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WITNESSES TO THE WOUND

A Covenant Investigation into the Exploitation of the Zamar Carriers

100 Years of the Music Business on Trial

Report No. 16 of an Ongoing Series

JIMI HENDRIX

1942 – 1970

The Electric Prophet — He Never Read It, and It Cost Him Everything

Signed the PPX/Chalpin contract at 23 for \$1 and 1% royalties while living in a cheap Times Square hotel — royalties frozen during litigation, forced to tour relentlessly to survive — PPX released misleading packages misrepresenting him as lead artist when he was a sideman — Chalpin sued him across three countries — died at 27 still in litigation — decades of post-death catalog predation — estate finally won \$725,868 and a contempt judgment in 2007

March 2026 · Kepha Arcemont, Elder and Founder

SECTION ONE — THE GIFT: WHO YAHWEH MADE HIM

Biography: Born in Seattle, Died in London, Gave the World a New Language for Guitar

James Marshall Hendrix was born November 27, 1942, in Seattle, Washington — to Al Hendrix and Lucille Jeter, who divorced when he was nine. His childhood was unstable and largely impoverished. His mother died when he was fifteen. He taught himself guitar on a one-string ukulele, then a five-dollar acoustic guitar his father eventually bought him. He played constantly. Nothing about his circumstances suggested what was about to come out of his hands.

He served in the U.S. Army's 101st Airborne Division from 1961 to 1962, received a discharge, and immediately began playing the chitlin circuit — touring as a sideman for the Isley Brothers, Little Richard, Sam Cooke, and others. He learned the entire vocabulary of American blues and R&B by playing behind the artists who created it. By 1965 he was living in a cheap Times Square hotel, between sideman gigs, with no guitar of his own, when Curtis Knight introduced him to Ed Chalpin.

What happened next changed the world. Chas Chandler brought him to London in 1966. Within months Eric Clapton was telling everyone Hendrix was the greatest guitarist alive. The Jimi Hendrix Experience released ***Are You Experienced*** in 1967. Then ***Axis: Bold as Love***. Then ***Electric Ladyland***. He performed ***The Star-Spangled Banner*** at Woodstock in August 1969 — a single performance that permanently altered what the guitar could mean as a covenant instrument. He died September 18, 1970, in London. He was 27 years old.

In fewer than four years as a recording and performing artist he produced a body of work that redefined the instrument, the genre, and the range of human sound. He was still in litigation with Ed Chalpin when he died. The PPX contract, signed in 1965 for \$1, was still generating legal consequences for his estate four decades after his death.

◆ *I have been a blues-rock guitarist since I was fourteen. I know what it means to carry the instrument as a covenant calling rather than a commercial one. Jimi Hendrix was the covenant guitarist at his most extreme: a man who did not choose the gift so much as the gift chose him, who played with a physical and spiritual abandon that remains unrepeated, and who signed a piece of paper in 1965 in a Times Square hotel because someone gave him a dollar and he could not afford to say no. The Star-Spangled Banner at Woodstock. The distortion, the feedback, the controlled chaos that became something sacred. That is the zamar at full expression. And it was legally encumbered the entire time he played it.*


SECTION TWO — THE WOUND: THE PPX/CHALPIN CONTRACT AND ITS CONSEQUENCES

\$1 and 1% Royalties — Signed at 23 in Poverty

The Contract

On October 15, 1965, Jimi Hendrix signed a recording contract with Ed Chalpin's PPX Enterprises. The terms: \$1 payment and 1% royalties. Three years of exclusive recording services. PPX received all rights to all master recordings. Hendrix was 23 years old, living in a cheap Times Square hotel, between sideman gigs, with an unreliable reputation for missing buses and disappearing when he got bored. He later said he never read it. His girlfriend Faye Pridgeon said: *"He would sign a contract with anybody that came along and they had a dollar and a pencil."*

The contract bound him to *"produce and play and/or sing exclusively for PPX Enterprises, Inc. for three (3) years"* with a minimum of three sessions per year, up to four titles per session, on ten days notice. PPX received exclusive rights to assign all masters. Hendrix signed this document while living in poverty, without legal counsel, without understanding what exclusive recording rights meant for the career he was about to have. Chalpin and Curtis Knight planned to make him a star in the R&B mold. Hendrix wanted something entirely different — which is why, when Chas Chandler offered to take him to London in 1966, he left without telling Chalpin.

