

T1350

NC 0020760 8



National College of Art and Design

Faculty of Design

Visual communications

Pink Floyd, The Wall.

by

David Begley

Submitted to the Faculty of History of Art and Design
and Complementary Studies in Candidacy for the
Degree of Bachelor of Design, 1994.

4th March 1994



THE WALL

WRITTEN AND DIRECTED BY ROGER WATERS

PERFORMED BY

PINK FLOYD

ROGER WATERS · DAVID GILMOUR · NICK MASON · RICHARD WRIGHT

WITH

ANDY BOWN BASS SNOWY WHITE GUITAR
WILLIE WILSON DRUMS PETER WOODS KEYBOARDS

BACKING VOCALS

JOHN JOYCE · JIM FARBER · STAN HAAS · JOE CHEMAY

MUSICAL DIRECTOR — DAVID GILMOUR
ART DIRECTION — GERALD SCARFE
SOUND MIXING — JAMES GUTHRIE

ANIMATION DESIGN AND DIRECTION — GERALD SCARFE

ASST. ANIMATION DIRECTOR: MICHAEL STUART ASST. ART DIRECTOR: JILL BROOKS
ANIMATION: MICHAEL STUART · BILL HAGEE · GREG MILLER · CHIS CAWINTER TRACE & PAINT: SANDY HUNTON
EDITING: TONY FISH · PETER NEARIN · CAMERA: JULIEN HOLDAWAY · RICHARD WOLFF PRODUCTION SUPERVISOR: PAUL

SOUND BY

BRITANIA ROW AUDIO INC.

ROBBIE WILLIAMS

SETH GOLDMAN

NIGEL TAYLOR

WITH THANKS TO

STANLEY MILLER

JERRY FRADLEY

ROBIN FOX

SANDRA MCINTOSH

PHIL TAYLOR — STAGE EQUIPMENT

LIGHTING AND SPECIAL EFFECTS

BRITANIA ROW LIGHTING INC

GRAHAM FLEMING

MARK FISHER

DON JOCE

MICK TREADWELL

ROCKY PAULSON

WITH THANKS TO

JONATHAN PARK

ROSIE BAILLIE

ANDY SHIELDS · PROJECTIONIST

WORDS AND MUSIC BY ROGER WATERS EXCEPT

YOUNG LUST (WATERS GILMOUR) COMFORTABLY NUMB (GILMOUR WATERS)
RUN LIKE HELL (GILMOUR WATERS) THE TRIAL (WATERS EZRIN)

SPECIAL THANKS TO NORMAN LAWRENCE

PINK FLOYD MANAGEMENT · STEVE O'ROURKE · E.M.K.A. PRODUCTIONS



Contents

	List of Plates	_____	1
	Introduction	_____	4
<i>One</i>	Album Concepts	An explanation of the album's structure and lyrical themes _____	5
<i>Two</i>	Film Structure	The devices used to chart the mental disintegration of the main character of the film _____	20
<i>Three</i>	Why Animation?	Animation as a suitable medium for this film _____	27
<i>Four</i>	Animation and live action sequences:	Description and analysis of the sequences. Style, use of colour, techniques Comparisons to other animations. _____	37
	Summary and Conclusions	_____	60
	Bibliography	_____	62

List of Plates:

Chapter One *Album Concept*

- 1.1 Front cover of The Wall album sleeve
- 1.2 The Wall logotype
- 1.3 The Wall video cover
- 1.4 Inside folds of album sleeve
- 1.5 Detail from inside folds
- 1.6 Newspaper advertisement for The Wall
- 1.7 Side three, The Wall record vinyl
- 1.8 The Wall film poster
- 1.9 The Wall album poster

Chapter Two *Film structure*

- 2.1 Live action still of wounded soldier
- 2.2 Live action still of Pink's fans
- 2.3 Animation still from The Trial
- 2.4 Live action still of the school children B/W
- 2.5 Live action still from blood drop sequence
- 2.6 Scarfe's sketch for Anzio Beachhead dream sequence

Chapter Three Why Animation?

