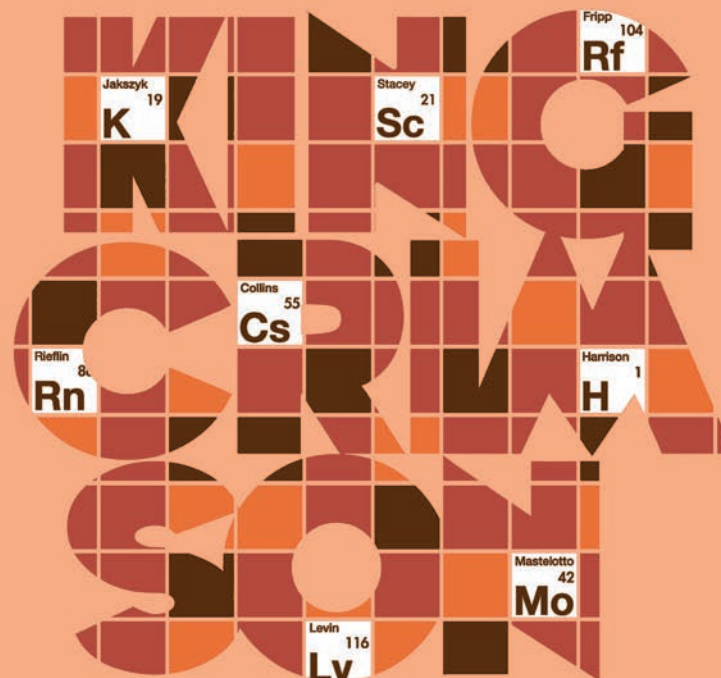


2017 TOUR

June 12	SEATTLE	June 30	ROCHESTER
June 13	SEATTLE	July 3	MONTREAL
June 15	SARATOGA	July 5	TORONTO
June 16	OAKLAND	July 7	QUEBEC
June 17	OAKLAND	July 9	RED BANK
June 19	SAN DIEGO	July 10	RED BANK
June 21	LOS ANGELES	July 14	MEXICO CITY
June 24	DENVER	July 15	MEXICO CITY
June 26	MINNEAPOLIS	July 16	MEXICO CITY
June 28	CHICAGO	July 18	MEXICO CITY
		July 19	MEXICO CITY

