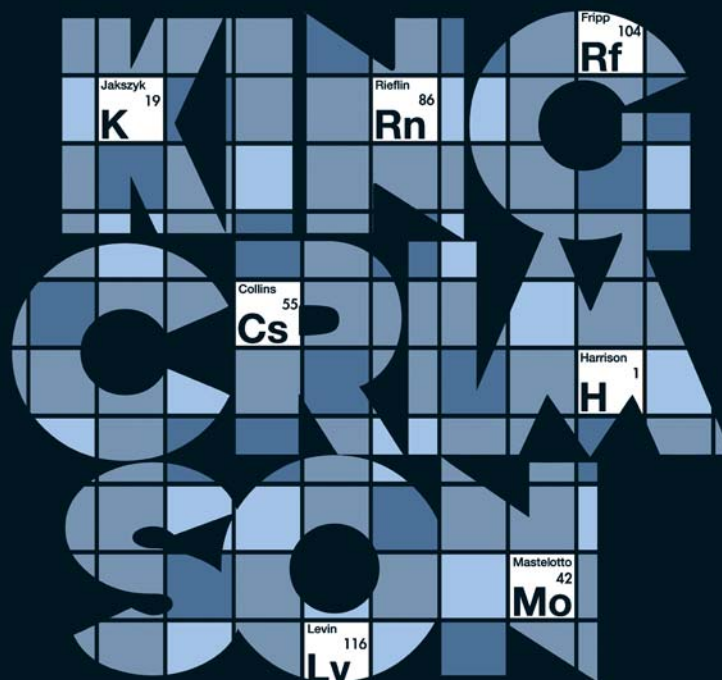


2014 TOUR

September 09	September 21
ALBANY, NY	NEW YORK, NY
September 10	September 23
ALBANY, NY	MADISON, WI
September 12	September 25
PHILADELPHIA, PA	CHICAGO, IL
September 13	September 26
PHILADELPHIA, PA	CHICAGO, IL
September 15	September 30
BOSTON, MA	LOS ANGELES, CA
September 16	October 01
BOSTON, MA	LOS ANGELES, CA
September 18	October 03
NEW YORK, NY	SAN FRANCISCO, CA
September 19	October 04
NEW YORK, NY	SAN FRANCISCO, CA
September 20	October 06
NEW YORK, NY	SEATTLE, WA

THE ELEMENTS OF





The question:

If King Crimson were to perform tomorrow, what form would it take?

Robert Fripp: DGM Diary

Monday, 22nd July 2013; 22.06

To Vauxhall, and pals Richard and John of AngelEye.

A very creative meeting, sharing insights and reflecting on where we are, places we have reached by following our choices and passions as younger people. This with fab sandwiches, cakes and prosecco. While the rich conversation and comments continued around me, I looked at a situation-of-interest and how it might be approached: it spoke back, directly. Earlier in my life, an experience like this would have set the next period in motion. Presently, choices generate rich repercussions and are to be nicely considered. But, good to know that creative insight remains available to enquiry.

Thursday, 1st August 2013: 12.23

To King Crimson's US manager, Andy Leff...

you may be interested to know that, when i look at a problem, usually creative solutions present themselves in return.

two weeks ago, visiting pals with T in vauxhall, i saw how the next incarnation of KC might be.

that doesn't mean that it'll happen, because while i get excited about the music, the practicalities of dealing with all the business, all the characters coming out of the woodwork, professional and personal, all the distraction from just about everything else in life, leaving my Wife and WillyFred at home, rise up to make me twitch. for example, various business hustlers we know would get through all security provided specifically to prevent them from doing so. and then i'd have to be straightforward with them. etc. etc. etc.

i guess that's the difficulty with having a body covered in scars: it doesn't take a lot to make them raw.

so, the life of one very busy man. not sure whether i can do the life of two very busy men anymore. but, am clearing and organising the detritus of 42 years on the road so that i become better available to a creative future.

