

Seattle, Washington



Nashville, Tennessee

Trajectories and Territories: Hendrix Soundscapes

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PREAMBLE

Nightclub life may be an occasional weeknight or weekend pastime for most clubbers, but it opens up new worlds of possibilities in the life cycle of an itinerant musician. When poet-performer Patti Smith moved to New York from New Jersey, she said she slept in cemeteries. When Jimi Hendrix moved to New York he wrote lyrics about sleeping in alleys. In his early days on the road, with no real home, whether touring or navigating the metropolis, he faced a challenge every gig night. After playing a set, there was a window of opportunity to find someone to put him up, someone to stay with, someone to hook up with, a new acquaintance or old friend. Later he paid his respects, acknowledging all the many people—including many young women—who gave him a one-night stand, or a place to stay and maybe breakfast.

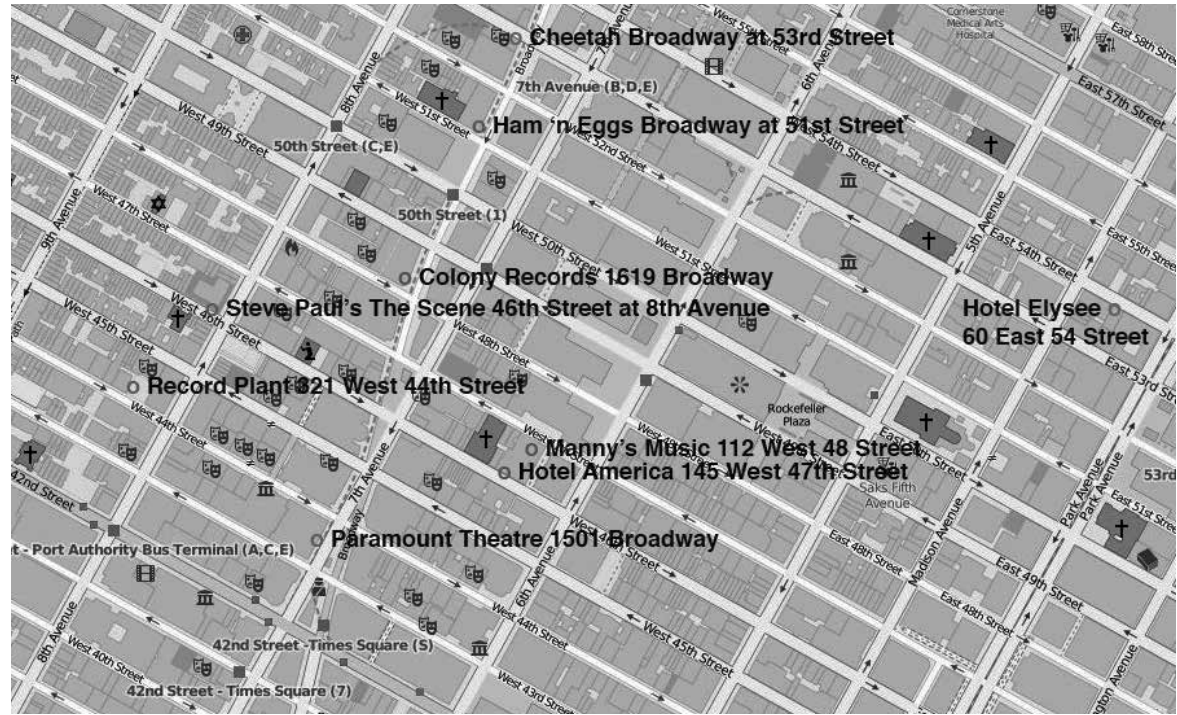
NIGHTLY AND DAILY

Daily life has this essential trait—it does not allow itself to be grasped.
—Maurice Blanchot¹

By nature a nomadic performer, Hendrix wandered into many metropolitan, small-town and rural locations throughout his career,

evaluating and experimenting with sound in situ. He amassed a body of knowledge of Rhythm and Blues, and honed a musical practice that remains influential, using urban and atmospheric noise, feedback and an inventive array of original guitar sounds, eventually harnessing the guitar, amplifier and recording studio to create spatial soundscapes.

