

"Isn't this where we came in" reaction from the audience by recreating the start of the show. Additionally, by altering his tone, the DJ effectively expresses that the band they are about to see has also been somewhat altered. It is during this speech, that the roadies had the opportunity to set up the band's equipment in front of the wall for the conclusion of the show.

And, when the strains of 'In The Flesh' kicked off again, it was not Pink Floyd but the surrogate band who remained in the spotlight, dressed as the Floyd had during the first half of the show (including Bown wearing Roger's #1 T-shirt).

It wasn't until Waters stepped up to the mic in his leather Fascist garb that the audience realized that it had been fooled again! This song also saw the return of the pig (now with the Hammers logo adorning each side), a perfect device for adding to the illusion of an 'altered' Pink Floyd.

The three main characters returned to testify against Pink, via Scarfe's brilliant animated sequence in 'The Trial', which concludes with the destruction of the wall. The musicians were then led through the rubble back onto the stage, by a Pied-Piper-esque Roger, playing a clarinet

(and playing it quite poorly on some occasions), an ironic symbol of Waters leading his blind collaborators ("who really didn't get the concept", according to Rog). The other musicians, playing acoustic instruments, echoed Roger's vocals during the encore, 'Outside The Wall'.

The show was presented in February 1980 seven times at the Los Angeles Sport's Arena, five times at the Nassau Coliseum in New York, and then five times at London's Earl's Court in August. It was presented again the following

February (1981) at Westfalenhalle in Germany, and finally five more times in June back at Earl's Court. The 1981 dates were specifically held to allow for the filming of the concerts in anticipation of *The Wall* movie.

Filming of the Earl's Court shows resulted in concert footage that was supposed to play

an integral part in a full-scale motion picture of *The Wall*. A script had been completed and shooting began in September at Pinewood Studios in Buckinghamshire. It has been said that the resulting footage was dismal and substandard, so an alternate plan was set in motion to turn the script into a surreal visualization.

In director Alan Parker's words, "a total disaster...five chances all muffed", when recalling the Floyd's Earl's Court shows. Not that this would matter much though. After the decision was made to showcase someone else in the dramatic role of Pink (because Waters' screen test revealed he couldn't act!), Roger also had to reluctantly agree with Parker that it would be too confusing for *The Wall* to remain both a Scarfe cartoon and a Floyd concert film. All of the

band members were thus squeezed out of the picture entirely - though not, of course, from its soundtrack, about a quarter of which would be specifically re-recorded for the film. And because of their intense arguments during the making of the album, Bob Ezrin was not invited back to help produce the soundtrack.

