

April 4th - RADIO CITY MUSIC HALL, NEW YORK CITY, USA

Radio City Music Hall, NYC

Ticket scans - thanks to

David McCray,

Terry Shea, and John Simonds

Concert starts: 8pm

Address of venue: 1260 Avenue of the Americas, NY, NY 10020. [MAP](#)

Website: www.RadioCity.com

SET LIST

FIRST HALF: Castellorizon,
This Heaven, Smile, Red Sky At Night, Take A Breath, Then I Close My
Eyes, On An Island (w/Crosby & Nash), The Blue (w/Crosby &
Nash), A Pocketful Of Stones, Where We Start.

SECOND HALF: Shine
On You Crazy Diamond (w/Crosby & Nash), Wearing The Inside Out,
Dominoes, Fat Old Sun, Breathe/Time/Breathe reprise, High Hopes, Echoes.

ENCORE: Wish You Were Here, Find The Cost Of Freedom (w/Crosby & Nash - one of their songs), Comfortably Numb.

COMMENTS

The first of two shows on David's tour in the Big Apple was marred by ugly scenes when the band and their young families arrived at JFK airport. Band members were mobbed and harrassed for autographs and pictures, which even resulted in Guy Pratt's four-year-old son being hit in the face by a desperate "fan". Disgusting behaviour, and hopefully the rest of the band's visit to the US will be met with more respect and common sense.

The show itself was incredibly well received, helped by the addition of a couple of special guests, a revised setlist (including another band's song as part of the encores), and an upgraded light show.

SHOW REVIEW - April 4th
By BD contributor, Jon Rosenberg

Well, we finally got our chance to see David last night in NYC. Lots of spoilers, so stop reading if you're going tonight. Show was great barring a few minor inconveniences (with stupid drunks). Actually better than I thought it would be, and a bloody good time was had by all.

The show started right on time (8pm) with David's new release, just not in order tonight, unlike the other shows so far. If you haven't read about it yet, we did have two special guests: David Crosby and Graham Nash. So, David rearranged the set in order to have them sing back-to-back songs ("Island" and "Blue") in the middle of the first set.

"Blue" was awesome with C&N!
Sounded perfect. So much better to have these guys helping out instead of the requisite three girls on backing vocals. Very tired of that

useless accompany arrangement. Thumbs up to David for leaving the girls at home.

Even though the light show was stripped down, Marc Brickman did a fab job of making the set very atmospheric with cool color shades of spot fills (blues and reds) and smoke from the sides and top. There were a couple of lasers last night from above. No "Mr Screen" as you already know. Fine with me, I don't need movies. Too bad the sound wasn't up to snuff. Maybe it was just our seats (under the balcony overhang) or the venue, but the sound was weak. We're in the Mezz tonight, hopefully it'll sound better.

As much as I love the new release, it does drag a bit with slow spots, giving the excuse for multiple beer runs by the obnoxious trolls. Sitting at the far back of the hall and next to the aisle, we were constantly dealing with people walking in and out through most of the first set. Very hard to concentrate from far back on David up on stage with all this going on. Worse part of all this was during "Pocketful of Stones", which David announced before as "the last song (and half) of the set". I swear half the place left to get in the queue for the bathroom and beer stands. Arrrgh!

Second set was unbelievable. From the very mournful new version of SOYCD with C&N on backing vocals to the awesome show stopper of Echoes, David was on fire. Hearing Richard singing again brought tears to our eyes. Had a good chuckle with Richard signing Roger's part on CN! Just wished David would've chosen ACYL or OTR so Richard could jam out. Very pleased to hear David playing songs that are a "tip of the hat" to the faithful, so-to-speak, that have followed him for decades. We sang loudly with Dominoes and FOS, both of which gave me goose bumps. The band totally nailed Echoes, although it did seem too short IMHO ;) and why no Dick Parry, ala the '75 tour?

Anyways 9/10 for the show. Better sound is needed. Nice touch on David's part for letting C&N sing "Find the Cost of Freedom" during the encores (after WYWH). Maybe we can get Mr Young tonight??

BOTH SHOWS REVIEWED - April 4th & 5th
By BD contributor, Chris Kluttz

April 4th and 5th took forever to get here, I have to say. From getting the tickets to RCMH back in December, to booking the hotel and train tickets in February, to David's new album in March, I had constant reminders of the upcoming shows - pure torture to me! I guess I don't handle anticipation that well. Well, finally the day arose - and the morning was marked by the unintentional humor that is sometimes my life.

