

2018 TOUR

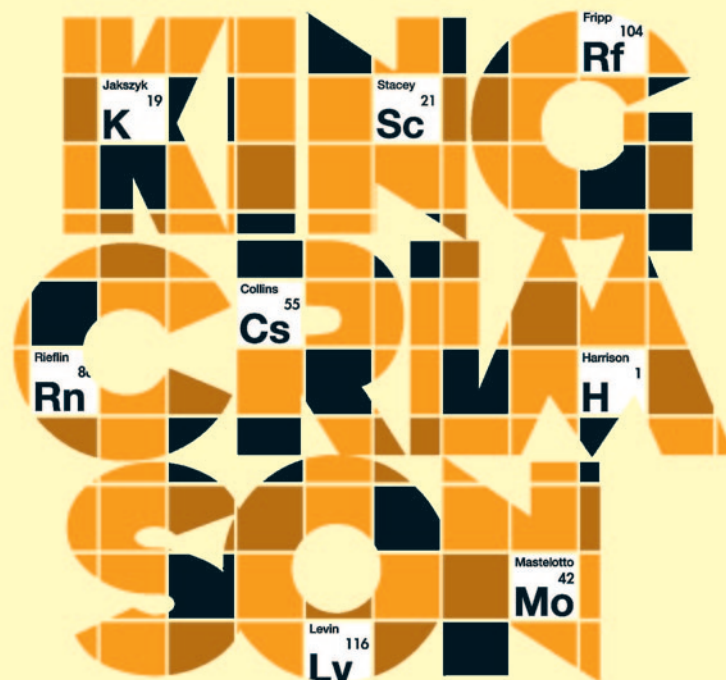
1ST LEG

June 13,14	July 5,6
POZNAN	STOCKHOLM
June 16,17,18	July 8,9,10
KRAKOW	OSLO
June 20,21	July 13,14
ESSEN	AMSTERDAM
June 23,24	July 16,17
VIENNA	MUNICH
June 26,27	July 19,20
PRAGUE	POMPEII
June 29	July 22,23
BUDAPEST	ROME
July 1,2,3	July 25
BERLIN	LUCCA
	July 27,28
	VENICE

2ND LEG

October 29	November 27,28,29
BOURNEMOUTH	TOKYO
October 31	December 2
CARDIFF	SAPPORO
November 2,3	December 4
LONDON	SENDAI
November 6	December 7
BIRMINGHAM	KANAZAWA
November 7	December 9,10
NOTTINGHAM	OSAKA
November 9	December 12
MANCHESTER	FUKOAKA
November 10	December 14
LIVERPOOL	HIROSHIMA
November 12	December 17,18
GLASGOW	TOKYO
November 13	December 21
EDINBURGH	NAGOYA
November 15,16,17	
PARIS	

THE ELEMENTS OF





Uncertain Times.

I

Conventionally, a Fiftieth Anniversary is celebrated as a significant point-of-arriving in the trajectory of a life, process or unfolding event; and, conventionally, King Crimson's Fiftieth Anniversary will be celebrated in various ways.

But the forty-ninth anniversary holds greater significance for me: the completion of a process of processes, and a possible new beginning-again, again.

II

As part of this larger trajectory and in the wider world of KC, DGM moved last month from a country road in Broad Chalke, Wiltshire, to the centre of Bredonborough, a small Worcestershire market town. DGM World HQ and DGM World Central now adjoin each other, in the middle of the middle of England. The Singleton family accompanied the office, and both DGM partners now reside within two hundred yards of each other for the first time since 1999.

This signals both completion and beginning.

III

The music industry still sucks as much as 1992, when DGM formed in response to the managerial dishonesty of EG, with the formal aim of being "a model of ethical business in an industry founded on exploitation, oiled by deceit, riven with theft and fuelled by greed."

IV

In strange and uncertain times, sometimes a reasonable person might despair. But Hope is unreasonable, and Love is greater even than this.

