



**WEST COAST SEATTLE BOY:  
THE JIMI HENDRIX ANTHOLOGY**

Preserving and Continuing the Hendrix Legacy

A REVIEW AND A STORY BY DR. BOB HIERONIMUS, PH.D.  
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When I was a little “Dr. Bob” I was convinced after years of listening to rock and roll music that certain musicians in the mid-late 1960s were saying something profound in the poetry of their lyrics. In those days I most admired the work of Bob Dylan, Jim Morrison, and Jimi Hendrix, and I decided if I ever got to meet any of them, I would try to find out if these artists were as profound as their lyrics made them appear. Reaching Dylan turned out to be next to impossible. I did meet Jim Morrison when I was asked to introduce Earth Opera who were opening for the Doors at a concert in Maryland, but I quickly found serious communication with him useless. Fortunately, when my path crossed with Jimi Hendrix I found exactly the opposite. Here’s how our meeting came about.



**RIGHT:**

**JOHN FRED AND HIS PLAYBOY BAND PERFORMING THEIR NUMBER ONE HIT “JUDY IN DISGUISE (WITH GLASSES)” ON A 1968 TELEVISION PROGRAM.**

I was introduced to John Fred and His Playboy Band playing at a club in a Philadelphia suburb. They were currently riding the wave of their smash hit “Judy in Disguise (with Glasses)”, but John Fred shared that he was seriously offended at the “bubble gum” stigma attached to their band as a result. He ogled my 1963 VW artcar “Old Smoke”, and carefully studied the poster I created for Frank Zappa’s concert sponsored by Johns Hopkins University, and then asked me to design his next album cover. John believed my symbolic artwork would elevate their image and “status”, and allow his band to be taken more seriously. His only stipulation to my design for their album cover was that their faces were not to be depicted on it! They really wanted to reject the personality cult





THE CONCERT POSTER FOR THE MOTHERS OF INVENTION THAT BOB HIERONIMUS DESIGNED FOR FRANK ZAPPA'S NOVEMBER 3, 1967 CONCERT SPONSORED BY JOHNS HOPKINS UNIVERSITY. THIS WAS THE POSTER THAT CONVINCED JOHN FRED THAT HIERONIMUS SHOULD DESIGN HIS NEXT ALBUM COVER.

## THE SUN MAGAZINE



Robert Hieronimus says the symbols on his car carry a message about the country's future. Story inside. Sunday APRIL 21, 1968 THE SUN BALTIMORE, MD.

status they were being pushed into. I agreed to the challenge and planned to visit their agents at Elektra Records in New York. I had to postpone a mural commission from the Johns Hopkins University Chaplain's Office to take this trip. I thought I would be going up for a weekend or so, but ended up staying in New York most of that summer of 1968.

I presented my preliminary designs for John Fred's album "The Permanent State" to his agents. They told me they liked my artwork so much that I shouldn't be wasting it on what they considered a "one hit wonder" band. Instead they suggested I do album covers for the Doors, Earth Opera, Tim Buckley and others. They quickly arranged for me to meet

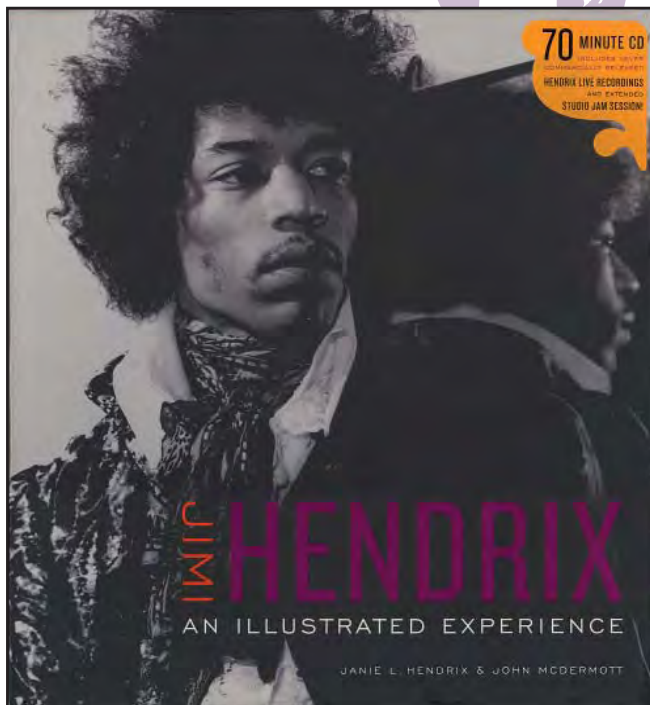
LEFT: BOB HIERONIMUS ATOP HIS 1963 VW ARTCAR "OLD SMOKE" ON THE COVER OF THE BALTIMORE SUN MAGAZINE APRIL 21, 1968. THIS WAS THE CAR THAT CAUGHT THE EYE OF JOHN FRED WHO WAS ATTRACTED TO THE SYMBOLISM.



these kinds of people at a place called The Scene, where Jimi Hendrix was known to hang out and jam after concerts.

At The Scene I pulled out my large drawing journals, and set up a little studio at my table surrounded by my pens and pencils, and *Dictionary of Symbols*. When Hendrix finished jamming, he came right over and asked me what I was doing, very curious about my journals and the *Dictionary of Symbols*. He was very direct in a quiet way and softly spoken. There were no awkward moments. I remember him picking up the dictionary and saying it was “far out.”

