

09026-68233-2

In From The Storm





L to R: Tony Williams, Stanley Clarke, Carlos Santana

[3] Rainy Day, Dream Away 5:23

Taj Mahal, *vocal*
Robben Ford, *lead guitar*
Tony Williams, *drums*
Stanley Clarke, *bass*
Mike Finnegan, *organ*
Everett Harp, *tenor sax*
Richie Garcia, *congas*
The London Metropolitan Orchestra

[1], [2] & [3]:

Recorded at Oceanway Studios, Los Angeles
by Eddie Kramer & Rail Rogut
Orchestral arrangement by Nick Ingman with Eddie Kramer
Orchestrated and conducted by Nick Ingman
Orchestra recorded at Angel Studios, London
by Steve Price & Eddie Kramer, assisted by Neil

[1] ...And the Gods Made Love 1:37

Tony Williams, *percussion*
Doug Pinnick, *vocal*
Richie Garcia, *percussion*
The London Metropolitan Orchestra

**[2] Have You Ever Been
(To Electric Ladyland)** 5:07

Buddy Miles, *vocal & background vocals*
Doug Pinnick, *background vocals*
Steve Lukather, *lead guitar*
Tony Williams, *drums*
Stanley Clarke, *bass*
The London Metropolitan Orchestra

Taj Mahal



[4] The Wind Cries Mary 4:34

Sting, *vocal, bass*
John McLaughlin, *rhythm & lead guitars*
Dominic Miller, *rhythm guitar*
Vinnie Colaiuta, *drums*

Recorded at The Mill House, Wiltshire, England
by Eddie Kramer & Simon Osborne

[5] Spanish Castle Magic 4:11

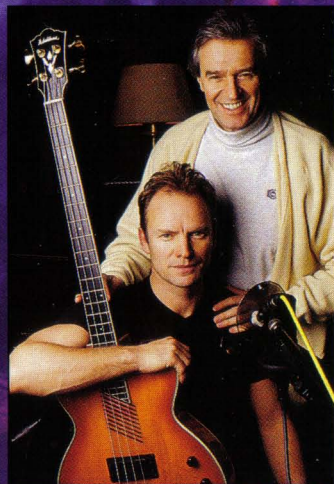
Sass Jordan, *vocal*
Carlos Santana, *guitar*
Tony Williams, *drums*
Stanley Clarke, *bass*
The London Metropolitan Orchestra

Recorded at Fantasy Studios, San Francisco
by Eddie Kramer assisted by Devon Rietveld
Additional recording at Capitol Studios, Los Angeles
Orchestral arrangement by Joe Mardin with Eddie Kramer
Orchestrated and conducted by Joe Mardin
Orchestra recorded at Whitfield Street Studios, London
by Mike Ross-Trevor assisted by Will

[6] Little Wing 3:04

Toots Thielemans, *harmonica*
London Metropolitan Orchestra principals:
Violins: Jonathan Rees (leader), Rosemary Furniss,
David Ogden, Elizabeth Layton
Violas: Andrew Brown, Garfield Jackson
Celli: Caroline Dale, David Daniels
Oboe: David Theodore
Clarinet: David Campbell
Horns: Dave Lee, Frank Lloyd

Orchestral arrangement by Joe Mardin with Eddie Kramer
Orchestrated and conducted by Joe Mardin
Recorded at Whitfield Street Studios, London
by Mike Ross-Trevor assisted by Will



Sting & John McLaughlin

[7] In from the Storm 3:50

Corey Glover, *vocal*
Eric Schenkman, *guitar*
Billy Cox, *bass*
Dave Abbruzzese, *drums*
The London Metropolitan Orchestra

Dewitt Johnson Gospel Choir:
James Timberlake, Clay Baggott,
Patricia Campbell, Diana Brown,
Felicia Hines, Karen Smith,
Regina Walker, Rosalyn Smith, Diane Hill,
Thelma Smith, Nina Jones, Blanche Foster
Dewitt Johnson, *choir director*
Michael Dearing, *music director*
Choir recorded at Woodland Sound Studios, Nashville



