

## October 3rd - CRICKET PAVILION, PHOENIX, AZ

Capacity: 20,000

Concert starts: 7:30pm

Address of venue: 2121 North 83rd Avenue Phoenix, AZ 85035. [MAP](#)

Website: [www.cricket-pavilion.com](http://www.cricket-pavilion.com)

Ticket scan - thanks to Jonathan Smith

### SET LIST - October 3rd

#### FIRST HALF: In

The Flesh, Mother, Set The Controls For the Heart Of The Sun, Shine On  
You Crazy Diamond, Have A Cigar, Wish You Were Here,  
Southampton Dock,  
The Fletcher Memorial Home, Perfect Sense parts 1 and 2, Leaving  
Beirut, Sheep.

SECOND HALF: Dark Side of the Moon. ENCORE: The Happiest Days Of Our Lives, Another Brick In The Wall (Pt 2),  
Vera, Bring the Boys back Home, Comfortably Numb.

#### WARNING - SPOILERS AHEAD!

Do not read on if you don't want surprises to be spoilt, regarding what the band played!

Smoking... and that was both the weather, AND the band's performance! Despite traffic problems the crowd had a great time at the Pavilion, and by the sound of it, the band really fed off this energy. No changes to the set, but then if the boss-man is happy with them and how the show flows, why make any changes just for the sake of it?

The Phoenix crowd didn't seem to have a problem with the political message within Leaving Beirut - from the reports we've had so far, not a single boo was heard!

Tomorrow night, the band play the first of three nights at the historic Hollywood Bowl - with the help of Nick Mason! If you are going to any of these shows, have a great time and tell us about it!

## PRESS REVIEWS

There are sure to be reviews of this show in a number of the local newspapers, and we will give you details of these, and the websites you can read them on, here.

## SHOW REVIEW

By BD contributor, Jonathan Smith

The band performed a really tight show. Previous reviews are saying that they get better and better with each show, and it seems this is still the case. They really played well tonight!

A few of the not-so-good things about this show&hellip;First, the time seemed to fly by, especially the DSOTM set, and I think we all wanted more at the end! Second, it was over 100 degrees in Phoenix today and it was quite hot under the pavilion even after the sun set. Lastly, a monster traffic jam pushed the show start-time back about 40 minutes, but that was all that was really &ldquo;bad&rdquo; about the show.

The set list and playing order was exactly as it has been for most of the tour, so nothing new to report there. Even knowing the set list going in, it was still awesome to hear, see, and experience the songs live. There is just nothing better than seeing your favorite songs, not to mention your all-time-favorite album being performed live. It was quite amazing, really.

Overall, the show was very well done. If there were any technical mistakes, I didn't notice them. Everyone played well, Roger sang well, and the vocalist solos were especially fantastic. One cool thing that I noticed (which I don't think I read about in other reviews so far) was the video of the old fashioned radio at the start of the show. At first, you think it is just a still shot on the main screen, but when you watch it, you notice cigarette smoke billowing up. After a while, a hand comes up and tweaks the knob and the song changes. Most of the pre-show songs were oldies or blues/jazz tunes. "Dancing Queen" starts to play, but the hand quickly comes up and changes the station to the crowd's approval. Then you see a drink being poured, another cigarette being lit, and soon, the band takes the stage. Roger comes out, then the show really starts. They also used the old radio video later between "Have a Cigar" and "Wish You Were Here" &hellip; I am sure you all know the part I am talking about.

During the Leaving Beirut song, there were no boos as there have been at other shows. Interestingly, President Bush landed in Phoenix tonight sometime during the show &hellip; I am curious to know if GW saw the escaped pig with "Impeach Bush" spray painted on its ass! The pig was let loose over the concert and it just floated up until it disappeared. The crowd seemed to share in Roger's political views as far as I could tell, so that was a great moment. The new song is really well done and I hope that means we will see a new release with it soon.

Finally, I have to say that while I long to hear David Gilmour play guitar and sing in all these songs &hellip; this is a Roger Waters show and the guitar work was really well done, even better than in his last tour. Dave Kilminster does a great job at preserving Gilmour's sound for the most part. It isn't "Dave", but it is as good as anyone trying to fill Gilmour's shoes. I was mentally prepared to be let down by the guitars/singing on the Gilmour parts tonight, but I was not at all disappointed. Short of Nick, Rick, and David being there in person, this was really a great show under any name.