I told him I was a student of American symbols, and especially the eye in the triangle over the unfinished pyramid, known as the Reverse of the Great Seal of the United States. This design with its mystic mottoes is found on the back of a one-dollar bill. Jimi was familiar with this symbol, and I found I was not introducing him to something he didn't already know, but we shared ideas about its mystical and magical potential. We both concluded this symbol revealed that America indeed has a spiritual destiny, and we also speculated about Atlantis, reincarnation, astrology, UFOs and the paranormal. But our most meaningful sharing concerned our national coat of arms.



**THIS IS AMERICA'S LONG LOST REVERSE OF THE GREAT SEAL, JUST REDISCOVERED IN THE 20TH CENTURY. BOB HIERONIMUS ENJOYED SEVERAL STIMULATING CONVERSATIONS ABOUT THIS SYMBOL WITH JIMI HENDRIX IN JULY OF 1968.**

I was fortunate to run into him again on several other occasions at The Scene, and our conversations continued to expand in these “far out” directions. Sadly, in the 40 years that followed, when I would share my fond memories of these deep conversations with others in the rock and roll music industry, they were usually skeptical that Jimi had any interest in the Reverse of the Great Seal. They just didn't give him the credit for having interest in this historical symbol or the insight to see its mystical value.

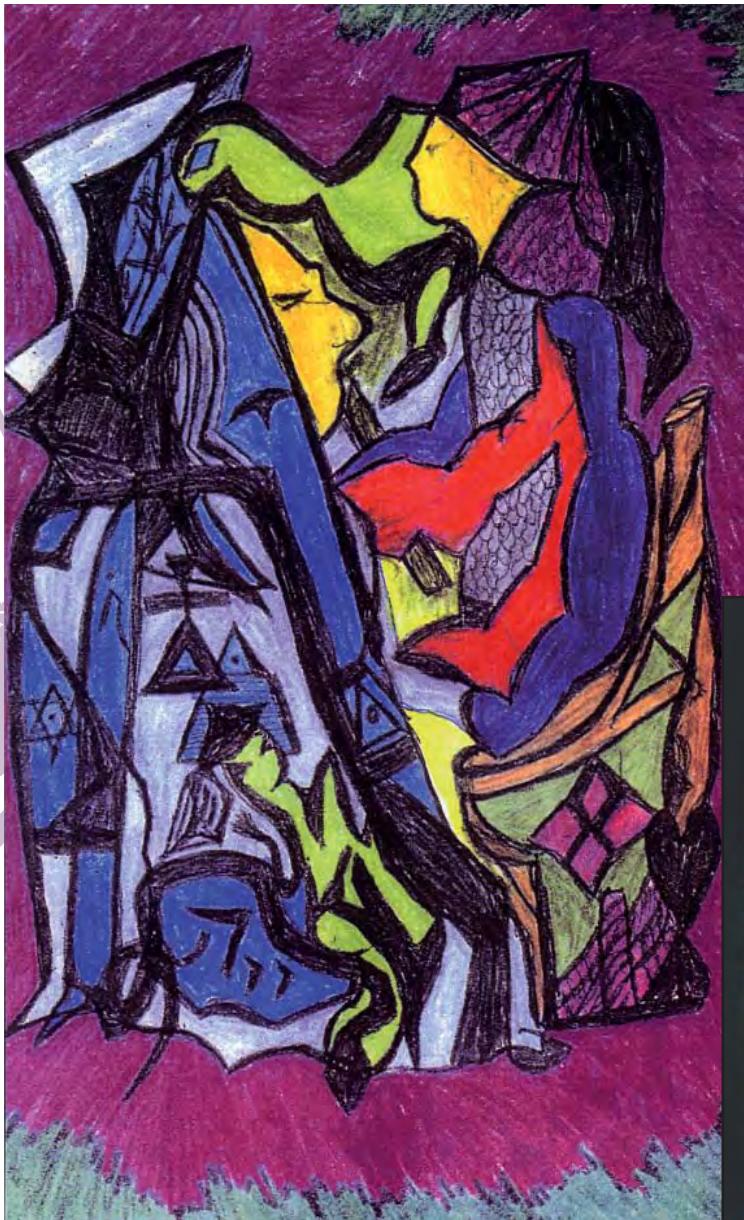
Then came the 2007 release of the scrapbook-style *Jimi Hendrix: An Illustrated Experience* by Janie Hendrix and John McDermott. I was fortunate to be gifted a copy by my good friend, renowned portrait photographer Stuart Zolotorow, and lo and behold, there between pages 28-29 was a reproduction of a booklet of Jimi's drawings that included a depiction of the eye in the triangle above a pyramid, surrounded by a lot of design and color.

**JIMI HENDRIX: AN ILLUSTRATED EXPERIENCE BY JANIE HENDRIX AND JOHN McDERMOTT IS WHERE WE FIND PROOF THAT IN 1968 JIMI WAS INTERESTED IN THE REVERSE OF THE GREAT SEAL. BETWEEN PAGES 28-29 IS A REPRODUCTION OF A BOOKLET OF HENDRIX DRAWINGS THAT INCLUDES THE EYE IN THE TRIANGLE ABOVE A PYRAMID IN ONE DESIGN.**





**ABOVE:** CLOSEUP DETAIL OF THE EYE IN THE TRIANGLE AND PYRAMID FROM THE HENDRIX DRAWING.



**ABOVE:** THE HENDRIX DRAWING THAT SHOWS THE EYE IN THE TRIANGLE ABOVE A PYRAMID.

**RIGHT:** JIMI HENDRIX IN JULY OF 1968, PLAYING AT THE WOBURN FESTIVAL IN ENGLAND. FROM *JIMI HENDRIX: AN ILLUSTRATED EXPERIENCE*, PAGE 32.