The brief outline of Hendrix's career is well known. He roved throughout the Seattle area as a youth, often with his younger brother in his care. He left school to play in bands, then left his hometown for basic training in California, and was posted to an army base in Kentucky for paratrooper training. He left the army after eight months and twenty-five jumps, writing home about the whoosh of air past his ears. He began his career in Clarksville, soon moving to Nashville. He began travelling extensively throughout the South on the Chitlin' Circuit, playing the nightly and the after-party scenes. He spent time in Harlem, returned to the Chitlin' Circuit, and was based in New York by 1966. From there he moved to London and founded the Experience, touring England, Scandinavia, and Germany. In 1967 The Experience played Monterey Pop, where the power trio broke into the American market, touring larger venues and the large-scale stadium circuit. As crowds grew large and unruly, Hendrix lost interest in the stadium and the emerging festival scene. He distrusted



New York, Midtown



New York, Greenwich Village

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his management and remained indifferent to the mass market. He continued to experiment, and to connect with African-American audiences, playing with the collective ensemble Gypsy Suns and Rainbows at a free concert in Harlem in 1969, then founding Band of Gypsies, the influential Black power trio with Billy Cox and Buddy Miles, recording their live New Year's performance at the Fillmore East in 1969-70.

The thrills and the grind of a touring rock musician's life, whether in a bus as a member of a R & B backing band, or leading a rock trio, involved checking in at a constantly changing, kaleidoscopic array of venues and hotels. It was a challenge for Hendrix to construct and engage in a regular routine—still it was essential for Hendrix, who relied on solitude as well as small crowds of friends and strangers to feed his creative muse.

Hendrix was an urban wanderer and seeker of sounds, attracted to the ordinary streets of the city, and local clubs at the scale of the neighbourhood. This text, images and maps trace and track some of his trajectories, locating addresses and identifying particular local situations to accumulate an overall impression about places and their occupants—the families, friends, and entourages. A series of addresses, vicinities, and geographies gather together an empirical narrative. Whether, or even after, the buildings, streets, or entire blocks are now gone, the accrued awareness of these places and the search for place and context in a particular era of sound could be described as an “anti-dematerialization.” These trajectories and vicinities form the basis of research on the role of urbanity and soundscape in the musical expressions of Hendrix, in an era of conceptualism and progressively dematerialized aesthetic practices.

REVERSALS—DAY FOR NIGHT

Throughout history, the daily processes of creative productivity reversed or upended routine conventions, including those of day and night and circadian rhythms. For example,

Descartes wrote *Compendium Musicae* in 1618 (published in 1650), when he was twenty-two, a book described as “an attempt to formulate a theory of sound.”² Descartes arose late in the afternoon, and his living premises were disorderly. Another kind of influence is the incessant change of dwelling. Baudelaire burned through his inheritance as a youth, and became an impoverished couch-surfer later in life—his forty-four Paris addresses have been carefully mapped. In the late twentieth and early twenty-first century, it appears that the creative practice and habits of musical and lyrical composer-performers as nocturnal public figures—from David Bowie, to Bob Dylan, Nina Simone, Joni Mitchell, Patti Smith, and Kanye West—invoke and conjure a powerful cultural influence.

A series of reversals in the life of a performer may fit a discernable pattern. For example, Duke Ellington built a routine revolving around nightly writing. He awoke after 5pm in the afternoon he performed. As the evening wore on, he returned to his room to write and compose all throughout the night until morning. This pattern makes sense considering that he used the freshly heard impressions of his band members' sounds in their nightly playing. This became the basis for his compositions as he harvested the riffs he had heard, whether improvised or played from notations.

The daily routines of Jimi Hendrix may appear to have been completely unhinged. He enjoyed long runs of jamming that lasted days, from twilight to well past dawn. By 1968, he had a two-storey flat at 23 Brook Street, Mayfair, in London, while his recording studio was to be designed and built in Manhattan. In 1969 he left to stay at a hotel in Los Angeles, the Beverly Rodeo Hyatt House at 360 North Rodeo Drive, to compose with Billy Cox, just as he moved into an apartment on West Twelfth Street in Manhattan.