Robert Fripp
Friday 20th. April, 2018;
Bredonborough, Worcestershire, England

- 1 **Wind (extract)** 1969, Wessex Studios, London. *In The Court Of The Crimson King* recording sessions.
Ian McDonald: pipe organ,
- 2 **The Court of the Crimson King (McDonald, Sinfield)**
(Instrumental edit section) *From In The Court Of The Crimson King* recording sessions.
Robert Fripp: guitar, Greg Lake: bass, Ian McDonald: woodwind, keyboards, mellotron, Michael Giles: drums
- 3 **The Court of the Crimson King (McDonald, Sinfield)** Recorded live in 2015.
From Radical Action CD/Blu-ray Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass,
Mel Collins: flute, Bill Rieflin: keyboards, Pat Mastelotto & Gavin Harrison: drums
- 4 **Groon [Take 6] (Fripp)** 1970 Wessex Studios, London. *In The Wake Of Poseidon* recording sessions.
From In The Wake Of Poseidon Blu-ray disc in Sailors' Tales boxset.
Robert Fripp: guitar, Peter Giles: bass, Michael Giles: drums
- 5 **Cirkus (Fripp, Sinfield)** Recorded live in Seattle, 2017. *From Lizard Blu-ray disc in Sailors' Tales* boxset.
Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Bill Rieflin: keyboards,
Jeremy Stacey: drums, keyboards, Pat Mastelotto & Gavin Harrison: drums
- 6 **Formentera Lady (Fripp, Sinfield)** March 8, 1972, Live at Riverside Theatre, Milwaukee,
from the 40th Anniversary CD/DVD edition of *Earthbound*. Robert Fripp: guitar, Mel Collins: sax & flute,
Boz Burrell: bass & vocals, Ian Wallace: drums
- 7 **Larks' Tongues In Aspic (Part I)** (Cross, Fripp, Wetton, Bruford, Muir)
Recorded live in Vienna 2016, Previously available as a download from www.dgmlive.com Jakko Jakszyk: guitar,
Robert Fripp: guitar, Tony Levin: bass, Mel Collins: flute, Jeremy Stacey, Pat Mastelotto & Gavin Harrison: drums
- 8 **Doctor Diamond (Cross, Fripp, Wetton, Bruford, Palmer-James)** 23/6/73 Richards Club,
Atlanta, GA. From the 40th Anniversary CD/DVD edition of *Starless and Bible Black*.
David Cross: violin, Robert Fripp: guitar, John Wetton: bass & vocals, Bill Bruford: drums
- 9 **Red (Fripp)** December 1, 2016 Museumsquartier, Vienna. *From Live in Vienna* CD Jakko Jakszyk: guitar,
Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Jeremy Stacey, Pat Mastelotto & Gavin Harrison: drums
- 10 **Discipline [Jakko Jakszyk/Gavin Harrison demo recording]** (Belew, Fripp, Levin, Bruford)
Previously unreleased. Gavin Harrison: drums, Jakko Jakszyk: all other instruments
- 11 **Neurotica (Belew, Fripp, Levin, Bruford)** Live in Mexico 2017. Test mix, Taken from the
forthcoming album, *Live in Mexico*. Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass,
Mel Collins: sax, Bill Rieflin: keyboards, Jeremy Stacey, Pat Mastelotto & Gavin Harrison: drums
- 12 **Funky Jam** Studio jam April 1994, Applehead, Woodstock, NY. From the *Maximum VROOOM*
CD in the *THRAK* boxed set. Robert Fripp & Adrian Belew: guitars, Trey Gunn: Stick, Tony Levin: bass,
Pat Mastelotto & Bill Bruford: drums
- 13 **The Errors (demo) (Jakszyk, Fripp, Harrison)** Previously unreleased.
Jakko Jakszyk: guitar & vocals, Tony Levin: bass, Gavin Harrison: drums
- 14 **Larks' Tongues In Aspic (Part IV)** (Belew, Fripp, Gunn, Mastelotto)
Guitars highlighted from original album multitracks. From the forthcoming CD/DVD-a *The Re-ConstruKction*
of *Light/boxed set Heaven & Earth*. Robert Fripp: guitar & soundscapes, Adrian Belew: guitars, Trey Gunn: Touch guitar
- 15 **Heroes [Radio Edit] (Bowie, Eno)** Recorded live in Berlin 2016, from the *Heroes* EP.
Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Jeremy Stacey: drums, keyboards,
Pat Mastelotto & Gavin Harrison: drums

