



LIVE  
REPORT

## Celebrating past, present ... and future?

*David Gilmour channels the Floyd on rare North American tour*

BY JENNIFER FISHER

**Oh my!** That Floydian circular screen, framed by the iconic Hollywood Bowl shell, the parents and children and the more than a few well-worn concert T-shirts proudly documenting history. This Mar. 25 night in Los Angeles, Calif. was going to be special for all 17,500 in attendance. Then it began, gently and quietly—the opening strains of new song “5 A.M.” breaking out into “that guitar.” Shivers ... and images of the black Strat ... precision and clarity like none other.


It had been some 10 years since iconic Pink Floyd guitarist David Gilmour, now 70, last ventured to North American concert venues and time just seemed to warp. In this second of only 11 shows he continued with the title song from new (his fourth) solo album *Rattle That Lock* followed by “Faces of Stone.” The album, a well-constructed and personal perspective, “a life in a day,” reverberates with past and future.

As we settled into this “present” once more we were gently nudged toward history with “Wish You Were Here,” young and old blissfully joining in harmony. Bluesy song “What Do You Want From Me” echoes with, “... Should I sing until I can’t sing anymore?” The rest of the first set was an eclectic mix of old and new. “Money” roused the crowd and Brazilian saxophonist Joao De Macedo Mello breathed lush life into “Us and Them.”

The second set opened with a haunting “Astronomy Domine” from the Floyd’s pre-Gilmour days and then the nod to Syd Barrett with “Shine On You Crazy Diamond.” “Fat Old Sun” (from *Meddle*) was a surprise, with the screen hovering over the band in brooding red. A 1920s jazz-style piece “The Girl in the Yellow Dress” illustrated the mellow Gilmour and times past.

Visual enhancements to the music, of course, were stunning, including projected artwork simply crafted in pencil to accompany the evocative “In Any Tongue.” Then those fireworks erupting from the summit of the shell for “Run Like Hell” and three huge searchlights forming a pyramid of light above the crowd. There were on-screen close-ups of the fingers and the fretwork. Projections recalled the ‘94 *Division Bell* tour and yes, there were lasers. And another surprise, as singer David Crosby joined in for a handful of songs. Among the nine-player ensemble were old friends multi-instrumentalist/singer Jon Carin and guitarist Phil Manzanera.

This was not just an elder statesman of progressive music presenting a retrospective catalogue of successes, resting on his laurels. This was an intricate weaving, beautifully constructed, of past and present. Seven of *Rattle that Lock*’s 10 tracks received live workouts, the only other Gilmour solo tune being “The Blue” from 2006’s *On an Island*. The balance drew from the Pink Floyd catalog, 14 selections in all. Besides mandatory finale “Comfortably Numb” the encore included “Time” and “Breathe (Reprise).”

These interlocked chronicles of history, present and future, were exciting to see performed live once more, yet somehow unsettling. I doubt we will witness anything like this again. I left The Bowl ecstatic, yet also with the deep sense and sadness that an era has closed. Oh, my ... 

(Check out Jennifer Fisher’s original progressive rock-related art and photography at: [www.jenniferfisher.ca](http://www.jenniferfisher.ca))