

Skinhead who attacked her in the back seat of the car (for the film) was excessively rough, causing bruises. Parker later decided not to use a large portion of that scene due to its graphic nature.]

Dubbing— always the most rewarding aspect of film-making - when all the elements come together for the first time.

Much to everyone's surprise, it was a smooth and civil process and the most amiably cooperative time between myself and Roger. [Throughout the filming process, tempers and egos flared between Waters and Parker, Waters and Scarfe, Parker and Morris, and nearly everyone else who had creative input. Parker didn't want to relinquish control to Waters as he believed he had put in so much effort to that point and wasn't going to allow Waters to walk in and call the shots.

Similarly, Waters felt Parker was unreasonable and had no business trying to push Waters away from *The Wall*, which after all was his baby.] He was very keen to join James Guthrie and the other mixers on the sound desk and work the sound fader himself.

After eight months of editing, we had arrived at our final cut. We'd shot 60 hours of film to get just 99 minutes of screen time and Gerry Hambling (Editor) had made over 5,400 cuts. Scarfe's animation artists had done over 10,000 full colour drawings to complete their fifteen minutes of screen time. [Some of these 10,000 original paintings (cels) have more recently been made available through select animation art galleries in England, the United States, France, Germany, and Australia.] When we began the film, I'd written to the crew in which I likened it to Livingstone going up the

Zambezi. In retrospect, now that it was finished, it felt more like going over Victoria Falls in a barrel.

That's Alan Parker's personal account on the making of *The Wall* movie. Then of course, there's Bob Geldof's, who, in summary, hated every minute of it. Roger Waters has on numerous occasions publicly voiced his dissatisfaction with the end result, citing major problems such as "it's too busy" and "all its humor, and there is some humor in *The Wall*, was mercilessly stripped away". All things considered, and notwithstanding its mediocre pull at the box office, *The Wall* film

received critical acclaim and has become (and will no doubt remain) a cult classic.

Waters is currently working on a Broadway adaptation of *The Wall*.



**Azimuth** (az-e-muth) n. 1. The horizontal angular distance from a reference direction, usually the northern point where a vertical circle through a celestial body intersects the horizon, usually measured clockwise. 2. The horizontal angle of the observer's bearing in surveying, measured clockwise from a reference direction, as from the north, or from a reference celestial body, usually Polaris. 3. The angle and alignment of a tape head in conjunction with the original recorded tape.

**Co-ordinator** (koo-ri-nee-tor) n. A device used to calculate a set of numbers that determines the location of a point in space of a given dimension.