 **DOCUMENTED CONTRACT TERMS:** *October 15, 1965. Parties: Jimi (then 'Jimmy') Hendrix and PPX Enterprises Inc. (Ed Chalpin). Payment: \$1. Royalty: 1% of retail selling price of records sold. Duration: 3 years exclusive. Minimum: 3 sessions/year, up to 4 titles per session. PPX: exclusive rights to all master recordings produced. Hendrix status at signing: 23 years old, residing in cheap Times Square hotel, between sideman gigs, no legal counsel.*

The Litigation That Followed Fame

When Chalpin learned Hendrix had become famous in England in 1967, he sued. He sued Hendrix, his management, and his UK labels Track and Polydor. The litigation ran simultaneously in the United States and the United Kingdom. During the lawsuit, Chalpin released recordings Hendrix had made with Curtis Knight as sideman work — packaging them with images of the Jimi Hendrix Experience, misrepresenting sideman session recordings as Hendrix lead-artist material.

The royalties from Hendrix's three major albums — *Are You Experienced*, *Axis: Bold as Love*, *Electric Ladyland* — were frozen and placed in escrow during litigation. He received no recording income from the albums that made him the most celebrated guitarist in the world. The only money flowing was from concert performances. The tour schedule, already intense, became relentless. He was building Electric Lady Studios in New York while simultaneously touring to cover its cost overruns, his frozen royalties, and the ongoing litigation. He mouthed the words *"Take*

care of the finances" in a different register from Curtis Mayfield — Hendrix never had the chance to say it at all.

"The PPX litigation was partially settled in 1968, requiring Hendrix to produce an album of new material, the proceeds to go to PPX. The eventual solution was a live jam album featuring his new group Band of Gypsies." — Settlement stipulation, 1968

The London proceedings were settled in 1973 — three years after his death. The settlement gave PPX rights to masters from 33 recordings (Schedule A), required royalty payments to his estate, and was supposed to resolve the dispute. It did not. PPX violated the settlement in 1995 and again in 1999, licensing recordings outside Schedule A to German and Japanese companies without authorization.

Post-Death Predation

Ed Chalpin spent the three decades after Hendrix's death continuing to exploit the PPX contract. He released misleading packages. He licensed recordings in violation of the 1973 settlement. When Experience Hendrix LLC (the family company) sued him in UK High Court in 2001, a 2002 court order was issued requiring Chalpin and PPX not to release any Hendrix recordings except the 33 Schedule A masters. Chalpin violated this order.

In 2003 the New York State Court held that Chalpin owed Experience Hendrix \$725,868. Chalpin ignored both the UK and US judgments for years. When he then attempted to auction the 33 masters through a separate PPX company not subject to prior judgments, Judge Kaplan immediately enjoined him, noting: *"Mr. Chalpin was engaged in a game of three card Monte with his creditors. He was moving the pea from one walnut shell to another."* In February 2007, held in contempt, Chalpin finally paid the judgment plus accrued interest and a contempt penalty approaching \$900,000 total.

In 2014, Experience Hendrix LLC and Legacy Recordings (Sony) acquired full rights to all 88 PPX recordings for an undisclosed sum. Forty-nine years after Hendrix signed the PPX contract in a Times Square hotel for one dollar.

SECTION THREE — THE THREE WITNESSES (DEVARIM 19:15)

Corroboration of the Record

WITNESS One: *The official Experience Hendrix LLC press release (July 2014): confirms contract dated October 15, 1965; confirms \$1 and 1% royalty terms; confirms PPX's decades of misleading packaging; confirms the 2002 London High Court injunction; confirms \$725,868 New York judgment; confirms contempt proceeding and payment; confirms 2014 acquisition of all 88 recordings. This is the primary official family record of the full litigation history.*

WITNESS Two: *Ultimate Classic Rock* ('Why Jimi Hendrix's First Contract Caused Years of Problems'): confirms Hendrix was 23 and living in a cheap Times Square hotel at signing; confirms the contract bound him to exclusive recording for three years; confirms PPX released recordings misrepresenting his role; confirms the Band of Gypsys album was a settlement requirement; confirms royalties from his three Experience albums were frozen during litigation, forcing relentless touring. Corroborated by the Sotheby's auction catalog documentation of the contract history.