If DSotM was about the things that drive us crazy, there should have been a song about traffic. Maybe that's what Roger is referring to when he promises there are unreleased pieces of music from the album. The track starts as nothing but the sound a trash truck, slowly lumbering down a two lane road - blocking our escape to New York. The rumble gives way to the honking of horns as the listener approaches the gridlocked interstate - and all eyes glare impatiently at the clock in the car.

We eventually made it to the train station and quickly boarded our train north. Three hours of staring out of the window was actually quite peaceful. The northeast corridor is amazing by rail - you traverse the poorest, most run down sections, but also dissect lovely woods, meadows and rivers. The latter is only a memory when the train approaches Penn Station. Here we go, we made it.

You have to understand that I promised my wife a three day vacation in New York, with 2 of the evenings dedicated to the David Gilmour concerts. She was excited to visit and spend the days sightseeing, shopping and eating. Admittedly, she was looking forward to the shows - but basically to see what all the fuss was about. We hadn't been out of our hotel for but an hour when we stopped by RCMH to find out that David had recently entered the theater and was signing autographs. Uh oh - looks like sightseeing was going to have to wait.

In all the build up to the shows, I never thought much about the prospect of autographs and close encounters with David. I had a few good connections, at least connections that SEEMED good, but nothing panned out. Oh well, such is life. But now was the chance. The nice thing was - I didn't have to explain myself to my wife. I didn't have to explain why a seemingly normal grown man had to lean against the side of RCMH for 2 hours to meet his guitar hero. The room full of posters, LPs, CDs, etc had handled the explanation years ago.

A good sport, my wife and father (whom I took to see Pink Floyd years ago with the intention of showing him who I "wasted all my money on" - only to have him love them like me) ran off to grab a copy of OAI. While they were off, the stage door opened and there he was - David Gilmour. The handful of fans who were there were very polite and not pushy. As I recall, he signed *every* copy of OAI. I asked him to sign my ticket for that evening and he said, "sorry mate, only the new album." Best... rejection... ever.

The fact that I had exchanged

words with David was a bit numbing to me. That was probably a good thing because when my wife and father rounded the corner 10 minutes later, I was incapable of anger. My wife and father were so proud that they found the album and a Sharpie - but any satisfaction of this accomplishment immediately vanished when I told them what they just missed. Oh well - I met David - a dream come true - and no one could take that from me.

And as it turns out, no one had to. With my fresh copy of OAI and in hand, a few hours later David returned. With my father and wife as witnesses, I got several great photos and a great autograph. A dream come true! David was quite courteous and again signed several autographs and answered questions. One fan pleading for tickets was the standout. There was a good question about the type of speakers David uses at home. I didn't catch the name but I can only assume they cost as much as my car - so I didn't make the mental note. As David turned to enter RCMH, I began my descent back to reality. Wow - all of this and still both shows to catch!

Tuesday's show:

FIRST HALF:

Castellorizon – plumes of dry ice rise from the floor like a reverse waterfall. The entire intro is pre-recorded. David's slide guitar bit before the cumbus clip sends the crowd wild. Some slight mistimings (imo), but other wise very much like the album.

This Heaven – a twist to hear this so early but since I saw Crosby and Nash outside, it made sense. Much like the album - very strong, great live song.

Smile – I told my wife I almost welled up during this one. Too bad most folks don't know it - I hope they learn it quickly! Achingly beautiful - David's voice was superb.

Red Sky At Night – Lots of disbelief in the crowd as David picks up the sax - I have to say I was worried to see this played live - but David is a great saxophonist!

Take A Breath – The album version left a little to be desired, imo - but the live version rocked! David really turned it up. It reminded me of how he used to play around with 'Short and Sweet.'

Then I Close My Eyes – A beautiful tune, but not gelling for me tonight. I honestly don't know how well suited it is to play live. Some minor mistimings.

On An Island (w/Crosby & Nash) – David introduces the two guests to huge applause. The most memorable things for me were the two solos - phenomenal. I dare say this topped 'Comfortably Numb'.

The Blue (w/Crosby & Nash) – beautiful tune, great guitar solo. I couldn't hear some of the guitar pedal effect which David used to jump an octave - much stronger on the album.

A Pocketful Of Stones – beautiful and well received.