Lineup
I 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

Fripp
104
Rf

Guitar





2

- 1 **The Deception of the Thrush** (Robert Fripp: guitar extract) (Fripp)
March 18, 1998 From the forthcoming CD/DVD-a *The Re-ConstruKction of Light and Heaven & Earth* boxed set. Robert Fripp: guitar & soundscapes, edited & assembled by Alex R. Mundy,
- 2 **A Scarcity of Miracles** (Jakszyk, Fripp, Collins) Live in Japan 2015. Previously available in Japan only on *Live in Vienna* bonus disc. Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: sax, Bill Rieflin, Pat Mastelotto & Gavin Harrison: drums
- 3 **Prelude: Song of the Gulls** (String Section, Take 2) (Fripp)
September 1971 Command Studios, London. *Islands* recording sessions. Taken from *Sailors' Tales* boxset.
- 4 **Cadence and Cascade** (Vocal overdub: Jakko Jakszyk) (Fripp, Sinfield)
Original recording 1970 Wessex Studios, London with vocal overdub by Jakko Jakszyk, 2017.
From *In The Wake Of Poseidon* Blu-ray disc in *Sailors' Tales* boxset.
Robert Fripp: guitar, Keith Tippett: piano, Peter Giles: bass, Michael Giles: drums, Jakko Jakszyk: vocals
- 5 **Book of Saturday** (Alternate take) (Fripp, Wetton, Palmer-James) January 1973
Command Studios, London. *Larks' Tongues In Aspic* recording sessions. From the 40th Anniversary CD/DVD edition of *Larks' Tongues In Aspic*. Robert Fripp: guitar, John Wetton: bass & vocals,
- 6 **Dawn Song** (Vocal overdub: Jakko Jakszyk) (Fripp, Sinfield) Original recording 1970
Wessex Studios, London with vocal overdub 2017 by Jakko Jakszyk. From *Lizard* Blu-ray disc in *Sailors' Tales* boxset. Robert Fripp: keyboards, Robin Miller: cor anglais, Andy McCulloch: drums, Jakko Jakszyk: vocals
- 7 **Interlude** (Fripp) Live in Mexico 2017. Test mix, Taken from the forthcoming album, *Live in Mexico*.
Mel Collins: flute, Robert Fripp: guitar, Tony Levin: bass,
- 8 **Matte Kudasai** (Belew, Fripp, Levin, Bruford) Live in Japan, 1984. from the *Three of a Perfect Pair* Blu-ray disc in the *On (and off) The Road* boxset. Adrian Belew: guitar & vocals,
Robert Fripp: guitar, Tony Levin: stick, Bill Bruford: drums
- 9 **Spenta's Counter Claim** (Collins, Fripp, Levin, Singleton) Live in Antwerp, November 2, 2016 From *Live in Vienna* CD Robert Fripp: soundscapes, Mel Collins: flute, Tony Levin: bass, edited & assembled by David Singleton
- 10 **The Night Watch** (Extract, guitar and bass) (Fripp, Wetton, Palmer-James)
January 1974 AIR Studios, London. *Starless and Bible Black* recording sessions. From www.dgmlive.com *Stormy Monday Selection*. Robert Fripp: guitars, John Wetton: bass
- 11 **Walking on Air** (Belew, Fripp, Levin, Gunn, Bruford, Mastelotto) Live at the Warfield Theatre, San Francisco, CA June 26, 1995. From the Blu-ray disc in the *THRAK* boxed set Robert Fripp: guitar
Adrian Belew: guitar & vocals, Trey Gunn: Stick, Tony Levin: bass, Pat Mastelotto & Bill Bruford: drums
- 12 **Peace** (Fripp, Sinfield) Live in Japan 2015. previously available in Japan only on *Live in Vienna* bonus disc. Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar
- 13 **Islands** (Fripp, Sinfield) June 28, 2017. From the *Live in Chicago* CD.
Jakko Jakszyk: guitar & vocals, Robert Fripp: guitar, Tony Levin: bass, Mel Collins: flute & sax, Bill Rieflin: keyboards, Jeremy Stacey: keyboards, Pat Mastelotto & Gavin Harrison: drums
- 14 **Starless** (Extract, cello section) (Cross, Fripp, Wetton, Bruford, Palmer-James)
July 1974 Olympic Studios, London. *Red* recording sessions. From www.dgmlive.com *Stormy Monday Selection*. cello: unknown
- 15 **The Deception of the Thrush** (Belew, Fripp, Gunn, Mastelotto) ProjeKct 4 Live in San Francisco, November 2, 1998. From the forthcoming *Heaven & Earth* boxed set.
Robert Fripp: guitar, Trey Gunn: Touch guitar, Tony Levin: bass, Pat Mastelotto: drums
- 16 **I Talk to the Wind** (duo version) (McDonald, Sinfield) 1969, Wessex Studios, London.
From *In The Court Of The Crimson King* recording sessions. From the 40th Anniversary CD/DVD edition of *In The Court Of The Crimson King* Robert Fripp: guitar, Ian McDonald: flute