WITNESS Three: *Blabbermouth.net* (2007, citing Experience Hendrix LLC press release): confirms Judge Kaplan's 'three card Monte' ruling; confirms Chalpin was held in contempt in February 2007; confirms payment of the full judgment plus accrued interest. Corroborated by the vLex court record of the UK Court of Appeal decision in *Experience Hendrix LLC v PPX Enterprises Inc* [2003] EWCA Civ 323, which documents the full 1965 contract terms and the 1973 settlement in legal detail.

SECTION FOUR — THE COVENANT ANALYSIS

The Torah Charges — Applied to Jimi Hendrix

Charge One: The Stumbling Block Before the Blind — Vayikra 19:14

"You shall not curse the deaf or put a stumbling block before the blind, but you shall fear your Elohim: I am Yahweh."

— Vayikra (Leviticus) 19:14

Jimi Hendrix was 23 years old, living in poverty, without legal counsel, without understanding what exclusive recording rights would mean for the career he was about to have. He did not know he was about to become the most celebrated guitarist in the world. He did not know the contract bound him exclusively to a label that would misrepresent his sideman recordings as lead-artist work. He later said he never read it.

A man who cannot see the implications of what he is signing is, in the Torah's precise language, blind to the stumbling block placed before him. Ed Chalpin saw what Hendrix could not. He presented the contract anyway. The Torah names this by Yahweh's own authority: ***I am Yahweh***. The witnessing is permanent.

Charge Two: Wages Frozen From the Hired Worker — Vayikra 19:13

"You shall not oppress your neighbor or rob him. The wages of a hired worker shall not remain with you all night until the morning."

— Vayikra (Leviticus) 19:13

The royalties from three landmark albums were frozen in escrow during litigation. Hendrix produced ***Are You Experienced***, ***Axis: Bold as Love***, and ***Electric Ladyland*** — three recordings that permanently altered the vocabulary of popular music — and received no recording income from any of them while Chalpin litigated. The wages of the hired worker did not remain until morning. They remained for years, in escrow, while

the artist who produced them toured relentlessly to survive, built a studio on borrowed money, and died at 27 still in litigation. **Vayikra 19:13 applies to every month the escrowed royalties sat unreleased while Jimi Hendrix played another concert to pay his bills.**

Charge Three: False Dealing — Vayikra 19:11

"You shall not steal; you shall not deal falsely; you shall not lie to one another."

— Vayikra (Leviticus) 19:11

PPX released packages of Hendrix's Curtis Knight sideman recordings — work where his role was as a background guitarist performing someone else's songs — using images of the Jimi Hendrix Experience and marketing them as Hendrix lead-artist releases. This is false dealing in its most commercially precise form: **using the artist's name and image to misrepresent the nature and character of the recordings being sold.** The consumer who purchased a package with Jimi Hendrix Experience imagery received something categorically different from what was implied. The Torah's prohibition on false dealing applies to every misleading package PPX released.

Charge Four: The Life Cut Short — Kohelet 6:3

"If a man fathers a hundred children and lives many years, so that the days of his years are many, but his soul is not satisfied with life's good things, and he also has no burial, I say that a stillborn child is better off than he."

— Kohelet (Ecclesiastes) 6:3

Jimi Hendrix died at 27. He had four years as a recording artist. The PPX litigation haunted those four years from beginning to end. His royalties were frozen. His tours were relentless. His body was exhausted. He died with the litigation unresolved, the contract unfulfilled, and the catalog still legally encumbered. **What would Jimi Hendrix have given the world in his thirties, forties, fifties?** We do not know. The PPX contract, and the relentless exploitation it generated, was one of the weights on a man who died before he had finished what he was sent to do. Kohelet's meditation on the vanity of labor whose fruit is captured applies to every recording made after October 15, 1965 and before his death on September 18, 1970.

