

## ➔ HOLIDAY GUITAR GIFT GUIDE

### 5 SONGS

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"Baby Blue"

**PINK FLOYD**

"Wish You Were Here"

**COLDPLAY**

"The Scientist"

**BILLY SQUIER**

"The Stroke"

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# ROGER WATERS

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COVER PHOTO BY SEAN EVANS

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GUITAR WORLD

THE  
GREAT

# WALL

**THE WALL LIVE** IS ONE OF THE BIGGEST AND MOST AMBITIOUS TOURS IN THE HISTORY OF ROCK. IN THIS EXCLUSIVE INTERVIEW, **ROGER WATERS** EXPLAINS THE IMAGERY AND SYMBOLISM BEHIND HIS UPDATE OF THE PINK FLOYD CLASSIC.

BY BRAD ANGLE • PHOTOS BY SEAN EVANS







# "BENVENUTO, BAMBINI!"

ROGER WATERS EXCLAIMS THROUGH HIS microphone to the line of children excitedly walking toward the stage inside Rome's massive Stadio Olimpico.

On this blistering afternoon in late July, the former Pink Floyd leader and his band are in the middle of the soundcheck for tonight's show, at which they'll perform Floyd's classic 1979 double-album, *The Wall*, for 50,000 Italian fans. Waters stops the rehearsal to welcome the children, who will appear with him onstage later tonight during the famous "We don't need no education" refrain from "Another Brick in the Wall (Part 2)." As with every performance of *The Wall Live*, the kids have been recruited from local youth organizations. They receive their stage instructions and soon begin yelling, "Hey! Teacher! Leave them kids alone!" at the huge, menacing inflatable schoolmaster puppet that descends from the rigging above the stage.

Waters smiles and dances in sync with the kids. Even in this casual pre-show setting, his vocals are strong, possessing much of the same vulnerability and theatrical range that they had when *The Wall* was first released. Wielding his legendary black Fender P-Bass, Waters embellishes the song's funky bassline with the assuredness and finesse reserved for only the most seasoned musicians.

Although tonight's show arrives three years and nearly 200 dates into *The Wall Live* world tour, Waters' excitement is palpable. In fact, his commitment to this larger-than-life production is so singular that he still soundchecks every concert to make sure the sonics and stage show—like tonight's giddy children—are performance ready. Waters has a longstanding reputation for being a hyper-attentive, if downright controlling, musical director, factors that contributed to the myriad inter-band tensions that led him to leave Pink Floyd in 1985.

But a fierce creative drive isn't the only force fueling his passion for this new production. For Waters, *The Wall* has become a vehicle to convey what he sees as vital messages about a host of modern societal plagues, from greed and corruption to nationalism and religious supremacy. In its original conception, *The Wall* was a way for him to exorcise personal demons: his feelings surrounding the loss of his father in World War II, the severity of the English school system and the isolation and dysfunction of rock stardom, among others. But Waters, now approaching his seventies, has come to terms with his past, and

the current, contemporized production of *The Wall Live* demonstrates his concerns with how the forces behind these ills infiltrate society to the detriment of many.

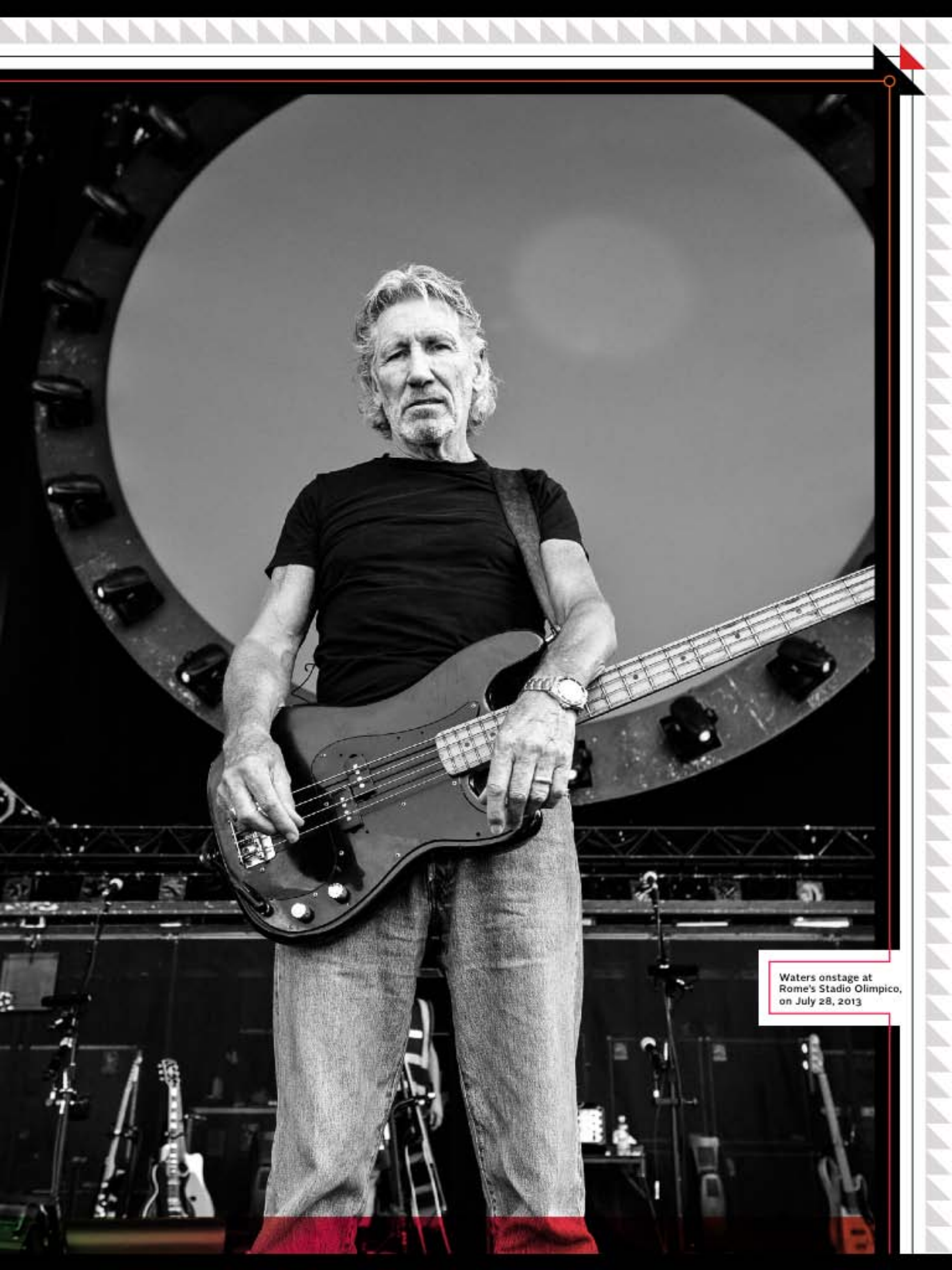
"It took me a long time to get over my fears," he wrote in a letter to fans in 2010 explaining why he was resurrecting the *Wall* tour. "It has occurred to me that maybe the story of my fear and loss with its concomitant inevitable residue of ridicule, shame and punishment, provides an allegory for broader concerns: nationalism, racism, sexism, religion, whatever! All these issues and 'isms' are driven by the same fears that drove my young life."