Levin
116
Lv

Basses
Stick

"I'd like to say on behalf of the band, how exciting it is that, at last, we managed to get to Paris. I hope we can develop a friendship between you lot and us lot that will last for some time."

Robert Fripp, 9th April 1973

David Enthoven and John Gaydon sat in EG Management's offices taking stock as they waited for America to wake up. All things considered, everything was going incredibly well. Enthoven had mortgaged his house earlier that summer to meet the cost of recording King Crimson's debut album and not only was the resulting LP riding high in the charts on both sides of the Atlantic but the band was currently making its way along the East Coast of the United States. Opening for acts such as Fleetwood Mac and Joe Cocker, there was an ongoing buzz in the industry about Crimson's prospects, and American audiences were largely enthusiastic about the newcomers' daring and markedly different music. Back in the UK the talk between the two managers inevitably centred on what might lie ahead. There'd be another album featuring the team of McDonald, Giles, Lake, Sinfield and Fripp, and of course more gigs. The UK would be first in line for a headlining tour that would take Crimson from its run of small rock clubs and put the band on the large stages and dance halls around the provinces. A return to America would obviously be on the cards. However, on the back of Crimson's overnight success queries were coming in from promoters in mainland Europe via Terry Ellis and Chris Wright's Chrysalis Agency. France had been mentioned and there were some rock festivals expressing interest. In 1969 gigging in mainland Europe was a relatively amateurish activity. Bands, as varied as Jethro Tull, Deep Purple, Pink Floyd and Led Zeppelin among others, tended to include short runs to various European cities and as far afield as Scandinavia, by effectively jumping in the back of a van with their gear and turning up at a venue. That



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12.-13. KING CRIMSON

would change as the rock tour became a truly professional affair with bands hauling their own PA systems to increasingly larger venues. The task of getting the group, crew and all the equipment from one border crossing to another became a streamlined, specialised business. With America responding to Crimson's persuasive powers, Europe was definitely the next great frontier waiting to be explored. Taking all of these matters into account, Enthoven and Gaydon not unsurprisingly figured that 1970 would surely be Crimson's for the taking. But this was all in the future. With the phones ringing and messages now coming in from Atlantic Records and the crew over in the States, it was time to take care of business. After a couple of hours of making deals, smoothing out wrinkles and handling the egos of brash industry factotums, it was time to go out and enjoy the fruits of their labour. As the pair revved up their motorbikes heading off into the Chelsea night to their favourite watering hole, it must have seemed that nothing could possibly go wrong...