- 3.1 Mickey Mouse on Acid, 1971.
- 3.2 The Wall Projections: The Judge
- 3.3 The Wall Projections: Pink's wife
- 3.4 The Inflatable: Pink's Mother
- 3.5 The Inflatable School Teacher
- 3.6 Storyboard drawing, The Mincing Machine.
- 3.7 The Mincer, animation still.
- 3.8 Storyboard sketch, The Maze.
The Maze, film still.



- 3.9 The Conveyer Belt, sketch.
- 3.10 The Conveyer Belt, film still.
- 3.11 The Mincer, film still.

Chapter Four Animation and Live Action

Goodbye Blue Sky

- 4.1 The German Eagle takes flight
- 4.2 The Frightened Ones, sketch
- 4.3 The Frightened Ones, final drawing
- 4.4 The Frightened Ones, animation still
- 4.5 Northern Ireland, Arms Haul 1970 B/W
- 4.6 Northern Ireland, Three soldiers killed in Belfast 1971 B/W
- 4.7 The Warlord, animation still
- 4.8 Roger Rabbit, animation still
- 4.9 The Metal Warlord, animation still
- 4.10 Scarfe's nightmare circa 1950

The Flower Sequence:

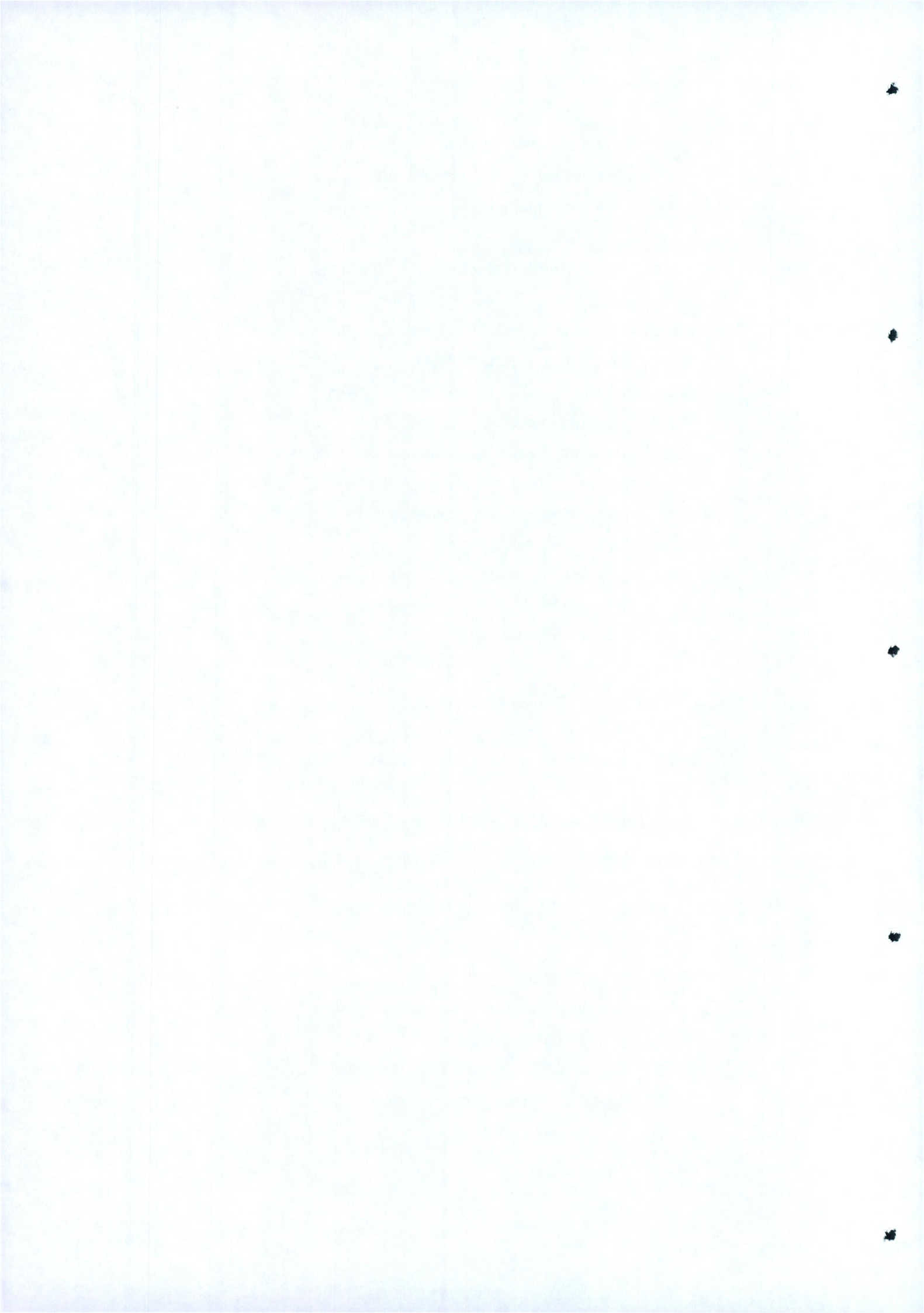
- 4.11 The Flower scene, drawings.
- 4.12 Female eats the male flower, drawing