Growing up in Seattle, Hendrix moved often, living in a series of dwellings. He lived at times with relatives and family friends, while his father sought steady work. The wandering playwright Sam Shepard spoke of



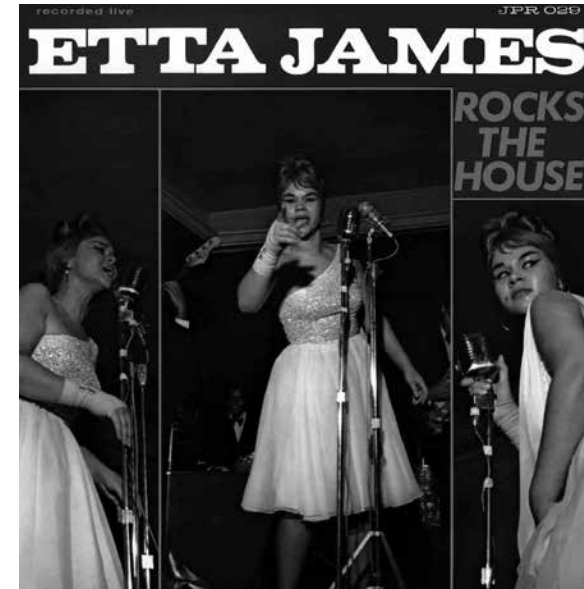
The Hendrix family started out living with family, namely, Lucille's sister, "Auntie" Delores Hall Hamm, in an apartment at Yesler Terrace. The social housing development was described as one of the first integrated American social housing projects in the post-war period. Some of the designers went on to form the corporate architecture firm NBBJ (photo credit: public domain).

sensing the domestic evening environments of other families, saying, "I remember as a kid, going into other people's houses. Everything was different. The smells in the kitchen were different; the clothing was different. That bothered me. There's something very mysterious about other families and the way they function."³ In 1953, Hendrix's father Al made a down payment on a house at 2303 South Washington. By 1956 it was repossessed. Al and his son moved to a boardinghouse, then to a garage, then to an apartment on First Hill, while younger brother Leon lived on weekdays with foster families. Leon wrote of the smell of gasoline in the apartment in the evening. After Al found steady work in landscaping, first in business with relatives, then on his own, he stored his tools and gear in the apartment at night to protect them from theft.⁴

Hendrix attended school only sporadically. After his mother's death, he focused on teaching himself guitar. Leon recounted the long walks he took with his brother to jam, and record with older blues

guitar players. At that time, there were no superhighways that are now obstacles to traversing the city. Michel de Certeau famously compared the relationship of speaking in a language to the act of walking in the city. In that vein another analogy may be drawn between the plucking of a tone, on a guitar string, relating to the musical noise of a collective in a blues repertoire. With a group of adolescents from his neighbourhood, Hendrix participated in a series of bands: first the Velvetones, then the Rocking Teens, the Rocking Kings, and Thomas and the Tomcats. His life revolved around nightlife and gigs, in a revolving band line-up that played local Seattle venues, including Washington Hall, and a club called Birdland, a venue at Madison and Twenty-Second, on a regular basis. This club, no doubt named after Charlie Parker's nickname, "Bird," shortened from "Yardbird," refers to the winged creatures whose songs and refrains inspired Deleuze and Guattari to write of the "ritournelle," or refrain in relation to territories, and to the exiting and re-entering of territories.

Hendrix biographer Charles Cross recounted a story told by Hendrix's friend and bandmate, Terry Johnson. In high school Johnson found work at a hamburger restaurant



Etta James Rocks the House, 1963 album cover. James's first live album was recorded at the New Era Club in Nashville. The venue was victim of an urban erasure of the traditional nightlife strip along Jefferson Street due to the construction of Interstate 40 in the mid-1960s (photo credit: promotional document).

near Garfield High School. Through Johnson, Hendrix learned that the food was discarded at closing. Hendrix would drop by late at night, hoping whoever was on staff would give him the leftover burgers. Often he ate everything there on the spot.⁵

After his army stint, starting out by founding a band with bassist Billy Cox, then leaving to travel on his own as a sideman based in Nashville, information on Hendrix's early career has been sketched out. At the time Nashville was one of the places where civil rights activists staged a series of lunch-counter sit-ins. Hendrix and Cox once staged one of their own and had to be bailed out by their nightclub-owning boss.