After their tumultuous implosion in America, Europe was where a new incarnation of King Crimson would be reborn. Sixteen months after the band's final gig in 1969, and the release of *In The Wake Of Poseidon* and *Lizard* during 1970, Fripp, Mel Collins, Boz Burrell and Ian Wallace stepped on stage at Frankfurt's Zoom Club in April 1971. Wallace who knew the venue under its original name of

Transitional
11 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

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

Album: Islands

Lineup
11 1971

The Storyville having played there with his first professional group, The Warriors which also featured future Yes singer and KC-guest vocalist, Jon Anderson, was excited to be returning "It was great. It was my old stomping ground and it felt like Caesar being carried in on the back of his legionnaires in triumph. Wow - local boy makes good!" recalled Ian. The four dates in Frankfurt marked the first time Crimson had ever played continental Europe. Here they would be away from the eyes and ears of the UK press and all the weight of expectation that returning to live work represented. If there was a lot of pressure on the group as a whole there was even more on Boz who had joined initially as the vocalist only but had been persuaded to add bass guitar to his duties. Things went so badly on the opening night for him that he nearly quit the band right there. The following day as he wandered around the city considering his position, bizarrely enough, he came upon a game of cricket in the middle of Frankfurt that had been organised by Mike Patto, Ollie Halsall and other UK musicians who happened to be playing the city at the same time as Crimson. After bowling a few overs and hearing the reassuring sound of leather on willow, his confidence was restored. Although the *Islands* band started its live career in Europe the bulk of its existence was spread between UK tours, recording and an ill-starred assault on America that would ultimately end with the disintegration of another King Crimson line-up.

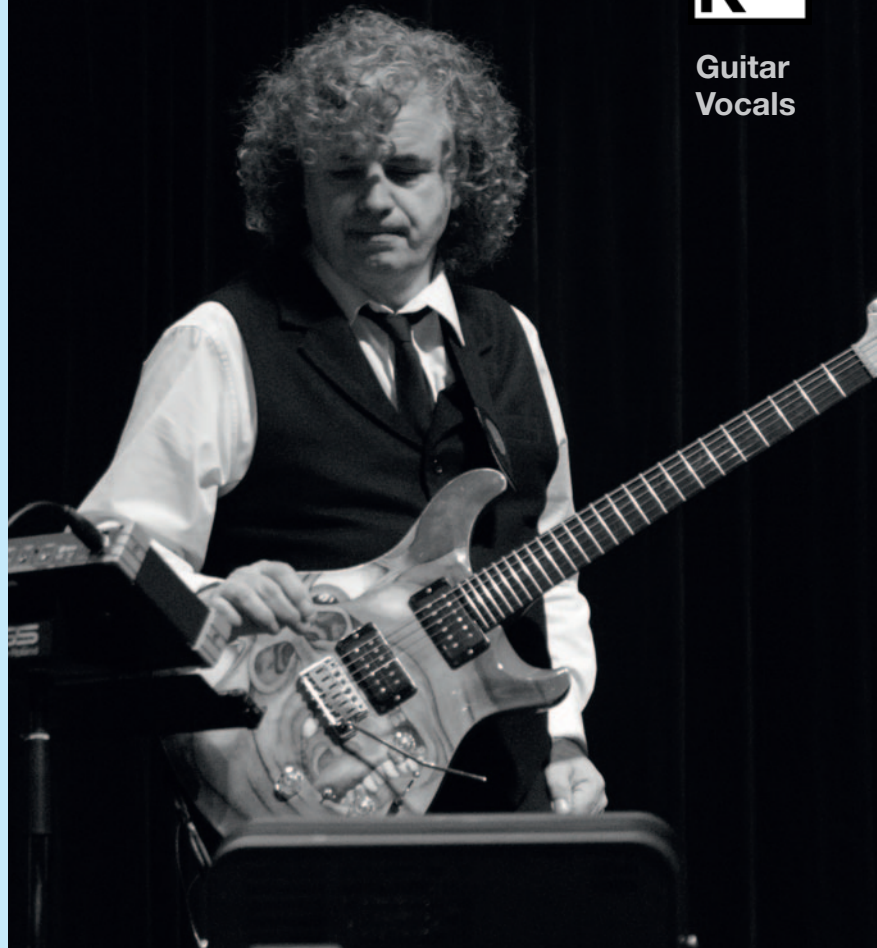
Some eighteen months later an entirely different incarnation of Crimson returned to Frankfurt's Zoom Club for a two-night residency. As on the previous occasion the 1972 visit came at the very beginning of things; a group of individuals still finding their feet, exploring the potential and possibilities of material and ideas that had yet to become fixed in place. As Cross, Fripp, Muir, Wetton and Bruford readied themselves for their live debut. "I can remember us gathered together waiting to go on in this little room. Somebody said 'What are we going to do?' and we all looked at each other in a kind of panic