Live Action and Animation Fusion:

- 4.13 Groupie gets past bouncers
- 4.14 Pink throws T.V. out the window, sketch
- 4.15 Pink chased by his hallucination

Pink's Fascist dream:

- 4.16 Metamorphosis, Laytex sketch
- 4.17 The Hammer Insignia, design
- 4.18 The Marching Hammers sketch and still
- 4.19 The Marching Hammers animation still



Pink's Trial

- 4.20 The Trial, songbook illustration
- 4.21 The Lawyer, animation still
- 4.22 The whipping cycle, animation still
- 4.23 Pink's wife (cobra), animation still
- 4.24 Pink shaves his eyebrows, live action flashback.
- 4.25 Animated screaming mouth

Conclusions

- C.1 The Fanged Vagina, animation still.
- C.2 Yellow Submarine, animation still, B/W.

Introduction

In this thesis I discuss Gerald Scarfe's direction of animation, film design, record sleeve design and promotional artwork for Pink Floyd's double album and film, *Pink Floyd The Wall*. To understand his animated illustrations for the film, one must be aware of the ideas expressed in the album. The central theme of which is the mental disintegration of two men and their sense of alienation brought on by their apparent madness. To suggest this, Roger Waters, lyricist with the group fuses the two men's biographies to create the fictional character of *Pink*. All the artwork is related to Pink and his journey through life.

I try to examine the artwork in relation to the album concepts and its interaction with the live action sequences and also how successfully the work interacts with the soundtrack. The animation is also discussed in isolation from the film in terms of its style, colour and characters which evolve out of the chaos which surrounds Pink.

I discuss this Project as a complete entity but my main interest is in the film's animation sequences.