It was around the 30th anniversary of *The Wall* that Waters decided to update the show's themes to address these global issues. He assembled a world-class team of musicians, video artists, set designers and projectionists to help him expand the project's scope as well as deliver the live show that Pink Floyd failed to realize when they first attempted to perform the record in 1980 [see sidebar, page 57]. In addition to presenting the classic music—brought to life by his band of all-star musicians, including guitarists Dave Kilminster, G.E. Smith, Snowy White and Jon Carin [see sidebar, page 46]—the updated show delivered a high-tech multimedia narrative unrivaled by any rock show ever staged.

Musically, *The Wall Live* follows the arc of the original 1979 album. But for the new production, Waters has added two more songs that didn't make the original release: "What Shall We Do Now?" and "The Last Few Bricks." The show also features a newly written acoustic coda, "The Ballad of Jean Charles de Menezes," which honors a Brazilian man shot to death in 2005 by London police after being misidentified as a terrorist. In context with the 26 tracks of the original album, the new tunes contribute to the dramatic exposition while infusing the familiar ensemble of songs with freshness.

A few hours after the soundcheck at Stadio Olimpico, the full scope of Waters' vision is revealed when the show kicks off in a blast of pyro explosions and the aggressive opening lines of "In the Flesh?" wash across the stadium of screaming fans. Like the original album, *The Wall Live* tells the story of Pink, who loses his father in World War II and becomes the target of abuse, smothering and neglect from his teachers, mother and wife, leading him to build a metaphorical wall around himself. And as in the original staged production, a massive wall—mirroring Pink's isolation—is constructed across the stage during the first half of the show, until it completely obscures Waters and his band from

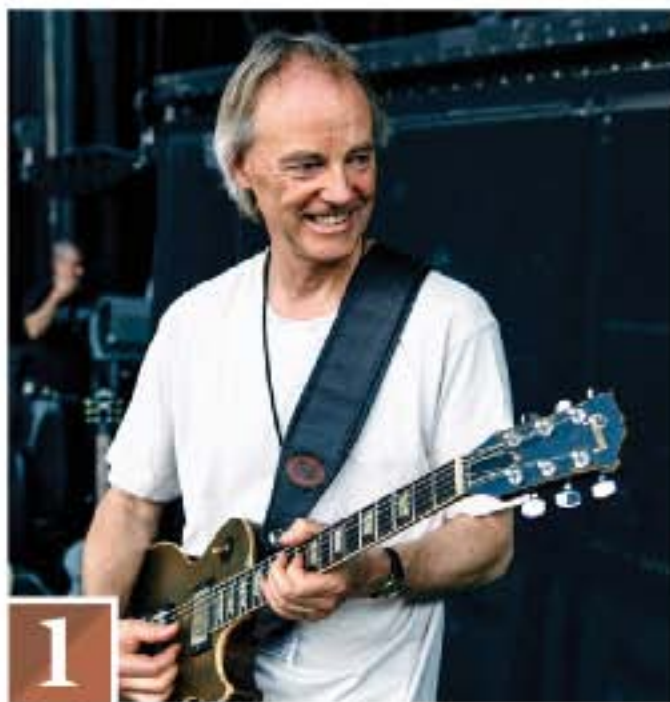




Waters onstage at  
Rome's Stadio Olimpico,  
on July 28, 2013



# THE FAB FOUR



1

## SNOWY WHITE

British blues guitarist Snowy White first toured with Pink Floyd in 1977 and appeared on the inaugural, ill-fated staging of *The Wall* in 1980. White has also performed with Thin Lizzy and releases records under his own name.

**You played on the original staging of *The Wall*. What's the biggest difference between then and now?**

The obvious difference is the new technology that makes it possible to tour it. Before, the crew would be humping around two or three 24-track studio machines and all sorts of stuff. I think it's great that modern technology now makes it possible for Roger to bring all his ideas to life. The good thing, but also the slightly depressing thing, is that all the messages about war and hate are as relevant today as they were back then. Nothing's really changed, has it?

**What's your favorite moment in *The Wall Live*?**

I sort of enjoy all of it. A lot of stuff I do is very simple and repetitive, but there's that exciting moment on "Hey You" where I do that long feedback note. For the fun of it I hit the note and just change the settings on the graphic equalizer and see what happens. The rest of it you have to be spot on, because

Roger doesn't like musical surprises.