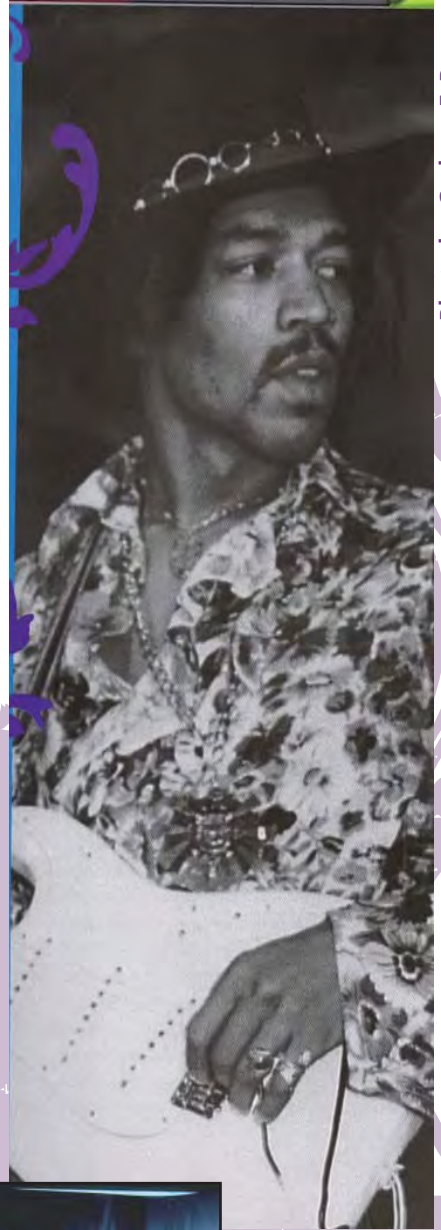


Photo by Graham F. Page.



**LEFT:** BOB HIERONIMUS IN THE SUMMER OF 1968, PLANNING THE DESIGN FOR THE APOCALYPSE MURAL AT JOHNS HOPKINS UNIVERSITY.

Photo by Richard W. Linfield.



After I interviewed Janie Hendrix the first time on 21st Century Radio, she confirmed for me the date of these drawings by her brother including the eye in the triangle and the pyramid was within a month or so of our meetings at The Scene nightclub!! That was thrilling to me to have confirmation to prove to others that I wasn't making that up! Jimi obviously knew about the importance and power of this symbol back in 1968, and maybe even before. I will be forever grateful for Janie's assistance, as well as her judgment and insight as she co-authored this and other books, and selected the materials from the archives to keep her brother's legacy alive. Thank goodness she has paid homage to Jimi's philosophical interests and respect for the wisdom teachings of the ages. It makes his music even more awe-inspiring to understand his love for America and its symbols.

How much more is there to Jimi Hendrix than the media and his fans know? In the summer of 1968 I knew he was a musical genius and philosopher, but it was not until 40-plus years later, with the work of his little sister, that I was able to confirm he was a true prophet of love and wisdom.



**JANIE HENDRIX AND DR. BOB WITH THE WE THE PEOPLE BIODIESEL ARTCAR AND THE EXPERIENCE HENDRIX TOURBUS BALTIMORE NOVEMBER 2010**

In the past two years Janie Hendrix has joined us five times on 21st Century Radio, and we were able to spend time together in person twice in 2010. The more I get to know her, the more I can appreciate how much she is the key to truly "experiencing Hendrix."

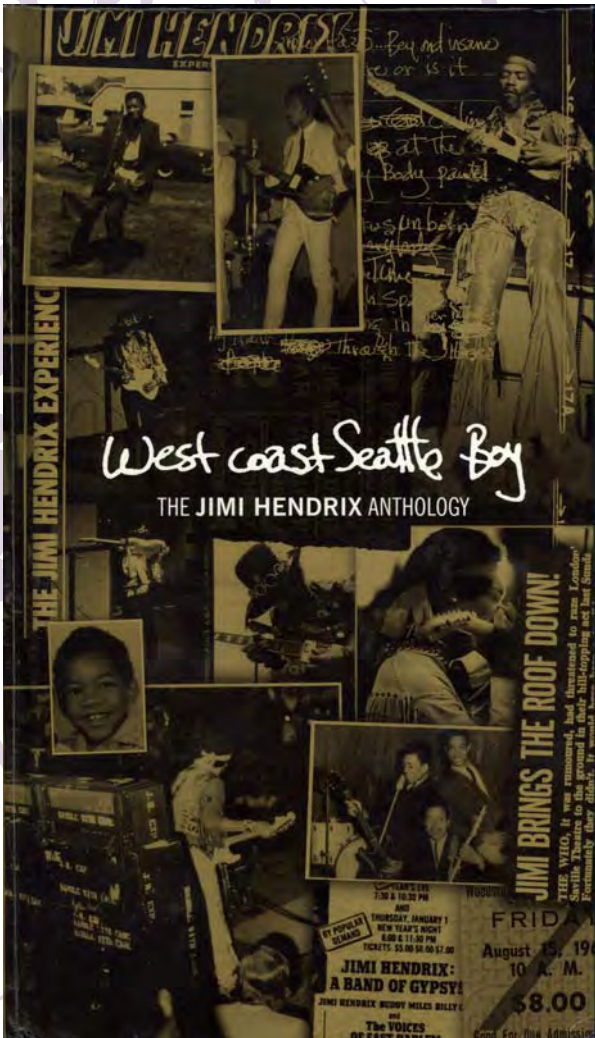
Most recently the evidence of how well she is doing her job was released in the form of *West Coast Seattle Boy: The Jimi Hendrix Anthology*. Janie's love and dedication to Jimi's ongoing renaissance just oozes from every corner of this lush production. She has orchestrated festivals, competitions and tours beginning in 1995 with a Jimi Hendrix Electric







DETAIL OF THE REVERSE OF THE GREAT SEAL FROM THE HIERONIMUS APOCALYPSE MURAL POSTER.