www.dgmlive.com

Lineup

1969

Robert Fripp guitar Ian McDonald sax, flute, mellotron, vocal Greg Lake bass, lead vocal
Michael Giles drums, percussion, vocal Peter Sinfield words & illumination

Album: In The Court Of The Crimson King



Guitar



Rieflin
86
Rn

Drums

Mastelotto
42
Mo

Drums

Harrison
1
H

Drums



KING OF CRIMINAL MINDS



Guitar Vocals

- Transitional
| 1970
Lineup

Robert Fripp guitar, mellotron **Michael Giles** drums **Peter Giles** bass guitar
Keith Tippett piano **Greg Lake** vocals **Gordon Haskell** vocal
Mel Collins saxes & flute **Peter Sinfield** words

Album: In The Wake Of Poseidon

2

- 1 **Discipline** May 1981, Basing-Street Studios, London. *Discipline* recording sessions. Alternate take, from 40th anniversary CD/DVD-A *Discipline*. Robert Fripp & Adrian Belew: guitars, Tony Levin: stick, Bill Bruford: drums
- 2 **Three Headed Doom (Part 1)** May, 2014 Elstree Studios. Band rehearsals. Previously unreleased. Bill Rietlin, Pat Mastelotto & Gavin Harrison: drums
- 3 **Neurotica (Manhattan)** 11/23/81 Live at The Roxy, Los Angeles. Forthcoming release, *Beat* 40th anniversary CD/DVD-A. Robert Fripp & Adrian Belew: guitars, Tony Levin: stick, Bill Bruford: drums
- 4 **Neal and Jack and Me** 3/17/82 Odyssey Studio, London. *Beat* recording sessions. Previously unreleased on CD Robert Fripp: guitar, Adrian Belew: guitar & vocals, Tony Levin: stick, Bill Bruford: drums
- 5 **Sleepless** 1983, Bearsville Studios, Woodstock, NY. *Three Of A Perfect Pair* recording sessions. Steven Wilson mix, forthcoming release, *Three Of A Perfect Pair* 40th anniversary CD/DVD-A. Robert Fripp: guitar, Adrian Belew: guitar & vocals, Tony Levin: bass, Bill Bruford: drums
- 6 **Sex, Sleep, Eat, Drink, Dream** (recording session) 1/27/94 Real World, Bath THRAK recording sessions. Forthcoming release, THRAKBOXX. Robert Fripp: guitar, Adrian Belew: guitar & vocals, Trey Gunn: Stick, Tony Levin: bass, Pat Mastelotto & Bill Bruford: drums
- 7 **THRAK** 6/30/96, Live at Shepherd's Bush Empire, London. Previously unreleased on CD. Robert Fripp & Adrian Belew: guitars, Trey Gunn: Stick, Tony Levin: bass, Pat Mastelotto & Bill Bruford: drums
- 8 **Venturing Unto Joy (edit)** May, 2014 Elstree Studios. Band rehearsals. Previously unreleased. Jakko Jakszyk & Robert Fripp: guitars, Tony Levin: bass, Mel Collins: sax, Bill Rietlin, Pat Mastelotto & Gavin Harrison: drums
- 9 **The Deception Of The Thrush (extract) (ProjeKct Four)** October 1998, USA. From *West Coast Live*, *The ProjeKcts* box. Robert Fripp: guitar, Trey Gunn: touch guitar, Tony Levin: bass, Pat Mastelotto: drums
- 10 **Heaven & Earth (early edit)** 5/14/00, Nashville. ProjeKct X, *The ConstruKction Of Light* recording sessions. Previously unreleased on CD Robert Fripp & Adrian Belew: guitars, Trey Gunn: touch guitar, Pat Mastelotto: drums
- 11 **Level Five** 8/7/08, Live at Park West, Chicago. Previously unreleased on CD. Robert Fripp & Adrian Belew: guitars, Tony Levin: bass, Pat Mastelotto & Gavin Harrison: drums
- 12 **The Hell Hounds Of Krim** May, 2014 Elstree Studios. Band rehearsals. Previously unreleased. Bill Rietlin, Pat Mastelotto & Gavin Harrison: drums
- 13 **Separation (edit)** 2010, Berkhamsted. Jakszyk, Fripp, Collins sessions. Previously unreleased Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Mel Collins: sax, Tony Levin: bass, Gavin Harrison: drums
- 14 **A Scarcity Of Miracles** 2010, Berkhamsted. Jakszyk, Fripp, Collins sessions. Alternate take, *A Scarcity Of Miracles* CD/DVD-A Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Mel Collins: sax, Tony Levin: bass, Gavin Harrison: drums