**You're touring with your old Les Paul. Are you nervous about anything happening to it?**

I was actually the guy who got [Dave] Kilminster in the band. And he repaid me on the first tour by tripping over my '57 Les Paul onstage and breaking the neck. [laughs] He was horrified. I wasn't so upset, because the neck had been broken once before. But I didn't tell him that. [laughs]

**What other gear are you employing?**

For this show I need the Strat sound on some things. So I bought the copy of David Gilmour's [Signature Fender] Strat. I use another black Les Paul, which belongs to the band, and I also have a [Bedell] acoustic. For amps, I use two 30-watt Voxes, and I kick on the second one for solos. I also need a bit of distortion and a wah-wah that is set up backward, so it squeals. I've got a [Line 6] M9 [stomp box modeler], which I use as a chorus pedal and for my repeat effects.

## 2 G.E. SMITH

Pennsylvania-born G.E. Smith rose to fame as the lead guitarist for Hall & Oates during their Eighties heyday. He was also the longtime musical director of *Saturday Night Live* and has performed with many acts, including Bob Dylan, David Bowie and Mick Jagger.

**What was your approach to prepare for this gig?**

I learned all the songs on acoustic, electric and bass. If you approach a song like that, you really get inside it and know what's going on with it.

**What's your favorite moment in *The Wall Live*?**

I love playing bass on some of those transition pieces, like "Vera," and classics like "Comfortably Numb," too. I get to do these really cool slides when it goes up to the D chord. In these stadiums, it sounds so fantastic. "Goodbye Blue Sky" is really fun to play because Dave, Roger and myself are all playing variations of the same notes and it sounds like one huge guitar.

**What guitars are you playing on this tour?**

I get to play a lot of bass on this gig, which is

fun. I have this 1951 P-Bass, and I've got a fretless Fender that I play on "Hey You." For this gig, Rick Kelly, at Carmine Street Guitars in New York, made me a bass with a pine body from the roof beams in the building at 165 Bowery. The pine neck is from wood taken from the Chelsea Hotel, and it's the size of an upright bass neck, with no taper. Lindy Frahlín specially made a pair of low-output pickups that are wired in series. I have a 1962 [Gibson] ES-335, which I bought in a pawnshop in San Francisco in 1978. I play a slide solo in "Mother" on a put-together Tele guitar: '63 body, a '67 neck and an Epiph-one mini-humbucker pickup. Then I have the prototype of the G.E. Smith Fender Telecaster. I also play a '54 Junior, which is magic. And I use a Godin acoustic on "Goodbye Blue Sky" and "Is Anybody Out There."





# THE GUITARISTS BEHIND *THE WALL* LIVE REVEAL WHAT IT TAKES TO PLAY IN THE GREATEST SHOW ON EARTH. **BY BRAD ANGLE**



3

## JON CARIN

New York-born multi-instrumentalist Jon Carin contributed as a writer and musician to the post-Waters-era Pink Floyd releases *A Momentary Lapse of Reason* and *The Division Bell*. He's also collaborated and toured with a range of musicians, including the Who, Bryan Ferry and the Psychedelic Furs.

### You've played with the David Gilmour-led Pink Floyd and Roger Waters solo. What's the biggest difference between the two camps?

The biggest difference with Roger is if he's singing with a hand-held mic, every single person in the band is a substitute for an original member. With Dave and the Floyd, we had more members of the original band, so it felt more like the original records. But I don't hold any judgments either way.

### What's your favorite moment in the show?

For burning off steam, "Run Like Hell" is quite good. By the time the wall is built in front of us until we get to the front stage, you really need a release. There's no connecting with the audience in this show. Even when we get out front, we're all dressed in black with black sunglasses. So when "Run Like Hell" comes up, it's great, because you just let go and burn everything off.

### What guitars are you playing?

The main electric is a modified '57 vintage reissue Strat with Lindy Fralin pickups and a Callaham bridge. Then I built two Fenders out of parts. They're a white-blonde Thinline Tele with a Callaham Bigsby, and a white-blonde Strat with a Parchment pickup and a rosewood neck. I also use a [Gibson] J-200 for a few things and a Guild D-55 tuned to David Gilmour's high-strung [Nashville] tuning for "Comfortably Numb." And then I've got my vintage Rickenbacker lap steel.

4

## DAVE KILMINSTER

Dave "Killer" Kilminster is a British guitarist who was a writer and transcriber for publications like *Guitarist* and *Guitar Techniques*. He has toured extensively with Keith Emerson and was first tapped by Waters to cover original Pink Floyd guitarist David Gilmour's lead parts on the 2006 *Dark Side of the Moon* tour.

### On this tour you play David Gilmour's original "Comfortably Numb" solo. What's the key to nailing it?

For me, it was actually just remembering it, because there are a couple of similar licks throughout it. There's a typical pentatonic lick that happens three times, and they've all got slightly different endings. And then I've got to hit that note when the wall explodes. If I miss it, I'm stuffed.

### You're also playing it 30 feet in the air on top of the wall. Are you wired to the lift?

No. And when you are on this lift, it's almost as if you are standing in a little rowboat: any movement you make just sends the whole body that way. So I had to learn that if I'm going to slide up to a note, I have to move my body into it so that I'm actually staying in the same place. I'm playing with my legs slightly bent so I can keep my balance.

### What gear are you using on this tour?

My Suhr "Rose" guitar is my main one. I did a little bit of research when I got the gig and looked at how much stuff David used. I got an Eventide TimeFactor delay unit. I couldn't find a flanger I liked, so I put my Boss [CE-2] chorus pedal in there, and it sounds fine. I've also got a Suhr Riot Distortion. The main problem for me was trying to find an amp that would cover the clean parts and the overdrive parts. Then I came across Brunetti [50-watt Mercury amps], which have amazing clean and overdrive sounds. Playing in a band like this makes you focus more on the sound. When you've got more space on each note, you want the notes to sound nice.







the audience's view. Animations are projected onto the wall, and characters are presented as giant inflatables that soar above the stage.