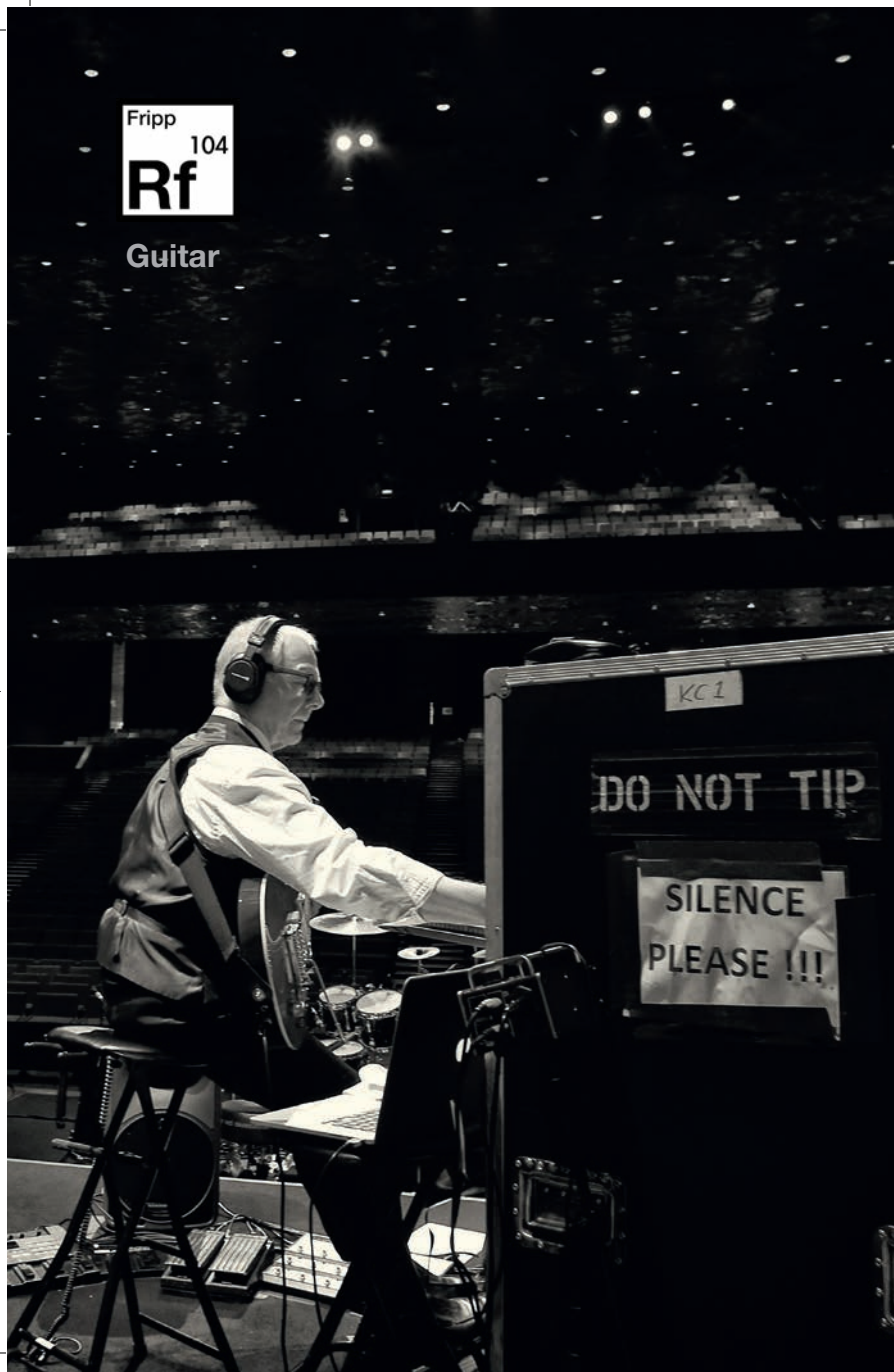
TOUR CONTINUES IN OCTOBER

THE ELEMENTS OF



Frapp
104
Rf

Guitar



KING CRIMSON

Monday 13th. February, 2017; 09.54

DGM HQ.

Our crumbling offices, situated along a Wiltshire country road...

Kitchen Meeting for 11.00.

12.45 And mucho discussion with the future entering the crumbling DGM Kitchen, and waving to us. How is this seen? By noticing connections already in place, waiting to be recognised.

Our first discussion point: this King Crimson has now toured for three years. Conventionally, this would be the time to break up. Why? Inter alia...

1. the players begin to believe they know what they're doing;
2. too great a success would lead the band off-course;
3. personal relationships deteriorate;
4. the hard life of the working player;
5. an inequitable share of gross income (eg management and agent have conventionally taken more than any individual Crim).

The current incarnation of KC is very different to the others, and happily so. But any seven-year, life-cycle process tends to go off course around the transition period between years three and four. So, how to address this in the wonderful Beast which is the present King Crimson? What pointed stick might administer a sufficient poke to the Crimson trajectory to keep the group alert and engaged, honouring the Creative Impulse that brought it into existence?

Perhaps, adding an Eighth Member? Now that's going to shake things up!

Current plans, with rehearsals approaching, taken into account our likely repertoire for 2017, Mr. Bill will be focusing on mellotron, keys and fairy dusting, rather than using drums as a main instrument. Who knows how and where all this might go? What I do know is, things will be shaking.