Nashville demolished much of the Jefferson Street African-American entertainment district where Hendrix used to perform, replacing it with a highway. The New Era, where Etta James recorded Etta James Rocks the House in 1963 was demolished, among many others. The Club Baron (now Elks Lodge) is one of the few that remain. Hendrix slept in a series of windowless rooms above a beauty salon called Joyce's House of

Glamour—where performers had their hair done before gigs—that was also demolished. Intermittent postcards to Al Hendrix provide laconic clues to his son's whereabouts during this time, including an Atlanta address from October 1964. Bobby Womack confirmed the influence of Curtis Mayfield, his sound and uplifting lyrics, on Hendrix, during a tour where Hendrix was left behind after he blew a Mayfield amp.

NEW YORK'S NOCTURNAL SIDEWALKS

"New York is [...] finding a way to enjoy the darkness." —John Cage⁶

In Harlem Hendrix met Apollo Faye, a nickname for Lithofayne Pridgon, an Apollo Theatre regular and a friend of Etta James. Etta James claimed to notice only that Hendrix ate Chinese food regularly at a "chop suey joint" on 125th Ave. She remembered, "About this time I met Jimi Hendrix [...] I was too busy being a junkie to follow Jimi's career."⁷

In early 1964 Hendrix joined the Isley Brothers, staying for a while in the Isley family home in Teaneck, New Jersey. After touring with them for several months, he left the Isley Brothers in September 1964 to back Atlanta-based emcee "Gorgeous" George Odell for a while in the fall, playing after-parties for touring headlining bands. The late, late after-party scene gave wired performers a chance to unwind after their shows. In Atlanta, Hendrix was hired to play in Little Richard's band, later touring to Los Angeles. There Hendrix met Rosa Lee Brooks and recorded with her, at a session with Arthur Lee—a like-minded, long-haired musician, who founded the psychedelic rock band, Love.

In July 1965 Hendrix left L.A. for New York, saying, "I went back to New York and played with King Curtis and Joey Dee."⁸ He auditioned for an integrated band with a pop sound, Joey Dee and the Starlites, and began touring with them. One of Hendrix's Starlites bandmates, drummer Jimmi Mayes, another member of Apollo Faye's entourage, described how to pick up gigs, by regularly hanging out



In the summer of 1966, Hendrix formed a band, calling himself Jimmy James fronting the Blue Flames, after meeting Randy Wolfe—aka Randy California—at Manny’s Guitars. The band played Café Wha?, a former horse stable on Macdougall between Bleecker and West Third Streets (photo credit: author).



Another New York address where Hendrix stayed intermittently was in the ground floor of his management offices, at 27 East 37 Street (photo credit: author).

in Midtown:

Now, back in those days, everybody had an office on Broadway. But, it wasn’t in a building—it was on the sidewalk by the parking meters. You would just hang out a particular spot during certain hours of the day, and anybody who wanted to see you would come by. We’d just say, “Meet you at the office!”

My office was whatever parking meter I could find in front of the Ham and Eggs restaurant between 50th and 51st streets. I would just stand there until somebody recognized me when they walked by. You could run into some of the Coasters, some of the Drifters – anybody might pass by—and you would just get to talking. My friend Lonnie Youngblood had an office there, too.?

Hendrix met a young woman working the street at the 24-hour Ham ‘n Eggs restaurant at Broadway and West 51st Street. He lived with her intermittently, and he may have fathered her child. He stayed wherever he could, with friends in midtown hotels when he was not touring. When Hendrix met Curtis Knight in October 1965, he was staying with Faye at the Hotel America, at 145 West 47th Street. She remarked, “When he played the blues he had my undivided attention.”¹⁰ Hendrix was avidly listening to Bob Dylan at the time, and gravitated to the hippie scene. He met Linda Keith while playing a series of nights at the Cheetah, a large discotheque on Broadway and 53rd Street, and left the sideman circuit to form his own band, playing Café Wha? in the dense network of folk clubs then emerging in Greenwich Village. The Keith connection led to the Animals’ bassist Chas Chandler, who offered to bring Hendrix to London at the end of the summer.

