

My contention was that a conventional screenplay wasn't necessary; to let the music be the narrative of the piece and hence keep it piece closer to his chest. He suggested I meet with Gerald Scarfe, who had collaborated with him on the design of the live show. When he [Scarfe] arrived, he unrolled a sort of storyboard; a patchwork of his spikey drawings - somewhat sepia with age. I still had no intention of directing it myself. It seemed Roger and Gerald had invested far too much creatively already for me to comfortably take the project away from them in my normal way. Also, I was more than pre-occupied with *Shoot the Moon* (notice the *Wall* poster on Albert Finney's daughter's bedroom wall in the film).

In January of 1981 we began filming *Shoot the Moon* and, simultaneously, I arranged for our usual Associate Producer, Garth Thomas, to begin preparing production on *The Wall* with Production Designer, Brian Morris, who I had worked with many times before. Garth had nursed both *Alien* and *Quest For Fire* through and was perfect for the task. Brian had recently done *Quest For Fire*, *Yanks*, and *Time Bandits* and it was a good opportunity to work with him again. In the middle of filming *Shoot the Moon*, Pink Floyd were performing, supposedly for the last time, *The Wall*

concerts in Dortmund. I'd never seen it, so Michael Seresin and I flew from San Francisco to Germany and back. It was impossible not to be impressed by the power of the proceedings. The concert was Rock Theatre on the grandest scale. Also, I had the chance to see Gerald Scarfe's animation for the first time. The flowers making love I thought were brilliant, and when the marching hammers of oppression burst across the mammoth screen formed by the wall, in triptych, with three projectors synchronized together with the live show sound, it was a theatrical sensation I knew would be difficult to contain within the confines of a regular screen.

At this stage in its development, the script still retained much of the show. One of the original intentions was to sprinkle Pink Floyd through the piece in a straight but theatrical situation, to act as narrators wherever our imagery had begun to flag. It was decided to put on five more concerts in England, where band and crew could be filmed. Steve O'Rourke and I next flew to Los Angeles to show the new storyboard and draft screenplay to the major Hollywood studios in an effort to raise the money. [The 'new storyboard' was produced on thick black gloss cardboard with full-color animation stills accompanying summary