Where We Start – very much like the album; a great way to end the set.

SECOND HALF:

Shine On You Crazy Diamond (w/Crosby & Nash) – David pulled out the classic PF 1984 '57 Fender re-issue for this one. It started like the Meltdown version, included the band, then dropped to nothing but David and his guitar for the beginning vocals. The piece concluded in traditional form.

Wearing The Inside Out – Great to hear this live!! Speaker issues began creeping up - Rick's vocals sound muddled.

Dominoes – A quiet, slightly empty version, but still great to hear live. I much prefer the version from David's live DVD.

Fat Old Sun – Just like the Meltdown, except the end where David blasted a great electric solo. Much like SOYCD, David chose to alternate between styles - it wasn't my preference, still enjoyable.

Breathe/Time/Breathe reprise – spot on perfect. Better than Live 8.

High Hopes – With the shape of RCMH much like the Division Bell’s stage arch, this took me back. Some feedback/speaker problems nearly de-railed it though.

Echoes – Simply amazing. Worth admission alone. For David saying that he had outgrown loud speakers blaring behind him, he must have forgotten that interview - whew, did it rock!!!

ENCORE:

Wish You Were Here – Better than Live 8 - perfect. Use of gold lasers, like in ’94.

Find The Cost Of Freedom (w/Crosby & Nash - one of their songs) – wow, do we want these three to team up again!!! Their voices just melted together...

Comfortably Numb – The place went crazy - period. Great to hear Rick sing Roger’s parts. It fit very well and made me wonder why he hadn’t done that for the past two tours. The solos were great but over in an instant. David assembled the band together to wave to the crowds... then, off to bed!

On Wednesday, we actually did get some tourist activities in. Nothing too much, as we had to reconvene to see David enter RCMH again. This time, we managed to see David, Jon, Guy and Rick Wright. I believe that I was the only person Rick spoke to - he signed one fan’s old PF album, then I asked him to sign my copy of OAI, but he said “sorry, that’s David’s and I won’t sign it.” There was no malice in his voice - and one has to respect where he’s coming from. He just quickly ducked into the stage door and vanished.

Wednesday’s show:

FIRST HALF:

Castellorizon – Stronger tonight - timings were down and there really was a feeling like this would be a special show.

This Heaven ‐ Not that it was played different, it just felt more comfortable tonight.

Smile ‐ As beautiful as last night!!!

Red Sky At Night ‐ flawless.

Take A Breath ‐ Again, great guitar work by David. Jon played a nice bit of slide guitar both nights.

Then I Close My Eyes ‐
Tonight made me believe this could be played live!!! Better timing,
better cohesion. David took the liberty of playing the cumbus intro for
a while longer. A PF hoedown!

On An Island (w/Crosby & Nash) ‐ The solos were just as powerful tonight!!

The Blue (w/Crosby & Nash) ‐ Better sound tonight made for a better sounding solo.

A Pocketful Of Stones & Where We Start ‐ Both of the last two tracks sounded better - any rust was truly shaken
away the first night!

SECOND HALF:

Shine On You Crazy Diamond (w/Crosby & Nash) ‐
Again, just a better, more relaxed sound. TONS of people late to their
seats really raised the tension level among a few folks. I have to
agree - I didn't pay \$350 for an obstructed view.

Wots… Uh the Deal ‐
AMAZING!!! If you don't know this track, discover Obscured by Clouds!!!
The solo was beautiful, coming at the end as opposed to the middle like
on the album.

Wearing The Inside Out ‐ a repeat performance but with Rick's voice sounding stronger thanks to a
tweaked PA system.

Coming Back to Life – I always loved this song, but now I’m convinced that I heard the best version - perfect, raw solos and emotional vocals.

Breathe/Time/Breathe reprise – a repeat performance.

High Hopes – Perfect sound tonight.

Echoes – Again, the definitive crowd pleaser.

ENCORE:

Wish You Were Here – one of the best songs ever… I enjoyed every moment.

Find The Cost Of Freedom (w/Crosby & Nash - one of their songs) – same delivery, without the surprise of last night.

Comfortably Numb – The end of an amazing pair of nights - to see it end with my favorite PF song felt like a gift to me.

On Thursday morning, we boarded the train back home. I finally had a chance to catch my breath. With the exception of my wedding, which my wife is quick to point out, these were some of the best days of my life.

