

# David Gilmour

David Gilmour and friends began Wednesday's show at the Kodak Theatre with a can't-miss mini-medley from "The Dark Side of the Moon" that spliced "Time" into "Breathe" and tossed in some of the "Money" cash-machine effects.

It was an unapologetic classic-rock kickoff, but this three-hour tour of Gilmour's career was much more than bong fodder for the casual Pink Floyd fan.

The singer-guitarist referred to that opening salvo as "something to get you warmed up." It predictably did, drawing a standing ovation. Gilmour then told the mostly graying crowd to "sit back and relax" while the band played "On an Island" — his third solo album for Columbia and first in 22 years — in its entirety. Although a mild murmur of grumbling could be heard as the patrons retook their seats, the ensuing 70 or so minutes could hardly be tossed off simply as patience-testing filler between Floyd classics.

The new disc might not be a landmark recording, but Gilmour certainly can't be accused of hanging on in quiet desperation. Often reminiscent of post-Roger Waters Pink Floyd, "Island" is a lovely if not instantly memorable song cycle with a recurring theme of water; in concert, its laid-back rhythms, gently evocative orchestration and intermittent smooth-jazz leanings conjured a barefoot beach stroll.

Backed by a crack band that featured Floyd bandmate Richard Wright — and occasional vocals by David Crosby and Graham Nash — Gilmour started in rather rough voice but gained strength during the show. He switched instruments often, moving from electric to acoustic to steel guitar and taking turns at dobro and the banjolike cumbus. He even had a solid go at

saxophone during one of the new album's three instrumentals, but that was overshadowed when veteran Floyd sideman Dick Parry showed his sax chops.

Gilmour, who turned 60 last month, often is overlooked amid the slew of brilliant

guitarists who emerged from England in the mid-'60s, but his singular style is instantly recognizable. New and classic solos were precise and deliberate, alternatively soaring and diving, and they echoed around the high-ceiling hall.

After a 15-minute break, the second set seemed aimed at Pink Floyd's most ardent fans. Careening yelps of recognition greeted the bluesy guitar intro to "Shine On You Crazy Diamond." Eschewing his other solo albums, Gilmour led a Floydian trip through obscurities like the band's 1967 debut single "Arnold Layne," along with 20 minutes of genuine head music in "Echoes" and such radio-worn classics as "Wish You Were Here" and show closer "Comfortably Numb," which featured an extended take on Gilmour's most famous solo.

There were many similar-sounding melodies and meandering instrumental passages — gripes to which any Floyd nonfan can subscribe — but no floating pigs or towering walls, though there were some mid-tech lasers near the end. The show couldn't be called start-to-finish riveting, but its high points showed the undeniable craft and musicianship of a rock legend. ■



concert

BY  
ERIK  
PEDERSEN

#### venue

Kodak Theatre,  
Hollywood  
Wednesday, April 19

#### the bottom line

After showcasing his  
new album,  
Pink Floyd stalwart  
thrills hard-core fans  
with obscurities.