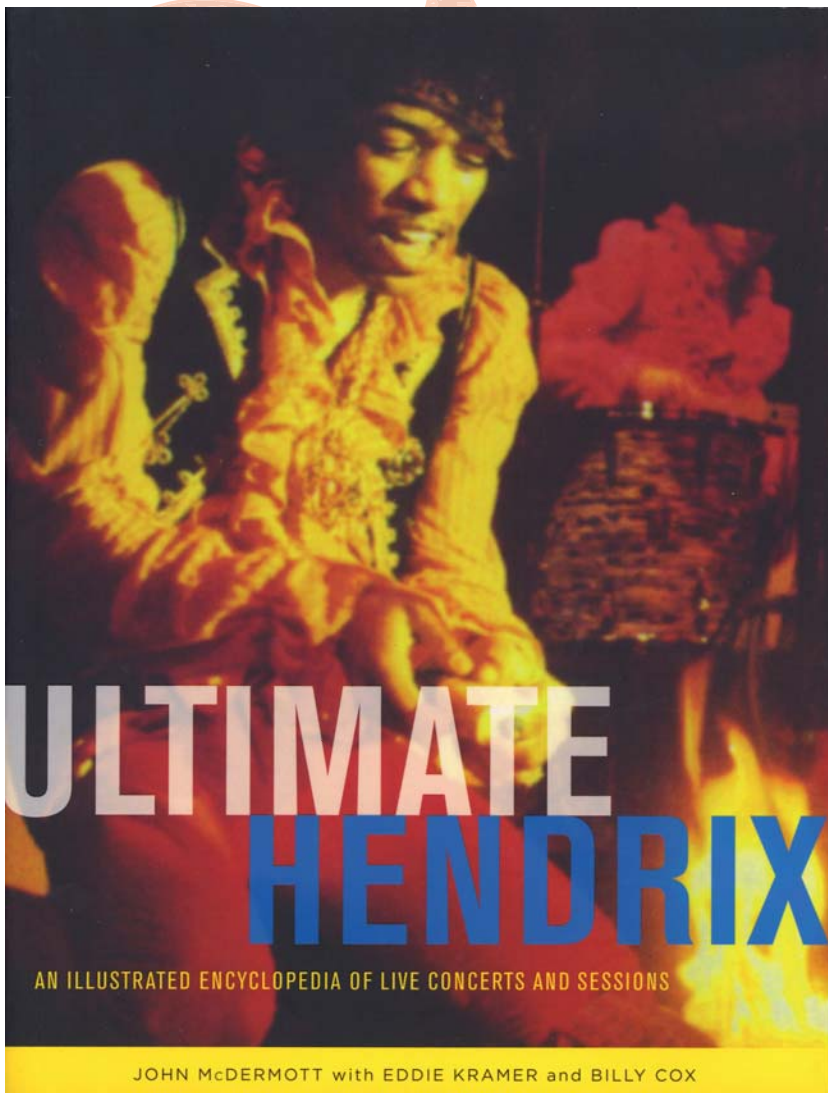


**WEST COAST SEATTLE BOY: THE JIMI HENDRIX ANTHOLOGY** CONTAINS FOUR CDS AND 45 UNRELEASED LIVE AND STUDIO RECORDINGS, PLUS A 90-MINUTE DVD WITH AN ACCLAIMED DOCUMENTARY "JIMI HENDRIX: VOODOO CHILD" WHICH TELLS JIMI'S INCREDIBLE STORY IN HIS OWN WORDS, PLUS A 54 PAGE BOOKLET.



ABOVE A POSTER DESIGNED BY BOB HIERONIMUS IN 1968 FOR THE OPENING OF HIS APOCALYPSE MURAL. IT WAS ADAPTED FROM THE ALBUM COVER FOR JOHN FRED FOR *THE PERMANENT STATE*. NOTICE THE USE OF THE REVERSE OF THE GREAT SEAL AS A PROMINENT FEATURE.





**ULTIMATE HENDRIX: AN ILLUSTRATED ENCYCLOPEDIA OF LIVE CONCERTS AND SESSIONS** BY JOHN McDERMOTT WITH EDDIE KRAMER AND BILLY COX, BACKBEAT BOOKS, 2009. THIS IS THE BOOK WHERE THE PEOPLE WHO KNEW AND WORKED WITH JIMI HENDRIX THE LONGEST AND CLOSEST GO ON RECORD WITH GLOWING TRIBUTES OF THANKS TO HIS LITTLE SISTER, JANIE HENDRIX, FOR HER HANDLING OF HIS ESTATE SINCE 1995. BILLY COX, BASSIST FOR THE BAND OF GYPSYS AND THE JIMI HENDRIX EXPERIENCE ON THE 1970 TOUR, IS JUST ONE OF MANY WHO HAVE SAID THAT JANIE HENDRIX IS RESPONSIBLE FOR CORRECTING A "MISERABLE AND UNJUST SITUATION" AND FOR "KEEPING THE MUSIC AVAILABLE TO PEOPLE AROUND THE WORLD." AS COX SAID: "NOBODY CARED ABOUT ANY OF US MUSICIANS UNTIL EXPERIENCE HENDRIX CAME INTO BEING." JOINING HIM IN PRAISE FOR JANIE HENDRIX'S SALVAGING OF THE HENDRIX LEGACY ARE MITCH MITCHELL, ORIGINAL DRUMMER FOR THE JIMI HENDRIX EXPERIENCE; JOHN McDERMOTT, AUTHOR OF THREE BOOKS ON JIMI AND THE CATALOGUE MANAGER FOR EXPERIENCE HENDRIX SINCE 1995; AND EDDIE KRAMER, HENDRIX'S ORIGINAL ENGINEER AT ELECTRIC LADYLAND, AND CO-PRODUCER OF EVERY HENDRIX CD AND DVD SINCE 1995, INCLUDING THE 1999 GRAMMY AWARD-WINNING "BAND OF GYPSYS".