I saw two amazing concerts featuring who I consider to be the best guitarist in possibly his best form. And I’ll end on that note - for all of the hundreds of live recordings I’ve heard, I truly believe that David is at the top of his game. Hopefully, it won’t take another 12 years to see it for myself.

SHOW REVIEW - April 4th
By BD contributor, Darren DeVivo (WFUV radio)

I was at the first U.S. show tonight at New York City's historic Radio City Music Hall. Here are

some random thoughts, in no particular order:

- The band was very, very tight and explosive at times. It was great to see Richard Wright very "involved" with the music (It has always been my impression that on the recent Pink Floyd tours, Richard often played more of a support role behind Jon Carin. That was not the case tonight.) Also, this is probably the most singing Richard has done in concert in ages!

- The audience gave Richard Wright a huge standing ovation when David introduced the band.

- I'd say the songs that got the greatest reaction from the crowd were "Breathe", "Time" plus the encore. The crowd really reacted to "Fat Old Sun" after it was over.

- The light show was very effective, especially in the second half. At times, you felt as though you were at a Pink Floyd show! (A lot of smoke at the beginning!)

- I thought the first half was very good, but I don't think "ON AN ISLAND" needed to be performed in it's entirety. At times, the energy slipped a bit, especially on tunes like "Red Sky At Night", "Then I Close My Eyes" and "A Pocketful Of Stones".

- The second half was remarkable good. The jam at the end of "Fat Old Sun" was especially powerful as was "Echoes", "Breathe" and "Time".

- The show began almost at 8PM sharp; many people weren't in their seats when the lights went down. Getting people into Radio City Music Hall was slow and tedious. People were streaming down the aisles well into the beginning of the show.

- Free mini-posters were on all seats in the hall advertising "ON AN ISLAND" being available at Tower Records. Turning to the tour souvenirs, I didn't find them that exciting. No buttons, keychains, mugs, baseball hats, etc. I didn't think the t-shirts were all that impressive. A tour book was on sale.

- I was also really disappointed with the giveaway items that came with the most expensive ticket (that was in excess of \$300). I recieved a CD wallet (I don't use CD wallets - they scuff the CDs), a laminate (which I could buy for a dollar or two) and the CD, which I already have several copies of.

- David Crosby and Graham Nash made numerous appearances throughout the show!

I'll be at the second show tonight!!

SHOW REVIEW - April 4th
By BD contributor, John Bennett

I do have an unusual personal story about getting to the show, which I do feel is unique!

To start...

I live in Vermont about 300 miles north of NYC, where my brother lives on the East side of Manhattan.

My plan to go to the show seemed brilliantly creative.

I work a full day on 4th April, I get out of work at 3 pm, quick trip to the nearby airport and a flight to NYC leaves at 5 pm, gets into NY around 6pm - giving me plenty of time to take the subway tube to RCMH. In the past, this length of trip has taken me about an hour by train from JFK, although RCMH is closer and more direct of a route than my brother's apartment, so I thought it might even be quicker than that.

Having done dry runs of this manoeuver in the past, it has generally gotten me into midtown no later than 7.30 pm.

I was set to take off Wednesday from work so my return time could come at my leisure. I would of course be staying with my brother that evening.

Yes, that was the PLAN. But as Robert Burns once said about best laid plans...

I awoke on the AM of April 4th to read a disturbing weather report. A last gasp, winter storm was settling in over Western Vermont. By the evening about 4-5 inches would be dumped on us. This would definitely delay or even cancel the flights.

So, I had to think quick and make a combat decision. How to get to the show in time?

With that in mind, I needed to find alternate transportation pronto.

First things first, I had to get out of work earlier. This was doable, although inconvenient, and would cost me my last half day of personal leave time. Therefore, I could now scoot at 12 noon.

However, how to get to NYC in time?

I could have driven the 300 miles, but would have hit crunching traffic and would have to drive through the heart of the oncoming storm, which did not bother me as much as the high cost of tolls, parking, and petrol.

Luckily there was one alternate to me - something Europeans take for granted, and something most Americans ignore... The train.

There is not much rail traffic through Vermont - its' small population and lack of track result in only 2 trains to NYC per day - one leaving at 10.45am I could not make, one leaving at 4.30pm would not get me there in time.

However, there are trains leaving for NYC's Penn station (located beneath Madison Square Garden and about a mile from RCMH) from Albany NY every hour - it's a 2 1/4 hour trip and the 4.20 pm train would get me within striking distance before 7pm.