## SHOW REVIEW

By BD contributor, Mike Seesholtz

I was at Roger Waters last night at Cricket Pavillion and it was absolutely, by far, the best concert I have ever seen in my entire life. I think it was even better than The Wall Berlin (90).

Roger's political views as an extremist left wing democrat really showed last night as he showed pictures of George Bush in the background on screen being shot up and layed next to Osama Bin Laden, being symbolic that he is no better than Osama. I have never been more moved in my entire life. Then they had the pig go around the lawn that said impeach bush on it's ass, absolutely breathtaking site to see. Then they released the pig and let

it float up into the sky.

Roger is getting older but his music just keeps getting better. It's tough with my peer group being into rap and all this new age garbage. I never thought I would get a chance to see Roger Waters perform in my lifetime. In fact this morning i woke up and put on in the flesh pt. 2 and mother and played the songs in order how they were played last night and for the first time in over a year i had tears in my eyes after being able to hear him jam like a madman last night live.

## SHOW REVIEW

By BD contributor, David Sears

Bit of background, I saw Floyd in '94, and Waters in '99. However, this was the best seat I have ever had for Waters show (11th row, left of centre)

First off, the sound was amazing.

I had some initial concerns as the venue was playing some Niel Young prior to the real start of the show (where the oldies tunes came in as described). I head some echo on snare and thought it an ill omen. My mistake, clearly that was a 'house mix', not what Waters' master engineers did. The actual show was amazing clarity and perfect volume. I could clearly hear the cow bell used by Katie Kissoon low in the mix (please insert Will Ferrel joke here). I sincerely can't explain how you can achieve that level of aural detail without picking up stage noise or feedback. Then again, I am not an engineer, just an audiophile. I did catch one small flub where Kilminsters distorted Tele was mixed way too loud for a brief moment in Darkside, but it was fixed as soon as I realised it.

Visuals. I really liked the visual elements of the show. Not as impressive as Floyd in '94, but then, I wasn't expecting that. Great videos, some old, some new, that tied in perfectly with the music. I agree completely about the nice touch of the old radio shot bookending the show, kind of tied it to a narrative almost. The pig was great, but I didn't see much of it since it was moved behind me and I had to look away from the stage to see it. The bubbles and confetti were a nice touch, surprised as I am to say that. The pyro was perfect. I like it, but it is easy to slip into 80's hair band cheese with it (Think of Blackie Lawless' cod piece... [shudder]). It was tastefully done and really enhanced the songs it was used on.

The music. Ahh where to even start. I thought the first set was a great cross section of his career. Bear in mind, I also love Waters' solo work, so I am not approaching this as a 'Floyd Only' fan. Still wish he would tour Amused to Death actually (which we got a lot more of in '99).

I will confess some disappointment in some things, but to qualify, the only way Roger could play a set list I am 100% happy with is if he played about 3 days straight. Shine On You Crazy Diamond (with a wonderful visual tribute to Syd) was far too short for my taste. Part II was removed entirely (intro guitar solo), and Part I was truncated. Disappointing because as a guitar player I have spent nearly two years trying to master that damned song and wanted to hear what Kilminster and White were going to do with it. ;) However, the great version of 'Set the Controls' made up for it (similar the '99 version, but just seemed to have more fire last night, especially in the guitar solo).

Another highlight for me was Fletcher Memorial. Outstanding musically and one of my favourite tracks from the Final Cut. Great video accompaniment, but yes, some political content.

I do want to point out as an aside, people are making too much of the politics I think. Waters NEVER climbed on a soap box and espoused political views (As many celebs feel they need to do). But he does have strong views, and has his whole life. These views have always been a part of his lyrics. So yes, there were songs with political content like Fletcher Memorial (released well over 20 years ago btw) and the imagery used, including some quotes and pictures, reflect that. Big deal. These are the things that move him to write music, whether you agree with those views or not. His political views are, and have always been, a part of his music. I don't understand people getting all bent out of shape about it. You should have known going in, after all 'Darkside' was clearly printed on the ticket, and what do you think 'Us and Them' is about? Anyway, in my mind, this a world of difference from a musician that uses their fame to give a political speech in the middle of a concert. If you don't like those songs because of those views, it's a great time to hit the restroom and grab a beer without the lines. It's not like he is lecturing you. If you disagree with his politics, I would think it should be possible to 'agree to disagree', grab a brew and be back for Darkside. I don't personally agree with all of Ted Nugent's views, but certainly won't sulk, boo, or walk out of a concert of his for that. I agree to disagree, and enjoy his music.