Robert Fripp
www.dgmlive.com

1

- 1 **Wind** (extract) 1969, Wessex Studios, London. *In The Court Of The Crimson King* recording sessions.
- 2 **21st Century Schizoid Man** (Fripp, McDonald, Lake, Giles, Sinfield)
(Greg Lake vocals, extract) *From In The Court Of The Crimson King* recording sessions.
- 3 (edit, live 2015) Recorded live in 2015, mixed by Chris Porter, mastered by David Singleton. *From Radical Action CD/Blu-ray* Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Bill Rieflin, Pat Mastelotto & Gavin Harrison: drums
- 4 **In The Wake Of Poseidon** [instrumental edit] (Fripp, Sinfield) 1970 Wessex Studios, London. *In The Wake Of Poseidon* recording sessions. *From 21st Century Guide to King Crimson* boxset.
Robert Fripp: guitar, mellotron, Greg Lake: vocals, Peter Giles: bass, Michael Giles: drums
- 5 **Improv** (Mel Collins, extract, live 2016) Recorded live in Milan, 2016, Previously unreleased.
- 6 **Peace** (Fripp, Sinfield,) Tokyo rehearsals, 2015, Previously unreleased. Jakko Jakszyk: vocals, guitar
- 7 **Cirkus** (Fripp, Sinfield) 3/10/16 Live at Mehr Theatre, Hamburg. *From www.dgmlive.com* download, previously unreleased on CD. Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Jeremy Stacey: drums, keyboards, Pat Mastelotto & Gavin Harrison: drums
- 8 **Islands** [instrumental edit] (Fripp, Sinfield) 1971 Command Studios, London. *Islands* recording sessions. *From 21st Century Guide to King Crimson* boxset.
Robert Fripp: keyboards, Mel Collins: sax, Boz Burrell: bass, Ian Wallace: drums, Marc Charig: cornet, Robin Miller: oboe
- 9 **Easy Money** (Fripp, Wetton, Palmer-James) 20/11/15 Queen Elizabeth Theatre, Toronto. *From Live in Toronto*. Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Bill Rieflin, Pat Mastelotto & Gavin Harrison: drums
- 10 **Suitable Grounds For The Blues** [Tokyo Rehearsals] (Jakszyk, Fripp) 2015, Previously unreleased. Jakko Jakszyk & Robert Fripp: guitars, Tony Levin: bass, Mel Collins: sax, Bill Rieflin, Pat Mastelotto & Gavin Harrison: drums
- 11 **The Great Deceiver** (Wetton, Fripp, Palmer-James) 25/3/74 Palais des Sports, Besancon. *From Starless* boxed set. David Cross: violin, Robert Fripp: guitar, John Wetton: bass, vocals, Bill Bruford: drums
- 12 **Improv** (Mel Collins, extract, live 2016) Recorded live in Vienna, 2016, Previously unreleased
- 13 **Asbury Park** (edit) (Cross, Fripp, Wetton, Bruford) 28/6/74 Live at the Casino Arena, Asbury Park, NJ. *From USA 40th anniversary CD/DVD & The Road To Red* boxed set.
David Cross: violin, Robert Fripp: guitar, John Wetton: bass, Bill Bruford: drums
- 14 **One More Red Nightmare** (Fripp, Wetton) 9/9/16 Live at Beethoven Saal, Stuttgart. *From www.dgmlive.com* download, previously unreleased on CD. Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Jeremy Stacey, Pat Mastelotto & Gavin Harrison: drums
- 15 **Meltdown** [Tokyo Rehearsals] (Jakszyk, Fripp, Harrison) 2015, Previously unreleased.
Jakko Jakszyk & Robert Fripp: guitars, Tony Levin: bass, Mel Collins: sax, Bill Rieflin, Pat Mastelotto & Gavin Harrison: drums
- 16 **Thela Hun Ginjeet** [Steven Wilson alt mix] (Belew, Fripp, Levin, Bruford) May, 1981, Basing Street Studios, London. *Discipline* recording sessions. *from 40th anniversary CD/DVD-A Discipline & On (and off) The Road* boxset. Robert Fripp & Adrian Belew: guitars, Tony Levin: stick, Bill Bruford: drums
- 17 **Heartbeat** (Belew, Fripp, Levin, Bruford) 27/08/82 Live at the Arena, Frejus. *From the Europe 82 bonus disc On (and off) The Road* boxset.. Adrian Belew: guitar & vocals, Robert Fripp: guitar, Tony Levin: stick, Bill Bruford: drums
- 18 **Sleepless** (Belew, Fripp, Levin, Bruford) 07/08/08 Live at Park West, Chicago. Previously available as a download from www.dgmlive.com. Robert Fripp: guitar, Adrian Belew: guitar & vocals, Tony Levin: bass, Pat Mastelotto & Gavin Harrison: drums
- 19 **RF intermission announcement** (2016) Recorded live in 2016, first time on CD