I bought the round trip tickets online for \$68 total- less than parking, tolls and gas, and bolted from work at high noon for the 147 mile trip to the Albany train station. Due to the weather and the back roads one needs to take for about half that journey, I was figuring 3 hours+, which means that I'd miss the 3.00pm train but would make the 4.20pm train no problem.

Still with me? Good, because I am far from finished...

Anyway, the automotive part of the trip went famously, I drove right through the storm and the skies magically cleared as I approached Albany. Things went too well, in fact. I arrived at the train station at 3.00pm just in time to make that train - which meant that I'd be in NYC by no later than 5.20pm or so.

Except...

That 3.00pm train drove under an unlucky star. An engine failed just outside of Albany, the train sputtered along at a mere 59 mph. To my horror, the 4.20 pm train I'd missed in my hubris passed us at one point.

Somehow, two hours past schedule, the 3.00pm train limped into Manhattan at 7.20 pm EST. I knew I needed to get a cab to RCMH - walking the 16 blocks would take too long and I might get caught in a long line and miss the start of the show. And at this point, no way in hell am I missing one single second of this show.

Luckily, there is one single gift I've been given by God.

And that gift is: the ability to get a taxi in New York City, even during rush hour at a train station.

The secret is to walk about a block or tow away from wherever the queue is, and nail the cab before it reaches the point of human critical mass. Cab drivers hate to deal with crowds, and love to see the lone straggler coming because it gives them the excuse to avoid them before they have to stop at the typical

massed pickup point.

Only problem - I've got no money for even a short taxi ride, so I need to hit a bank machine first - yikes!

Radio City Music Hall, NYC

Picture thanks to Alan Rickert

Somehow,
a Bank of America arises out of the mists. And a short bit later
(7.28pm), I am sitting in a taxicab headed to RCMH. In there by 7.35
pm, plenty of time to go!

Meanwhile, back in Vermont, that
5pm flight was long delayed, and if I'd went that route, I'd have
missed the show, which brings us to:

The Show Itself: Lots of
folks asking for tickets on the way in, and I am sure that by that
point in time most of them were legitimate ticket buyers. I later heard
that tickets were going for 3 times face value and more, even minutes
before the concert.

It was a typical noisy and
boisterous New York crowd. I wondered if any of them had been among the
gangs of rowdy fans that so annoyed Roger at the MSG Animals tours
shows way back in 1977. There were lots of people from all over the US
at the show - the guy in front of me had flown in from Tampa the day
before.

I have seen David solo and with
the Floyds over 15 times in the past 25 years - and I have to tell you,
I don't think I've ever seen him in a happier or more festive mood, it
was really extraordinary in fact.

Crosby and Nash came out to

thunderous applause, although the greatest love was shown to Rick. "On An Island" came and went smoothly in a hour. The little glitches that I'd read about from the European shows were not apparent and the band was very tight. David makes several guitar switches in between and during various numbers, and sounded great all night.

It was after the break that the show really took fire. C and N added a great deal to Shine On. I was hoping to see "Wots.." because I feel that it fits perfectly into the show schemes - it's a song reminiscent of several on On An Island, in particular "Where We Start" which has that Obscured by Clouds album sound (does this make any sense?)

Still, "Fat Old Sun" was played with a great deal of passion and went over well. David literally ripped off the blistering opening chord to "Breathe Reprise". And nothing, but nothing, can describe the electrifying effect of a perfect, note for note rendition of Echoes, complete with all sorts of lighting tricks and surprises. One really wishes this song could have remained in the 87-89 and 94 sets, because it was a real show stopper and worth the price of admission by itself.

This is a David Gilmour tour - but one of the real stars Tuesday was Rick. Poised in his spot at the right center riser of the set, he came off as the real sonic commander of the show. His vocals were strong and confident, and his keyboard solos were frequent and intriguing, in particular his electric piano chords.

It was different to see these songs played without background films and other special effects - but in a way better - this tour is not about the Show, it is about the Music.

And the music coming from this skilled veteran band sounds great. This band rocks - and not that there isn't still a lot to see - the green lasers in CNumb look amazing in a small indoor venue.

All told, one of my best Floyd experiences in over 25 years of watching David in action.

SHOW REVIEW - April 4th
By BD contributor, EdwaForb
Well, as expected, it was a great show.

