



**INTENSE**  
Roger Waters performs The Wall Live at Burswood Dome. PICTURE **MATTHEW TOMPSETT**

# Audience blown away as The Wall tumbles down

## CONCERT

### Roger Waters: The Wall Live

Burswood Dome

Friday, January 27

REVIEW **BOB GORDON**

**R**oger Waters' words upon the end of Friday night's performance of **The Wall** — the first of his two Perth concerts — seemed to sum up his frame of mind then and now.

"When I was young and grumpy I was sort of disaffected with rock'n'roll in many ways, but I couldn't be happier than to be in this room with all of you guys here tonight," Waters said.

Not that this was a feel-good show, by any stretch of Waters' imagination, but 30 years had dawned on his late '70s distaste for **Pink Floyd's** audiences and lifted the post-war requiem theme of **The Wall** to previously unimagined heights. Technology has

finally caught up with this story and the bricks fall harder than ever. The word awesome doesn't cut it.

In **The Flesh**, and its hypnotic, dual guitar riff railed in a cacophony of light, sound and Battle of Britain imagery. A World War II fighter plane sailed above the crowd's heads and crashed amidst flames into the beginnings of **The Wall**, setting off fireworks that wouldn't have been amiss on Australia Day.

Wow, it was on. With a cracking band including sterling guitarists **Snowy White**, **Dave Kilminster** and **G.E. Smith**, plus backing vocalist **Robbie Wyckoff** seamlessly undertaking **Dave Gilmour's** vocals (particularly amazing on **Mother** and **Comfortably Numb**), **The Wall** was built and realised before our eyes. **Another Brick In The Wall Part II** brought memories flooding back, as a choir of kids swayed onstage and jeered "hey teacher, leave those kids alone" at a giant marionette of the insipid, cane-waving **Schoolmaster**, an iconic and menacing piece of **Pink Floyd** imagery.

Act II was no less intense. The now-completed wall

not a barrier, more a catalyst for the show, drawing the audience in, as footage of emotional homecomings by soldiers went up during **Vera** and when its surface screamed trolls and anti-war slogans throughout. **Run Like Hell** was a race, a visual assault on the iGeneration (as iPhones took photos from the audience). By the time the pomp and drama of **The Trial** was aired, **The Wall** came tumbling down, like Berlin bricks collapsing before your eyes. The audience was left to collect their minds from the ceiling.

It was more than bells and whistles (and pigs), it was a man's once-troubled mind writ large. It was a more complex way of saying "war, what is it good for . . . still?" Indeed, not 10 minutes later a crowd-controller, waving his baton in a woman's face screaming "hold" brought back memories of the **Schoolmaster** previously parading the stage. A bit of power and a big stick in the hands of little humans will always get taken too far. More bricks for **The Wall**. Roger? **👍**