Steve Vai

[8] Drifting 4:04

Corey Glover, *vocals*
Steve Vai, *lead guitar*
Hiram Bullock, *guitar*
Billy Cox, *bass*
Dave Samuels, *vibes*
Tony Beard, *drums*
The London Metropolitan Orchestra

[7] & [8]:

Recorded at Electric Lady Studios, New York
by Eddie Kramer & Brian Sperber, assisted by Jamie
Additional recording at the Mothership, Los Angeles
Orchestral arrangement by Joe Mardin with Eddie Kramer
Orchestrated and conducted by Joe Mardin
Orchestra recorded at Whitfield Street Studios, London
by Mike Ross-Trevor assisted by Will

Eric Schenkman

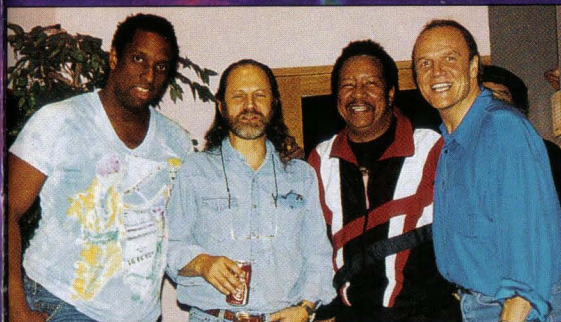
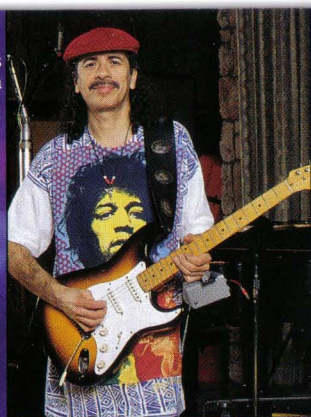


[9] Bold as Love 5:11

Paul Rodgers, *vocal*
Steve Vai, *guitar*
Tony Williams, *drums*
Bob Daisley, *bass*
The London Metropolitan Orchestra

Recorded at Oceanway Studios, Los Angeles
by Eddie Kramer & Rail Rogut
Additional recording at the Mothership, Los Angeles
and at Whitfield Street Studios, London
Orchestral arrangement by Joe Mardin with Eddie Kramer
Orchestrated and conducted by Joe Mardin
Orchestra recorded at Whitfield Street Studios, London
by Mike Ross-Trevor assisted by Will

Carlos
Santana



L to R: Hiram Bullock, Eddie Kramer,
Billy Cox, Tony Beard

Steve Lukather



10 Burning of the Midnight Lamp 4:43

Doug Pinnick, lead vocal
Eric Schenkman, guitar
Dave Abbruzzese, drums
Noel Redding, bass
The London Metropolitan Orchestra

Dewitt Johnson Gospel Choir:
James Timberlake, Clay Baggott,
Patricia Campbell, Diana Brown,
Felicia Hines, Karen Smith,
Regina Walker, Rosalyn Smith, Diane Hill,
Thelma Smith, Nina Jones, Blanche Foster
Dewitt Johnson, choir director
Michael Dearing, music director
Choir recorded at Woodland Sound Studios, Nashville

Recorded at Electric Lady Studios, New York
by Eddie Kramer & Brian Sperber, assisted by Jamie
Orchestral arrangement by Joe Mardin with Eddie Kramer
Orchestrated and conducted by Joe Mardin
Orchestra recorded at Whitfield Street Studios, London
by Mike Ross-Trevor assisted by Will



Dennis Chambers

Bootsy Collins



11 Purple Haze 5:09

Buddy Miles, lead & background vocals
Bootsy Collins, background vocal, bass, drum loops & effects
Bernie Worrell, clavinet
D.D., rhythm guitar
Michael Hill, guitar
Steve Lukather, guitar solos
Dennis Chambers, drums

Recorded at Electric Lady Studios, New York
by Eddie Kramer & Joe "Primo" Pirrera
Additional recording at Bootzilla Productions
Orchestral arrangement by Bernie Worrell
Orchestra recorded at Martin Erskine's Studio, NY

