

The original plan was to leave the wall standing for the remainder of the show, but that seemed to be too much of a slap in the face to the audience. Instead, after putting himself on a self-imposed trial, his wall comes crashing down (as does the Floyd's on stage), leaving him (and them) exposed as a vulnerable and feeling human being once again.

While *The Wall* dragged in places with weighty narration, it succeeded by sheer concept alone, and had several shining examples of brilliant song-crafting. The synthesis of music, a collage of sound effects, and the commitment to give the piece coherence and a backbone, set this album apart from anything Pink Floyd had attempted before, especially as a double album (or a triple, as it was considered at one point).



In late 1978, the Floyd took up residence in Britannia Row studios to begin laying down the basic tracks for *The Wall*. It was obvious from the very start, only an act of God or the next best thing could sort out the complex nature and daunting scale of this project. Enter producer Bob Ezrin, best known for setting the controls for KISS. Bob's primary role as producer was to collaborate with the guys and stop *The Wall* from becoming too autobiographical. However, the situation quickly became more difficult when Bob found it necessary to play the role of diplomat and at times a one man United Nations peace-keeping force.

The group dynamic had changed - stress, family life, creative domination, success, and ultimately money had become more of a factor than ever before. Bob Ezrin explains, "It was like walking through a psychological minefield for a year. It was one of the most taxing things I've ever done in my life, just because of that element. It wasn't so physically hard, we didn't work the kind of hours that some Rock and Roll people work, but the psychological terrorism that sometimes was going down in the studio was so overwhelming, that often you could cut the atmosphere with a knife it was so thick."

"I think in the very beginning, my biggest problem was with Roger, the very guy who brought me in! In fact, we locked horns on the first day. And there is an incident that Dave Gilmour still cites to this day as being the moment he knew I was going to be good for the band. It was when Roger disagreed with me on something and I looked at him and said 'Read my lips mother..' y'know what I said 'This is the way it's going to go', and Gilmour said he was applauding inside like a little kid, 'there's someone who is going to stand up to Roger.' Everybody expected Roger to jump all over me but he didn't."

*The Wall* would ultimately require four sides of long-playing vinyl and twenty-six lyric laden songs - more individual tracks than on all Pink Floyd albums of the previous seven years combined. At Britannia Row, Gilmour and Ezrin subjected Waters' demos to intensive analysis. "We went through it", Dave recalled, "and started with the tracks we liked best, discussed a lot of what was not so good, and kicked out a lot of stuff. Roger and Bob spent most of the

