

seemed to diminish as Brian Morris' set models became bigger and more elaborate.

Curiously, considering the complexity of filming in a massive area, through 360 degrees, with a difficult crowd, this went very easily. The skinheads were our biggest problem. [The hardened Southeast London Tilbury Skins were employed for use in the movie's Nazi scenes.] Making them behave in a civilized manner, keeping them from getting bored, and repeatedly reminding them about the difference between reality and filmed illusion, wasn't easy. I had a fortunate ally in Ray Corbett, who is a frustrated Regimental Sergeant Major, and relishes barking orders to noisy crowds of extras, and indeed lost his voice shouting in the next couple days.

Next came 'Run Like Hell'. Gillian Gregory had devised a Nazi-like disco routine. She had spent the morning rehearsing the crowd in batches of a hundred in the hall opposite, and had whipped them into passable shape. I remember my feelings as the assembled skinheads dutifully performed their fascist dance for the first time to the playback tapes, complete with choreographed sieg heils, donning their pink masks and so wiping out their personalities and taking away their individuality as they became anonymous, acting as one in an unthinking, programmed, mechanical mass.

The suburban street rally that is the basis of 'Waiting For the Worms' was shot in a quiet backwater of Muswell Hill, behind the burned out shell of Alexandra Palace. The cake factory, also figured in the conclusion of Pink's metamorphosis, began in the studio hotel composite on 'Comfortably Numb'. The application of the vicious pink make-up was dreadfully uncomfortable for Bob and he complained, quite rightly, for the first time in the film.

The steam train sequence in Pink's childhood proved more difficult. We had examined railway lines as far off as Liverpool and plumped for the Keighley and Worth Valley Railway near Bradford, where the authentic 1940's steam trains were still in use. The main tunnel scene and railway embankment with young Pink and his friends was shot along the

line, our only access being to load up the cattle trucks with crew and equipment, and shuttle to the location in the middle of Yorkshire moors. It was a very eerie sensation as the doors were slammed shut behind us.

'Bring the Boys Back Home' was shot at Keighley Station, the extras just ordinary local people pepped up with the local amateur operatic society, and a few over-the-top pantomime 'boys' who were hidden in the crowd whenever possible.

Back at Pinewood, Brian Morris had finished our biggest set; the School Maze and Human Mincer complex for 'Another Brick In The Wall (Part II)'. We had drilled the kids into regimented automatons, the pink masks once again wiping out their personalities as they were processed through the mechanical production line techniques of a blinkered educational system. The destruction that accompanies the guitar solo began in the studio where the sets were really demolished by our eager young actors. This continued at Becton Gas Works where, eyed nervously by the local fire brigade, a derelict Victorian Gas Board building was carefully torched by the Special FX department.

In our final week of filming for "Stop", where Pink screams out to halt the nightmare of the marching hammers, we returned to a set we'd built at Pinewood Studios of the arena lavatories.

The violent scenes in 'Run Like Hell' were probably the ugliest I'd ever directed. The Brixton cafe set was built at the back of Kings Cross railway station. One moment it was a perfectly ordinary cafe and sixty seconds later it had been completely destroyed by the "Hammer Guard", the Tilbury Skins, who couldn't believe their luck.

While filming the Tilbury Skins in action, at least two calls were placed to the local police reporting "Nazi riots taking place", to which the police reluctantly responded. Relieved that it was a false alarm, police left the scene. But, so proud of their role in The Wall movie, and allowed to keep their Nazi costumes during the weeks of filming, the Tilbury Skins defiantly wore their 'new uniforms' to the area's local pubs, causing major discomfort with the townfolk. Later, a complaint was voiced by the woman who participated in the rape scene during 'Run Like Hell'. She claimed that the