12 One Rainy Wish* 4:12

Brian May, vocals, lead & acoustic guitar
Neil Murray, bass
Cozy Powell, drums
The London Metropolitan Orchestra

(* "One Rainy Wish" co-produced by Brian May)
Recorded at Brian's house by Eddie Kramer & Justin Shirley-Smith
Orchestral arrangement by Michael Kamen
Orchestrated and conducted by Michael Kamen
Orchestra recorded at Angel Studios, London
by Steve Price & Eddie Kramer, assisted by Neil
Special thanks to Nick Ingman for his invaluable assistance

The London Metropolitan Orchestra

Musical Coordinator: Andy Brown
Orchestral Assistant: Steve Fox

Words and music by Jimi Hendrix

published by Bella Godiva Music, Inc.

Produced and engineered by
Eddie Kramer for Remark Music Ltd.
Executive Producer: Steve Vining
A&R and Production Coordinator: John McDermott
Mixed at Electric Lady Studios, New York by Eddie Kramer,
Mike Fossenkemper & Michael White assisted by
Joe "Primo" Pirrera, John Seymour, Mike "Nuke Head" Nuceder
Mastered by Leon Zervos at Absolute Audio, New York

Recorded between August 1994 and June 1995.

Art Direction: Scott Johnson

Photo credits: Claire Carnegie, Richard Gray, London; Debbie DeSantis & Tony Beard,
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Photo of Taj Mahal: Markus Cuff; Photo of Eric Schenkman: Steve Eichner
Front cover photo of Jimi Hendrix by Eddie Kramer
from his forthcoming book: *From the Other Side of the Glass*.
Cover & poster concept: Roger Mason • Artwork by Jim Carroll

Brian May



Bernie Worrell

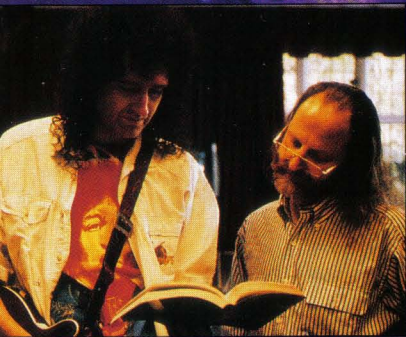


Toots
Thielemans

Hiram Bullock appears courtesy of Big World Music
Vinnie Colaiuta appears courtesy of GRP/Stretch Records
Bootsy Collins appears courtesy of Rykodisc
Robben Ford appears courtesy of Blue Thumb/Stretch Records
Corey Glover appears courtesy of Sony Music
Michael Hill appears courtesy of Alligator Records
Sass Jordan appears courtesy of MCA Records
Steve Lukather appears courtesy of Sony Music
Taj Mahal appears courtesy of Private Music
Brian May appears courtesy of EMI Records UK
and Hollywood Records

John McLaughlin appears courtesy of Verve/Polygram S.A., France
Doug Pinnick appears courtesy of Atlantic Recording Corporation
Carlos Santana appears courtesy of Island Records
Eric Schenkman appears courtesy of Sony Music
Sting appears courtesy of A&M Records
Toots Thielemans appears courtesy of Private Music
Steve Vai appears courtesy of Relativity Recordings
Tony Williams appears courtesy of Capitol Records/Blue Note

Brian May &
Eddie Kramer



Special thanks to:

Valerie Signano (producers assistant):

Thanks for finding Joe Mardin and for your constant caring for this project.

and: Brenda Cox and Billy Cox for finding the choir, Lee Ethier, Liz Sroka, Kevin O'Neil, Jeff River, Drum Doctors, Drum Paradise, Jan at Burlington Audio, Joel at Music Canvas, Artie Smith, Lou Cohen Rentals, Audio Rents, Andy Brauer Studio Rentals, Doug Gould of TASCAM, Marktronics NYC, Chris Tso at Manny's NYC, Mark Brunner at Shure Bros. Inc, Steve at Lexicon, Tam Fairgrieve at Steerpike UK, "Pete" at Brian May's studio.