But Waters has replaced the original images—specific to Pink's psychological issues—with updated visuals that reflect broader messages against war, poverty, greed, religion and governmental abuse of power. For the track "Mother," the music remains true to the original tune, but the projections of an elaborate "Big Brother Is Watching You" surveillance system take the place of the overhearing maternal figure. In "Goodbye Blue Sky," animator Gerald Scarfe's original airplane animations for the 1982 movie *Pink Floyd—The Wall* are given a timely update: Scarfe's planes turned into crosses, signifying death, but in *The Wall Live*, they are replaced by B-52 bombers that drop religious, corporate and dollar signs onto the blood-covered ground below. Elsewhere, the touching ballad "Vera" features footage of young children during surprise reunions with their parents who had been deployed in Afghanistan and Iraq, while "Bring the Boys Back Home" presents quotes from former U.S. president Dwight D. Eisenhower about the unseen costs of war for humanity. One particularly sobering moment comes during "Run Like Hell," which includes WikiLeaks video footage of a 2007 airstrike in Baghdad in which two Reuters journalists were killed when they were mistaken for enemy combatants.

"I just didn't want it to sound like it was empty polemic," says Waters when asked what guided the selection process for the updated

**“WE’RE DROPPING IDEAS AND COMMERCE ON THE UNSUSPECTING land below, which then becomes a sea of blood.”**

narrative. "I wanted every point that was made to be moving, clever and truthful. So for instance, you have the B-52 image dropping all the symbols, and the brilliant animation [*creative director*] Sean [Evans] did. I'd say to Sean, 'You remember in the old movie how Scarfe's got planes that turn into crosses in the sky? I don't want that. I want to mix up national and commercial symbols and drop them.' So we're dropping ideas and commerce onto the land below, which is actually Kabul. We're dropping these on the unsuspecting land below, which then becomes a sea of blood. The intention was to create something completely up to date."

The show reaches its climax during "The Trial," which culminates with Waters and, in turn, the entire arena of fans chanting, "Tear down the wall!" After the gigantic construction literally crumbles onto the stage, Waters and his band reconvene amid the rubble for the acoustic finale "Outside the Wall." They take a few bows, jump into transport vans and disappear into the swarming Roman traffic, flanked by a police escort.

**NEAR MIDNIGHT, ABOUT AN HOUR AFTER** Waters has stepped offstage, he has retreated to the outdoor patio bar in his secluded hotel, a posh affair tucked beneath the shadows of the beautiful Borghese gardens. The vibe is subdued, yet Waters is anything but. Over a few glasses of wine, he explains his views on how radical atheism is the first step to avoiding becoming entrenched in unwinnable arguments, intractable positions and endless wars between people asserting that their god is the only true deity.

"Radical atheism is the only hope for the world!" he announces between bites of pasta.

Seething with the ferocity that enthralled the fans at tonight's show, Waters asserts that once people untether themselves from religious dogma, it will allow them to focus their energy on unseating the true puppet masters: the corporate giants and super-elite who hold 99 percent of the world's wealth and power. That he is one of the most successful musicians in history—and certainly a member in good standing of rock's elite one percent—is not lost



on him. But as *The Wall Live* demonstrates, neither does he let his position lull him into indifference or numb him to his responsibilities as an artist. "Sure we're sitting in this nice hotel, eating this beautiful meal," he acknowledges. "But you can't let yourself be fooled."

In the following interview, Roger Waters decodes the imagery and symbolism behind *The Wall Live* and gives new insights into this landmark work.

**You've updated the current staging of *The Wall* by adding new contemporary social and political issues into the imagery projected on the wall. One early somber moment occurs during "The Thin Ice," which begins by showing a photo of your father, followed by photos of hundreds of fallen veterans that were submitted by fans. I understand that you also take time to meet vets during each show.**

We invite 20 vets to every show we do, wherever we are in the world. For instance, on the last leg of the tour we were playing São Paulo, and the vets were coming out, and these men seemed like they were in their Nineties. I asked, "What are they vets of?" I was told the Second World War. They were Brazilians that volunteered to fight for the Allies against the Axis powers in the Second War, because Brazil had no official involvement. But it's always very moving to meet these vets. We don't have much time, only about 20 minutes, because I do it at halftime in the show. I say hello to everyone, sign anything, and we chat a bit.

**Are there any particular stories from those meetings that stand out in your mind?**

I just dealt with one guy who had post-traumatic-stress-syndrome anger. He was dismissive and shouting at me. All I can do is put my hand on the guy's shoulder and say, "Listen, brother, I'm glad you came." But then there was another guy at one recent show in the States. He was in a wheelchair, and he looked older. He must have been in Vietnam rather than Afghanistan or Iraq. He was quiet and didn't say much, but he managed to shake my hand. He was there with his wife. As I'm going back out onstage, she grabs my arm and says, "This is the first time he's been out of the house in three years." I'm tearing up a little now just thinking about it. It knocks the stuffing out of you when you see what's been done to these guys. It's such an enormous tragedy.

**When you speak to all these veterans around the world, do you find there's any continuity in their post-war stories or experiences?**

I think they may go in with an allegiance to the flag, and my suspicion is that most of them pretty well believed all the propaganda that has been fed to them since they were very small. And 9/11 was obviously a huge factor. It calls to mind the very heroic football player who went out there to fight and got shot by his own side. [Ex-NFL football player and U.S.

Army Ranger Pat Tillman was killed by friendly fire in Afghanistan on April 22, 2004.] It's such a weird story. People now, just now, are starting to be able to say—only very occasionally—that 9/11 was sort of a wakeup call, and speak about what the insane person bin Laden was actually saying. There is a rationale in his position that was completely dismissed. I'm sure you remember at the time, [ABC network] fired Bill Maher [and cancelled his show, *Politically Incorrect*] because he said the men [that committed the attacks on 9/11] were not cowards. He said, "You can call them anything you want, but you cannot say that it was an act of cowardice to go on an airplane with a box cutter and then kill everybody. It's not cowardice." I cannot imagine what it takes out of you to do something like that. But I think the fact is that the climate is just beginning to change a little bit. And I don't mean to preach. I realize that if one wants to start a conversation with people that might be interested in different points of view that are not *USA Today* or network news, then one has to be reasonably

diplomatic in expressing the view, otherwise you're just turning people off.