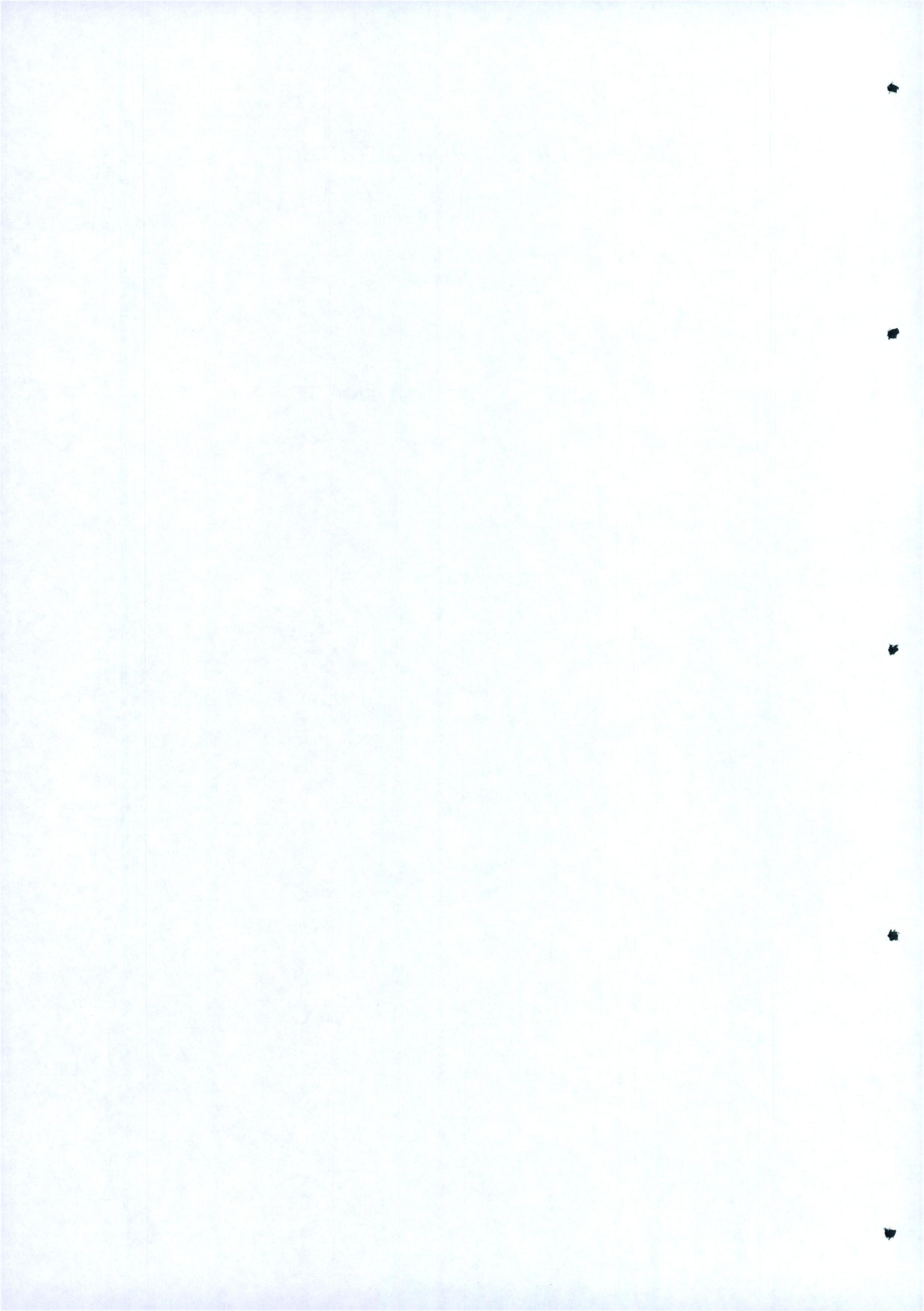
Chapter One : Album concepts

Lyrical Themes

Album Structure

Sleeve Design

Promotional artwork



Album Structure

Previous to this album, the group recorded *Dark side of the moon* and *Wish you were here*, both of which were 'concept' or idea based releases. Both of these made reference to the mental disintegration of the group's one time guitarist and singer/songwriter Syd Barrett. Barrett fell by the wayside in 1970 due to his continuous use of L.S.D., alcohol and Cannabis on a regular basis.

Barret was responsible for writing all their early songs which lyrically were flights of fantasy inspired by his hallucination based perception of the world. He was also influenced by Tolkien's fictions. After he was dumped by the band, his mother admitted him to a mental institute where he stayed for over a year after which he began a solitary life without contact with anyone spending his time alone in front of the television. He's still living a quiet life in England today.