Peter Shukat at Jacoby & Meyers, Robert Fitzpatrick, James "The King Snake of the Golden Delta Blues" Fahey, Jeff Leve, Steve Vining for his direction, energy and insight without whom...!, Sloane Tsanos— merci beaucoup, Miles Copeland, Kim Turner, Bob Urband, Ron Goldstein, Jorge Santana, Julie Glover, Jim Beach, Ruta Sapetys, Kathy Cool at Bill Graham Management, Yale Lewis & Karen Wetherell at Hendricks & Lewis, Eric Gloege, Jim Grant, Matthew Freeman, Steve Croxford and Jeff Gold.

Denise and Matthew & the staff at Whitfield Street Studios, Gloria Luck & the staff at Angel Street Studios without whom..., Mary Campbell & the staff at Electric Lady Studios, the staff at Oceanway Studios, Paula & the staff at Capitol Studios, the staff at Fantasy Studios, and Paul Orfano at Millbrook Studios, NY.

The Hendrix family: Al Hendrix, Janie & Troy Wright. Keep the faith.

Dedication

I would like to dedicate this album to the memory of Jimi's inspiration and genius. Hopefully we have come close to what he would have wanted...

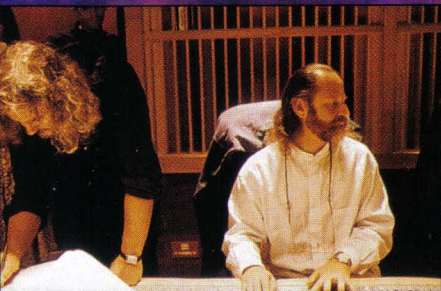
PS. Thanks once again Mom and Dad for the musical education without which...

PPS. to my children Alex and Lara. Keep an open mind and dig this!

LMO
London Metropolitan Orchestra

Joe Mardin & Eddie Kramer





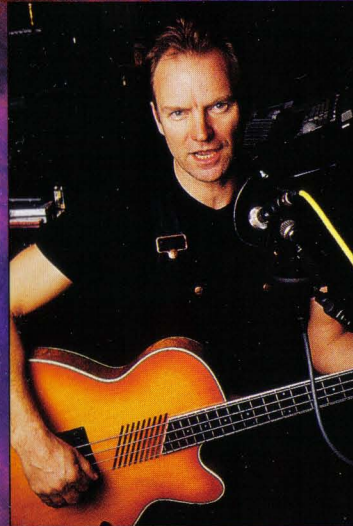
Michael
Kamen

Michael Kamen & Eddie Kramer

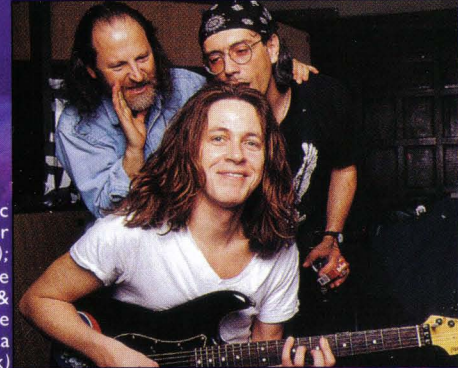


Michael
Kamen

The
London
Metropolitan
Orchestra

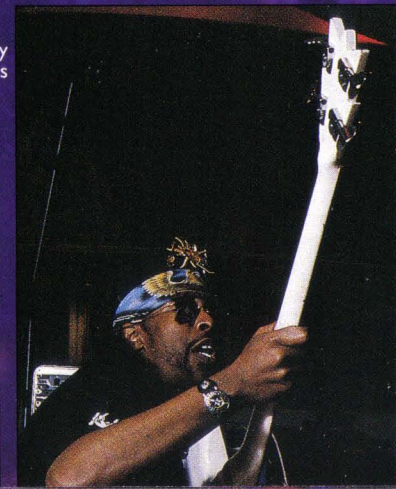


Sting



Dominic
Miller
(front);
Eddie
Kramer &
Vinnie
Colaiuta
(back)

Bootsy
Collins



"I'd like to take a six month break and go to a school of music. I want to learn, be a model student and study and think. I'm tired of trying to write stuff down and finding I can't. I want a big band. I don't mean three harps and fourteen violins, I mean a big band, full of competent musicians that I can conduct and write for."