**I think on a basic level most people can agree that when horrific events happen, there's a danger of having an emotion-based knee-jerk reaction. Which is why things like investigation and due process are so important.**

Two years after 9/11, in March 2003, my wife Laurie [Durning] and I went to a dinner organized by a man called Andrew Stein. It was at Four Seasons restaurant just off of Park Avenue in New York. It was sort of a gathering of the great and the good, with many from the field of journalism. There was the businessman Howard Stringer, who was the head of Sony at the time, and [Vanity Fair editor] Graydon Carter and [talk show host] Charlie Rose with ladies attached to them, and [the late 60 Minutes correspondent] Mike Wallace. It was four days before the Shock and Awe [campaign in the Iraq War], and Laurie and I were the only dissenting voices at the table. Nobody else was even asking a question. They were like, But [Saddam Hussein's] a



(top, from left)  
Waters' Fender  
Precision bass,  
Martin 000-ECHF  
Bellezza Nera  
and Godin nylon-  
string acoustic-  
electric guitar.





ROGER  
WATERS

monster, and he's killed his own people. He's got weapons of mass destruction! He's building a nuclear this or that, and he could strike against Cyprus. We have to invade!

There wasn't a *single* dissenting moment around that table, and I've never forgotten that. And obviously there were no weapons of mass destruction found. Interestingly enough, that's exactly what the head of United Nations' inspectors Hans Blix was saying. He was desperately trying to get them to give him more time. He said, "Listen, I found nothing and I'm pretty sure there's nothing there. I can prove it

if you just give me a couple more weeks." They went, Fuck you. We're gonna throw our grunts in there and kill people. And they did.

**Another example of contemporizing the visual narrative of *The Wall* occurs during "Goodbye Blue Sky," where bombers are dropping crosses, dollar signs and the logos for Shell Oil and McDonald's. To me, that evokes the notion that we're moving past purely territorial conflicts and into corporate- and religious-sponsored wars.** It's funny you should say this. I keep trying to make another album. I've kept failing because

I couldn't quite find a way to put something together that was thematically or conceptually coherent enough. Then in the middle of the last tour, I wrote a song. The song's working title has always been called "If I Had Been God," but it might be called "Lay Down Jerusalem." Can you imagine telling people in the Bible Belt that title! It's heresy! [laughs] I thought I hit pay dirt, so I started thinking about how can I make it work with other things. Then I wrote another song called "Broken Bones," which is about turning our backs on Mistress Liberty after the Second World War—how governments, specifically the United States and the United Kingdom, made the decision to completely turn their backs on the idea of liberty in favor of commerce.

So liberty is absolutely sacrificed on the altar of commerce. That is what we're living through. We're living through the aftermath of 60 or 70 years of that, and we're paying a heavy price. And part of that price is that we feel the need to be constantly killing brown people because...why? What's the reason? For cash. It's all done for cash, in my view. There's



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no other reason. I saw a really interesting guy on one of the left-wing talking things, maybe MSNBC. And he was talking about how Obama is talking about pouring weapons into Syria, and what a brilliant idea that is. *What?* It's insane! Another proxy war with [Russian president Vladimir] Putin? What do we gain from that? To prove that we're just as fucking stupid and appalling as he is? Who gains? It's just more dead people on the ground and more profits for the armament industry in Russia and here. [Defense contractors] Lockheed Martin and McDonnell Douglas are dancing around their offices going, "Whoopie!" because they need the United States to spend one trillion dollars a year to kill anything that moves.

two ideas. The idea of a kangaroo would actually suit the PRISM program much better, because what they are all about is kangaroo courts. [laughs] They will arrest you in secret, hold you in secret and try you in secret by military.

**Another striking moment in the show comes during "Run Like Hell," where you project the infamous WikiLeaks footage of the Reuters photographers who were mistakenly killed by the U.S. military.**

Yeah. We used the famous murder of Saeed [Chmagh] and Namir [Noor-Eldeen], the two Reuters cameramen. They've got the guy in the helicopter going, "Yep, that guy's carrying an RPG [Rocket-Propelled Grenade]." But

**“ LOCKHEED MARTIN & McDONNELL DOUGLAS ARE DANCING AROUND THEIR OFFICES GOING, 'Whoopie!' because they need the United States to spend one trillion dollars a year to kill anything that moves.”**

But there are people beginning to fight against it. Like [journalists] Chris Hedges and Noam Chomsky, and others, who are suing Obama over the amendment to 1021, or what used to be called the Patriot Act. They're trying to push this through to law on the grounds that the United States is still at war. They've somehow managed to convince themselves that the United States is at war with terrorism, this nebulous group that's evil and trying to destroy this country. In consequence, that means the Bill of Rights can be suspended, as it was in the Civil War with [President] Lincoln, who would willy-nilly arrest any newspaper editor in the North that printed anything that was anti his government. Suddenly you discover you can do that with anybody. There is no recourse to the law. You suspend the Bill of Rights, habeas corpus and the rule of law. And you do it all in absolute secrecy, because you have to protect the people. I mean, *what?*

**Speaking of absolute secrecy, did you happen to notice the logo for the NSA PRISM surveillance program? It kind of resembles the cover of *Dark Side of the Moon*.**

It does! It's amazing that's the logo that appends to the program for gathering information. It actually looks like the Australian Pink Floyd logo, because it's not exactly the pyramid. It's some weird shape. With the Australians, it's a stream of light going into a kangaroo and coming out the other side. [laughs] And actually there's a very nice connection between those

really he's holding a movie camera. You can see it so obviously. There were a few people in that video. And if you watch it carefully from beginning to end, you do see two people with AK-47s at one point, but it's nowhere near when everyone gets killed. The guys with the AK-47s are obviously not dumb enough to be standing around in the street when there's some Black Hawk hovering over them about to shred them. Which is why all the people in the street were civilians and cameramen.

