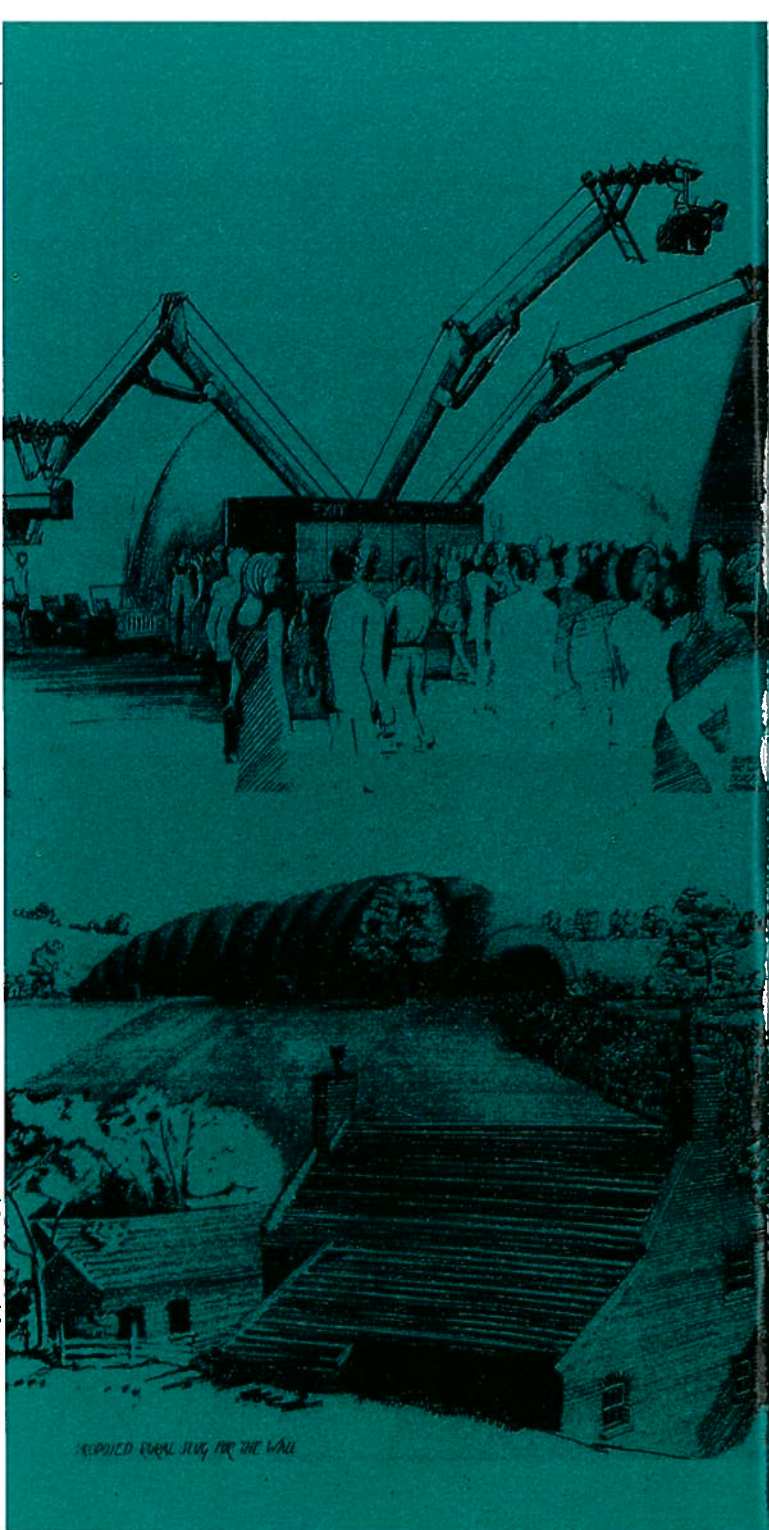


Scarfe; Pink's overprotective mother (whose arms joined together forming a wall); a thirty-foot high marionette teacher; an insidious scorpion wife; and the return of an old fave, the pig.

The original plan had been for the Floyd to tour with their own custom-designed transportable concert hall, which they dubbed as "The Slug" - an inflatable worm-shaped canvas tent three-hundred fifty four feet long and eighty two feet high, with a total area of forty thousand square feet, and seating capacity of up to five thousand. The problem was that the tent promised to take far longer to set up than all of the other staging combined, so its blueprints remain in a Britannia Row filing bin.

The mechanics of performing *The Wall* were staggering. Set designers Mark Fisher and Jonathan Park (who designed the "In The Flesh" tour) were responsible for the logistics and staging of the project. Besides the wall itself, there were three 35mm film projectors to synchronize the films with the music, an ultra-refined surround-sound system, tape machines with music and sound effects, Midas mixing consoles with one hundred sixteen channels, and rack upon rack of signal processing and special effects units requiring six engineers to operate.



Built by a discreet army of roadies working on hydraulic lifts behind it, the wall was as much a technical feat in its construction as in its destruction. An eighty-man crew acted on cue to keep the performances in sync, as most shows clocked in at just under two hours. Dave acted as musical director, cueing the musicians, sound effects and crew.

Each performance started off with a local DJ, reading off some banal announcements, making an all too anxious crowd even more restless. When the bombastic strains of 'In The Flesh' kicked in, the Floyd themselves were actually still backstage. In their place was a 'surrogate band' comprising bassist Andy Brown, guitarist Snowy White, drummer Willie Wilson, and keyboard player Peter Wood.

"They were meant to be what we became", said Waters, "ie. at that juncture Pink was like a gestalt figure, the whole band turned into this *Not* apparition (from) the end of the thing. That was really kind of a shock tactic, because people would assume it was us, and suddenly realize that it wasn't". During most of the show, the four 'impostors' would serve to fill out the Floyd's sound, with Brown's bass playing freeing up Roger to act out the role of Pink.

The three main characters made appearances in the first half, as well as the old dive bombing stucco (used during 'On The Run' on the Dark Side tours). Scarfe's animations perfectly complemented the band's music, projected onto the circular screen behind the wall. 'What Shall We Do Now?' a song originally dropped from the album (but whose lyrics were included), made its debut during the live shows. The first half of the show concluded with 'Goodbye Cruel World', finding Roger brilliantly backlit, singing through the wall's only brickless opening.

'Hey You' starts off the second set, performed from behind the wall, totally obscuring the band from the audience (Roger's ultimate staged revenge). A trap door in the wall revealed P's hotel suite, complete with flickering TV and the actual neon sign from LA's Tropicana Hotel during 'Nobody Home'. For 'Comfortably Numb', Gilmour ascended (via hydraulic lift) to the top of the wall, his enormous shadow bleeding across the rain faces of the audience during his dazzling solo.

After 'The Show Must Go On' (which added a verse for the live shows), the same DJ returned to the front of the stage repeating his opening announcement, verbatim (but somewhat slower and in a lower tone) - meaning to invoke an