During this New York-based period, Hendrix signed several contracts, recorded a significant number of tracks, and was awarded some sole composer credits. On 27 July 1965, he signed with Henry “Juggy” Murray Jr. on Sue Records, Inc., whose office was on 265 West 54th Street. A contract signed with Ed Chalpin of P.P.X. Enterprises Inc. in October was later to cause persistent legal problems. On 30 March 1966, he signed with R.S.V.P. Music, Inc. for the track “I Ain’t Taking Care of No Business,” a tune whose lyrics are a litany of the struggle of living on the street—“this part of the alley is my home,” he sang— for which he was credited as sole composer.



The Roundhouse, London, once a counterculture venue, was renovated by McAslan and Partners for contemporary performances (photo credit: author).



Regent Sounds, 4 Denmark Street, London. The Jimi Hendrix Experience rehearsed here in October–November 1967 (photo credit: author).

LONDON LABYRINTHS OF PROSODY

From the diffuse and regional musical territories in North America, Hendrix plunged into an intensely centralized London music scene, a coveted base for rock performers. The metropolis hosted an intense musical nightlife that informed lively music print publications, including the influential countercultural newspaper,

International Times. London nightlife brought together throngs of bands and the prosody of performers uttering a range of regional accents. With the right connection, in a select few Central London clubs—such as the Scotch in Mason’s Yard, the Bag o’ Nails, or the Speakeasy—a newcomer could introduce a new act, playing a set at an intimate venue, in front of reigning rock musicians of the time, from Clapton to Lennon to Jimmy Page. Hendrix’s success resulted in part from the enthusiastic support from music insiders, in particular, Brian Jones and Paul McCartney. At the eastern end of Soho, the music business concentrated on Denmark Street. Kink Ray Davies wrote comical lyrics about his frustration, verging on a nervous breakdown, as a result of shoddy music business dealings, venting with satirical songs such as the Moneyground about getting ripped off. He recounted a slapstick skirmish scene in the mazelike streets around Denmark Street, after he confronted sleazy music businessmen practiced in corruption, exploitation, and incompetence. Davies wrote about running off: “What followed was a Keystone-cops-style chase around the small alleyways surrounding Denmark Street. The police would run past a doorway and I would emerge from the same doorway and run off in the opposite direction.”¹¹

By the spring of 1967, The Jimi Hendrix Experience, based out of London, had released two albums and was travelling on a vaudeville-style package tour—with two shows nightly—usually in British vaudeville halls, where Hendrix enjoyed systematically upstaging the other acts. Young musicians who heard The Experience live felt compelled to switch to the new psychedelic sound right away. By June, buzz over the guitar burning performance in Monterey propelled The Experience into a headline position. After a last run headlining British vaudeville houses in the fall of 1967, the band was poised to embark on a grueling and geographically nonsensical series of stadium tours. As music manager Giorgio Gromelsky put it, “By then the Brits had blown it. [...] They had been seduced by the American dream



23 Brook Street, Mayfair, London. Kathy Etchingham found the two-storey flat for herself and Hendrix in the summer of 1968. A photographer lived on the middle floor, and there was a shop called Mr. Love on the ground floor. Next door, at 25 Brook Street, was the eighteenth-century home of Handel. Both addresses eventually became the Handel Museum. In 2016, a renovation of the building was completed to allow for public visits of the Hendrix flat. Artist Cornelia Parker claimed a stair from the Hendrix flat that had been discarded and left in a skip, using it for a work entitled, "There Must Be Some Kind of Way out of Here," in a group exhibition she curated called Found, at the Foundling Museum. Brian Dillon, "At The Foundling Museum," *London Review of Books* 38, no. 16 (11 August 2016): 36, <http://www.lrb.co.uk/v38/n16/brian-dillon/at-the-foundling-museum>.

of making a lot of money playing music in incredibly bad conditions like stadiums."¹²

