manhattan – two on New Year’s Eve 1969 and two on New Year’s Day 1970, each of which were professionally recorded. Hendrix had sold out Madison Square Garden just nine months prior, but the Fillmore East was chosen as the setting for a live recording. Long before his fame, Hendrix had signed what he thought was a release for appearing as a studio musician in October 1965. Unfortunately, the one page artist agreement drafted by PPX Industries bound his

services for a period of three years. Unwilling to live hands tied, Hendrix agreed to a 1968 legal settlement whereby Capitol Records would be granted the distribution rights for his next album. By the autumn of 1969, Capitol and PPX were pushing hard for the album delivery and Hendrix decided to give them a live album.

However stressful this legal obligation had been for the guitarist, the end result proved to be an artistic triumph. True to his unpredictability, Hendrix opened his four-show stint with a masterful, eleven song set that did not feature a single song he had commercially released. Exciting new songs such as "Izabella," "Ezy Ryder" and "Burning Desire" thrilled the sold-out house. Hendrix would pepper the remaining three shows with supercharged reworkings of favorites such as "Stone Free," "Purple Haze," and "Fire" but these were presented alongside such devastating, newly developed fare as "Machine Gun." In his review of the second New Year's Eve concert, Down Beat critic Chris Albertson wrote, "That ability of his to utilize fully the technical possibilities of his instrument, combined with his fertile musical imagination, makes him an outstanding performer."

By the end of January 1970, the band was history, but the blend of funk, rock and soul pioneered by the trio became history, making a profound impact on popular music in its wake. Notable devotees include funk pioneers Parliament-Funkadelic, Curtis Mayfield, the Isley Brothers (with whom Hendrix himself had at one time played) and Bootsy Collins, extending all the way forward to hip-hop. Countless artists cite the record as a cornerstone in their appreciation of Jimi Hendrix's remarkable abilities.

The original 1970 Band of Gypsys album was edited and sequenced from songs performed during the two Fillmore sets on January 1, 1970. Subsequent collections mined more material from each of the performances with significant chunks of these phenomenal recordings from those nights sitting unreleased for almost half a century. Newly mixed and restored in sequence without edits, fans can finally hear Hendrix, Cox and Miles blast through their genre-defying sets that included freshly written songs like "Earth Blues" and "Stepping Stone," as well as Experience favorites inclusive of "Foxey Lady," "Voodoo Child (Slight Return)," "Wild Thing," "Hey Joe" and "Purple Haze." Additionally, exciting new versions of Howard Tate's "Stop," "Steal Away," by Jimmy Hughes and a searing "Bleeding Heart" by Elmore James highlighted the command that the trio had over blues & R&B music.

The lavish package is filled with unseen photos from talent such as Fillmore East house photographer Amalie Rothschild, Jan Blom (whose iconic, color saturated images provided the original artwork for 1970's Band of Gypsys) as well as Marshall Amplifier representative Marc Franklin, who had full access to the group in their dressing room backstage. The booklet features remembrances from bassist Billy Cox and liner notes by author/journalist/filmmaker Nelson George. *Songs For Groovy Children* was produced by Janie Hendrix, Eddie Kramer and John McDermott - the trio that has overseen every project for Experience Hendrix since 1995. The box set was mastered by Grammy-winning engineer Bernie Grundman.

Kicking off today at the Paramount Theatre in Jimi's hometown of Seattle, WA is the fall leg of the Experience Hendrix Tour, the acclaimed multi-artist celebration of Jimi Hendrix's musical genius. The trek winds its way down the west coast into Oregon, California, Nevada, and then heading eastward into Arizona, Colorado, Oklahoma and Texas, culminating in San Antonio Oct. 22. Participants include blues legend Buddy Guy, best-selling instrumental rock guitarist Joe Satriani, Taj Mahal, Dweezil Zappa, Jonny Lang, Eric Johnson and Billy Cox. His has, arguably, the longest lasting musical relationship with Jimi Hendrix, spanning their time in the U.S. Army, performance in Nashville-based soul combos and with Band of Gypsys, and continuing with the Tribute Concert Tours in honor of the legacy of Jimi Hendrix to the present day.