because we hadn't really thought about it!" recalls Jamie Muir. "This was just us going on a stage just to get in front of an audience for the first time to see what it was like. I think I chipped in and said 'Oh let's improvise, it'll be absolutely fine.' Everyone looked a little nervous because we'd improvised as a group in rehearsals but not out in public. I was fine with it because that's what I was used to doing...It was a very experimental approach and of course, that's one of the reasons we went to Germany where we would be away from the press and so on, so it wouldn't matter too much if it didn't work out."

Germany was also to be the location of King Crimson's first live appearance in front of TV cameras during a recording in Bremen for the *Beat Club* show just two days after the Zoom Club. Thereafter, King Crimson returned to London and prepared for the band's biggest



UK tour to date. After the release of *Larks' Tongues In Aspic* in March 1973 the group, now minus Jamie Muir, took to the road and in particular took to continental Europe headlining at various venues in Germany, Italy, the Netherlands, Switzerland, and France. When they next returned in November it would be with the intention of recording certain concerts. With studio and live tracks recorded in London, Glasgow, Zurich, and Amsterdam, 1974's *Starless And Bible Black* showed a band at the height of its powers. Audiences on the continent embraced Crimson with fervour and, in some instances, a little too much ardor. John Wetton recalled an occasion when he was sound-checking in Rome.







"I gave my bass to our roadie, Tex, and was just about to leave the stage when this 15-year-old girl came up to me. 'My name is Lorena' she says. 'My brother's here because I need a chaperone. I'd like to marry you.' It was extraordinary. There was no security because the gig wasn't anywhere near starting. Then I went and got somebody from the management to tell the girl and her brother that we would consider her request. She was deadly serious, amazing really. For this girl to get it together, get her brother down to the gig and with her dad's permission, make a formal request that I marry her - I mean it's quite extraordinary. Took me completely by surprise! Stuff like that would happen to Crimson all the time."

When the *Larks*-era quartet came to the end of the road in New York's Central Park in 1974, Europe once again played its now familiar role as the birthing place for the next version of King Crimson. Initially billed as Discipline, after a small run of dates in the UK, France, Holland and Belgium, the quartet of Levin, Bruford, Fripp, and Belew returned as King Crimson. Following the release of 1981's *Discipline*, playing in the material on that tour that would later form 1982's *Beat*, Adrian Belew's lyrics for the album echoed to the sound of the lonesome traveller abroad on the continent. A live album recorded in France on this tour would remain unreleased until its rediscovery and inclusion in the 2016 *On (and off) The Road* boxed set. Europe would have to wait a further thirteen years until the six-piece incarnation of the group toured in 1995. Pat Mastelotto recalls the sense of anticlimax of the first night in Dornbirn. "It was our first gig after we'd recorded *THRAK*. I was surprised how under-excited the audience was. The place didn't exactly explode, you know? It reminded me of when we started the Sylvian/Fripp tour in Japan where everything is so quiet and sedate. You kind of think, oh well, I guess the material is not that exciting then. It's played well but it's functionary, getting the audience off but not