URBAN NIGHTSCAPE AS SONIC FRAME

Hendrix impressed both crowds and pros with his voluminous sound coming from minimal, if massive walls of clunky gear. While Italian Futurist Luigi Russolo had composed pieces of music out of multiple instruments, or *intonarumori*, to create city noise as early as 1913, Hendrix conjured atmospheric, sonic urban landscapes and aquascapes, using stacked amplifiers—Marshall stacks—some

foot pedals and a Fender Stratocaster, set up ad-hoc in myriad venues. Thrilling Doppler and engine-like reverberations, futuristic roars and pops from the Hendrix set-up musically fused with rhythm-and-blues structures, frosted with psychedelic feedback. Hendrix took the chiral object of the guitar and merged it with the quintessentially chiral hand object. His reach and inventive arrangement of the power trio combination induced awe from other virtuoso guitarists. Carlos Santana marveled at his inventive musicianship and technique, citing in particular a concert in Santa Clara in 1969. A cosmic landscape of noise-sound featured in his stunning noise outros of "I Don't Live Today," in the San Diego concert segment of the recording, Stages, of that year. By this time Hendrix was playing the bass parts as part of his studio recording experiments, which included an intriguing interest in the so-called spiritual frequencies of brainwaves, using gamma waves in the 40 Hz range.

Interspersed with late-night jamming in clubs such as the Whisky a Go Go, Hendrix recorded at TTG Studios in Los Angeles in September and October 1968. He was staying with the band and Soft Machine's Robert Wyatt, at a rented address, 2850 Benedict Canyon Road, the same address where the Beatles had partied and tripped on LSD in 1965. Hendrix spoke of locating a spiritual base, his electric church idea, in L.A. But in order to get around he needed to drive. If he drove his own Corvette, he tended to smash it up on the curvy, hilly roads. In any case, he had no driver's licence, and if he had the prescription lenses he needed to drive, he did not wear them while at the wheel.

Back in New York, Hendrix experimented with newly developing recording technology. At Manny's Music, along with additional guitars, he bought early synthesizer components.¹³ He continued to tour and travel, connecting with the hippie scene's most notable and iconic women, and was filmed with countercultural uber-groupie, Uschi Obermaier, leaving the Berlin Kempinski Hotel on 29 January 1969. Obermaier mentioned a "three-day stand,"

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and they spent some of the time at her home at Kommune 1, a squatted factory building on Stephanstraße. Later in 1969, Hendrix wrote a tender letter to Obermaier from the Hotel Elysée in New York, dated 14 March 1969, wishing he had spoken more with her friends at the commune, and asking her to contact him in New York at his management's 27 East 37th Street address.¹⁴

PERSISTENCE OF SOUND: ECHO, REVERB, DECAY

Hendrix commissioned a recording studio located in a former basement nightclub on Eighth Street, the site of the Generation Club, where musicians gathered to jam after hours. Electric Lady Studio opened with a party catered by Limbo King Mike Quashie, at summer's end, on August 26, 1970. That same night Hendrix flew off to London as a way to finish off the night of Electric Lady's opening party.

Documenting Hendrix's last day and night roaming in London three weeks later, Norfolk-based researcher Tony Brown—described by his editor as "a plumber by trade"—put together a fascinating final sequence of urban nocturnal wanderings, not always on foot, on the afternoon and evening of 17 September 1970.¹⁵ Hendrix drove around that day with a girlfriend in an Opel convertible. On his last afternoon, Hendrix met Phillip Harvey and two young girlfriends on King's Road, and later visited Harvey's home at 4, Clarkes Mews, behind the King Edward VI Hospital off Beaumont Street. Harvey's father was a British politician, Lord Harvey of Prestbury. Hendrix, Harvey and companions Penny Ravenhill (then 19) and Canadian Anne Day (then 16) hung out together from about 5:30pm until 10:40pm, until Hendrix's female companion and driver became angry and shouted at him for an hour in the courtyard. Harvey worried that the neighbours would gossip and drool. Hendrix continued on to party at the flat of Peter Cameron, a music entrepreneur, in Great Cumberland Place, not far from the Cumberland Hotel where Hendrix

was registered. Other party guests included some of Hendrix's New York entourage, Stella Douglas (then married to producer Alan Douglas), Devon Wilson, and Angie Burdon, as well as a financier and a fast-food chain owner. Hendrix arrived at the flat (some accounts timed his arrival after midnight), and Stella Douglas had ordered Chinese food with rice for him. His Opel driver buzzed for him and took him back to her Notting Hill hotel room after 3am. Hendrix was pronounced dead at 12:45 p.m. on September 18 at St. Mary Abbott's Hospital on Marloes Road, Kensington.¹⁶