During Barrett's time with the band they were renowned for their mystical, psychedelic orientated sound which was always enhanced in live performance by strong visuals. After Syd's departure, Roger Waters, bass player with the group, was the most successful in taking over the lyric writing and their releases became more structurally cohesive and less esoteric and fantasy based. (Schaffner, 1991)

Structurally, unlike more mainstream pop groups, Pink floyd were not afraid to produce instrumental and very lengthy pieces of work. For example on *Wish You Were Here* the song *Shine on you Crazy Diamond*, about Syd, features on the whole of one side of the album. The Wall combines this ambient approach to song structuring with a more traditionally structured approach to create the songs in such a way that the lyrical content is easy to follow.*

The structure of the album follows Pink's many stumbling blocks to arrive finally on the last song *Outside the Wall* with his decision to exorcise all his

* This traditional approach to structure was in the form of verse /chorus / verse /chorus / middle-eight (bridge) / chorus.

fears and 'tear down the Wall' which leaves the album conceptually a cliffhanger, but also with a glimmer of optimism in the hope of a fresh start for Waters. Ironically, the emotions expressed within the songs leading up to this finale outline his fears and bad points and have set the soul cleansing in motion.

In terms of song structure and musical concepts, a contemporary ambient group *The Orb* have cited Pink Floyd as having a major influence on their work, particularly this album. This is obvious in the atmospheric nature of the music, the improvised song structure and their extensive use of sound samples, including dogs rhythmically barking, train sounds and a full telephone conversation on their 1993 LP *UFO*. (Kent, 1993)

Album Concepts

In simple terms, a concept album is a collection of songs which are lyrically in some way related to each other. The central theme of this album is isolation and alienation.

Waters chronicles the character Pink's mental decline, suggesting the reasons for his mental state and the consequences of it. The first half of the album deals with Water's side of the character, starting with his childhood, or lack of one, his father's absence, his relationship with his over compensating mother, his school days, his twenties as a rock star, his broken marriage and his drug induced dream fantasies/hallucinations which gradually change him into his psychotic state later on. This later state of madness is largely attributed to Barrett who becomes paranoid and self pitiful. To compensate for this he imagines himself to be a powerful leader who firmly believes that he can coax his unquestioning fans to carry out his every command and in his dreams they do. In combining the biographies of two men into one, Waters upsets the balance of nature and creates a schizophrenic, personified in Pink.

The title of the album refers to the make believe wall he built between himself and the outside world:

'Whenever something bad happens, he isolates himself a bit more, i.e., symbolically he adds another brick to his wall to protect himself.'

Waters, Melody Maker, August 1980

By the end of the first half of the album on *Goodbye Cruel World*, Pink is completely bricked in (metaphorically)

He then becomes susceptible to the worms. The worms are symbols of negative forces within ourselves of decay. The worms can only get at us because there isn't any light or whatever in our lives.

Waters, Melody Maker, August 1980

Waiting for the Worms :