There was a couple sitting next to me that started off very enthused about the show, sat down and sulked after Wish You Were Here, and never came back for Darkside. I presume they were offended enough to leave. Hard to mind when a couple of cute girls slipped into their vacant seats though.... But I digress.

'Perfect Sense' parts I&II were the tunes from Amused to Death which was a little disappointing, but reference my 'I need a 3 day show' comment to put that criticism in proper light. It was very interesting to see Waters essentially ride

that out and try being a pure front man there. No bass (Andy Fairweather-Low took over), not much vocals, and just walk around and work the crowd.

Leaving Beirut was good, but the song doesn't quite work for me. It is like too songs glued together. A song about youth and a kind couple that helped him out and took him in, and an angry song about Bush and Blair. My issue with the song isn't about the political content, just that the two parts seem somewhat forced and dissonant. Then again, perhaps that is his intent.

Darkside. You know the album, so I won't get too deep into the songs, just how they were approached. 'On the Run' was amazing. Carin and Roger's son really shone in there. Interesting to note, I think Harry Waters was actually using the same type of old synth/sequencer that was used on Darkside live. I recognised the equipment from the studio shots from Live at Pompeii. Some interesting sound effects added along with video that was a nice touch. Great way to jar you back to the here and now of a live performance of a song we have all heard a thousand times. Graham did a great solo for Time. As another general note, Kilminster was good in the first set, but never really blew me away. In fact I found myself wishing for a bit more Snowy in the first set. However, for Darkside, he was on fire. He absolutely killed. Some guitar highlights for me were some of the great unison lines he did with Snowy White. Also enjoyed Carin's lap steel playing. Carol Kenyon KILLED The Great Gig in the Sky and the whole band really hit a good groove I think during 'Any Colour You Like' (where the one audio 'error' I heard occurred). Brain Damage/Eclipse was amazing. Just amazing. I saw him do it in '99, but to get in proper context at the end of Darkside was very moving for me.

The 'Encore' was really just a short 3rd set. Not knocking it, just observing that the video sequences and haste at which the band comes out (and Roger finally introduces everyone) didn't give the impression of 'if you cheer really loud, we MIGHT come back out and play some more'. It was clearly a planned part of the show and very well executed.

Some additional observations for gear heads; Snowy had a gold top Les Paul I have never seen before, not his old one and outfitted with either a Floyd Rose or similar bridge. Pretty sure he was playing through a Vox the whole night.

Kilminster played an odd Tele, not sure if it was Fender Custom shop or someone else. Nice looking surf green and had body contours like a Strat. I could see his amps, but couldn't make out or recognise the name on them. A boutique amp I am unfamiliar with (or at least can't recognise on sight).

Andy Fairweather-Low had his trusty Oly white Strat with the dual covered humbuckers. As well as some interesting vintage guitars (I think a Silvertone and a Vox but am no expert on 60's off brand guitars).

And as for the show in general, even as I type this, if I close my eyes I am inundated with sounds and images of last night. It was an overwhelming experience to say the least.

#### SHOW REVIEW

By BD contributor, Jonny Chimp

I was just at the concert last night in Phoenix. It was a life changing experience, and I believe something like this may never happen again. ROCK ON ROGER!

#### SHOW REVIEW

By BD contributor, Glen A Fina

A remarkable display of precision, professionalism, presence and emotion. Everything we have come to expect of Roger Waters and the gift to us all of his music. The show built to an emotional climax at several points, Leaving Beirut was one of them. The audience sang along with the lyrics projected behind the band. After the extended ovation, two guys a couple seats from me got up and said, "I won't listen to this shit, you liberal wack jobs can if you want." They left, and the rest of us, 20,000 strong did. My vantage was from the first row, 8 feet from the stage, though we stood closer, center 2 seats. When Roger threw his pick to the crowd, I got it.