AFTERSOUNDS

Today contemporary cities vie for the status of "music city." The music-focused towns of Nashville and Austin are scrutinized because they attract and retain informal networks of footloose musicians, the key to a vibrant music scene. Nashville offers lively venues, cafés, music halls, and a population accustomed to stepping out at night; the city's many recording studios, music labels, and publishers also lure a wandering performer. When Hendrix first landed in Nashville in the early 1960s, he learned how to hone his guitar technique—he observed that pretty well everyone played guitar there, sitting out on front porches, picking and playing in the evening. Hendrix played with bassist Billy Cox in small-scale clubs, such as those in Printer's Alley. Cox also mentioned how he and Hendrix tested out long extension cords, so he could move his guitar performance out the door and into the narrow streets.¹⁷ They experimented with spatial practices to immerse Hendrix's R&B sounds in the cityscape, integrating with the sonic urban landscape. Hendrix also liked to connect visually with his audience, and watch people moving and dancing. He preferred a steamy small after-hours club, southern jukes, or a place like Steve Paul's The Scene in New York, rather than a stadium such as Madison Square Garden—Hendrix considered a stadium not a good place to hear rock music.

Hospitality at music venues remains a

vital aspect of any city's nightlife. The venues provide opportunities to shelter and nurture nomadic performers like Hendrix. A recent panel discussion in Toronto mentioned the value and supportive influence of a union-funded music café for emerging newcomers in Nashville.¹⁸ Iggy Pop was recently interviewed about planning an upcoming tour, where he described booking venues chosen not according to market size or major population centres, but on the basis of specific qualities of the hall, as he said, preferring “small, beautiful theatres” and ruling out massive audiences, saying “they won't be in big places.”¹⁹ To these categories, perhaps add a perceptive audience of discerning, empathetic listeners, who cultivate the habit of regularly going out at night, more than a few times a week. The casual new friends who offer emerging musicians a place to stay, a take-out meal or a friendly afterparty play an essential role in a thriving music scene.

NOTES

1 Maurice Blanchot, “Quels que soient ses aspects, le quotidien a ce trait essentiel : il ne se laisse pas saisir,” *L'Entretien infini* (Paris: Gallimard, 1969), 357 [translation by author].

2 Bertrand Augst, “Descartes's Compendium on Music,” *Journal of the History of Ideas* 26, no. 1 (1965): 122.

3 Sam Shepard, “An Urban Cowboy Returns to Broadway,” *The New York Times*, 31 January 2016.

4 Leon Hendrix, *Jimi Hendrix: A Brother's Story* (New York: St. Martin's, 2012), 72.

5 Charles Cross, *Room Full of Mirrors: A Biography of Jimi Hendrix* (New York: Hyperion, 2005), 80.

6 John Cage, *How to get out of the Cage, a year with John Cage*, director Frank Scheffer, Euroarts, 2012, 56 min. at 37 min. Also available on youtube as “John Cage, 19 Questions,” director Frank Scheffer, Allegri Films, at 3 min. https://www.youtube.com/watch?v=J-2TJO_USQQ&index=4&list=RDLUPi_nK3Bis accessed 12 Oct 2016.

7 Etta James with David Ritz, *Rage to Survive the Etta*

legendary_nyc_shop_mannys_music.

14 Letter to Uschi Obermaier from Jimi Hendrix, Axis in Ladyland photobucket, <http://s106.photobucket.com/user/axisinladyland/media/page1.jpg.html>, <http://s106.photobucket.com/user/axisinladyland/media/page2.jpg.html>, <http://s106.photobucket.com/user/axisinladyland/media/page3.jpg.html>.

15 Tony Brown, *Hendrix: The Final Days* (London: Rogan House 1997).

16 Some research indicates the time of death as not later than 4 a.m. While the cause of death in the case of Hendrix was said to be “inhalation of vomit,” one of his close female companions later noted that when he slept on his back, he had intermittent breathing issues. This would not have been factored into an autopsy.

17 Billy Cox, interviewed in Steven Roby and Brad Schreiber, *Becoming Jimi Hendrix From Southern Crossroads to Psychedelic London, the Untold Story of a Musical Genius* (Cambridge: Da Capo Press, 2010), 36.