Jimi Hendrix - *Songs For Groovy Children:* *The Fillmore East Concerts* 5CD collection

12/31/69 1st Set:

DISC ONE

1) Power Of Soul

- 2) Lover Man
- 3) Hear My Train A Comin'
- 4) Changes
- 5) Izabella
- 6) Machine Gun
- 7) Stop
- 8) Ezy Ryder
- 9) Bleeding Heart
- 10) Earth Blues
- 11) Burning Desire

12/31/69 2nd Set:

DISC TWO

- 1) Auld Lang Syne%
- 2) Who Knows%
- 3) Fire
- 4) Ezy Ryder*
- 5) Machine Gun%
- 6) Stone Free
- 7) Changes*
- 8) Message To Love*
- 9) Stop*
- 10) Foxy Lady

1/1/70 1st Set:

DISC THREE

- 1) Who Knows
- 2) Machine Gun
- 3) Changes+
- 4) Power Of Soul%
- 5) Stepping Stone%
- 6) Foxy Lady+
- 7) Stop%
- 8) Earth Blues+
- 9) Burning Desire%

1/1/70 2nd Set:

DISC FOUR

- 1) Stone Free%
- 2) Power Of Soul#
- 3) Changes#
- 4) Message To Love#
- 5) Machine Gun%
- 6) Lover Man*
- 7) Steal Away*
- 8) Earth Blues%

DISC FIVE

- 1) Voodoo Child (Slight Return)%
- 2) We Gotta Live Together#
- 3) Wild Thing%
- 4) Hey Joe*
- 5) Purple Haze*

*previously unreleased

+first time on CD/LP/streaming (previously only available as part of concert film)

#longer, unedited versions of previously released material, and newly remixed

%back in print on CD/LP for the first time in a decade, and newly remixed

Jimi Hendrix - *Songs For Groovy Children*:

***The Fillmore East Concerts* 8LP vinyl collection**

12/31/69 1st Set:

DISC ONE/SIDE ONE

- 1) Power Of Soul
- 2) Lover Man
- 3) Hear My Train A Comin'

DISC ONE/SIDE TWO

- 1) Changes
- 2) Izabella
- 3) Machine Gun

DISC TWO/SIDE ONE

- 1) Stop
- 2) Ezy Ryder
- 3) Bleeding Heart

DISC TWO/SIDE TWO

- 1) Earth Blues
- 2) Burning Desire

12/31/69 2nd Set:

DISC THREE/SIDE ONE

- 1) Auld Lang Syne%
- 2) Who Knows %
- 3) Fire

DISC THREE/SIDE TWO

- 1) Ezy Ryder*
- 2) Machine Gun%

DISC FOUR/SIDE ONE

- 1) Stone Free
- 2) Changes*

DISC FOUR/SIDE TWO

- 1) Message To Love*
- 2) Stop*
- 3) Foxey Lady

1/1/70 1st Set:

DISC FIVE/SIDE ONE

- 1) Who Knows +
- 2) Machine Gun+

DISC FIVE/SIDE TWO

- 1) Changes+
- 2) Power Of Soul%
- 3) Stepping Stone%
- 4) Foxey Lady+

DISC SIX/SIDE ONE

- 1) Stop %

- 2) Earth Blues+
- 3) Burning Desire%

1/1/70 2nd Set:

DISC SIX/SIDE TWO

- 1) Stone Free%
- 2) Power Of Soul#

DISC SEVEN/SIDE ONE

- 1) Changes#
- 2) Message To Love#

DISC SEVEN/SIDE TWO

- 1) Machine Gun%
- 2) Lover Man*

- 3) Steal Away*

DISC EIGHT/SIDE ONE

- 1) Earth Blues%
- 2) Voodoo Child (Slight Return)%
- 3) We Gotta Live Together#

DISC EIGHT/SIDE TWO

- 1) Wild Thing%
- 2) Hey Joe*
- 3) Purple Haze*

*previously unreleased

+first time on CD/LP/streaming (previously only available as part of concert film)

#longer, unedited versions of previously released material, and newly remixed

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Experience Hendrix Tour Fall 2019

- Oct 1 Seattle, WA – Paramount Theatre
- Oct 2 Portland, OR – Arlene Schnitzer Concert Hall
- Oct 3 Eugene, OR – Hult Center for the Performing Arts
- Oct 4 Oakland, CA – Paramount Theater of the Arts
- Oct 5 Reno, NV – The Expo At Silver Legacy Resort & Casino
- Oct 7 Davis, CA – Jackson Hall At the Robert and Margrit Mondavi Center for the Performing Arts
- Oct 8 Santa Rosa, CA – Luther Burbank Center for the Arts
- Oct 9 Anaheim, CA – City National Grove of Anaheim
- Oct 11 Indio, CA – Fantasy Springs Resort Casino Event Center
- Oct 12 Funnar, CA – The Events Center at Harrah's Resort SoCal
- Oct 13 Mesa, AZ – Ikeda Theater at the Mesa Arts Center
- Oct 15 Denver, CO – Paramount Theatre
- Oct 16 Colorado Springs, CO – Pikes Peak Center
- Oct 18 Newkirk, OK – First Council Casino Hotel
- Oct 19 Tulsa, OK – The Joint at the Hard Rock Hotel & Casino
- Oct 20 Houston, TX – Revention Music Center
- Oct 21 Austin, TX – Austin City Limits Live at the Moody Theater
- Oct 22 San Antonio, TX – Tobin Center for the Performing Arts

JimiHendrix.com

LegacyRecordings.com

ExperienceHendrixTour.com

About Legacy Recordings:

Legacy Recordings, the catalog division of Sony Music Entertainment, is home to the world's foremost library of historically significant commercial recordings, a peerless collection of works by the most important musical artists of the 19th, 20th and 21st centuries. Across a variety of platforms, the label offers contemporary music fans access to thousands of meticulously restored and remastered archival titles representing virtually every musical genre including popular, rock, jazz, blues, R&B, folk, country, gospel, Broadway musicals, movie soundtracks, rap/hip-hop, world music, classical, comedy and more.