Music by King Crimson, Words (tracks 5, 6) by Adrian Belew
(tracks 13, 14, Jakszyk, Fripp, Collins)

Transitional
|| 1970
Lineup

Robert Fripp guitar, mellotron Mel Collins saxes & flute Gordon Haskell bass & vocals
Andy McCulloch drums Peter Sinfield words with Robin Miller oboe & cor anglais
Mark Charig cornet Nick Evans trombone Keith Tippett piano Jon Anderson vocal
Album: Lizard

"Keep that take just in case..."
Robert Fripp, THRAK recording sessions

"Let's do a second one so we can choose the first one"
Tony Levin, THRAK recording sessions

In November 1996 I travelled 150 or so miles down from Whitley Bay to Manchester to see Robert Fripp play a soundscapes gig in the Virgin Megastore. I'd turned up early and looked on as David Singleton and Hugh O'Donnell set about transforming a mountain of cables, amps, speakers and banks of processors and foot pedals into something that would enable Fripp to make a lot of noise with one guitar.



Photo: Label from rare Argentinian promo copy of Lizard

As they worked, Robert came by carrying coffee for the team, and then happened to stand next to me. As he sipped his coffee the in-store DJ was playing tracks from the then-recently released final instalment of The Beatles' *Anthology* albums. I tried engaging him in conversation about the Fab Four but he smiled and shook his head, already in pre-gig preparation mode.

Not too long afterwards, he joined the DGM team to make final adjustments to his rig - leaving me to contemplate The Beatles' early demos and outtakes. Beyond the novelty of



Photo:
100 W Hiwatt, the
amplifier of choice for
King Crimson, 1969 - 1974

hearing songs that had long been etched into one's personal history suddenly cast in an unfamiliar light, there was a sense that a veil were being lifted aside revealing something of how these tunes came to be, the paint not yet dry nor even complete. There was also the undeniable frisson from hearing something that had not only had long been closed off from scrutiny but which had never intended for public consumption. The songs whose structure we knew intimately and regarded as something akin to tablets of stone were rendered fluid and transitory, part of a process that had hitherto been hidden from inquisitive ears, one where serendipity and preference might be said to hold equal sway.

The Beatles faded away and Fripp set off on his soundscape and for the duration all other thoughts and considerations were set aside.



Photo: The Mk 2 Mellotron, used on In The Court

Robert Fripp guitar, mellotron Mel Collins saxes & flute Boz Burrell bass, lead vocal
Ian Wallace drums Peter Sinfield words, sounds & visions
Album: Islands

Lineup
|| 1971



KING CRIMSON

Levin 116 Lv	Harrison 1 H	Collins 55 Cs	Rietlin 86 Rn	Fripp 104 Rf	Mastelotto 42 Mo	Jakszyk 19 K
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Photo: Archive tape copy of *Red & Fallen Angel*, 1974

When it was all over Fripp spent time talking to the small, but appreciative, crowd. I asked him if ever thought about compiling an *Anthology*-style set of outtakes from the *Crimson* catalogue. He shook his head. Unlike The Beatles things for *Crimson* were a little more prosaic. "There weren't any outtakes," he told me. "There was never any time for trying different takes in the studio because and there was never any money." *Crimson*, he said, were usually gigging and, between 1969 and 1974 at least, were up against punishing schedules and deadlines between which recording sessions were grabbed on an "as and when" basis. It was about getting in, getting it down and getting out.