#### SHOW REVIEW

By BD contributor, Wade Lengele

I've been lucky enough to have seen Roger three times in Arizona. Also have attended both the 88 and 94 Pink Floyd concerts, which were both the most amazing concerts I've ever witnessed.

The show start was delayed by over ½ hour reportedly due to some traffic issue. The crowd consisted of a mix of both teenagers, middle aged and older fans. This reaffirms that the music of Pink Floyd spans generations of listeners and continues to spawn young fans. I even saw one parent who brought her child to the concert.

The sound was the best I've heard in quite some time. It didn't seem overly loud for a concert and was surprisingly clear. I suppose this could be attributed to my location off to the side. Roger seemed a little more laid back this time and didn't get into the theatrics like his previous concerts, especially the Radio Kaos tour.

Jon Carin's touch was very evident during a number of songs. He played many of the slide guitar parts that David normally plays. His keyboard work sounded very similar to the Pulse tour. Of all three Roger tours, the guitar sound of this concert was far the best in my opinion. Having said that, don't go to a Roger Waters concert expecting it to sound like David is there playing.

Set the Controls and The Fletcher Memorial Home were my favorites for the evening. The flames and planets in the background during Set the Controls were awesome. I always really enjoy listening to live songs off of Animals and The Final Cut.

As reported in the other reviews, I didn't hear any boos during the pig showing or Leaving Beirut. This tour seemed to be a little more political than the previous tours. The timing was great, Bush landed in Phoenix that evening.

Roger is definitely an entertainer and loves to interact and work the crowd. He moved from one end of the stage to the other numerous times getting the crowd more involved. On a number of songs the crowd was singing along and everyone seemed to be having a wonderful time. I believe the heat did subdue the crowd and band to some degree. I have the sense that it had been too long of a Floyd dry spell in the Desert Southwest.

## SHOW REVIEW

By BD contributor, Mark Petronzio

I have been to many concerts over the years since the 1970's, having seen Pink Floyd in their heyday and I was looking forward to this show with great anticipation. And so may I add was all of Phoenix. It's been a long time since I have seen this much excitement over a concert.

As I was waiting for the show to start, I was thinking back to all the Floyd shows I have seen, most notably Animals at Madison Square Garden in 1977 - one of the best ever - and I was amazed to see the variety of people in the audience -

young, old, black, white, Asian etc. It is a true testament to Roger and the rest of the members of Pink Floyd (wherever they are) that their music transcends generations. I began to think how amazing it is that four boys who wrote music in England in the 1960's are still drawing huge crowds to see and hear their music all these years later.

On to the review:

The opening, set list and closing was the same as all of the other shows on this tour. This is a disappointment since there is such a huge musical catalog to choose from. There has been some mention in other postings that voice overs are involved in the show. This is one of the probable reasons that the show doesn't vary. From what I could hear and see, there seemed to be multiple voice tracks playing. I am a seasoned musician and I can pick these things up quite easily. Regardless, Roger was in fine spirits and really put forth an inspired performance. He really seems at peace with all of these songs and it shows in the performance. The opening "In the Flesh" was very powerful.

The band was very good, although they had a few timing problems during the show, but nothing that noticeable to the average ear. While Dave and Snowy tried to emulate David's guitar work, they came up a bit short in this regard. If you are going to bend a note in the right place of a guitar solo, then bend it right. Too often they came up a pale comparison. Snowy White seemed bored by the evening's events, and Andy was virtually non-existent in the show except for Leaving Beirut.

In regards to Leaving Beirut, I thought the cartoon film was a little silly, although it portrayed the story Roger was trying to get across. I think it was his attempt to acquaint the crowd with what happened to him since no one would know the words or story line to the new song. This song does not fit into Roger's song list very well. It came off like a (dare I say) Pop song where Roger almost seemed like a wedding singer or a Wayne Newton type of performer swinging back and forth (heaven forbid). No boos from the Phoenix crowd.

Shine On was epic as usual and well performed. Southampton Dock and The Fletcher Memorial Home seemed to go unnoticed by the crowd, but Roger performed them well. Have a Cigar was spotty at best in the performance and like Money, was over before the band got the groove.