About Experience Hendrix L.L.C.:

Founded by James 'Al' Hendrix, Jimi's father, in 1995, Experience Hendrix, has been managed since its inception by the family members handpicked by Al during his tenure as Chairman. It is the official family company charged with managing the music, name, image and likeness of Jimi Hendrix. As a part of their daily operations, Experience Hendrix and Authentic Hendrix oversee Jimi's timeless legacy on a worldwide basis.

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Liner Notes**MUSIC THAT CHANGED LIVES**

By Nelson George

June 2019

One of my best friends growing up in Brooklyn was an equally skinny, just as nerdy kid named Jimmy Barr. In size and interests we were well matched. We liked comic books, were enthusiastic but awkward athletes and acted out imaginary space adventures, though we resided in one of America's most notorious ghettos. Brownsville is located at the far east end of Brooklyn. We were far enough away from the high rises of Manhattan that any trip into it was called "going into the city," as if we were embarking a long, perilous trek.

The fall and winter of 1969 was a uniquely fun timeto be a sports fan in the Big Apple. The Amazin' Mets won the World Series over the powerful Baltimore Orioles. The Jets were heading to an historic match up against the against another highly-touted Baltimore team, the Colts, in Super Bowl III. The Knicks were filling up Madison Square Garden with a team- oriented brand of basketball that would eventually bring them their first championship in spring 1970. Every cool kid in the city with style (and who could fight) was rocking Clydes, Puma sneakers known by the nickname of the Knicks' ultra-smooth guard Walt Frazier. Frazier was quickly becoming synonymous with urban cool. Big hats, sideburns, long coats and a laid-back demeanor that never betrayed discomfort or frustration. Jimmy and I, like our friends, aspired to that style, even if we weren't equipped physically or psychologically to pull it off.

In the streets of Brownsville, the radio was always on and music flowed out of tenement windows, passing cars and the transistor radios of people carrying them in their hands. Even as winter arrived in late '69, music slid from under metal public housing doors when I went out to put garbage in the incinerator at night. Because Brownsville was a black and Puerto Rican neighborhood, that music was primarily soul and salsa. James Brown and Johnny Pacheco, Aretha Franklin and Celia Cruz, Marvin Gaye and Hector Lavoe were among the stars who ruled the streets of the 'Ville. Guitars were rhythm instruments. Screaming lead guitar was, in the world Jimmy and I grew up in, for white boys with long hair and weird band names, and was played on stations we skipped past on the dial.

On the nights Jimi Hendrix recorded *Band Of Gypsies* in Manhattan's East Village, Jimmy and I might as well have been on the other side of the Moon. We knew there was this black guy with crazy clothes who'd been written up in the newspapers, but we had no sonic reference for him or why he was important. But that would change in a few months. That summer of '70, a funny thing happened to Jimmy and me – adolescence kicked in and the axis of our taste began to shift. We went from following neighborhood convention to beginning the process of self-definition that becoming a teenager entails.

To his credit, Jimmy was not afraid to lead the way. One day that spring, some friends and I went over to the Barr family apartment and entered his room. Hung over his bed was a huge poster of Jimi Hendrix. The guitarist stood against a blue sky while shredding on his white Strat, mouth open, head to the sky. "WTF!" was our collective reaction. In our world of musical heroes, the flashy, druggy Sylvester Stewart and Sly & The Family Stone was as far out as we went. The young singers of The Jackson 5 were more our speed. But Hendrix was from another planet. What we didn't understand (and maybe Jimmy didn't fully either) was that by embracing Hendrix, he was letting everyone know he wasn't gonna be constrained by the values of his 'hood.

Within the next year my family moved from Brownsville to an integrated area called Spring Creek. It was there I had my first white neighbors and non-school white friends. Feeling freed up to experience a wider range of music, I added New York's FM rock stations, WNEW and WPLJ, to my rotation. At the record stores I increasingly frequented, I expanded my album purchases to include jazz, blues and rock. I began buying books on music history. It was shortly after I smoked hash at a new neighbor's house while listening to Led Zeppelin's "Kashmir" on his quad sound system that I finally dived into *Band Of Gypsies*.