It wasn't until the establishment of the DGM Live website, and later still with Steven Wilson's remix work on the multi-track reels, that Fripp's usually pin-sharp memory was found to be, if not inaccurate, slightly hazy around the edges.

In this respect he was not alone. For example, I interviewed all of the players and performers involved in the recording *In The Wake Of Poseidon*. All were 100% certain that, although Greg Lake contributed vocals for the bulk of the album, the one song he did not perform was *Cadence And Cascade*, as by the time it came to putting this track on to tape his responsibilities to the nascent Emer-

son, Lake And Palmer required him to be elsewhere. Thus the album was completed with Fripp's old schoolfriend and bandmate in The League of Gentlemen, Gordon Haskell, providing the guest vocal.

That version of *Crim* history, and accepted wisdom, which had been in place since 1970, was stood on its head 37 years later when DGM engineer Alex Mundy was rummaging through an unmarked box of undocumented tapes. Having threaded a tape bearing the legend "3rd February 1970" on to the Revox, Alex pressed play and lo and behold there was Greg Lake singing the song that even Greg himself had no memory of ever performing.

It's likely that this version, taken from a quarter inch reel to reel, was run off as a listening and reference copy for Fripp at the time. Recorded around the same session as *Cat Food*, Greg's singing has a charming fragility, as well as a hint of uncertainty, as he came to grips with the shape of the piece and the best approach. This performance is probably a guide vocal that he intended to return to at a later date which, as we know, never came. This straightforward-sounding ballad would



Photo: Concert poster, Sindelfingen, Germany, 1973

Lineup
1972
a

David Cross violin, mellotron vocals Bill Bruford drums Robert Fripp guitar, mellotron John Wetton bass guitar & Jamie Muir percussion & allsorts
Album: Larks' Tongues In Aspic

Collins
55
Cs

Saxes
Flute



K
R
O
C
K
C
R
I
M
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C
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F
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K

also provide problems for its next singer. It's interesting to note that on the "finished" version we all know, and which eventually wound up on *Poseidon*, Gordon's vocals were actually recorded a semi-tone lower and sped up to the correct pitch.

There's no flute solo here because at that point Mel Collins hadn't yet been recruited to the band and Robert's celeste overdubs would be added much later in sessions at Wessex Studios. The careful listener will also note that although the Giles Brothers' parts appear to be the same, there are some significant differences both in the guitar and Keith Tippett's piano near the end. Thus it seems likely that the backing tracks for Gordon Haskell's rendition were themselves a re-

cert that solo spot had had been subjected to a number of approaches though arguably none of them had ever matched the focus and severity heard on the album. It had long been understood that the finished version had been edited together from at least two separate attempts though, until Steven Wilson began his revelatory remix work for the 40th Anniversary Editions, they had not been heard. Even then, the version on this set is yet another studio variation that had remained unheard until Mundy started delving into the multi-tracks as part of his ongoing outtakes series, Mister Stormy's Monday Selection, for the DGM Live website.

Fracture's sections, although largely written, contained a fair degree of flexibility. By the



make recorded near the completion of the *Poseidon* sessions. It's this version of history that prevailed until Alex Mundy's inspired act of musical archeology.

It's been a long-established "fact" that as a way of working that Crimson would use concerts to formulate and fix individual parts and whole arrangements before attempting the final, definitive version in the studio. Yet such an approach was always open to a fair amount of pragmatic negotiation. The guitar solo on *The Sailor's Tale from Islands* is one of the key moments in Crim history. In con-

time the band arrived at Amsterdam's Concertgebouw in 1973 it had shed a quick-moving bass motif that had occupied the end section, which itself would eventually find a home in the barn-storming jazz-rock tinged finale of *Starless* the following year. *Starless* itself is such a revered and significant part of the KC canon it feels bordering on the sacrilegious to think of it as anything other than the authoritative version from *Red*. Yet prior to its studio recording, almost every night it was performed on stage the words were never quite fixed in place until necessity demanded it.