Guitar festival at the Bumbershoot Seattle Music and Arts Festival, followed by the annual Jimi Hendrix electric guitar competitions beginning in 1998. Starting in 2004 all-star tribute concerts began under the expanded banner of the Experience Hendrix Tours on both the West Coast in 2004 and East Coast in 2007, most recently completing the 2010 tour including Billy Cox. Billy Cox, who played with Hendrix longer than any other bass man, along with Hendrix's original drummer, Mitch Mitchell, were both outspoken about how important Janie Hendrix has been to the legacy of Jimi. Once she became CEO of the company Experience Hendrix, her influence has been felt and appreciated by millions through the remastered CDs and new music releases – but most importantly her influence has been appreciated by the musicians who played with the maestro and helped him achieve the level of greatness that he did. Cox was quoted as saying: "nobody cared about any of us musicians until Experience Hendrix came into being. I think Jimi would be proud of the way Janie Hendrix and the company have kept the music available to people around world." Mitch Mitchell concurred: "Janie Hendrix has done her best to rectify the miserable, unjust situation which had gone on year after year."

Before Janie took control, the Hendrix legacy was devolving into a miserable situation. John McDermott described it specifically in *Ultimate Hendrix: An Illustrated Encyclopedia of Live Concert Sessions*. McDermott is the author of three books on Jimi and has since 1995 served as catalogue manager for Experience Hendrix. Together with Janie and producer/engineer Eddie Kramer, he has co-produced every Hendrix CD and DVD since 1995, including 1999's Grammy award-winning *Band of Gypsies*. Here's how McDermott explained the situation:





ABOVE: THE DVD OF "JIMI HENDRIX: VOODOO CHILD" TELLS HENDRIX'S STORY IN HIS OWN WORDS, AND IS THE CENTER-PIECE OF THE JIMI HENDRIX ANTHOLOGY.

"While Hendrix authorized masterworks have been restored in recent years and remain accessible to consumers throughout the world, far too many Hendrix multitrack masters had been lost or stolen in the years between his untimely death in September 1970 and the publication of my 1995 book. Other essential recordings remained in legal limbo, as bitter arguments over unpaid bills and lost royalties rendered them unavailable for release or even research. Also when Alan Douglas assumed creative control of the Hendrix archive in 1974 and began the production of *Crash Landing* and *Midnight Lightning*, master tapes were edited without safety copies being made, while other recordings were not properly archived or were never returned to the Hendrix library.

"This situation changed dramatically in 1995. Hendrix's father, James "Al" Hendrix, won a lengthy, bitterly contested legal battle to reclaim his ownership of Hendrix's artistic properties, which included Hendrix's master recordings and music publishing. I had supported the Hendrix family during





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Photos: Stuart Zolotorow

Top Row From Left: Chris Layton (drummer for Double Trouble) checking out the We The People Biodiesel Artcar. Dr. Bob Hieronimus and Janie Hendrix (sister of Jimi Hendrix) in Baltimore November 2010 before the concert. Dr. Bob and Billy Cox, who first met Jimi Hendrix in the U.S. Army in the 1960's, and re-united musically with Jimi in 1969, when Hendrix called on Cox to play bass in the Band of Gypsies. Dr. Bob and Billy Cox hanging outside by the We The People Biodiesel Artcar before the show.

Bottom Row From Left: Dr. Bob holds the setlist for the Baltimore performance of Experience Hendrix backstage before the show. Dr. Bob Hieronimus watching from the side of the stage. Johnny Lang and the Experience Hendrix band. The Experience Hendrix tour bus and We The People Biodiesel Artcar outside of the Hippodrome before the concert. Doug Wimbish (of Living Colour and Jungle Funk) with Dr. Bob sharing their appreciation for Negro League Baseball.



JANIE AND BOB  
AT HIERONIMUS'S  
"A LITTLE HELP  
FROM OUR  
FRIENDS" MURAL  
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In November 2010, *West Coast Seattle Boy: The Jimi Hendrix Anthology* was released. As soon as I digested all four CDs and the DVD multiple times I knew again that my chats 42 years ago with Jimi Hendrix, when we talked about symbols, consciousness, UFOs, Atlantis, and so on, were but the veneer and just a suggestion of his depth. Janie and Experience Hendrix noted the following about their DVD production, "Jimi Hendrix Voo Doo Child":