DG came out on time (!) with a 6 piece band (including Richard Wright on keyboards). The first set was a little over an hour and consisted of the entire new solo album. However, they played it in a different song order and about two-thirds of the way through, David Crosby and Graham Nash came out and sang background harmonies for the rest.

After only a 15 minute break, they came out and opened the second set with Shine On You Crazy Diamond (with Crosby and Nash again).

The entire second set (90 minutes long) was Floyd including WYWH, Breathe, and Comfortably Numb and yes, they played the entire epic, Echoes. I've seen Floyd three times and have never heard this live.

My favourite though was the trading of lyrics between Gilmour and Wright during Time. They even played a Syd Barrett tune called Dominoes. The lasers, as always with Floyd, were amazing too! [These have been added since the European leg of the tour finished - Matt]

It's been over 10 years since I've seen Gilmour live and its amazing how he sounds the same. So many artists (Elton John, Billy Joel) can't hit those notes anymore, but Gilmour is like Jon Anderson from Yes with an ageless voice. His guitar playing is still pristine also.

SHOW REVIEW - April 4th
By BD contributor, Jason Krehel

I thought I would drop a line and let you know the concert tonight at Radio City Music Hall was just amazing. Gilmour was incredible.

He did not do the On an Island album in order because he was waiting for Graham Nash and David Crosby to show up! David and Graham sung their parts for all the songs they were on, and even sung harmonies on Shine On You Crazy Diamond. I thought my head was going to explode! The set list was was the same as all the other dates.

David and crew were on form tonight. The entire place went nuts for Breathe/Time/Breathe Reprise - you could hear the audience singing along. Echoes was stellar and

Comfortably Numb was mind-blowing.

There was a good use of lasers on Echoes, Wish You Were Here and Comfortably Numb...

SHOW REVIEW - April 4th
By BD contributor, John Simonds

I took my son to New York on Tuesday for the first show. What an incredible experience! Radio City Music Hall was a fabulous place to hear the show. We were seated in the second level mezzanine. The acoustics were phenomenal, every guitar note, drum beat and vocal was crystal clear.

I was a little disappointed in the New York crowd during the On an Island set. The patience level of the audience where I was sitting was not good. On an Island is certainly mellower and slower than much of the PF stuff. It seemed to me that the audience was missing a truly outstanding musical experience with On an Island. Knowing ahead that David was doing On an Island in the first part of the show, you would have thought the audience would have been a bit more understanding that they would have to wait to hear their favourite PF classics.

As others have said many times, Take a Breath was outstanding as was This Heaven and Then I Close My Eyes.

I mentioned to my brother that we were in store for a treat when they moved the title song back. You could see there were two unused microphones in place at the front of the stage which gave a hint of what was to come. The crowd went crazy when Nash and Crosby came out. The fact that they also did The Blue was also unexpected.

The second half of the show was electric, Richard Wright really came to the forefront in that. From his strong vocals to his great keyboard work, he adds so much. The dueling with David's guitar and Richard's keyboard in Echoes was fantastic. The one negative was High Hopes which had some feedback problems and seemed to be a bit unsettled, particularly David's slide solo at the end. It also makes you appreciate what a fine musician Jon Carin is. From his slide playing to keyboards and piano, he adds so much to the overall sound and Dick Parry's sax becomes more of a prominent instrument, rather than just adding to the mix.

The lighting was great, the use of the lasers was unexpected in such a small venue and reminded us of

the glory days of the past when the Floyd toured stadiums and large arenas. David made a great decision to play smaller venues, the personal and reflective nature of On an Island comes through so much more in the cozy atmosphere. The show was everything I was hoping for and more and my teenage son now realizes that he has witnessed a piece of rock and roll history. I feel honored to have been at the show and thank David and all the fine musicians he surrounds himself with for coming to America so that we could experience a once in a lifetime show. I have seen PF in a football stadium and saw Roger Waters in 1999, but with all due respect, nothing can compare with what I witnessed last night. I was extremely moved.

SHOW REVIEW - April 4th
By BD contributor, Lucy Casciari

Saw
the show last night - sat in Orchestra EE left side of stage. Most unbelievable show I've ever seen in my life. I cried through the whole thing.

First set was all the songs from On An Island. Second set was classic Floyd - Echoes, Sorrow, some Dark Side of the Moon, Richard Wright's song from Division Bell, Wearing the Inside Out and so much more I can't remember since I was in another world - even a Syd Barrett song thrown in!

