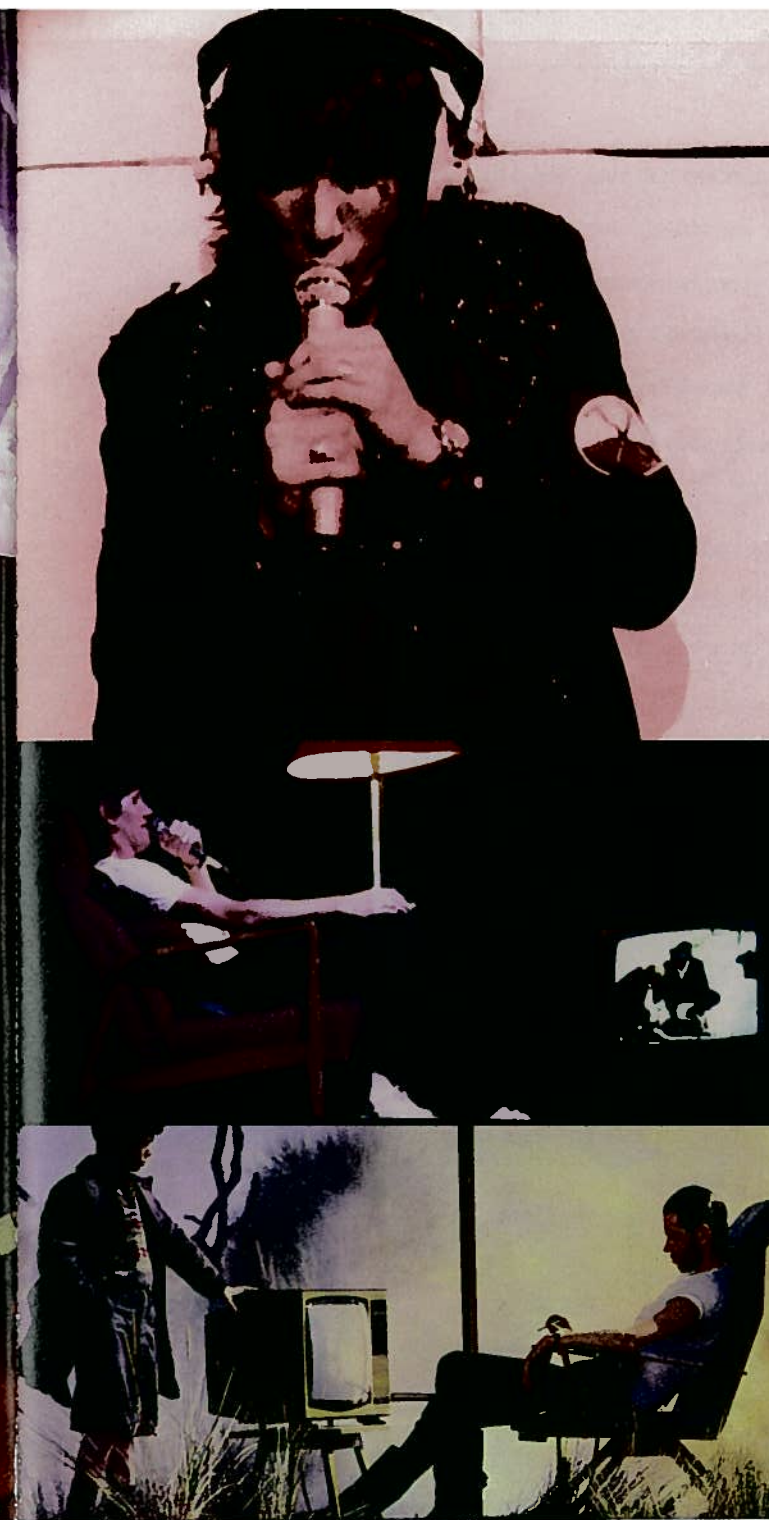
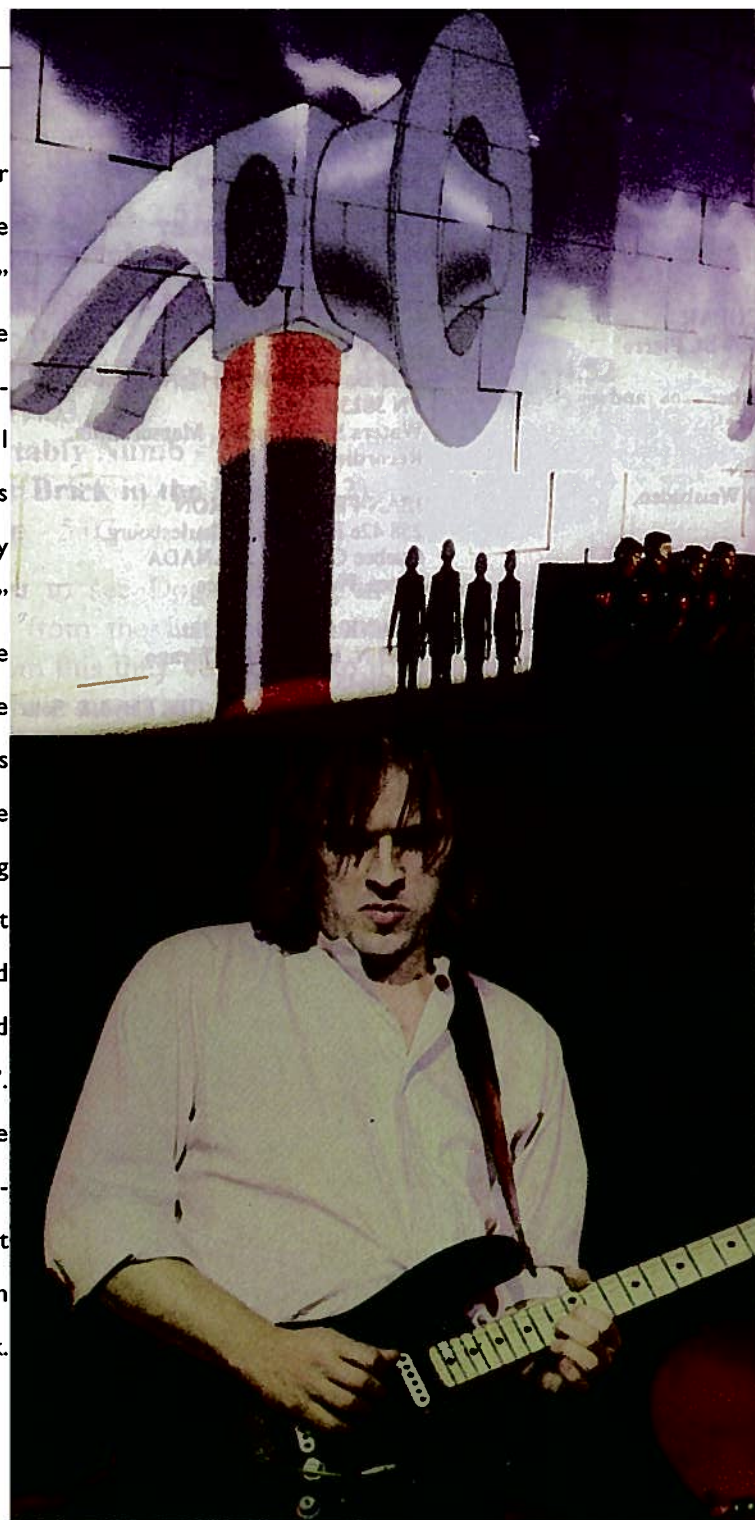