JANIE AND BOB AT BOB'S "HONORING HAMPDEN" MURAL

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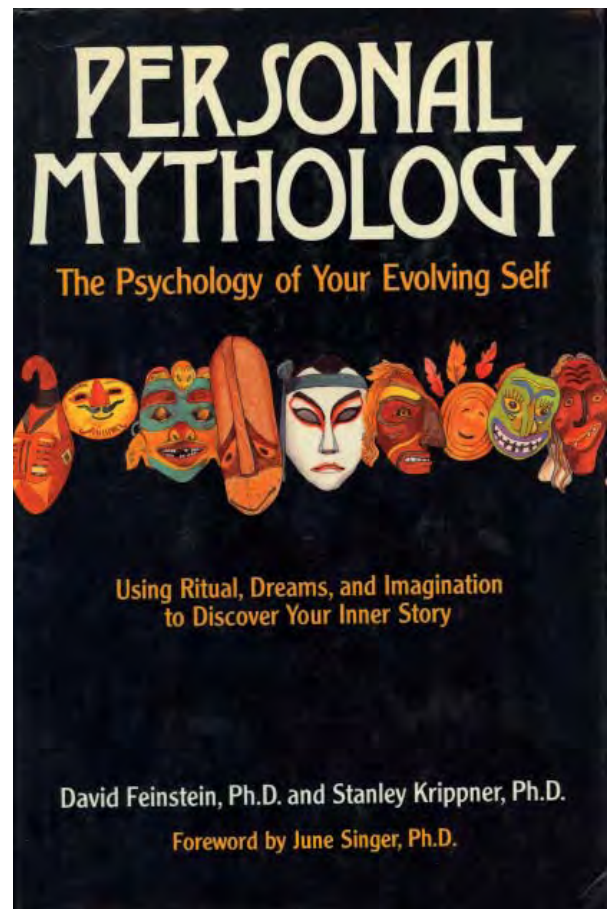
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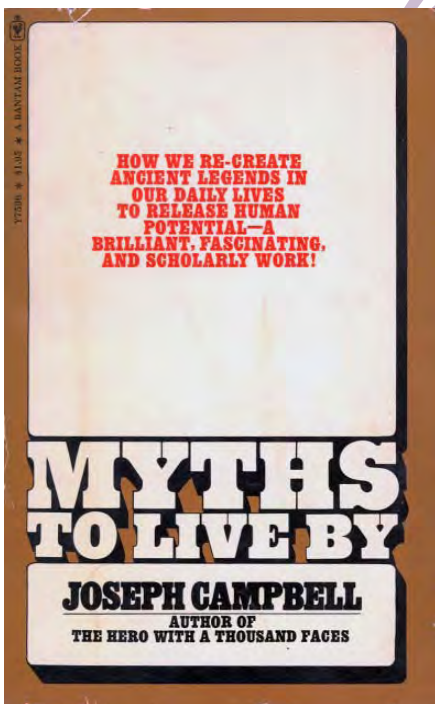
While in America he didn't like playing behind other musicians such as Little Richard. He wanted to make his own scene with his own music. Jimi saw that you can create with an electric guitar because there wasn't a sound like it. Hendrix's costumes seen throughout the film are incredibly beautiful. He acquired these costumes after he entered England on September 24, 1966. After he became a sensation and returned triumphantly to America he brought his Carnaby Street outfits. His reasoning for a change in his wardrobe was that he had to get "the visual thing" going to get people to listen. He said his music wasn't pop; it's his music, and his intention was to be respected, just like his dad wanted him to respect his elders.

"Jimi Hendrix: Voodoo Child" reveals the origin of his iconic "Purple Haze" as originating from a dream of his "walking under the sea" which was linked to a story he had read in a science fiction magazine about a purple death ray which was called "Purple Haze". Symbols are important to the storyline of a dream. The important research completed at the Maimonides Medical Center and its Dream Laboratory in New York City and published in 1989 (*Dream Telepathy*

*Experiments in Nocturnal ESP* by M. Ullman, S Krippner and A. Vaughan) sheds important light on Hendrix's dream of walking under the sea, or water, symbolic of the astral dimension-- indicating he was in another dimension. In that dimension Hendrix remembers a science fiction story of a purple death ray called Purple Haze. The color purple is a combination of red (activity) and blue (inactivity) and expresses a balancing of opposites, which is necessary to safely enter the spiritual dimension. The color purple is associated with the spiritual dimensions. Death symbolizes a change in dimension or reentering finer dimensions. From such a perspective death is a change of consciousness. When the physical body dies, its immortal component (the soul) exits the physical body and enters a finer dimension. This finer dimension cannot be seen with ordinary consciousness. The purple haze is a borderline between the dense physical and the spiritual dimensions.



*PERSONAL MYTHOLOGY: THE PSYCHOLOGY OF YOUR EVOLVING SELF USING RITUAL DREAMS, AND IMAGINATION TO DISCOVER YOUR INNER STORY* BY DAVID FEINSTEIN, PH.D. AND STANLEY KRIPPNER, PH.D., PUBLISHED BY JEREMY P. TARCHER, 1988. EIGHTEEN YEARS BEFORE THIS BOOK WAS PUBLISHED JIMI HENDRIX WAS RECOMMENDING THAT WE ALL WRITE OUR OWN MYTHOLOGY.



ABOVE: *MYTHS TO LIVE BY*, BY JOSEPH CAMPBELL, BANTAM BOOKS, 1972. WHEN PBS BROUGHT THIS BOOK TO TELEVISION IN THE 1980s, MILLIONS WERE STIRRED BY THE SAME DESIRE THAT MOVED JIMI HENDRIX AT THE HIGHPOINT OF HIS CAREER: THE DESIRE TO WRITE AND LIVE MYTHOLOGICAL THEMES.