1970s US Tour memorabilia



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

Lineup
1 1969



Collins
55
Cs

**Saxes
Flute**

2

- 1 **Form No. 1** (Belew, Fripp, Levin, Mastelotto) 2004 Studio Belew, Nashville, TN. Taken from the forthcoming album *37 Forms*. Previously available on *21st Century Guide to King Crimson* boxset. Robert Fripp: guitar, Adrian Belew: guitar, Tony Levin: bass, Pat Mastelotto: drums. String arrangement by the Vicar
- 2 **THRAK** (Fripp) April 1994, Applehead Studios, Woodstock, NY. From *Thrak* boxed set. Robert Fripp & Adrian Belew: guitars, Trey Gunn: Stick, Tony Levin: bass, Pat Mastelotto & Bill Bruford: drums
- 3 **Keep That One Nick** [edit section] (Cross, Fripp, Wetton, Bruford, Muir) January 1973 Command Studios, London. *Larks' Tongues In Aspic* recording sessions. Edit from *Larks' Tongues In Aspic* boxed set. David Cross: violin, Robert Fripp: guitar, John Wetton: bass, Bill Bruford & Jamie Muir: drums
- 4 **Larks' Tongues In Aspic (Part I)** (Cross, Fripp, Wetton, Bruford, Muir) Recorded live in 2015, From *Radical Action* Blu-ray, first time on CD Jakkó Jakszyk: guitar, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Bill Rieflin, Pat Mastelotto & Gavin Harrison: drums
- 5 **Larks' Tongues In Aspic Part: II** (Fripp) 24/6/74 Live at The Massey Hall Toronto. From *The Road To Red* boxed set. David Cross: violin, Robert Fripp: guitar, John Wetton: bass, Bill Bruford: drums
- 6 **Keep That One Nick** [edit section] (Cross, Fripp, Wetton, Bruford, Muir) January 1973 Command Studios, London. *Larks' Tongues In Aspic* recording sessions. Edit from *Larks' Tongues In Aspic* boxed set. David Cross: violin, Robert Fripp: guitar, John Wetton: bass, Bill Bruford & Jamie Muir: drums
- 7 **Larks' Tongues In Aspic (Part III)** (Belew, Fripp, Levin, Bruford) From the Japan 1984 video on the *On (and off) The Road* boxset. Previously unreleased on CD. Robert Fripp & Adrian Belew: guitars, Tony Levin: stick, Bill Bruford: drums
- 8 **Keep That One Nick** [edit section] (Cross, Fripp, Wetton, Bruford, Muir) January 1973 Command Studios, London. *Larks' Tongues In Aspic* recording sessions. Edit from *Larks' Tongues In Aspic* boxed set. David Cross: violin, Robert Fripp: guitar, John Wetton: bass, Bill Bruford & Jamie Muir: drums
- 9 **Larks' IV ConstruKction** (Fripp) Rehearsal February 1997, SIR Studios, Nashville, TN. Robert Fripp & Adrian Belew: guitars, Trey Gunn: Touch guitar
- 10 **Keep That One Nick** [edit section] (Cross, Fripp, Wetton, Bruford, Muir) January 1973 Command Studios, London. *Larks' Tongues In Aspic* recording sessions. Edit from *Larks' Tongues In Aspic* boxed set. David Cross: violin, Robert Fripp: guitar, John Wetton: bass, Bill Bruford & Jamie Muir: drums
- 11 **Larks' Tongues In Aspic (Part IV)** (Belew, Fripp, Gunn, Mastelotto) 14/11/03 Ulster Performing Arts Center, Kingston, NY. Previously available as a download from www.dgmlive.com Robert Fripp & Adrian Belew: guitars, Trey Gunn: Touch guitar, Pat Mastelotto: drums
- 12 **Level Five** (Belew, Fripp, Gunn, Mastelotto) 9/9/16 Live at Beethoven Saal, Berlin. From www.dgmlive.com download, previously unreleased on CD. Jakkó Jakszyk & Robert Fripp: guitars, Tony Levin: bass, Mel Collins: sax, Jeremy Stacey, Pat Mastelotto & Gavin Harrison: drums
- 13 **Larks' Tongues In Aspic** [radio advert] Edit from *Larks' Tongues In Aspic* CD/DVD-A and *Larks' Tongues In Aspic* boxed set.

