

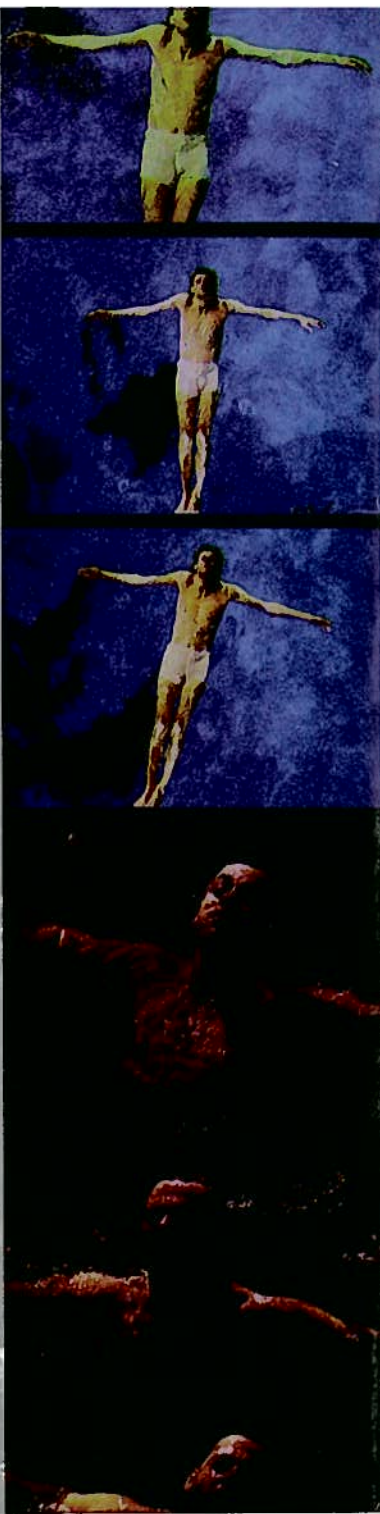
emplacements. Our 200 soldiers were enlisted from the local labour exchange and performed like regular troops for the battle scenes in 'In The Flesh?' and the aftermath of battle that begins 'The Thin Ice'.

As far as filming techniques go, I don't think we tried anything we hadn't tried before, but we certainly used everything we'd done before. We had a special reflective prism attached to the lens of the Panaflex camera to allow us to film from floor level to help our distorted view of Pink as he gradually slipped into his own distorted view of the world. I borrowed again from Abel Ganz and suspended the camera on a pendulum to film Pink thrashing around in his own imaginary pool of blood as he recalls his father's death. The image of the red pool was a happy accident, as we had overdone the blood on Pink's cut hand scene. It was bizarre to see your accepted notion of a blue pool suddenly turned a vivid red, and so we took advantage of it as we tipped in our remaining buckets of Kensington Gore; as Pink floated in this scarlet syrup, the camera slowly zooming out to its position, suspended upside down in the studio rafters.

While attempting to film this scene, Geldof was having a difficult time trying to float without moving his arms and legs. Someone suggested retrieving from storage the clear plastic support used by Superman to give the illusion of flying. Unfortunately though, Bob was too thin to use the mold of Christopher Reeve's muscular frame and kept slipping around inside it.

Following on the same idea, the plastic mold for Supergirl was brought poolside. As Bob recalled, "To my humiliation, like Cinderella's slipper, it fit. So, there I was sitting for five days in Supergirl's arse, in a freezing swimming pool, while buckets of blood were poured over me."

The groupie was played by Jennie Wright, who I had cast in New York. The scene where she comes back to the hotel room after the concert was one of our very few conventional dialogue scenes in the film.



The acoustic guitar piece at the end of 'Is There Anybody Out There' was to be the manic work of art that Pink made with the assorted trivia and debris of his room. It took a good couple of hours as Brian Morris and Chris Burke (Art Director) laid out their artwork - a sort of deranged Rauschenberg.

Shooting the scenes of Pink's wife and her lover were a little more nerve racking. For pragmatic reasons, we left the studio and had redressed the downstairs floor of a Kensington house. Love scenes are always difficult to pull off. Your first job as director is to relax the actors who, in this case, were more relaxed than I. The morning's filming was spent with Geldof and Eleanor David filming the short scenes that were to show the gulf opening up between husband and wife, the loss of affection and the slow withdrawal of Pink from their relationship.

Back at Pinewood Studios, the giant wall was ready. Made with granite-like blocks, it had a false perspective and nonfinite edges to give the impression of it going on forever. This was to cover sequences in 'Goodbye Cruel World', 'Is there Anybody Out There', and 'Hey You' (which got cut from the film to trim its considerable time length). Originally, we had planned a sequence where the wall opened up, as in the live show, but these scenes gave away their theatrical parentage and were soon discarded. The tearing down of the wall was done with very little actual explosives, but with an enormous air cannon which we'd borrowed from James Bond. We covered the explosion with five cameras plus a TV camera, the monitor of which was placed at a safe distance outside the stage where we all huddled.

Then on to what we feared would be our most difficult shoot, "In The Flesh". In the early days, we had experimented with false perspectives to try and recreate our own giant Nuremberg, but as we worked on it further, the idea