Concert ticket from the THRAX tour, Paris 1995



Advertisement for the 1982 Netherlands concerts

Harrison
1
H

Drums

Stacey
21
Sc

Drums
Keyboards

Mastelotto
42
Mo

Drums





taking them to the next level. At Dornbirn we probably felt like the show was a turd (laughs). We'd be like 'did it work?' but the next night was Milan. That was a whole different story. The Italians are verbal, you know what I'm saying?"

If *Starless And Bible Black* counts as an unofficial 'live in Europe' album then 2000's triple-CD, *Heavy ConstruKction* culled from performances in sixteen of the twenty-three dates that same year, made King Crimson's covert love affair with the continent official. Twelve years on from the Double Duo's European 2003 tour, a radically different King Crimson returned to mainland Europe, albeit briefly, with dates in Paris & Utrecht. By 2016, with a much fuller schedule of European dates stretching from September through to December and as if to demonstrate the inherent truth in the old adage, plus ça change, plus c'est la même chose, *Fracture* was reinstated to the band's setlist. Featured as a bonus track on 2018's 3-CD, *Live In Vienna*,

reimagining this fiendishly complex piece, which originally emerged as a setlist highlight on KC's 1974 tour of Europe as detailed on the *Starless* boxed set, was not without its challenges. "It took a year to bring my practising up to speed, as it were, and four months directly and specifically on *Fracture*," Fripp noted in his 2016 diary, going on to award himself marks out of ten for his personal performance. "For the first Euro-leg, between 6.5 - 8 on a scale of 10. In between, we had *The Symphony Of Crafty Guitarists* in Argentina...My primary responsibility in Guitar Craft is not towards my playing. So upon my return, the athlete was not in race-ready condition. My intention was to play *Fracture* when I was back in top condition but as I became aware that it was on strong demand in Italy I did the best I could although not quite ready. Nevertheless, it seemed well received. To keep *Fracture*-fit takes 80% of my time and attention which is too much and it's almost improper that a man of 70 should be doing the high-wire every night when there's a younger generation who might take it on!" Much has changed in the world since Robert Fripp first addressed the eager audience of the Olympia in Paris forty-five years ago. When he expressed the hope that the band would develop a relationship that would last over the years, despite the uncertain times in which we find ourselves it seems King Crimson has done just that.

Sid Smith

Tour Box credits:

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

Digital Editing & Mastering by Alex R.Mundy

Photography:
(2, 14, 16, 20, 22) by Tony Levin
(p.12, 21) by David Singleton
(p.5) by Alan Jones
(p.6, 8, 11) by Claudia Hahn
(Tour box inside spread) by Dave Salt

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

Sleevenotes by Sid Smith

Design and layout by Hugh O'Donnell

www.dgmlive.com

DGM Ltd.,
PO Box 2030,
PERSHORE WR10 9EA

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


Chrysalis in association with  management present



KING CRIMSON
in concert with
CLAIRE HAMILL
a March tour

Friday 16th	GLASGOW	Greens Playhouse
Saturday 17th	SHEFFIELD	City Hall
Sunday 18th	LONDON	Rainbow Theatre
Monday 19th	BIRMINGHAM	Town Hall
Wednesday 21st	NEWCASTLE	City Hall
Thursday 22nd	LEEDS	Town Hall
Friday 23rd	MANCHESTER	Free Trade Hall
Saturday 24th	BOURNEMOUTH	Winter Gardens
Sunday 25th	BRISTOL	Colston Hall

The 1973 UK tour flyer

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:

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 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 Ken Sugiura at Fernandes Guitars, Matt Picone at Fractal, Sussi Isler at G66, HHB, Hiscox cases.