—JIMI HENDRIX

Before his untimely death in September 1970, Jimi Hendrix had begun a musical transformation, expanding his scope even further beyond his groundbreaking fusion of rock, blues, rhythm & blues, and jazz. Each of his four albums—beginning with 1967's *Are You Experienced?*—showcased his remarkable growth as a musician and composer.

In the late Spring of 1970, after months of arduous construction and financing delays, Electric Lady Studios—the guitarist's own, state-of-the-art recording studio—opened in Greenwich Village. Located only a few blocks from the tiny Village nightclubs where he had toiled as Jimmy James just four years before, Electric Lady had become Jimi's creative base,

Buddy Miles



L to R: Eddie Kramer, Neil Murray,
Brian May, Cozy Powell

providing the guitarist with the facility and technical support he required. "I have done great things with Electric Lady," Jimi explained. "We can record anything we like there. It has the best equipment in the world and was built with great atmosphere, lighting, seating, and every comfort to make people feel as if they were recording at home."

The studio's long-awaited opening sparked a creative rejuvenation in Hendrix. New compositions such as "Freedom" and "Dolly Dagger" emphatically underscored the ambitious new musical direction he envisioned. In addition to recording his latest studio album with Billy Cox and Mitch Mitchell there, Hendrix had an eye on the future, opening a dialogue with close friend and noted jazz arranger Al Brown, perhaps best known for his work with Lena Horne and Paul Simon. "We were going to do a concerto for guitar and orchestra," remembers Brown. "Because I thought, where else could he go musically? He had done everything. This would have been a tremendous opportunity for him."

Another unique opportunity materialized when Reprise Vice-President Mo Ostin introduced Jimi to Duke Ellington. Following the meeting, Jimi spoke with great enthusiasm about a possible collaboration. The creative

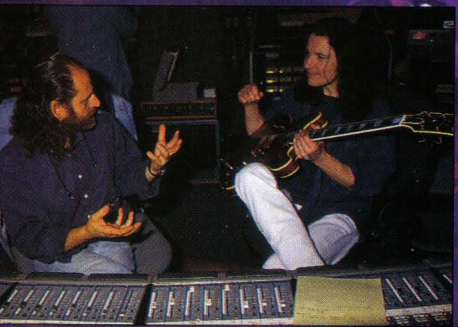
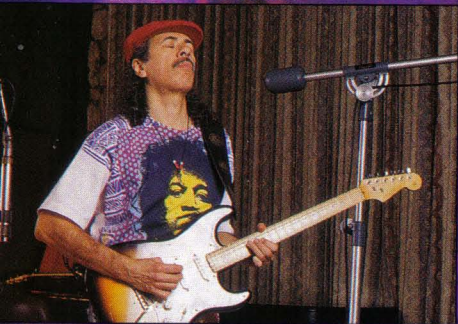
Back row L to R:
Sting, Vinnie Colaiuta, Dominic Miller
Front: John McLaughlin, Eddie Kramer



possibilities presented by a Hendrix/Ellington joint venture seemed limitless. "That meeting really made an impression on Jimi," remembers Bob Levine, a member of Hendrix's management team. "He thought it would be incredible to be playing his music backed by the caliber of musicians in Duke's band." Formative discussions were also held with jazz legend Gil Evans, whose innovative work with Miles Davis had established new standards for excellence in jazz. With his spirit renewed, Jimi's intentions to expand his musical horizons were clear.