The session reels for *Red* disclosed previously hidden takes whose existence had long been forgotten, manifested like ghosts in the audio machine. Cornet player Mark Charig was asked to take a run at the main theme during the recording sessions for *Red*. Charig's contribution being deemed interesting but not quite what they were looking for, Mel Collins was also invited to lay down some soprano sax on the piece. While it's true that choosing Collins' soprano was certainly the right decision, Charig's take on the tune has a certain attraction and flashy power that's not without merit. Now as listeners we can hear the choice that befell the Crims at the control desk in Olympic Studios and in doing so get a sense as to how *Starless* might have sounded had a different decision been reached.



the version included here is an alternative alternative, the product of Pat Mastelotto, Trey Gunn and engineer Bill Munyon's fertile collective imagination.



The 80s and 90s are no less littered with more than their share of run-throughs and musical pondering. It took no less than three full separate recording sessions before the essence of *Three Of A Perfect Pair* was finally distilled in 1984 with at least three-double-albums-worth of alt takes and try-outs sitting in the archive.

The advent of digital technology has largely enabled bands to bypass budgetary constraints and Crimson is no exception, as the 2000 *ProjeKct X* release *Heaven And Earth* showed. In keeping with the theme,

Once again, it illustrates something of the way a band operates - *ProjeKct X* as a kind of group within the group, sounding more akin to the experimental direction suggested by the innovative *frakCtcl* *ProjeKcts* rather than the more traditional *TCOL* formulation of the band. The working title for this track at this stage was *Spy Kritters*. It's clearly early days for this edit and it would be subjected to many hours of intensive tweaking and cutting in Nashville and Austin before it was ready. Ironically, the final version was given its name by Fripp and considered by many to be the stand-out on 2000's *King Crimson*

Lineup
1973
b

David Cross violin, mellotron
Bill Bruford drums
Album: *Starless And Bible Black*

Robert Fripp guitar, mellotron

John Wetton bass & vocals

Robert Fripp guitar, mellotron

John Wetton bass & vocals

Bill Bruford percussives

with David Cross violin Ian McDonald alto sax

Mel Collins soprano sax

Robin Miller oboe Mark Charig cornet

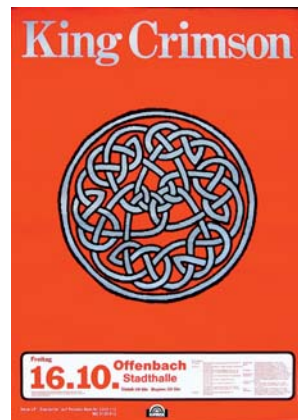
Album: *Red*

Lineup
1974
c



Levin
116
Lv

Basses
Stick



album, *The ConstruKction Of Light*, on which it was a bonus track.

A sceptical view might be that such things are best left on the editing table, that they are self-evidently inferior having been left off the "official" or "finished" album. Yet the value of these compilations is that they help the interested Crimhead read between the lines, to see for themselves the construction process, the scaffolding going up and coming down.

With such a collection of outtakes it's possible to discern the potential forks in the road available to Crimson at different points along the way. The track that we hold dear to our hearts, that which we regard as being certain and true as anything in our lives, could well have been radically altered had a different judgement call prevailed on the day. More often than not when we hear these alternate possibilities they generally confirm that the right decision was made. However, their real value and worth is the way they deepen and enhance our understanding of how something we love came into being.

Peppered in among the vintage tracks, early-working versions, live takes and other interim arrangements we hear a previously unreleased extract from the Jakszyk Fripp and Collins sessions from 2010 as well as a bit of extra seasoning from King Crimson 2014. To what extent these latter elements can be said to be indicative of things to come remains to be seen. In all creative endeavours, ideas and directions are open to the potential of change and chance, just as they have always been and will be with King Crimson's past present and future.