SECTION FIVE — THE LIVING WITNESS: KEPHA ARCEMONT, 2026

A Blues Guitarist Reads the Record

The Star-Spangled Banner. Woodstock. August 18, 1969. What Hendrix did with that melody in those four minutes is the covenant guitar at its most complete: he took the national anthem and played into it all the dissonance, anguish, and longing of a nation at war with itself, and then resolved it back into something recognizable. Bombs, sirens,

screams, and then the melody returning. **That is the zamar performing its covenant function: holding the wound and the healing simultaneously, making the body of the nation feel what it could not yet think.** He was 26 years old. He had never been paid for *Are You Experienced*. His royalties were in escrow. He was about to go back on tour.

◆ *I am a blues-rock guitarist. I know the chitlin circuit. I know what it means to play behind other artists and carry their sound before you carry your own. Hendrix did that for the Isley Brothers, for Little Richard, for Sam Cooke — every artist in this series. He came up through the same system, learned the same roads, played the same rooms. And then he arrived in London and Chas Chandler gave him a stage and he played and Eric Clapton said he was the next thing. And the PPX contract was sitting in New York waiting. A dollar. One percent. Signed in a Times Square hotel by a man who never read it. The covenant record holds the full account: the gift, the poverty, the paper, the litigation, the frozen wages, the relentless tours, the death at 27, the forty-nine years before his family owned what he made.*

He built Electric Lady Studios. He wanted to own the means of production — the studio, the recordings, the creative process from beginning to end. He borrowed money from Warner Bros. to cover the overruns because his royalties were frozen. The studio was completed in August 1970. He died the following month. **He never recorded a full session in the studio he built.** Electric Lady is still operating today. His estate owns it. It took forty-nine years.

SECTION SIX — THE COVENANT VERDICT

Yahweh's Record on Jimi Hendrix

The record is complete and documented across three independent authoritative sources.

COVENANT CHARGE ONE: Jimi Hendrix signed the PPX/Chalpin contract at age 23, in poverty, without legal counsel, without understanding what exclusive recording rights meant for the career he was about to have. The contract bound him for \$1 and 1% royalties. Ed Chalpin had superior knowledge and presented the contract to a man who could not see its implications. Vayikra 19:14 — stumbling block before the blind. I am Yahweh. The judgment is entered.

COVENANT CHARGE TWO: Royalties from three landmark albums — *Are You Experienced*, *Axis: Bold as Love*, *Electric Ladyland* — were frozen in escrow during PPX litigation while Hendrix toured relentlessly to survive.

Vayikra 19:13 — wages of the hired worker withheld. He died at 27 still in litigation. The frozen wages stayed in escrow while he played. The judgment is entered for every month of that escrow.

COVENANT CHARGE THREE: PPX released misleading packages misrepresenting Hendrix's sideman recordings as lead-artist material, using Jimi Hendrix Experience imagery to sell Curtis Knight recordings. Vayikra 19:11 — false dealing. Chalpin violated two settlement agreements, two court orders, and a contempt ruling before finally paying what was owed in 2007 — 37 years after Hendrix's death. The judgment is entered for every misleading package ever released.

"Father of the fatherless and protector of widows is Elohim in his holy habitation."

— Tehillim (Psalms) 68:5

His father Al Hendrix. His mother Lucille, who died when he was fifteen. His unstable childhood. The one-string ukulele. The five-dollar guitar. The chitlin circuit. The Times Square hotel. The dollar. The paper. **Yahweh was watching the room when Ed Chalpin put the contract on the table. Yahweh is watching still.** The gift was given from before Jimi Hendrix had a guitar. The contract could not contain it. The litigation could not silence it. The frozen royalties could not stop what came out of his hands. He died at 27 and the music has never stopped. **Selah.**

SERIES NOTES

Next in series: Report No. 17 — John Lennon. Northern Songs. The company they believed was theirs. The newspaper headline on the honeymoon. Michael Jackson. Sony. Fifty years of a catalog they wrote and could not own.

Series roster: Reports 1–16 complete. Reports 17–20 pending: Lennon, Fogerty, Studio Musicians, and the Hip-Hop Era.

Selah.

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