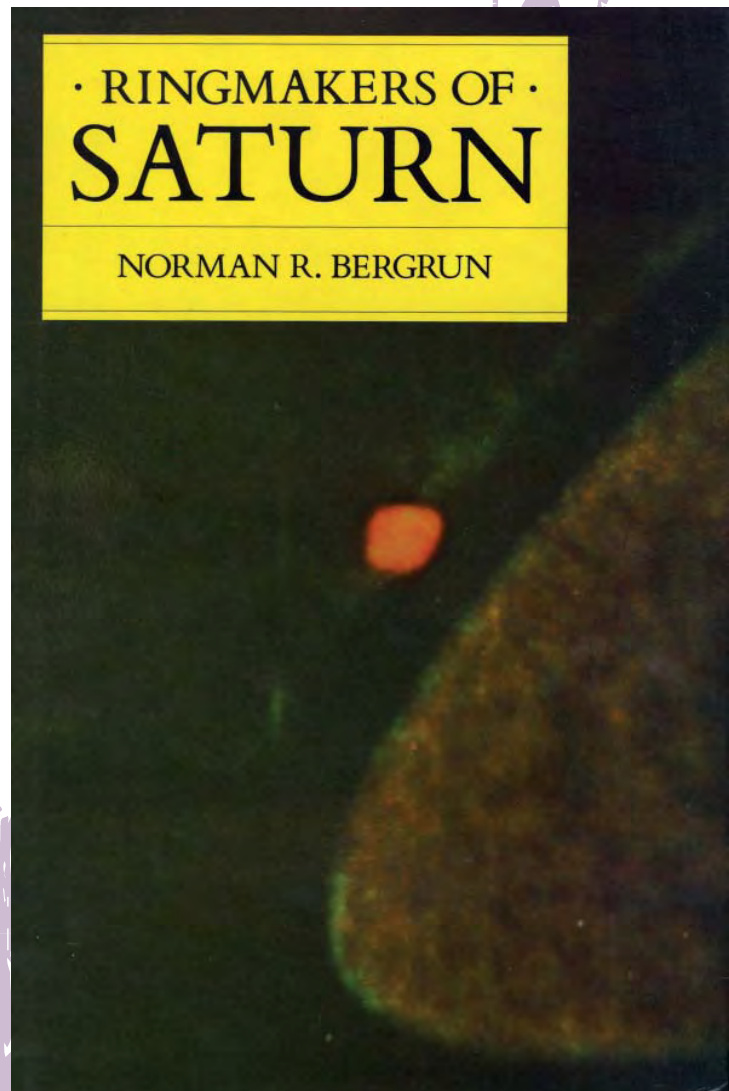


Feeling is key to Jimi's "being" as demonstrated by his saying "I play and move as I feel. It's not an act, but a state of being." His experience on stage is his very being. It is totally Jimi as he explained, "when you're on stage it's your whole life. He referred to his "Are You Experienced" album as an adlib album because they "made so much of it up on the spot."

Jimi then makes the statement: "You have to use fantasy to show different sides to reality." How and when did Hendrix come to this conclusion? Today there are many philosophers, researchers and students of the ageless wisdom teachings that take fantasy seriously. Did Jimi learn about these theories from Dr. David Feinstein and Dr. Stanley Krippner's book on *Personal Mythology* in which they conclude "fantasy will lead to an integration, a blending of the two sides" and that "fantasy will bring the symbols closer to each other." (p. 131)

Hendrix appears to be conscious of his actions. He explains his philosophy of writing and performing music as "Imagination is the key to my lyrics and the rest is painted by science fiction. What I like to do is write mythological themes. You can write in your own mythology like the history of the wars on Neptune and the reasons why Saturn's rings are there. 20th and 21st Century leading edge scholars and researchers see the importance of imagination as being the key to the ability to enter higher dimensions of consciousness. Imagination is used as a tool to experience those dimensions. Was Jimi Hendrix familiar with the work of Dr. Carl G. Jung who believed that "imagination is nevertheless the creative source of all that has made progress to human life." (*Two Essays of Analytic Psychology*, p. 286, 1953)

*THE RINGMAKERS OF SATURN* BY NORMAN R. BERGRUN, THE PENTLAND PRESS, 1986. JIMI'S LYRICS INCLUDED MUSINGS ABOUT WHY SATURN HAD RINGS. HE WOULD HAVE LOVED THIS THEORY OF A RESEARCH SCIENTIST AT AMES AERONAUTICAL RESEARCH LAB THAT THE RINGS OF SATURN WERE CREATED BY EXTRATERRESTRIAL SPACE SHIPS.



Hendrix stated that you can write your own mythology. Joseph Campbell championed that thought in his now legendary *Myths to Live By* in 1972, but Hendrix passed into the spiritual dimensions on Sept. 18, 1970! Greater prominence of writing one's own personal mythology and the importance of this practice was reviewed in Drs. Feinstein and Krippner's book *Personal Mythology* published in 1988 -- 18 years after Jimi left the physical plane.



Also Hendrix's reference to "the reason why Saturn's rings are there" has been speculated on for centuries, but Jimi would have been delighted to learn of Dr. Norman Bergrun's theory in 1986 that the rings may have been created by extraterrestrial space ships using NASA photographs to prove it.

Thank you Sir Paul McCartney for sponsoring Hendrix's triumphant return to America and lighting his fire at the 1967 Monterey Pop Festival. McCartney was well educated in avant garde ideas and esoterica because of London's Indica Bookshop and Gallery which Sir Paul supported and which supplied him with reading material he collected and devoured (Barry Miles's *Paul McCartney Many Years From Now*, 1999). Sir Paul understood the inner Jimi that few acknowledged. Hendrix rated Monterey Pop as one of the best gigs he ever did saying "We made it man, because we did our own thing and it really was our own thing and nobody else's."

Concerning drugs, Jimi believed it was your own private thing if you wanted to use them, and that everybody should be allowed to do what they want as long as it doesn't hurt anybody. He also believed music was a safe type of high and that it was more of what being high was supposed to be, and that's what highness came from anyway. "Different strokes for different folks."

Surprisingly Jimi didn't consider himself as a songwriter noting "a lot of times I write a lot of words on matchboxes, napkins and then the music makes me think of a few words I might have written so I go back to those few words; you just get it together." Other musicians like Sir Paul McCartney have noted that sometimes these songs (like "Yellow Submarine") come from nowhere and write themselves.