It's hard to compare anything with the Floyd shows from '88 and '94, but next to those, it is by far the best concert I've seen in my life and I was at the Dylan Tribute concert in '93 and Cream Reunion concert last fall and lots of Clapton concerts over the years. Gilmour blows Clapton away at the guitar - there is no comparison, he is the best guitarist alive.

I'm trying to find tickets to go tonight and sit in the pit so David can hear me when I tell him I'm in love with him!

SHOW REVIEW - April 4th
By BD contributor, Steve Steele

"...Well my watch says two minutes after!" drawled the impatient long island housewife. "I want my \$5 maguerita!"

Ah, the pleasures of standing "In Line", all present and correct - the vulgarities of a summer stadium show at the wholly inappropriate Radio City. Inside the frozen \$5 "Island Breeze" margaritas were indeed selling like the proverbial hot cakes.

Our seats in the second row of the second mezzanine offered an excellent view of the semi distant stage. A little after 8pm, the house lights went out and plumes of dry ice were pumped from below and above the stage, subtle white lighting completed the effect of a broiling eerie wall of fog as the strains of "On an Island's" opening sound collage "Castellorizon" rang out.

The fog slowly stilled and Gilmour himself appeared centre stage, picked up his guitar and began to play the opening plaintive solo.

The band slowly appeared behind him. Jon Carin on Keyboards, Guy Pratt on Bass, Steve DiStanislao on the drums, Pink Floyd's Richard Wright on keyboards and Phil Manzanera on second Guitar.

Next DiStanislao lead the band into the Steely Danesque upright bass swagger of "This Heaven". A quick fumble from David next whilst attempting to fix a strap on his acoustic and an ecstatically recieved "It's nice to be in New York" and the simple accoustic slide guitar driven love song "Smile" swept over the sold out crowd like a warm sonic bath.

Gilmour displayed his lung power on the saxophone led instrumental "Red Sky at Night". The only real "Rocker" from "On an Island" was next.

"Take a Breath" accompanied by dramatic strobe lighting and Guy's prominent bass. David started to play what looked like a childs guitar (a Turkish instrument: a cumbus) for another instrumental "Then I Close My Eyes", switching to a Gretch Duojet for the remainder of the song.

David paused next to introduce two special guests. David Crosby and Graham Nash's entrance sent the overloud crowds response through the roof as their perfect harmonies meshed seamlessly with Gilmour's and Wright's throughout "On an Island" and "The Blue". Nash and Crosby had already left the stage before David could thank them, he raised his hands in mock disbelief before stating "Pretty good, those guys!"

The house was effectively brought

down, and David eased us down gently with the first set's final two tracks "A Pocketful Of Stones" and "Where We Start".

Bathroom, or in actual fact in true art-deco fashion, "Mens Lounge" break next.

Set two was what most of the over zealous crowd had come for; ninety minutes of David's favourite Pink Floyd tracks. Opening simply with a white rotating spotlight and armed with only his guitar and a delay pedal, Gilmour wrenched out the emotive opening to "Shine On You Crazy Diamond" in a fresh arrangement of the 1975 classic.

The band proper and Crosby and Nash joined in for the roof raising chorus. Veteran Floyd saxophonist Dick Parry reprised his twin sax solo in the outro, switching from baritone to soprano saxophone in a quick fluid motion.

Guy Pratt's bass effect enhanced the introduction to "Wearing the Inside Out" sung by Wright. A tribute to Syd Barrett followed in "Dominoes". Gilmour stuck to his acoustic for the pastoral "Fat Old Sun" an extended accapella refrain of "Sing to me" affording Gilmour time to strap on his Stratocaster for the closing powerful electric solo.

The familiar heartbeat intro ushered in a mini suite from "Dark Side of The Moon" - "Breathe" and the classic "Time:Breathe Reprise" accompanied by close to six thousand backing vocalists and several confused dancing headbangers!

"High Hopes" was next, featuring a classical guitar outro.

The following number was for most people worth the price of admission alone. 1971's "Echoes" in a full twenty minute version complete with eerie "Seagull" effects from David. Lighting director Marc Brickman used all his bag of tricks to take the audience on a psychedelic journey featuring lasers, smoke and strobe effects.