While I couldn't wait to hear Sheep, I was a little disappointed in the presentation. The song seemed

choppy and Roger's voice was not in good order. It sounded shrieky at times. The end guitar work could have been smoother - it seemed choppy and contrived. Oh where is David when we need him? The Pig appeared, but had to be restrained by security officers and walked through the venue due to the covered seat area and hanging fans. It was not released as in previous shows.

DSOTM was performed very well with the highlight being Us And Them. The band finally clicked during this song and the performance was wonderful. Money was a little rushed and was over before the band got the groove. The girl background singers and quadraphonic sound were awesome.

I really enjoyed the concept of the films playing behind Roger. They brought insight into how some of the songs were conceived as well as vintage footage of Floyd and Syd.

I guess the major disappointment of the night was the ending solo of Comfortably Numb. While Dave tried to emulate Gilmour's epic solo, he fell short in hitting the right notes at the right times. Swinging his guitar around like an axe is never a welcome site during a Gilmour solo or any Pink Floyd song. When it came time for Snowy to chime in, his solo was erratic and uninspired. When the two tried the different octave solos, it sounded a bit thin - not close to what Doyle Bramall and Snowy did on a previous tour and not even close to what Gilmour used to play.

All in all a good show - not great. It is just nice to see Roger on a stage at 63 performing the songs we will hold dearly in our hearts forever.

## SHOW REVIEW

By BD contributor, Steve Bohn

Ok music fans, here's my take on Roger Waters' sold-out show last night, where he was billed as "The Creative Genius of Pink Floyd". I was never a big fan of his solo stuff, but always enjoyed Pink Floyd, having seen them in '77. Would he convince me of his billing...? Read on.

Went up with my sister and brother in law for this show at the Cricket Pavilion In Phx., AZ. Got there early with time to spare, check out the \$35 t-shirts and \$125 embossed jerseys (being thrifty, I sprung for a cool \$20 coffee mug with the wavy, colorful DSOTM logo). The crowd was mixed, young and old, with some people flying from far away (Kansas City!) to see this show before it heads to LA. Due to a accident on I-10, the show started 45 minutes late to allow the stragglers to filter in on this hot Autumn

night...

The stage "set" appeared to be a bigger-than-life old radio, model plane, full ash-tray, bottle and whiskey glass. As old jazz music started and smoke moved across the stage, I realized the "set" was actually a huge, VERY hi-def. screen with clarity beyond anything I've seen... wow. A hand fiddled with the dial and the glass as various songs "came" from the radio until Roger arrived with fist raised under a solo spotlight, dressed in black and looking alert, healthy and together for his weathered past.

Let the show begin, and the sold out crowd (10,000 +) roared with approval as the (3) video screens lit up and the band, 7-8 players and 3 outstanding vocalists, opened with "In the Flesh".

The sound was a bit rough for the first 3 songs, but as they finished with the "Set The Controls for the Heart of the Sun" from '68's Saucerful of Secrets, the sound was dialed. Roger showcased some great guitar work backlit with an authentic, spectacular 60's liquid light show. "Shine On" had a nice video tribute to Syd Barrett, may he RIP. Later came one of my all time fav's "Wish You Were Here", where Roger again showcased his acoustic skills and more classic early Floyd black and white still images were featured, which was nice to see.

Never one to shy away from strong statements, dating back to "Us and Them" from DSOTM in 1973, Roger played the controversial "Leaving Beirut", an amazing story of a young Roger's short stay with a family there. The show stomper IMHO was the classic "Sheep", from "Animals", which ended the first set with killer, technical hammering guitar chords, amazing video, brilliant pyrotechnics and of course the pink PIG. Not as big as the PIG from the 1977 tour, but-none-the-less revered by the crowd, covered with political messages and flashing lazer lights across his belly. Freed from his leash toward the end of the spiraling guitar power chords, he went quickly skyward, probably just as visiting Prez. Bush started his stump speech for a fund raiser in the Valley that very night.

Holy shit, that set finale was a knockout punch, raising the hair on my neck!! Roger says, "see ya in 15 minutes", and we bolted for the refreshment line to replenish before DSOTM was to be featured in it's magnificent entirety.

The opening, pulsing heartbeat of "Speak To Me" sent shivers through my spine as we got back to our seats. Each of the songs segued fluidly, just like the original LP,

which (1/2 speed master) is spinning on turntable at this very moment. The original clock video on the screen, seeming dated at first during the opening sounds of "Time" , fit like an old shoe as the cut progressed, mixed with updated images.