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

Transitional
| 1970
Lineup



Harrison

H

1

Drums

Stacey

21

Sc

Drums
Keyboards

Mastelotto

42

Mo

Drums



Guitar Vocals

Transitional
|| 1970
Lineup





of 1969 and the embers of its aftermath. Although it was known that the band had thrown around elements of *LTIA Pt I* and *Lament* at the Marquee in August 1971, when Steven Wilson remixed *Islands* in 2009, the discovery of an attempt at *LTIA* in demo form, (issued as "A Peacemaking Stint Unrolls" on the 40th anniversary *Islands* CD/DVD-A), while in Command Studios came as something of a revelation. Swirling within a jazz-orientated structure, even in its nascent form, this was the DNA of a new beast entirely. Though the *Islands*-incarnation of the band gamely took the first tentative steps at trying to decode the complex ideas its sequences hinted at, it would fall to an entirely new set of players to untangle the knots and possibilities that spiralled before them.

Just a few months after *LTIA* had been re-released the NME interviewed Robert Fripp who, in a rather playful interview, had stated "My arrant sexuality pervades nearly all my work." Then asked if *Larks' Tongues In Aspic Part 2* related to the sexual climax: "Certainly – and on several levels. The union of mind and soul in an exploding revelation. And, on a mundane level, the polarity of the divine consciousness in material form." When digitally re-mastering the album in July 2000, he confirmed that some bump and grind was part and parcel of the piece. "*Larks' Two*, as a piece of writing, addresses the paradox of being simultaneously within the conditioned and unconditioned worlds. This partly explains the depictions of contradiction, forms of resolution, longing, loss, anger and despair, evolution, arrival and respite. The (musical) metaphor of physical union is particularly obvious (surely?) during the ascending sections (10/8 with an opening bar of 11/8 to throw the beat off and introduce a dual downbeat). 'The Nascent Soul's Journey Into Light' might be a more literally descriptive title but I wouldn't have had the courage to use that in 1972; and probably not today either."

Just as the '70s incarnation sifted through alternate takes and sections during the construction of *LTIA Pt 1 and II*, the '80s picked through the bones of various ideas. At one stage Tony Levin's thunderous slapping bass figure which ended up forming the spine of *Sleepless* was found entangled within the themes that eventually formed *LTIA Pt III*. Fripp recalls an early idea of Bill Bruford's that he and Fripp play the opening guitar solo section as a duet, but says, "We tried this, and I abandoned the piece as not working." On that final tour in 1984 audiences were treated a barnstorming *LTIA Pt III*. Unleashed from the confines of its studio birth it's no surprise that the track really comes alive with the freedom and space that comes with a stage performance. Audiences in the '80s also had the extra treat of being able to enjoy a frequently rip-roaring Pt II. While including a piece so emblematic of the 1970s ran the risk of inviting unwelcome comparisons, in the end it came over as revitalised, and importantly, not tied in to any bygone era. Part and parcel of King Crimson, its presence was also required in the Double Trio formation of 1990s, often closing the formal part of the show in dramatic fashion.

Pat Mastelotto recalls the *LTIA* virus getting under his skin as a teenager. "I listened to it over and over and over on headphones. Since the quiet spots were so quiet, I couldn't even hear them on my cheap little hi-fi system. I'd fallen in love with *In The Court of the Crimson King* immediately but then I went a little soft on the band for the next few releases. But when *LTIA* came out it hit me like a ton of bricks and remains one of my very favorite records ever."

As the different takes and versions of the *Larks' Tongues* title featured on this set make clear, King Crimson has always been prospecting for gold, that rarest and most valuable of metals though sometimes such finds aren't always immediately recognisable. "We spent lots of time playing different sections of the song, rearranging the order the parts came in.. Often it was just Robert Trey and I," says Mastelotto of the recording sessions for *The ConstruKction of Light* in 1999.

