

Andrew Warburg decided it was time for a spontaneous trip to Spain, leaving hundreds of clients out on a limb. To cut their losses, the NWG hired a new chairman to re-structure, who in turn began to sell off most of the Floyd's holdings at a loss of 60 to 92 percent. To cut to the chase, when the smoke cleared, the Floyd had lost some 2.5 million £ and put the group in a tax planning snafu. Thus the incentive to raise capital was suddenly a priority. You could say the Floyd were in dire straits to suddenly build a wall and ride out the storm. It was reported EMI and CBS together had offered Floyd an advance of 4.5 million £ to deliver the finished tapes of *The Wall* by Christmas of 1979. (In June 1987, Andrew Warburg returned from exile and pleaded guilty to fraudulent trading and false accounting and was sentenced to three years in jail.)

From its inception, *The Wall* was treated as the band's next 'project', with Water's simultaneously developing his ideas for the concert and film. The wall image suggested, recalled Waters, "the idea of each brick being a different bit of life, and the whole autobiographical number that developed from it."



"I wanted to make comparisons between Rock-n-Roll concerts and war", he allowed. "People at those big things seem to like being treated very badly, to have it so loud that it hurts." His original film script even called for "a Rock-n-Roll audience being bombed - and, as they were being blown to pieces, applauding, loving every minute."

War's further significance is explored in *The Wall* as the pop-star protagonist's loss, in his infancy, of his father to World War II - a tragedy that had deeply scarred Waters and much of his generation. This fundamental trauma is

further compounded by a smothering mother's love; A dehumanizing educational system; A failed marriage; and, finally, the pressures of a successful rock star. Water's explained, "whenever something bad happens, he isolates himself a bit more -ie., symbolically he adds another brick to his wall to protect himself."

By the time the first half ends with 'Goodbye Cruel World', Pink is completely 'bricked in' (metaphorically) - as



indeed the Floyd would be (literally!) at the climax of the stage performance's first half. "He then", said Waters, "becomes susceptible to the 'worms', symbols of the negative forces within us all. The worms can only get at us because there isn't any light, or whatever, in our lives."

The second half, which chronicles Pink's breakdown, is also presented in fragmented flashbacks, ranging from references from the 60's (and Syd Barrett) to the WWII imagery of "Vera". This is followed by what Waters called "the central song on the whole album", 'Bring The Boys Back Home' - equally applicable to soldiers at war or rock stars on tour.

At this point, having trashed his expensive hotel suite and frightening off a groupie, the emotionally mangled rock star is revived by a doctor's injection. Hallucinating, he envisions himself as a raving (and drooling) Fascist, his audience a mass of faceless followers. "The idea," adds Waters, "is we've been changed from the lovable old Pink Floyd into our evil alter egos".