Sid Smith,
Whitley Bay,
July 2014

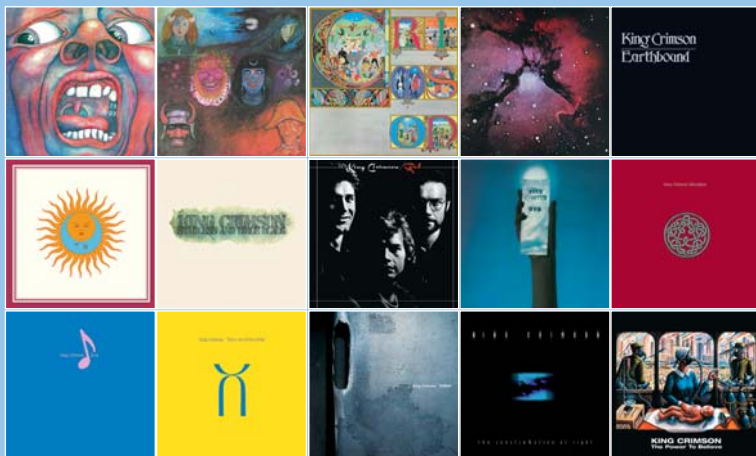


Photos:
1981 concert poster, Offenbach, Germany;
Roland GR300 guitar synth, used by Robert
& Adrian in the 80s lineup;
A Scarcity of Miracles, vinyl LP sleeve, 2011

Adrian Belew guitar and lead vocal Robert Fripp guitar
Tony Levin bass, Stick & vocal Bill Bruford drums & percussion

Albums: Discipline, Beat, Three Of A Perfect Pair

Lineup
IV 1981



The catalogue remixed in high-res stereo
and 5.1 surround sound, released on
CD/DVD-A *

PAVEGYRIC



WIP Entertainment, Inc.

INNER
KNOT

* the first 10 titles are available as of 2014, with further titles to follow. Earthbound and USA do not include 5.1 surround sound mixes. All titles also include original stereo mixes.

Lineup
V 1994
The Double Trio

Adrian Belew Guitar & Voice Robert Fripp Guitar Trey Gunn Stick
Tony Levin Bases & Stick Pat Mastelotto Acoustic and Electronic Percussions
Bill Bruford Acoustic and Electronic Percussions

Album: THRAX

The Crew

Salt 16	Bond 5	Vreeken 23	Wilkins 74
Be 4	Bi 83	Russotto 44	Holmes 67

DAVE SALT

Tour & Production Manager

IAN BOND

FOH Sound Designer

MARK VREEKEN

Monitors / Audio Tech

TREVOR WILKINS

RF / Guitars

JASON BIRNIE

All Drums

BIFF BLUMFUMGAGNGE

Guitars

MICHELE RUSSOTTO

Bass & Sax Tech

ADRIAN HOLMES

Merchandise

Management

Andy Leff at Acme Music

David Singleton at DGM Ltd.

Support Companies

Booking Agent - Steve Martin at
APA

Travel Agent UK - Katherin Pearson
for Rima Travel

Travel Agent USA - Erica Norman
for OMT Travel Minneapolis

Freight Agent - Martin Corr for
Soundmoves

VIP Tickets - Shelley Lazar / Chris
Cabaluna / Allia Ali for SLO VIP
Services

Audio Rental - L.Cohen for Unified
Heart Touring Services

Trucking - June Bermingham for
Xstream Trucking

Internal Transport - Glenn
McNamara for Nationwide Touring
Services LLC

Rehearsals - Jo Veal at Elstree Film
Studios

Merchandise - Adrian Holmes at
Moriarty, Joel Cobden at Cymplify
Merchandise, Jud Patterson at
Kreative Concepts, Kiersten
Holland at Cube Passes

Adrian Belew Guitar & Voice Robert Fripp Guitar Trey Gunn Touch Guitar
Pat Mastelotto Acoustic and Electronic Percussions

Albums: The ConstruKction Of Light, The Power To Believe

Lineup
V 1999
The Double Duo

Equipment:

Robert plays: Axe FX 2 XL x 2; Eventide H3000 x 2; Eventide H8000 x 2; Eventide Eclipse; Terratec Axon AX100; Sound Sculpture Switchblade GL; Tascam LM-8 line mixer; iPad with Thumb Jam; IK Multimedia iRig MIDI; Furman power conditioner; Roland GR1 guitar synth; Rocktron MIDI Raider; Roland US-20 A/B split; Boss expression pedals x 5; Korg controller keyboard; Fernandez LP guitar; Hiscox guitar cases; SKB rack cases

Thanks to
Matt Picone at Fractal, Sussi Isler at G66, HHB, Hiscox cases

Jakko thanks:
Gavin Mortimer & Paul Reed Smith at PRS guitars, Christoph Kemper and Philip Kowalski at Kemper Amplification, Saulo Valerio at Dean Markley Strings, Alan Scally at Korg, Simon Blundell at Taylor

Pat plays: DW drums, Paiste cymbals, Evans Heads, Vic Firth sticks, Roland HPD15, HPD20 & SPDSX, Hammerax Metals, Keplinger chains, Matt Nolan effects, Cymbow, Iphone/Ipad with SampleWiz, Flux, BeatBots.

P@ thanks:

John & Garrison at DW drums, Andrew, Tim & Christian at Paiste, Ben & Vic at Vic Firth, Marco & Steve at Evans D'Addario, John at Hammerax, Roland USA, Korg, Kevin at Expanding Hands, Matt Nolan, Gregg Keplinger, Daniel, Ade and the FLUX team, Vince De Franco at Synesthesia, a big thumbs up to Ableton Live, Izotope, Nord, Stylus RMX..

Gavin happily plays the following equipment exclusively and would like to thank Sonor drums: Karl Heinz Menzel, Stefan Althoff, Thomas Barth, David Schulz, & Michael

Stumm. Zildjian cymbals: Tina Clarke, Bob Wiczing, Sarah Hagen. Vic Firth sticks: Joe Testa & Ben Davies. Remo drumheads: Adam Murphy & Gary Mann. Gibraltar hardware: Ken Fredenberg & Brent Barnett. Hardcase: Dave Eyre. Tama Speed Cobra pedals: Aaron Vishria. Porter & Davies BC2: Dil Davies & Paul Barretta. Nord: Ian Cullen

In the concert, Tony Levin plays the Music Man StingRay 5 string bass, the Chapman Stick, and the NS Electric Upright bass. His amplification is through Ampeg amps, and the Kemper Profiler.

Bill thanks:
Michael Cotta at American Music.
Brent Barnett & Kim Graham at Kaman.
Andrew Shreve at Paiste. Carol Calato at Regal Tip. Mike Snyder & Drew Armentrout at Roland. Martin Smith at Mellotron.
Thorsten Feuerherdt at Memotron

Tour Box credits:

Compiled by Sid Smith & Declan Colgan with help & input from Jakko Jakszyk (2014 edits), Alex R Mundy (Stormy hot tickles) & John Kimber.

Digital Editing & Mastering by Alex R.Mundy & David Singleton

Band photography by Scarlet Page

Photo of Robert (p.5) by Andy Stammers

Photo of Pat (p.16) by Tony Levin

Cover artwork & "King Crimson: The Elements" logos by Ben Singleton

Sleevenotes by Sid Smith

Design and layout by Hugh O'Donnell

www.dgmlive.com

21st Century Schizoid Man

(update 2014 - Peter Sinfield)

Cats foot, iron claw
Sykes, Picot and the fat cigar
Knuckles dragging in the desert sand.
Twenty first century schizoid man.

Blood rack, dark wire
Politician's funeral pyre.
Cursed and poisoned
Bless his heart.
Twenty first century schizoid man.

Death seed
Blind men's greed
Poet's starving children bleed
Nothing he's got he really needs
Twenty first century schizoid man.



Lineup
VII 2008

Adrian Belew Guitar & Voice Robert Fripp Guitar Tony Levin Bases & Stick
Gavin Harrison Drums Pat Mastelotto Acoustic and Electronic Percussions