At the close of the track - the stage still lit - the audience response was overwhelming. David and company duly obliged the standing ovation by returning to the stage,

Nash and Crosby in tow, for the bittersweet 'Wish You Were Here'.

David stated that he wanted to try "One of theirs" next as he accompanied them for an accapella reading of "Find the cost of Freedom".

Finally David stated "You'll know this one" as the epic "Comfortably Numb" featuring Richard Wright subbing for Roger Water's "Doctor" vocals washed over the auditorium. The band in darkness and David backlit for what is to my mind the epoch of guitar solos. The house lights up, the band took a bow and bade us goodnight. An awe inspiring performance.

SHOW REVIEW - April 4th
By BD contributor, David

I went to the show last night at Radio City; the show was fantastic - please give my thanks to Mr Gilmour. I was very pleased with the sound and the laser effect were a surprise.

There was one little technical problem during "High Hopes", but the highlight was definitely "Echoes". I knew they were going to play it, but the arrangement and the effects they used were phenominal.

Also, everyone in the audience was very happy and grateful to see Richard Wright. Everyone says that he is the heart and soul of the band and during "Wearing The Inside Out" they gave him a standing ovation.

SHOW REVIEW - April 4th
By BD contributor, William Roberts

First off, the concert was better than I ever believed it could have been. I had looked at the setlists for all of the European shows, so I expected not to surprised by anything. Well...I was wrong. No one had any idea that Crosby and Nash would be there (Nash was really getting into Gilmour's solos). I knew that they were playing "Echoes," but I was not expecting them to swith to "One of These Days" in the middle of the song and then go back to finish "Echoes."

The first half of the concert was good, and the crowd gave cheered only a moderate amount between songs (except for the guys on acid). I could tell that everyone came for the classic Floyd hits.

Once "Shine On" started, the crowd went nuts, especially since Crosby and Nash joined in on that song as well. Everyone sang along to the classic hits, but it seemed like I was the only one who knew the words to "Wearing the Inside Out." "Fat Old Sun" was surprisingly good, because of the jam at the end.

"Breath" and "Time" went very well, resulting in a looooooong applause from the audience. "Echoes" was absolutely insane...it was like actually being at Pompeii, and I loved when they switched to "One of These Days." It was definitely the fan-favorite.

WYWH and CN were both extremely well done, and ended the show well. During the solos of CN, they impressively had a line of lasers between the 2nd and 3rd balconies, one of the many great visual effects.

It was an almost picture-perfect show. The only slip-ups were a some screeching from some interference during part of "High Hopes" and Gilmour messed up one little part of "Shine On" (but nobody really cared).

All you need to know was that it was the greatest concert I have ever been to, and that "Echoes" by itself was worth the price of my ticket.

SHOW REVIEW - April 4th
By BD contributor, William M. Alexander

I can't add much to all of the other posted reviews as I am in total agreement. The show was fantastic, nearly flawless and exceeded my expectations by leaps and bounds. My seat was in the second row of the pit section to the far right of the stage. Perfect angle to see Richard Wright, Jon Carin, Dick Parry and of course David himself. (I was also near the front row at Roger Waters in Montreal on 7/31/99. I thought that show was the ultimate but what I saw on April 4th, 2006, blew it away by far.)

Ok, so here are a few things I saw and noticed that may be a bit more unique than just another well deserved 5 star review. Got to know one of the security guards and he told me that the owner of the Knicks was sitting in the pit section too. He said there might be a few other celebrities but they usually come in after the music starts to avoid being seen. It was pretty dark so I didn't notice anyone recognizable.

Polly Samson came out and sat on the opposite side of the pit section, wearing headphones and holding what looked like a video camera or something. Later on, I could see all of the Gilmour brood, including Polly (and occasionally Marc Brickman) sitting on stage left during most of the show. It was kind of nice to see the family cheering David on from the side and gave it a personal perspective, rarely seen during a rock concert.

One guy sitting in the very front row, got a bit excited during "Time" and started shaking his head up and down violently like something off Beavis & Butthead. Great Chris Farley imitation! Guy Pratt noticed immediately and was very amused by the guy's antics. Other than that, I noticed that no one in the band really made much eye contact with the audience at all. They all seemed to be looking way up into the mezzanine and Richard Wright seemed particularly taken with the lasers and effects going on around him.

If Roger Ebert wasn't one of the celebs in the pit section, I'm going to rate it for him... thumbs up all the way around.