Pat plays:

DW drums, Paiste cymbals, Evans Heads, Vic Firth sticks, Roland HPD15 & SPDSX, Hammerax Metals, Keplinger chains, Matt Nolan effects, Cymbow, iPhone/iPad with SampleWiz & Beatmaker pro.

Pat abuses and thanks: John & Garrison at DW drums, Andrew, Tim & Christian at Paiste cymbals, Steve at Evans heads, Ben at Vic Firth sticks, Drew and Mike at Roland USA, Kevin at Expanding Hands, John at Hammerax Metals, Arne at Norddrum, Matt Nolan, Moribeats

Jakko thanks:

Martin Adam and all at Line 6/Yamaha UK, Matt Ferguson at Line 6 USA. Gavin Mortimer, Paul Reed Smith, Nick Fraser, Jack Higginbotham and Jim Cullen at PRS Guitars. Steve Lobmeier at D'Addario Strings. Alan Scally at Vox/Korg. Simon Blundel at Taylor, Mark Gordon at Musictrack, James Young at Aston Microphones, Phil Smee.

Gavin happily plays the following equipment exclusively and would like to thank:

Sonor drums: Karl Heinz Menzel, Stefan Althoff, Thomas Barth.

Zildjian Cymbals: Tina Clarke, Bob Wiczling, 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: Dli Davies, Tim Porter & Paul Barretta. Nord, AKG: Ian Cullen

In the concert, **Tony Levin plays:**

the Music Man StingRay 4 and 5 string basses, 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 6 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 Star drums, Istanbul Agop cymbals, Vic Firth Sticks, and Remo heads Thanks to Aaron Vishria, Ian Aguado-Bush, Scott Liken, BR distribution, Joe Testa and Gary Mann

The Crew

Salt 16	Adams 75	Bernie 4	Porter 84	Wilson 88
S	Re	Be	Po	Ra
Armitage 18	Bliff 83	Russotto 44	Holmes 67	Taylor 73
Ar	Bi	Ru	Ho	Ta

DAVE SALT

Tour & Production Manager

RENEE ADAMS

Production Assistant - Wardrobe

JASON BIRNIE

Stage Manager - Drums (Harrison & Stacey)

CHRIS PORTER

FOH Sound Engineer

Management

David Singleton at DGM Ltd.

VIP Ticketing

Iona Singleton at DGM Ltd.

Support Companies

Booking Agent UK, Europe & Japan - Neil Warnock and Kim Selby for UTA

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

Travel Agent Worldwide
Katherin Carmichael for The Tour Company

Freight Agent - Duncan Peek
Martin Corr / for Soundmoves

Audio Rental -
Control - KC & The Sunshine Band

PA System - IPB Audio - UK & Europe

Trucking - June Bermingham for
Xstream Trucking

RUSS WILSON

Monitor Engineer

JOHN ARMITAGE

Guitars

BIFF BLUMFUMGAGNCE

Brass, Keyboards, Lighting and Humour

MICHELE RUSSOTTO

Bass Guitars & Drums (Mastelotto)

DAVID TAYLOR

Audio Tech

ADRIAN HOLMES

Merchandise

Trucking UK & Europe - Becky Guterres & Mark Guterres for Transam Trucking

Bussing UK & Europe -
Andy Gray for Phoenix Bussing
Mark Baddams for Beat the Street

Internal Transport USA / Canada -
Glenn McNamara for
Nationwide Touring Services LLC

Passes and Laminates - Tim Cox at
Publicity and Display

Risers UK - Chris Cronin and Ian Hall
for Total Solutions Group

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.