time trying to get the storyline straighter, more linear conceptually. Ezrin was able to create a shorter storyline that was told properly.”

“In an all-night session”, recalled Ezrin, “I rewrote the entire album. I used all of Roger’s elements, but I rearranged their order and put them into a different form. I wrote *The Wall* out in forty pages, like a book. I acted as Roger’s editor, and believe me, his lyrics were so good they didn’t need much editing.”

According to Gilmour, Waters was “sent away to write other songs, and some of the best material came from the pressure to write something better”. Despite Roger’s resistance to anyone else getting credit on the album, Dave did write Pink’s final encore, ‘Run Like Hell’, as well as ‘Young Lust’, which Waters originally envisioned as ‘an adolescent flashback sequence...hanging around outside porn movies and adult book shops...being very interested in sex, but afraid of getting involved’.

Dave’s shining moment, however, intended to invoke Pink’s narcotic trance following the doctor’s injection - “Comfortably Numb”, evolved from an outtake from his first solo LP into *The Wall*’s most characteristically Floydian (and universally adored) track.



“Whatever anyone says, I was there”, Gilmour maintains. “I have my money on that record, tons and tons of stuff. Myself and Ezrin. I know lots of people think of this as Roger’s first solo album, but it ain’t. Roger wouldn’t have been able to make that by himself - no way!” Waters’ obsession with controlling credits led to the first pressing to be released without the name Pink Floyd (or Rick’s and Nick’s name) to be found anywhere on the album cover and gatefold!

Bob Ezrin (who also wrote ‘Is There Anybody Out There?’) did finally receive credit for ‘The Trial’, the Gilbert and Sullivan-esque Roger-plus-orchestra finale, that he himself had largely conceived with the aim of bringing together all the major characters of the story. Bob’s name does appear in the credits for *The Wall*, even though Waters promised him otherwise: “You can write anything you want, just don’t expect any credit or money for it.”

The album was completed at Super Bear Studios in France (and then in America), and the Floyd were forced to live abroad as tax exiles. The band’s uprooting from their London routines did them a world of good, especially when they moved their operation to Los Angeles, where the album was completed at The Producer’s Workshop.