The show stomper of the second set was Carol Kenyon's incredible vocal solo on "The Great Gig In the Sky", where she took the song and simply owned it to the end. That girl can wail!

But before we could sit down, the classic "Money" followed and the crowd just went freaking nuts. More classic, original video from the 70's gigs. Us And Them, with a savage sax solo, Any Colour You Like, Brain Damage and Eclipse followed. Wow, the 2nd set went by fast.

Lead guitarist Kilminster is no Gilmour, but the guy can flat-out PLAY. Very impressive and he has the licks down; the dual lead work with Snowy White was very nice.

Then came an impressive, non stop encore of classic Wall songs, killer classic and updated video with "Comfortably Numb" finishing the show. 2.5 hours of professional, innovative, creative, timeless audio/visual entertainment, minus the break. EPIC. He kicked our asses. It was obvious that Roger Waters loves to be on stage, performing his Floyd masterpieces. His voice was right on, a little aged but still very strong, and showed his sincere appreciation to the audience with a heartfelt tap on his ticker. The band, on top of their game, were tight, even when improvising and the energy was there to the end.

Certainly one of the top 10 concerts in my 30+ years of hearing-loss gigs and a better understanding and appreciation of the revered "Dark Side of the Moon". Easy to see why it was on the top 100 album chart for over 11 years...

The only complaints I had were:  
(a) the total lack of policing the "No Smoking" rule in the seating area - it was disgusting. And (b) sadly, no Obscured By Clouds or Meddle tunes. Other than that it was...EPIC.

**SHOW REVIEW**  
By BD contributor, Teddy Errico

I was at the Phoenix show and all

I can say is if you have the ways and means to catch one of the last shows, do it. You will not regret it. One of the most impressive shows that I have ever seen and trust me I have seen a lot.

I drove eight hours from Telluride to Phoenix.

## SHOW REVIEW

By BD contributor, Richard Jackson

I am 52 years old and have never been as determined to attend ANY event ANYWHERE as to see Roger Waters in Phoenix on October 3rd. I took my 18 year old son and 20 year old daughter to see the concert. We flew out to Phoenix from San Antonio, Texas&hellip;rented a car&hellip;got a hotel room&hellip;and I got a chance to show my kids for the first time what music was like when I was a teenager. As one of the new friends said when I was there sitting on the lawn waiting for the concert to begin, I have done my best to bring up my children appropriately concerning all things &ldquo;Pink Floyd.” I was proud to have a son that could sing all of DSOTM by my side&hellip;and I was heartened to see that my daughter now seems to be a committed &ldquo;Floydian.”

My health is not all that great.

I am not about to die or anything, but like some of you, there are some things I want to do in life before I die. Hearing DSOTM played live by Pink Floyd was one of those things. Seeing the pig fly was another one. The only things that was missing from the evening for me was the fact that David Gilmore was not there and that the original group was not all together on the stage. I may never see that&hellip;but the concert in Phoenix was probably as close as I am ever going to get. It was worth every bit of trouble&hellip;every dime that I saved&hellip;everything that I did to get there.

I half way expected to be disappointed with Roger&rsquo;s original music and with &ldquo;Leaving Beirut.” I had never listened to his solo stuff that much because I primarily blamed Roger for breaking up the band. As I have aged, I have become more flexible and forgiving in my attitude toward life in general, I guess. When I learned that Roger was going to play DSOTM that convinced me to go. I am pleased to say that there is nothing about that concert that disappointed me&hellip;except for the rude Yankee at the t-shirt booth that kept calling me a &ldquo;fat piece of shit&rdquo; and trying to get me out of his way. In my younger days I would have taken him out without a second thought&hellip;but it was a night for good will and good music.

Thank you, Roger and company, for a wonderful experience for me, my kids, and all of us out there who were revisiting our youth once again. It was the highlight of my entire year. I just want you to know that not ALL of us who were educated in Texas are morons. Many of us are quite sensible. Just because we have a Texan in the White House that gets his tongue twisted at times and often exhibits less-than-clear judgment&hellip;that doesn&rsquo;t mean we are ALL

like that.