While blues may have formed the heartcenter of Hendrix's music, Jimi absorbed and enjoyed nearly all styles of music. An avid

Carlos Santana



Eddie Kramer and Robben Ford

record collector, Hendrix's collection ranged from Curtis Mayfield to Wes Montgomery, and from Bob Dylan to the raucous comedy of Redd Foxx and Pigmeat Markham. Jimi also displayed a surprising affinity for classical music, enjoying the works of Bach, Handel, and Mozart among others. Eddie Kramer became aware of Jimi's interest in classical music during the New York sessions for *Electric Ladyland*. "My early training had been as a classical pianist," remembers Kramer. "I went to visit Jimi at his suite at the Drake Hotel and noticed the pile of classical albums on the record player, among them Bach, Mozart, and Beethoven. This was a side of him that I had never been exposed to previously. We talked about classical music and, to my surprise, he told me that a lot of his inspiration came from listening to it."

Like his firm grasp on other styles of music, Jimi's appreciation and understanding of classical music helped to form his own unique synthesis. While it is unlikely that he would have undertaken a traditional symphonic production, performing with a symphony orchestra (says bandmate and old friend Billy Cox) had long been a dream of Jimi's. Classical music, as seen through Jimi's prism, had a decided role to play in the grand design he envisioned for his future sound. Typically, Jimi offered few

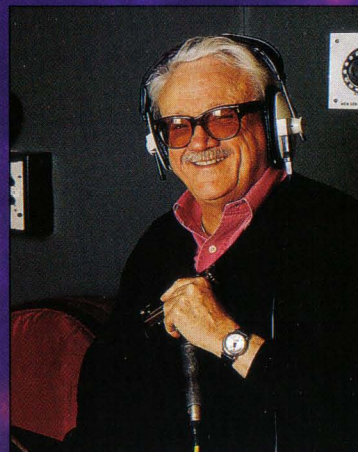
specifics, opting instead to describe his plan in cryptic but colorful language, perfectly content to let the music speak for him.

I dig Strauss and Wagner. Those cats are good. I think that they are going to form the background of my music. Floating in the sky above it will be blues—I've still got plenty of blues—and there will be Western Sky music and Sweet Opium music and [these] will be mixed together to form one. [People] like you to blow their minds, but we are going to give them something to blow their minds, and while it's blown, there will be something to fill the gap. It's going to be a complete form of music.

I've turned full circle. I'm back right where I started. I've given this era of music everything, but I still sound the same. My music's the same, and I can't think of anything new to add to it in its present state. When the last American tour finished, I just wanted to go away and forget everything. I just wanted to record and see if I could write something. Then I started thinking about the future. Thinking that this era of music, sparked off by the Beatles, had come to an end. Something new has to come and Jimi Hendrix will be there.

Sadly, Jimi's death robbed popular music of one of its brightest innovators, leaving these and many other inspired concepts unfulfilled.

Eddie Kramer



Toots Thielemans

However, over the course of just four short years, Jimi managed to create an unparalleled legacy which continued to influence and inspire new generations of musicians. Rather than attempt to try and build upon formative demos Jimi left behind, or worse, posthumously alter his great works via overdub, *In from the Storm* steers clear of that treacherous path. The performances featured on this compilation celebrate Jimi's unique spirit and remarkable catalog in a symphonic context. Lacking any formal blueprint from Jimi, the musicians assembled for this special project used their contributions as an opportunity to pay tribute to the impact Hendrix's music had on their own sound and style. The results push the barriers of the musical spectrum.

Considering the profound influence Jimi had upon the fusion of rock and jazz, John McLaughlin and Tony Williams—two of Miles Davis's most talented protégés—were recruited especially for this album. Following their contributions to Davis's landmark *Bitches Brew* in 1968, Tony Williams' Lifetime and McLaughlin's Mahavishnu Orchestra furthered the advances begun by Davis and Hendrix's own "Machine Gun." Collectively and individually, McLaughlin and Williams have created many of the genre's most important works.

McLaughlin teamed with bassist Sting to create a superb reworking of "The Wind Cries Mary." Williams joined bassist Stanley Clarke to provide a spirited rhythm section for guitarists Robben Ford, Steve Lukather, Carlos Santana, and Steve Vai. Toots Thielemans, another jazz master, joined the principal players of London's Metropolitan Orchestra to create a symphonic jazz rendition of Jimi's timeless ballad "Little Wing."