**Throughout the past couple of years, the tour has arrived in some European cities during times of political upheaval. Specifically, you were in Athens last year right around the time of the riots.** Well, they weren't really rioting yet. They were rather irritatingly staying up all night playing bongos outside of my hotel window in Constitution Square. [laughs] I think if I had a large enough detachment of storm troopers, I'd have gone down there and told them, "Shut the fuck up, I'm trying to sleep!" [laughs] One of the saddest things, of course, about what's going on is that, inevitably when you go through a period of depression and you have social unrest, then the extreme right raises its head and decides it's all the fault of foreigners and gollywogs.

**That sentiment is also reflected during "In the Flesh" when Pink begins to point out all the "riff-raff" in the room.**

That's the root of it. Like in Greece, since they've gotten rid of (continued on page 158)

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levels simultaneously. Turn  
it up, and play LOUD!

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## ROGER WATERS

continued from page 53

the colonels they've been a relatively humane quasi-socialist democratic society, even though obviously not a hugely economically efficient one. But now you've got these roving gangs of people that call themselves the Golden Dawn. They're the young and disaffected and have become like the SA [Sturmabteilung, the paramilitary wing of the Nazi Party]. It's very like Germany in 1932 and '33. When there's no work and things turn bleak, people tend to put on a black shirt and say, "Well, it's all the fault of the

Muslims, the Jews, the others. Let's go beat them up. We must make Greece pure again." It's sad! These are the descendants of Aristotle, Socrates and Plato.

**Basically the central figures that laid the foundation of civilized Western thought and process.**

Yes, it was the crucible of civilized thought. Well, I know they also used to fight their neighbors with regular ferocity. [laughs] I'm not sure I'd want to ever run into a Spartan in a dark bar at night. [laughs] I think they were quite uncompromising in sorting out disagree-

ments with people in bars that had wishy-washy ideas. And I'm not sure I would have wanted to be a baby back then and be left alone on the mountain to see if I could survive. Having said all that, they did do quite a lot of sitting around and thinking about how to organize society. They did invent *democratia*.

**When you're performing *The Wall* in cities that are beset by political or economic unrest, is there a particularly unique energy to the crowds or shows?**

Not really. But when I was in Chile last year, President Piñera decided that it would be a good photo op to invite me over to the palace. I'd also met with that young women student leader, [Camila] Vallejo, but we couldn't have a proper conversation because my Spanish is non-existent and her English was too. But on the other hand, the *presidente* could jabber away. And I spoke with him for about an hour and a half. And I kept asking him about the police violence, because they were putting down the student unrest with tons of tear gas, rubber bullets, water cannons... basically doing everything short of shooting them dead with live rounds. There were huge number of injuries. And, of course, we were doing the show in the famous stadium in the middle of Santiago [Estadio Nacional Julio Martínez Prádanos], which is where they took everybody and killed them after the Pinochet coup [which overthrew socialist President Salvador Allende in 1973]. So it was a pretty strange place to be.

**Did you feel Piñera was simply trying to boost his reputation by meeting with you?**

I had this meeting with the president and he showed me the room where [Salvador] Allende supposedly committed suicide, and the phone he used to make his last calls and all the bullet holes that were up the stairs. And then when I left there were *thousands* of protestors outside. I didn't say anything to anybody. But then I thought it all through and I wrote a letter saying I thought he needed to listen to his people. I said it during the show as well. I also said it wasn't gonna further his own particular ends selling porky pies to visiting pop stars. [laughs] Because he told me there had been only twelve hundred injuries in the last year and a half of social unrest, and of those, eleven hundred had been to the police. [laughs] It was like, You fucking moron! Why are you trying to tell me this shit?

**"Another Brick in the Wall (Part 1)" includes footage of Muslim kids playing soccer in the West Bank of Israel. It's a subtle reference that hints to a larger, very divisive issue that you are passionate about. Have you had a chance to visit the Gaza Strip?**

I've never been to the Gaza Strip. It's very difficult to get in, and I'm fairly sure the Israelis wouldn't allow me. They tend to stop people who have appeared on the Russell Tribunal [a private civilian investigative group that examines violations of international law of which the Pales-

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tinians are victims]. They hold them at the border for hours and hours, asking them questions and then telling them, "I'm sorry you can't go in." That's not to say I wouldn't like to visit, because I would. And when this touring comes to an end, I'm sure I shall, because I'm still deeply committed to the Russell Tribunal on Palestine, where I served as a juror in New York and Brussels. But I have traveled quite extensively through the occupied territories and Israel itself, seven years ago, a year after I did a gig in Israel.

**How specifically did traveling to that region influence your position?**

It was because of that gig in Israel that I was contacted by BDP [*the Peace and Democracy Party in Turkey*] and all kinds of other organizations all over the Middle East. They wrote me letters asking me not to go and to join the cultural boycott, which I did. And I don't regret it for a moment. I'm sorry: what I should have said is if you haven't been there [*Gaza*], it's impossible to imagine how horrific it is. *Impossible*. Although there are three recent wonderful documentaries that are absolutely essential viewing if you're trying to understand a different point of view that isn't the point of view of the Israeli lobby in New York and Washington.

The first movie is *The Gatekeepers*, which is an Israeli documentary that's based upon interviews with the last six heads of Shin Bet, which is the Israeli secret service, all of whom, without exception, at some point during their interviews say, "We've got it completely wrong. Our entire history has been a strategic error. We thought tactically when we should have been thinking strategically. We're a powerful military nation. We have won every battle, but we have lost the war."

The other one is called *5 Broken Cameras*, which is from Gaza. It's a very moving documentary about life in Gaza from before and after Operation Cast Lead and Operation Pillar of Defense, which were the two most savage attacks by the Israeli Defense Force on Gaza. A young woman made this documentary, and it's called *5 Broken Cameras* because she went through five video cameras before she got to the end of it. They weren't quite shot out of her hands, but they were blown up or destroyed in one way or another. It's really moving.