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Lineup
1971

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



Announcing the US release of *Larks' Tongues in Aspic* and the 1973 North American tour

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

Lineup
1972
a



Lineup
1973
b

David Cross violin, mellotron Robert Fripp guitar, mellotron John Wetton bass & vocals
Bill Bruford drums
Album: Starless And Bible Black

"If I remember rightly, Robert wasn't going to call it *Larks' Tongues In Aspic Pt IV* at first." While some have argued that the use of the Larks' Tongues' title is a retrograde step, it's difficult to know what else this particular piece of music could be called. If it looks like a Larks' Tongue, smells like a Larks' Tongue and sounds like a Larks' Tongue then best bow to the inevitable. Of course, there's always the exception to the rule. *Level Five*, packing in more musical weight and density across its several minutes than many groups manage over an entire career, is truly *LTIA Pt V* in all but name. However, like its predecessors it too retains a capacity to mix horror and humour, albeit of the unintended kind, for those playing it. As Fripp recalled during rehearsals for 2001 tour:

"At the end of a falling interlocking guitar sequence in 5/8 from "Level Five", abrasive and acrid enough to shave the fine hairs from an inner ear at a distance of miles, Adrian looked up and said:
AB: I played it right. Beginning on G.
RF: G sharp.
AB & RF: You don't get much closer than that.

Fast forward to early 2014 and another set of rehearsals. This time it's Robert and Jakko going through some material for King Crimson's return to the stage later that year. "Robert said 'I thought we might do *LTIA Pt I*'" recalls Jakko who, upon hearing the suggestion, was momentarily catapulted back to his 14 year-old self, lying on his bedroom floor having his ears blown off. "As we were talking about it Robert says 'you know these parts?' alluding to the cross-picked section. He said 'these are ergonomically tricky to play in New Standard Tuning.' I felt immediately disappointed thinking that we weren't going to play it or maybe that we'd just play the opening riff or something. But then he said, 'You're playing in standard tuning so you can play those parts.' I remember there's that moment of silence where I'm looking



Advertisement for the first New York concerts in 1969

around the room and realising he's not joking. So I said, 'OK. Sure.' Then when he left I thought, 'I can't play that!' Robert didn't tell me what the part was. I had to work that out myself, accessing the *LTIA* multi-track. I just had to keep practicing it until, miraculously, I did appear to be able to play it."

When King Crimson returned in 2014 the re-appearance of *LTIA Pt I* in a live set for the first time in 40 years made for one of the most thrilling moments in a set-list that was already brimming with numerous surprises. In every venue on that tour and subsequent gigs, whenever Gavin Harrison's opening percussives led into the dazzling glockenspiel/thumb piano cycles there was always

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

an audible gasp and cheer as audiences realised what was unfolding before them. Later in the set, as the band traversed the howling chasm between *The Talking Drum* and *LTIA Pt II*, a palpable sense of resolution was discernible as something ephemeral yet undeniably powerful as notes in the air flew out from the stage to bury themselves in the head and heart - something very precious and delicate held within matter.

A defining characteristic of this particular body of compositions has been the degree to which carefully layered themes and motifs build into a satisfying system of ascension and climax. Although the climb may be hard, the view at the top was nearly always worth the effort. Arguably, the true nature of a band and its relationship with its own music can never simply be located within a single tune in the repertoire. Yet what the Larks' Tongue imprint in all its various forms and variations does show, time and again, is a clarity of purpose, a sense of vision and yes, even a way of doing things.

When it comes to a way of doing things, a young Bill Reiffin was also affected by his first encounter with *Larks' Tongues* in much the

same way as Jakko and Pat. "I clearly remember hearing the *LTIA* record for the first time and the build-up in *Part I* when the bass gets louder. And louder. And louder. And everything else. There aren't any words that really describe the experience. 'Awestruck' is the best I can do. But it's just a word. This is one of the reasons why music exists - to convey that-for-which-there-are-no-words. Maybe there are better words in other languages I don't speak. Like Zwooshdi."

Zwooshdi aside, when asked what approach he favoured when performing this signature piece in the Crimson repertoire in concert, Bill offered the following checklist.

- 1) know how it goes;
 - 2) know how to play it;
 - 3) count it off;
 - 4) dive in.
- Very straightforward. If I were to add a final step, it's one I've uttered often:*
- 5) don't fuck up.

Sid Smith,
Whitley Bay, March 2017

Tour Box credits:

Compiled by Declan Colgan with help & input from Alex R Mundy, Jakko Jakszyk, John Kimber, Sid Smith' Hugh O'Donnell & David Singleton.