Stanley Clarke

What role Jimi might have played during funk's glorious 1970s reign remains a matter of wistful speculation. However, Bootsy Collins, one of funk's primary resources, headed an expanded version of his celebrated Rubber Band for *In from the Storm*. Together with fellow funk pioneer and former Hendrix bandmate Buddy Miles, P-Funk alumni Bernie Worrell, and guitarist Michael Hill, Bootsy & the Rubber Band reinvented "Purple Haze," one of Jimi's signature songs.



John McLaughlin

Throughout their careers, Brian May, Paul Rodgers, Steve Vai, and Carlos Santana have all acknowledged their admiration for Jimi's music. Each made distinctive contributions to this album, with Rodgers joining Vai for a soulful reading of "Bold As Love," while Santana's exuberant personality breathed new life into his furious reworking of "Spanish Castle Magic." Boistered by a sympathetic arrangement by Michael Kamen, former Queen guitarist Brian May created an intricately woven rendition of yet another Axis: Bold As Love staple, "One Rainy Wish."

Billy Cox and Buddy Miles, along with Experience bassist Noel Redding, all returned to make contributions. Redding teamed with King's X vocalist Doug Pinnick for "Burning of the Midnight Lamp," while Cox lent bass to "Drifting" and "In from the Storm." Miles's infectious lead vocals drive both "Purple Haze" and "Have You Ever Been (To Electric Ladyland)."

Representing the imprint Jimi's music has made on contemporary music, guitarist Steve Vai made two superb contributions, adding his trademark stylings to both "Drifting" and "Bold As Love." Guitarist Eric Schenkman and drummer Dave Abbruzzese, whose work with both Spin Doctors and Pearl Jam have won them

Stanley Clarke



The London Metropolitan Orchestra

praise, were equally effective, powering "In From The Storm" and "Burning of the Midnight Lamp." Vocals for three of Jimi's most enduring classics were provided by Living Colour front-man Corey Glover on "Drifting" and "In From The Storm" and Sass Jordan on "Spanish Castle Magic."

While greater triumphs were no doubt within his grasp, Jimi's death created an enormous void. This album makes no effort to replace the few masterworks Jimi was able to create. Instead, *In from the Storm* celebrates some of his finest achievements, detailing where Jimi's bold steps forward inspired others to travel in his place. Such continued exploration only furthers the legacy of one of the most fascinating and important musicians and composers of the twentieth century.

—JOHN McDERMOTT

John McDermott is the author, along with Eddie Kramer, of Jimi Hendrix: Setting the Record Straight, and Jimi Hendrix: Sessions with Billy Cox and Eddie Kramer.

Doug Pinnick



Buddy Miles

The London Metropolitan Orchestra



Vinnie Colaiuta



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- 1 And the Gods Made Love 1:37
- 2 Have You Ever Been (To Electric Ladyland) 5:07
- 3 Rainy Day, Dream Away 5:23
- 4 The Wind Cries Mary 4:34
- 5 Spanish Castle Magic 4:11
- 6 Little Wing 3:04
- 7 In from the Storm 3:50
- 8 Drifting 4:04
- 9 Bold as Love 5:11
- 10 Burning of the Midnight Lamp 4:43
- 11 Purple Haze 5:09
- 12 One Rainy Wish 4:12

ASCAP



STING • CARLOS SANTANA • BRIAN MAY • JOHN McLAUGHLIN • TAJ MAHAL
 ERIC SCHENKMAN • STEVE LUKATHER • PAUL RODGERS
 BUDDY MILES • BOOTSY COLLINS • TONY WILLIAMS • STANLEY CLARKE
 ROBBEN FORD • SASS JORDAN • COZY POWELL • COREY GLOVER
 DAVE ABBRUZZESE • HIRAM BULLOCK • TOOTS THIELEMANS • BERNIE WORRELL
 DOUG PINNICK • BILLY COX • NOEL REDDING • STEVE VAI

with the

LONDON METROPOLITAN ORCHESTRA

Words and music by Jimi Hendrix

Produced and engineered by Eddie Kramer



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