Then there's one made by the sister of a friend of mine, called *Roadmap to Apartheid*. It's paralleling the apartheid system in South Africa and what's going on in Israel, and showing the similarities. The Israeli government—but not all Israelis, because I know a lot of them that are desperately trying to affect change in their country—reacts very strongly if anyone suggests they're operating an apartheid system. But they are. It's entirely apartheid.

**Switching directions a bit, one of the central themes in *The Wall* is dealing with the loss of your father, who died in World War II. You've been quoted as saying you've yet to visit his memorial gravesite in Monte Cassino, Italy. Has revisiting this material inspired you to make the journey?** Yep. We did it. I took young [Sean] Evans with me and a film crew and an old Bentley. I made the journey from Hampshire, England, and we filmed it all. First we went to a military cemetery, Maroeuil, which is near Arras in northern France to visit the grave of George Henry, my grandfather [*who was a casualty of World War I*]. On those two days I had my three kids fly in and join me to visit George Henry's grave. And we all stood there. It was really good to take them. Then they went back to England, and we set off for southern Italy. We made a movie where various people appear in the car and we talk about various things. We eventually arrive at Casino and go to the Commonwealth War Graves Commission Memorial Garden where on plaque number five is my father's name, Eric Fletcher Waters. There's a bit of trumpet playing, a few tears shed...

**Will the footage you shot eventually be bundled for a deluxe release of *The Wall Live* tour?**

My plan is that that is an integral part of the *Wall* film. It will be completely edited into the movie that is *The Wall Live* tour 2010–2013. I really felt it needed to somehow be part of the story. Because it sort of is. **GW**

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## ROGER WATERS | *THE WALL LIVE* 2010-2013

**P**ink Floyd's attempt to tour their epic album *The Wall* from 1980 through 1981 was nicknamed "The Nightmare Tour." It was an unwieldy proposition at best, fraught with technical difficulties and seemingly ill-omened when a curtain caught fire at the debut performance in L.A. The show was too big to be toured effectively, with the result that only 31 performances were given in a total of just four cities. But the business and technology of rock staging has come a long way since 1980, and Roger Waters' *The Wall Live* has been one of the largest, longest-running and most successful musical tours of recent years or perhaps in all of rock history.

Launched on September 15, 2010, in Toronto, *The Wall Live* tour cost an estimated \$60 million to stage and grossed more than \$89.5 million on its first leg alone. It subse-

quently circumnavigated the globe numerous times before coming to a triumphant conclusion in Paris on September 21, 2013. Everything about the show was enormous, from its 12-piece band to the massive wall erected at every performance, symbolizing the alienation from his audience felt by the work's main character, the disaffected rock star Pink. While this titular prop's dimensions varied slightly from venue to venue, it generally measured 500-by-30 feet, although it grew as wide as 850 feet across at one show on the tour's final leg.

Of course, one thing missing from *The Wall Live* were Waters' fellow surviving members of Pink Floyd, the group that created the original album. But tensions between Waters and his bandmates were running high even when *The Wall* was first conceived, recorded and toured in the late Seventies and early Eighties. Waters

deemed it necessary to bring along auxiliary musicians for the 1980-'81 tour to supplement, if not supplant, the original band members.

*The Wall* was in many ways Waters' first step toward becoming a solo artist. A detente of sorts was reached in 2005 when the original members of Pink Floyd reunited for the humanitarian Live Eight concert in London's Hyde Park. Pink Floyd keyboardist Rick Wright passed away in 2008, but Waters invited guitarist David Gilmour and drummer Nick Mason to take part in a May 12, 2011, presentation of *The Wall Live* at London's O2 arena.

With the enormous success of *The Wall Live*, Waters may at last have laid to rest the artistic frustrations that gave rise to the work in the first place and plagued its early history. But then all history, so they say, is written by the winners. —Alan di Perna



# WISH YOU WERE HERE

## Pink Floyd

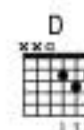
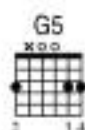
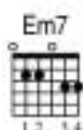
As heard on **WISH YOU WERE HERE**

Words and Music by ROGER WATERS AND DAVID GILMOUR • Transcribed by KENN CHIPKIN &amp; ANDY ALEDORT

Gtrs. 1 and 2 are in standard tuning (low to high: E A D G B E).

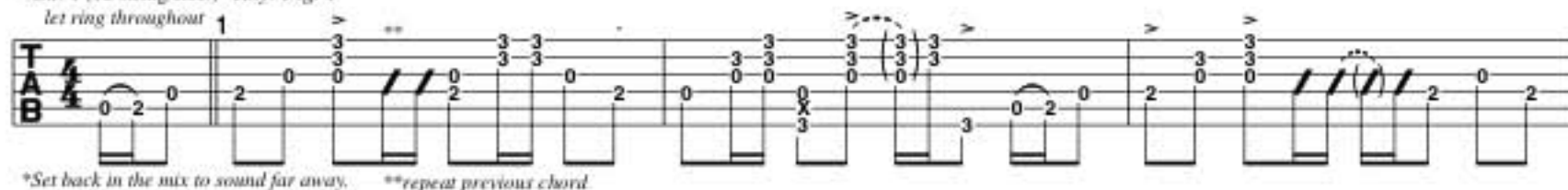
Gtrs. 3 and 4 are in open G tuning (low to high: D G D G B D).

Bass is in standard tuning (low to high): E A D G.

