



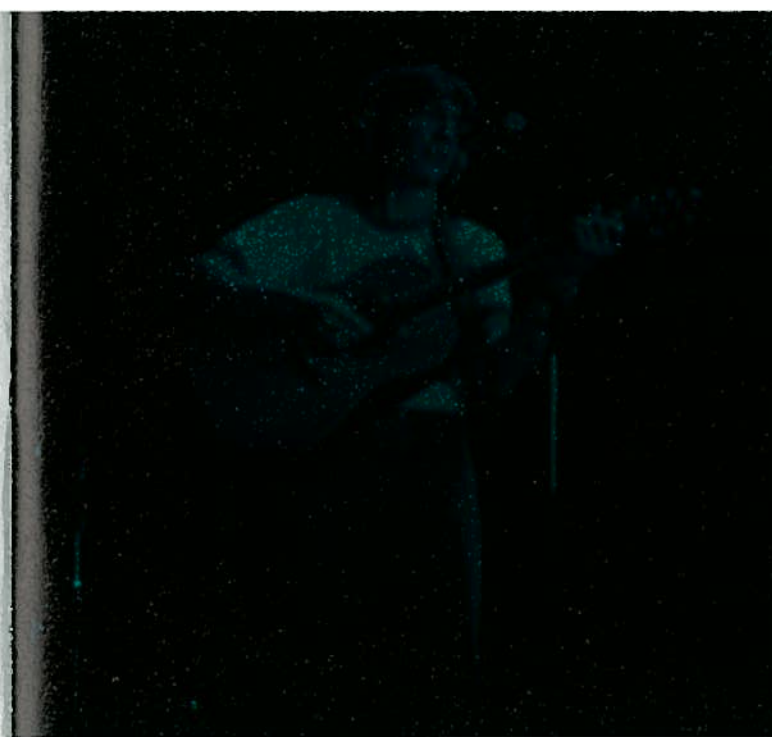
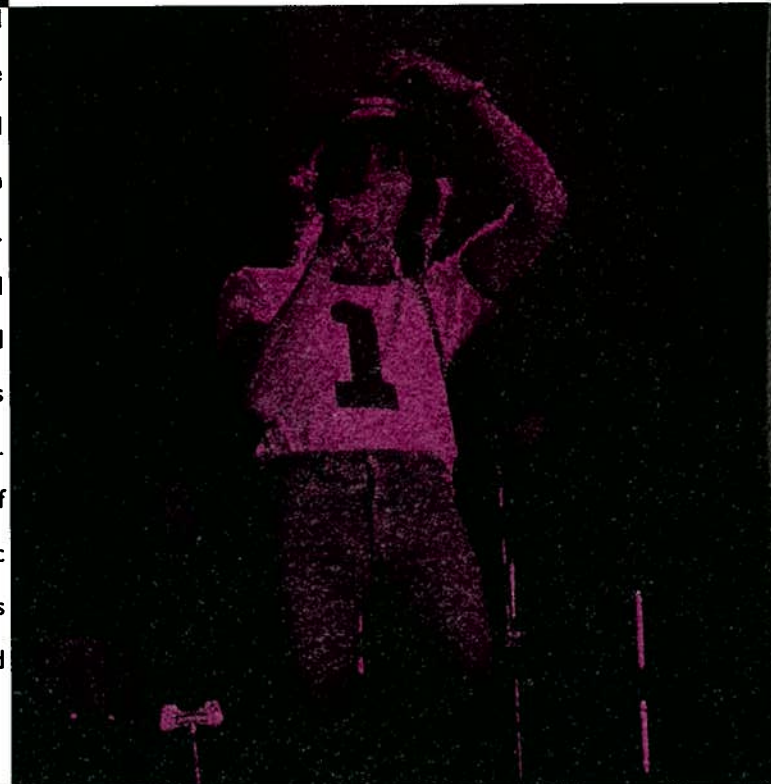
highlights include the curtain fire, which temporarily halted the show (listen for the fire extinguishers during 'Mother'), and an especially long jam following 'Another Brick In The Wall (Part Three)'. Far from being a perfect recording (or performance), this show still presents Pink Floyd at one of its most illustrious moments.

On July 14, 1982, *The Wall* motion picture premiered at The Empire Theatre in London. Waters, Gilmour, Mason, Scarfe, Bob Geldof and a variety of other rock stars and actors gathered together to view a film that had endured obstacle upon obstacle, from police reports of Skinhead

Although *The Wall* shows were a great success, the band actually lost money. The fortunate fans who witnessed the shows saw this as Pink Floyd's ultimate performance. And ultimately, it would be the last to feature Roger Waters in the line-up, a figure who many regarded as Pink Floyd itself.

In 1985, Roger started officially building a sturdy wall between himself and the band, legally resigning himself and regarding Pink Floyd as "a creatively spent force". But, as the saying goes, walls were meant to be torn down.

This recording is from the premiere performance of *The Wall* in Los Angeles on February 7, 1980. This historic show was chosen especially for that fact and because it has never been released on bootleg vinyl or CD. Unplanned



rioting to "creative differences" nearly ending in violence. Not to mention Supergirl. But, perhaps the most effective way to discuss the making of *The Wall* film is to hear the story as told by its director, Alan Parker. What follows is Alan Parker's personal account on the making of *The Wall* movie. Additional details have been provided in brackets and interspersed with Parker's narrative. Let's now switch modes to proper first-person. Begin Alan Parker...

I first came to *The Wall* as a fan. The music had been played in our house, mainly by my children who, with more ephemeral pop taste, hadn't always shared my enthusiasm for Pink Floyd. I'd been a fan since their release of

*A Saucerful of Secrets*, and over the years had played their *Dark Side of the Moon* so often that it ended up scratched and unplayable.

As I listened to *The Wall*, it occurred to me that it had dramatic possibilities further than the polemic of 'We don't need no education.' The whole album had a narrative sense, although in those days it was a sense that I can't say I fully understood.

When I returned to England after *Fame* [Parker had worked on a number of films prior to his involvement with *The Wall*. His more noted achievements are the films