18 Toronto Music City panel discussion, Wavelength, including panelists Rolf Klausener, Ayo Leilani, Daniel Silver, Amy Terrill, 31 January 2016. One performer-panelist brought up issues of booking policies that scheduled local artists on festival dates in the early afternoon. She pointed out that it was unlikely that a local urban audience would last twelve hours to make it to the nighttime acts. Multiple stages seemed like a better option. The event was advertised with an unarchived URL, at <http://wavelengthtoronto.com>

19 Jon Pareles, “Listen, Do You Want To Know a Secret?” Interview with Iggy Pop, *The New York Times*, 24 Jan 2016, <http://www.nytimes.com/2016/01/24/arts/music/iggy-pop-josh-homme-post-pop-depression.html>.

12 William Grimes, “Giorgio Gomelsky, Impresario Who Gave the Rolling Stones Their Start, Dies at 81,” *The New York Times*, 14 January 2016, <http://www.nytimes.com/2016/01/15/arts/music/giorgio-gomelsky-rock-producer-who-gave-the-rolling-stones-their-start-dies-at-81.html>.

13 Martin Schneider, “Jimi Hendrix's Eye-Popping Receipts from Legendary Shop Manny's Music,” http://dangerousminds.net/comments/jimi_hendrix_eye_popping_receipts_from_

James Story (New York: Villard Books, 1995), 146.

8 Timeline, *Early Hendrix*, <http://www.earlyhendrix.com/timeline-menu>.

9 Jimmi Mayes and V. C. Speek, *The Amazing Jimmi Mayes: Sideman to the Stars* (Jackson: University of Mississippi Press, 2014), 52.

10 Lithofayne Pridgon, interview in *A film about Jimi Hendrix*, Joe Boyd, John Head, Gary Weis, directors and producers, 1973. 98 min. 10–11 min.

11 Ray Davies, X-Ray: *The Unauthorized Autobiography* (New York: Overlook Press, 1994), 280.

12 William Grimes, “Giorgio Gomelsky, Impresario Who Gave the Rolling Stones Their Start, Dies at 81,” *The New York Times*, 14 January 2016, <http://www.nytimes.com/2016/01/15/arts/music/giorgio-gomelsky-rock-producer-who-gave-the-rolling-stones-their-start-dies-at-81.html>.

13 Martin Schneider, “Jimi Hendrix's Eye-Popping Receipts from Legendary Shop Manny's Music,” http://dangerousminds.net/comments/jimi_hendrix_eye_popping_receipts_from_

1am–5am: Tokyo, Urban Rhythms and The Politics of Train Schedules

Christian Dimmer, Erez Golani Solomon and Brian Morris

TEMPORAL VOID

At the centre of our discussion is arguably one of the most significant yet underexplored voids at the heart of the major cities in Japan: the temporal void of approximately four hours, which occurs between the last train on any day and the first train of the following one. Many cities, including Tokyo, have witnessed debates in recent years about their competitiveness as “always on” 24-hour global cities. In these debates “night” is often characterized as a temporal void, a comparatively unproductive urban time that might be better utilized to improve the city's economic position as well as urban experience. This article argues that such a view is institutionally biased, as it marginalizes or ignores the everyday experiences of city inhabitants and is also a misunderstanding of the broader temporal and spatial context of “night” and the apparent void it creates.

In urban studies, planning, and architecture, the void is a central trope, yet it is typically understood in primarily spatial terms. Empty spaces, gaps, fissures

in the urban fabric, and fragments of nature frequently offer the potential for instigating new, often subversive, critical interventions into lived environments.² However, in limiting attention to primarily spatial notions of the void, a more significant and influential aspect of major Japanese cities—the temporal rhythms that structure and inform urban activity—is problematically underplayed.

As a solution to this theoretical impasse we draw on Henri Lefebvre's concept of “rhythmanalysis” and Thrift and May on “timespace” to specifically examine the void produced every twenty-four hours by the regular cessation of train service in Tokyo. Doing so enables us to generate an alternate political conception of that nightly void not as a spatio-temporal “other,” but instead as a productive instance of the dense polyrhythms of city living.

INTRODUCTION

If one attentively observes a crowd during peak times, and especially if one listens to its rumour, one discerns flows in the apparent disorder and an order which is signaled by the rhythms: chance or predetermined encounters,