Digital Editing & Mastering by Alex R.Mundy

Photography:
(p.2, 22) by Tony Levin
(p.6, 8,10,12, 20, tour box inner) by Dean Stockings
(p.16) by Trevor Wilkins

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

Sleevenotes by Sid Smith

Design and layout by Hugh O'Donnell

www.dgmlive.com

(Opposite page) *Larks' Tongues in Aspic: Part III*
from Robert's manuscript book

Lineup
IV 1981

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

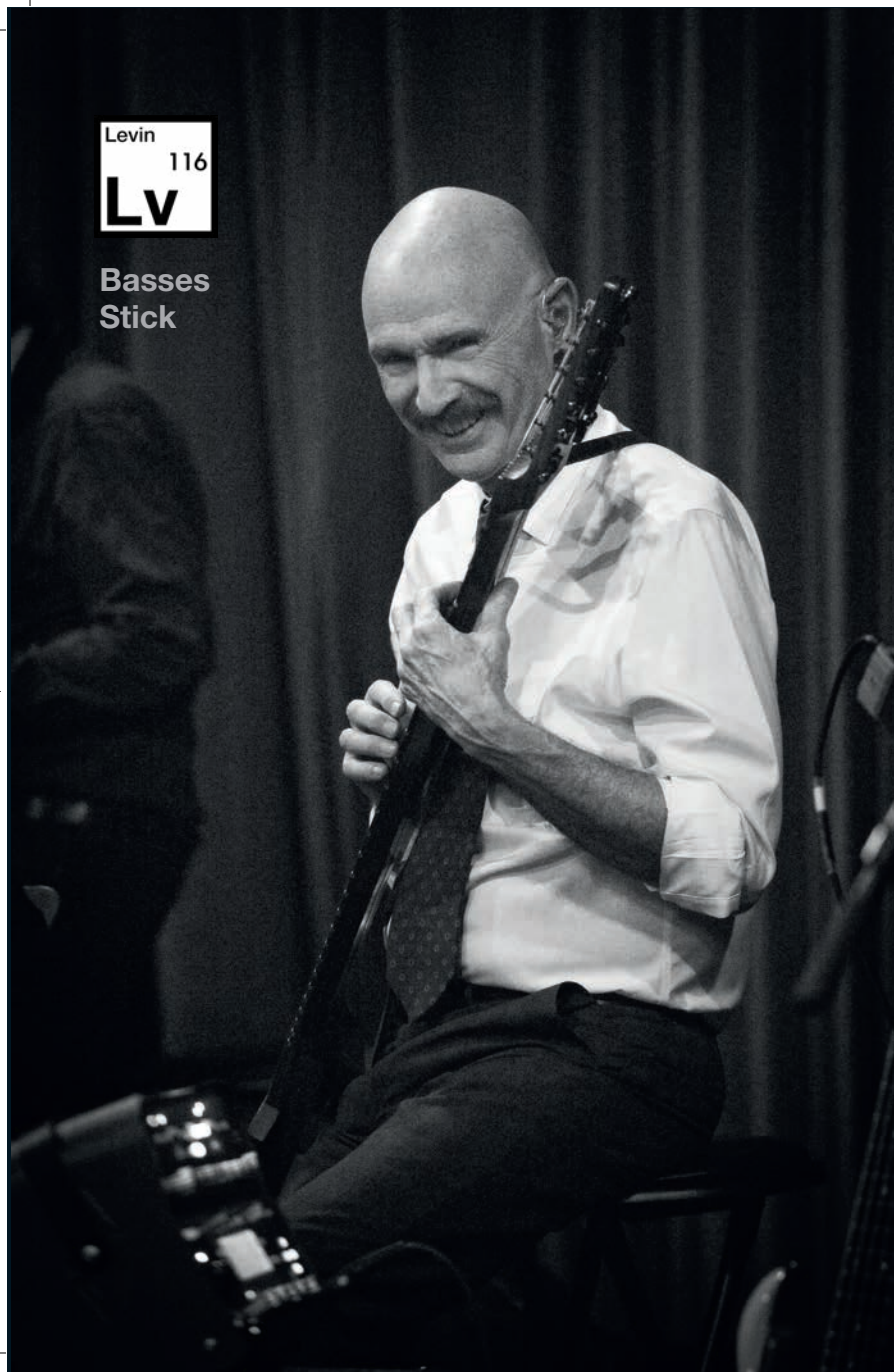
Adrian Belew Guitar & Voice Robert Fripp Guitar Trey Gunn Stick
Tony Levin Bases & Stick Pat Mastelotto Acoustic and Electronic Percussions
Bill Bruford Acoustic and Electronic Percussions