My first reaction was that the album had a groove. Locked down by Buddy Miles on drums and Hendrix's Army pal Billy Cox on bass, the music at these shows disdained the skittish propulsion and jittery rhythms of his work with The Experience. The sounds generated by this short-lived rhythm section are rooted to the ground with a beefy low end that was a throw-back to Hendrix's years as a sideman for Wilson Pickett and The Isley Brothers.

But Hendrix, clearly no longer a sideman, had evolved into a musical and spiritual force, one who'd grown tired of splattering colors all over the canvas and was focused on more restrained but still gorgeous brush strokes. Funk, which was being invented by James Brown's band in this same period, is a child of the blues, the same music that nurtured young Hendrix.

With this band, Hendrix created his own brand of funk, one that penetrates the soul even as it delights the ears. There are several generations of axe men for whom *Band Of Gypsies* provided a way of hearing low end-oriented music over which a guitar could shred or groove or dance gracefully between the two extremes.

I wasn't yet a music critic when I first studied *Band Of Gypsies*, but I was on my way to becoming one, and this album provided me a guide to going forward and backward. It led me back to the deep blues, through B.B. and Albert King and, ultimately, Son House and Robert Johnson. It led me to Hendrix's peers, to Eric Clapton and Pete Townshend. It led me to his immediate children like Ernie Isley and Michael "Maggot Brain" Hampton, then the way forward to his great-grandchildren like Gary Clark Jr. *Band Of Gypsies* was my gateway drug for many forms of musical addiction.

For my childhood friend Jimmy, *Band Of Gypsies* in particular, and Hendrix in general, didn't simply change his way of hearing – it changed his way of life. Listening to Hendrix, Jimmy didn't just hear chords and notes. He heard the sound of liberation. Jimmy adopted Hendrix's white bandana. He started wearing tie-dye colors in a 'hood where color coordination was king. Hendrix said to Jimmy you could step out of tradition and reinvent yourself in a new image. Hendrix changed his ears, his clothes and then his soul. One day Jimmy announced that he was gay. It distressed all his old Brownsville friends, but Jimmy had given up on conformity. Eventually he'd leave Brownsville and hang in the East Village streets near the Fillmore East. He didn't need that poster of Hendrix anymore because he was living the freedom it embodied. I don't know if *Band Of Gypsies* is Hendrix's most innovative recording. I do know something more important than that. It changed lives.

Credits

SONGS FOR GROOVY CHILDREN THE FILLMORE EAST CONCERTS

12/31/69 1st Set:

Power Of Soul	5:30
Lover Man	3:14
Hear My Train A Comin'	9:06
Changes	5:58
Izabella	3:29
Machine Gun	8:54
Stop	5:30
Ezy Ryder	5:55
Bleeding Heart	6:38
Earth Blues	6:24
Burning Desire	9:40

12/31/69 2nd Set:

Auld Lang Syne	3:55
Who Knows	8:40
Fire	5:15
Ezy Ryder	4:24
Machine Gun	13:51
Stone Free	17:22
Changes	8:06
Message To Love	3:37
Stop	7:02
Foxy Lady	6:45

1/1/70 1st Set:

Who Knows	9:32
Machine Gun	12:33
Changes	7:04
Power Of Soul	6:19
Stepping Stone	5:20
Foxy Lady	6:45
Stop	5:43
Earth Blues	5:50
Burning Desire	8:22

1/1/70 2nd Set:

DISC ONE:

Stone Free	13:25
Power Of Soul	9:10
Changes	9:33
Message To Love	5:25

Machine Gun	12:13
Lover Man	2:35
Steal Away	5:53
Earth Blues	6:21

DISC TWO:

Voodoo Child (Slight Return)	5:45
We Got To Live Together	9:29
Wild Thing	3:13
Hey Joe	3:57
Purple Haze	4:55

Jimi Hendrix: Guitar & Vocals
Buddy Miles: Drums & Vocals
Billy Cox: Bass & Backing Vocals

Produced By Janie Hendrix, Eddie Kramer & John McDermott for Experience Hendrix L.L.C.
Original Sound Recordings Produced by Heaven Research
Recorded Live by Wally Heider

Engineered By Eddie Kramer
Mixed By Eddie Kramer & Chandler Harrod At Capitol Studios, Hollywood, CA
Assistant Mixing Engineer: Spencer Guerra
Mastered By Bernie Grundman
Bernie Grundman Mastering, Hollywood, CA
All songs written by Jimi Hendrix and published by Experience Hendrix L.L.C. (ASCAP) *except:*

"Changes" & "We Gotta Live Together" by Buddy Miles
"Stop" by Jerry Ragavoy & Mort Shuman
"Bleeding Heart" by Elmore James
"Hey Joe" by Billy Roberts
"Wild Thing" by Chip Taylor
"Auld Lang Syne" by Robert Burns
"Steal Away" by Jimmy Hughes