

There were even plans to get the Beach Boys into the studio to add their vocal harmonies to 'The Show Must Go On' and 'Waiting For The Worms'. Unfortunately, this never panned out, but Waters did secure Bruce Johnston (of the Beach Boys) who had already sung on some other tracks, and Toni Tenille (of Captain and Tenille fame).

For *The Wall's* orchestral arrangements, ex-New York Ensemble leader Michael Kamen was hired. Kamen overdubbed his fifty-piece scores at CBS's New York studios, and didn't even get to meet the band until his work had been completed and approved. He has since gone on to collaborate with Pink Floyd and Roger Waters on other projects, and is now mostly known for his work in scoring major motion pictures.

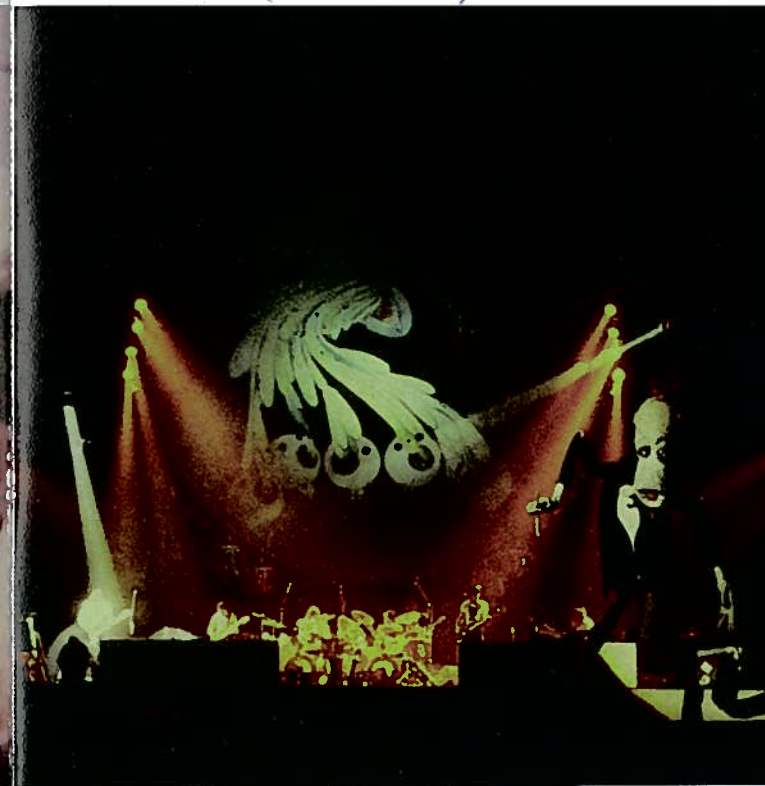
Another important component of *The Wall* - even more so, if possible, than on other Floyd albums - were the sound effects. From bomber planes and helicopters, baby's cries and schoolyard sounds, telephones and subliminal snatches of dialogue, *The Wall* is a potpourri of aural effects.

While the more seasoned James Guthrie engineered the overseas sessions, Nick Griffiths at Britannia Row was assigned the task of gathering all of the sound effects. His most memorable contribution to *The Wall* was the recording of the twenty-three Islington Greenstreet forth-formers for 'Another Brick In The Wall (Part Two)'. Griffiths' initial assignment was "merely to record a couple of kids singing the song". But Griffiths went to the local school round the corner from Britannia Row, and asked the music teacher if the class would like to come to the studio and do some songs. The teacher was thrilled to bits, and in return, arrangements were made for him and the class to use Britannia Row's recording facilities in the future.



In Britain alone, 'Another Brick In The Wall (Part Two)' would top the charts within a week of its November 16th release, and by January 1980 sold over one million copies! In America, the single stayed at number one for four consecutive weeks and almost overnight, "the band that didn't make singles" would not only have its biggest hit to date, but also one of the biggest of 1979 and 1980. But, the single's notoriety would not solely be attained through its high chart position.

In places such as the Middle East, and more notably South Africa, 'Another Brick in The Wall (Part Two)' was banned due to its allegedly subversive lyrics. Tension between Floyd fans and their Big Brother governments culminated in South Africa when thousands of students were confronted by baton-wielding police for refusing to attend classes. As it was, the protesters were singing 'Another Brick In The Wall (Part Two)'. The South African government responded by enacting a law prohibiting possession the song and making the infraction punishable by fines and imprisonment. All unsold records were confiscated and destroyed.



Released on November 30th in the UK and a week later in the US, *The Wall* would eventually sell over seventeen million copies, and for fifteen weeks sat at the number one spot in the American album charts.

Six months after the release of *The Wall* double album, the live shows premiered in Los Angeles. Fans who came to see the shows weren't to witness just another rock concert. Instead, they were part of a multi-media show so grandiose that it would come crashing down upon itself as a finale.

Acting (and I use the term loosely) out the role of Pink, Roger led the audience through his semi-autobiographical story. Characters came to life in the form of grotesque inflatable puppets courtesy of the creative genius of Gerald