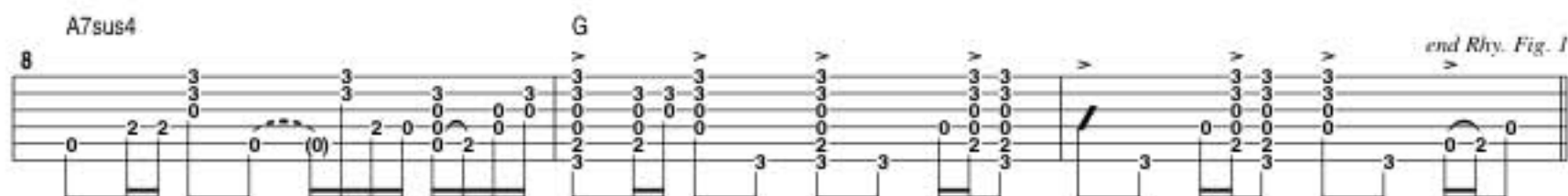
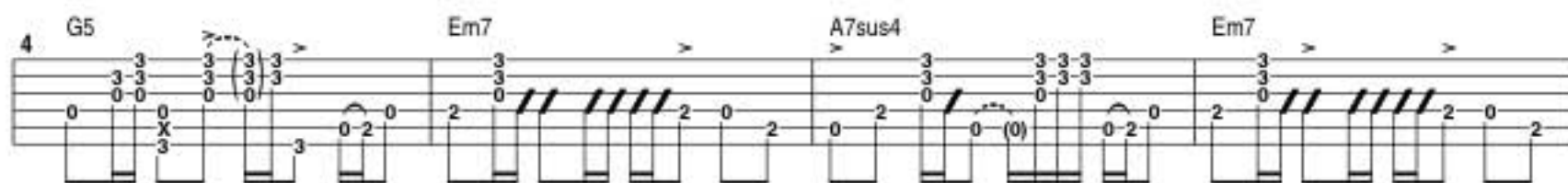
**A** Intro (0:01)

Slowly ♩ = 60

Em7  
\*Gtr. 1 (12-string elec.) Rhy. Fig. 1  
let ring throughout



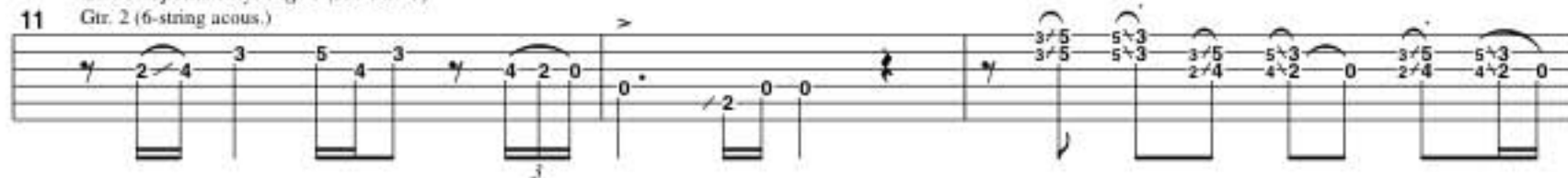
\*Set back in the mix to sound far away. \*\*repeat previous chord

**B** 1st Guitar Solo (0:41)

Em7

Gtr. 1 repeats Rhy. Fig. 1 (see bar 1)

Gtr. 2 (6-string acous.)



WISH YOU WERE HERE  
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17

Em7 A7sus4 G

Gr. 1 substitutes Rhy. Fill 1 (see below)

full

**C 1st Verse (1:18)**

So So you think you can tell heaven from hell blue skies from pain

20

C D/F# Am

Gtrs. 1 and 2 Rhy. Fig. 2

Gr. 3 plays Fill 1 (see below)

Gr. 2 (Gr. 1 out)

Can you tell a green field from a cold steel rail a smile from a veil

23

G D D/F# C

Gr. 3 plays Fill 2 (see fourth page)

end Rhy. Fig. 2

**D 2nd Verse (1:51)**

Do you think you can tell Did they get you to trade your heroes for ghosts hot ashes for trees

26

Am G C D/F#

Gr. 2

Gr. 3 (elec. in open G tuning) w/slide

Bass Fig. 1

hot air for a cool breeze cold comfort for change And did you ex-

**Rhy. Fill 1 (1:09)**

A7sus4 G

Gr. 1 (12-string elec.) let ring

TAB

**Fill 1 (1:22)**

(D/F#) (Am) (G)

Gr. 3 (elec. in open G tuning) w/slide

TAB

\* pp < mp mf

\*fade in w/vol. control



change a walk-on part in the war for a lead role in a cage

C Am G

33

Gtr. 3

Gtr. 2

Bass

let ring

end Bass Fig.

**Em7**  
\*Gtr. 2 plays first six bars of Rhy. Fig. 1 (see bar 1)  
Gtr. 4 (6-string acous. in open G tuning)

36

Ch. 4 (6-string across, in open G tuning)

Bass *Bass Fig. 2*

39

G5

Em7

A7sus4

end Bass Fig. 2



42

Em7 Gtr. 4

A7sus4

G Gtrs. 3 and 4

Gtr. 2

Bass

let ring

**F** 3rd Verse (2:59)

How I wish how I wish you were here We're just two lost souls swimming in a fish bowl year after year

45

C Gtr. 2

D/F#

Am

G

Bass plays Bass Fig. 1 simile (see bar 28)

Running over the same old ground What have we found The same old fears Wish you were here

49

D/F#

C

Am

G

53

Em7 Gtr. 2

G5

Em7

Bass

56

G5

Em7

A7sus4

Em7



60 A7sus4 G

Gtr. 4 plays Fill 3 (see below)

### G Outro Guitar Solo (4:10)

Em7 G5 Em7

Gtr. 2 plays first eight bars of Rhy. Fig. 1 simile (see bar 1)

63 Gtr. 4

66 G5 Em7 A7sus4

begin fade (5:07)

Em7 A7sus4 G G5

69 Gtr. 2

73 Em7 G5 Em7 G5

Gtr. 2

Bass plays Bass Fig. 2 simile (see bar 36)

\*wind effect gets louder segueing into "Shine On You Crazy Diamond-Part VI"

fade out

Fill 2 (1:39)

Gtr. 3 (C)

TAB

\* *pp* < *mf* < < < <  
\*Swell volume in specified rhythm.

Fill 3 (4:06)

G

Gtr. 4 (acous. in open G tuning)  
w/slide

TAB