After Dick Cavett asked him if it was difficult to write the blues when you're rich, Jimi responded the more money you make, the more blues you can sing because the money makes musicians lose themselves and forget about their music and their talents and the other half of themselves. Then they really sing the blues.

Jimi above all wanted to start making "real music" and wanted to create new sound saying "first of all I want to forget everything before 1968 and call it the end of the beginning." He noted that his LPs were like personal diaries for his group, and that is why he liked all the music he created up to 1968, but that he needed to move on. For him music is what matters and that when you hear somebody making music they are baring the naked part of their souls to you.

In the opening of the DVD Dick Cavett introduces Jimi Hendrix as the best guitar player in the world. Jimi was embarrassed by such a claim, and corrected Cavett saying he was only the best guitar player sitting in his studio chair. Cavett is perplexed by Jimi's humility.

As for his being the greatest guitarist in the world he noted: "I feel guilty when people say I'm the greatest guitar player on the scene. Good or bad doesn't matter to me. What does matter is feeling or not feeling, technicality of notes. You gotta know the sound and what



goes on between the notes. I always try to get better, but as long as I'm playing, I don't think I ever get to where I'm always satisfied."

Another insight into Hendrix's humility is his view of compliments.: "I don't really live on compliments. Matter of fact it has a way of distracting me. And a whole lot of musicians and artists today that hear these compliments and say I must really be great and get fat and satisfied and get lost and forget about their talent and start living in another world." Hendrix was always evolving and he had gotten to a point that he was trying to figure out the wisest way to be heard, noting: "I don't want to be a clown anymore. I don't want to be a rock and roll star."

Remember how Bob Dylan felt about his touring life in the mid 60s after an unrelenting schedule of concerts? He wanted to slow down and take a break, but when he couldn't convince his handlers he needed that break, he had a motorcycle accident that made it impossible to tour. Some writers thought he wanted to have that accident.

Jimi was in the same fix. "What I want to 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 have to break my own rules, but I have to try." According to Jimi it was always his plan to change his bass player. "Noel Redding was definitely out, and Billy Cox has more of a solid style that suits me."

# MAGIC

**BY 1968 HENDRIX WAS CONSCIOUSLY TRYING TO LAUNCH HIS MUSIC INTO ANOTHER DIMENSION: ONE OF MAGIC.**

Concerning his song "Machine Gun" he explained "we're working on songs that are very hard, but are very straight forward to a point. We're trying to get 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, whatever." Being a man of peace, he had great insight into why there were riots in Watts California and wars elsewhere: "The frustrations and riots going on today are all about personal things. Everybody has wars within themselves and it comes out as wars against other people, that's all it is." Warring within as the impetus to warring without is a human condition understood by Carl G. Jung, Rollo May, Joseph Campbell and Stanley Krippner and the majority of transpersonal psychologists, teachers like Mahatma Gandhi and Dr. Martin Luther King, as well as by many musicians like Bob Marley, John Lennon, and Jimi Hendrix.

By 1968 Hendrix was consciously trying to launch his music into another dimension: one of magic.



"I am working on music to be completely, utterly a magical science, where it's all pure positive. The more doubt and negatives you can knock anything out, the heavier it gets and the clearer it gets and the deeper it gets into anyone who's around it. It gets contagious" That's music as a magical science, all right!

Jimi continued "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 into the sea and air pollution and all that stuff. And the sun is very important. It's what keeps everyone alive. The first rays of the 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." Jimi evolved beyond his musical genius. His dedication to his muse brought him to the same conclusions that students of the perennial philosophy and 21st Century scientists have come to. But instead of taking 70 or more years of planetary earth experience Jimi reached these transformative conclusions by his 27th year.

Hendrix noted that the moment he felt he had nothing to give musically he would leave the planet and move into a higher dimension. Jimi: "I'm not sure I'm going to live to be 28 years old. Then again so many beautiful things have happened to me in the last three years. The world owes me nothing." With that, the DVD concludes "When I die, just keep playing the records."

Jimi Hendrix believed his death wasn't as important as his music.

"Jimi Hendrix: Voodoo Child" shows how much in common he has with Bob Marley. Both are artists, visionaries, and prophets. Men of Love and Peace. Such beings are what all of us will become in the decades and centuries to come.

Jimi's little sister Janie has preserved and continued her brother's legacy, but she hasn't done it alone. She recognizes that without her father, John McDermott, Eddie Kramer, Billy Cox, Mitch Mitchell and so many others in the Experience Hendrix projects who played their important parts, the Hendrix legacy would have continued to be wasted for the love of the almighty dollar. *West Coast Seattle Boy: The Jimi Hendrix Anthology* is the epitome of Hendrix's legacy. They reveal his basic philosophy: We are One People on One Planet.



JIMI HENDRIX WITH HIS LITTLE SISTER, JANIE, IN 1968, SEATTLE.





Robert R. Hieronimus, Ph.D. has been an acknowledged pioneer in the "New Paradigm" movement for over 40 years. After traveling with numerous rock and roll bands in the late 1960s to share information about esoterica and design posters and album covers, he began a long career as a muralist and painter. His highly acclaimed occult and symbolic artcars and murals include the 2,700 square foot prophetic "Apocalypse" at the Johns Hopkins University, which led to Hieronimus being called "one of this country's best muralists" (Forecast Magazine). Art historian and critic Alan Barnet noted, "Hieronimus has a talent for winning the cooperation of the establishment while he lives and works in the counter-culture." Since 1965, he has painted over 40 murals around Baltimore, over 15 of which still exist on display in some form today in 2011. His weekly program has been on the air for 23 years and can be accessed at [www.21stCenturyRadio.com](http://www.21stCenturyRadio.com).





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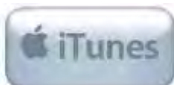
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