Album: THRAX

Lineup
V 1994
The Double Trio

Levin
116
Lv

**Basses
Stick**



Live from King Crimson 2017



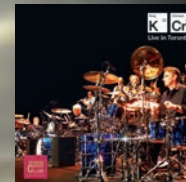
Live in Vienna, 2016

3CD. Brand new live album from the 2016 Tour



Radical Action, 2015

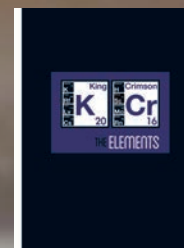
3CD / Blu-ray, also available as 'Tour Edition' boxed set
3CD / Blu-ray / 2DVD



Live in Toronto, 2015

2 CD, also available as a 4 LP / audio DVD boxed set

Also available:



2016 TourBox

2CD collection of extracts, elements from studio recordings, alternate takes, live tracks, rehearsals & finished recordings from 1969-2015, much of it previously unreleased on CD.

www.dgmlive.com



DAMEGAPIC

WOWOW
ENTERTAINMENT, INC.

INNER
KNOT

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
VI 1999
The Double Duo

Equipment

Robert plays: Axon 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 ThumbJam; 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

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.

Jakko thanks:

Martin Adam, Tony Cox & Joe Emsden at Line 6/Yamaha, Gavin Montmer, Paul Reed Smith and Nick Fraser at PRS Guitars, Hugh Gilmartin at D'Addario Strings, Alan Scally at Vox/Korg, Simon Blundel at Taylor

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 Wicling, 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

Mel plays: Soprano 1961 Selmer Mark VI with an old metal Selmer G mouthpiece. Alto 1969 Selmer MK VI with an old Meyer B rubber mouthpiece. Tenor 1954 Selmer MK VI with an old model Lawton 8 Star B metal mouthpiece. Baritone 1965 MK VI (without a low A) with a Lawton 8 Star B metal mouthpiece. Boosey and Hawks 10 10 Clarinet. Pearl silver concert flute with an Australian made head joint and a gold lip plate. Hand made Henry Green silver Alto flute.

Jeremy uses Tama drums, Istanbul Agop cymbals, Vic Firth Sticks, Remo heads

Lineup
VII 2008

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

The Crew

Salt S 16	Sampayo Na 11	Adams Re 75	Birnie Be 4	Vreeken V 23	Porter Po 84
Wilson Ra 88	Armitage Ar 18	Bill Bi 83	Russotto Ru 44	Holmes Ho 67	Taylor Ta 73

DAVE SALT

Tour & Production Manager

NATASHA DE SAMPAYO & RENEE ADAMS

Production Assistant - Wardrobe

JASON BIRNIE

Stage Manager - Drums (Harrison & Stacey)

MARK VREEKEN

FOH Sound Designer

Management

David Singleton at DGM Ltd.

Support Companies

Booking Agent UK, Europe & Japan -
Neil Warnock for United Talent Agency

Booking Agent , USA - Canada & South
America -Steve Martin for APA

Travel Agent UK - Katherin Carmichael
for The Tour Company

Freight Agent - Duncan Peek
Martin Corr / for Soundmoves

Audio Rental -
Control - KC & The Sunshine Band
Surround - Owen Orzack at Eighth Day
Sound Inc.

PA System - IPB Audio - UK & Europe

Trucking - June Bermingham for
Xstream Trucking

CHRIS PORTER

FOH Sound Engineer

RUSS WILSON

Monitor Engineer

JOHN ARMITAGE

Guitars

BIFF BLUMFUMGAGNGE

Brass, Keyboards, Lighting and Humour

MICHELE RUSSOTTO

Bass Guitars & Drums (Mastelotto)

ADRIAN HOLMES

Merchandise

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Audio Tech

VIP Ticketing

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Merchandise - Adrian Holmes at Moriarty,
Joel Cobden at Campus Customs (USA)
Guy Hughes at Sandbag (UK)
Aaron Rosen at Kill The 8 (Canada)
Gene Pelc at Pelc Ent. (Japan)

All Tour Pre Production - DBS Productions.