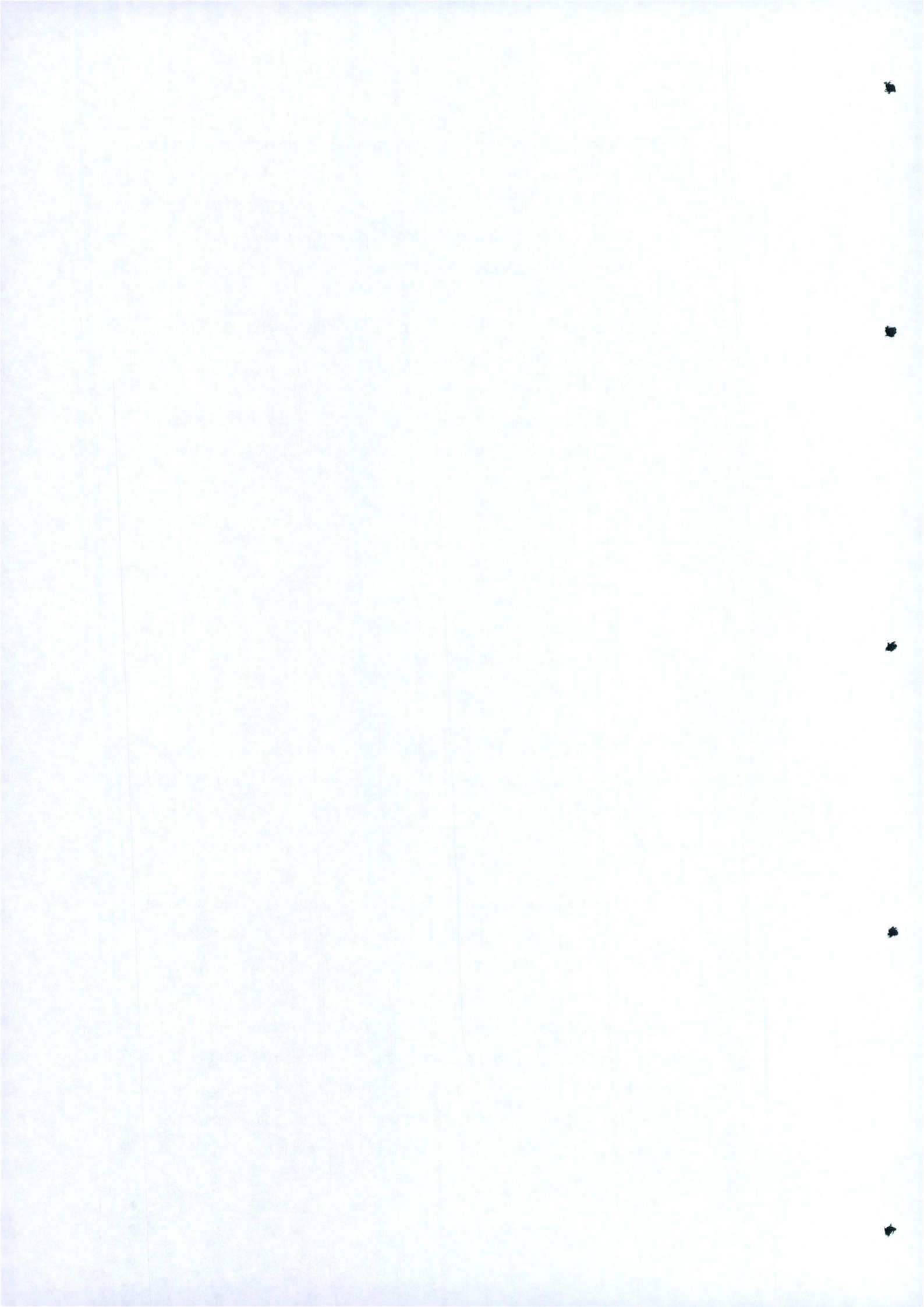
*but it was only a fantasy,
The wall was too high, as you can see
no matter how he tried he could not break free
and the worms ate into his brain.*

Waters, *The Wall* 1979

He later realises that many of his feelings of loneliness have been brought on by this self inflicted isolation and he decides the only way to rehabilitate himself, is to exorcise these fears in the form of a court trial (dream) and to *'tear down the wall'*.

To appreciate the musical / lyrical content of the album to its fullest extent, it needs to be listened to separate from the film, as the song lyrics sometimes become lost in the film's visual and the album's production mix.

Throughout his life and this album, Waters has written obsessively about his father's death. His father was killed at Anzio Beachhead in World War II before Waters was born, leaving him dependant on his mother for company and security and with whom he lived a sheltered childhood. Perhaps he feels that without the stiff hand of his father to harden him up



'like a real man' he grew from being a shy child to being an overgrown wimp. Waters appears to be embarrassed and later incensed about this in the song *Mother*, putting words in her mouth:

*Mama's going to make all of your nightmares come true,
mother's gonna check out all your girlfriends for you.
Make sure no one dirty gets through.*

Waters, *The Wall* 1979.

This was to be the first and worst brick in his wall, written about again in 1982 when the film of the album was made. The song *When the Tigers Broke Free* was added to the soundtrack for the opening scene in which his father is killed. The song gives touching accounts of Pink's fatherless childhood and even describes how his father was killed. Incidents such as him finding his father's uniform and a scrolled notice of condolence hidden in a drawer give an idea of his building bitterness:

*and I found it one day
in a drawer of old photos hidden away
my eyes still grow damp to remember
his majesty signing it with his own rubber stamp.*

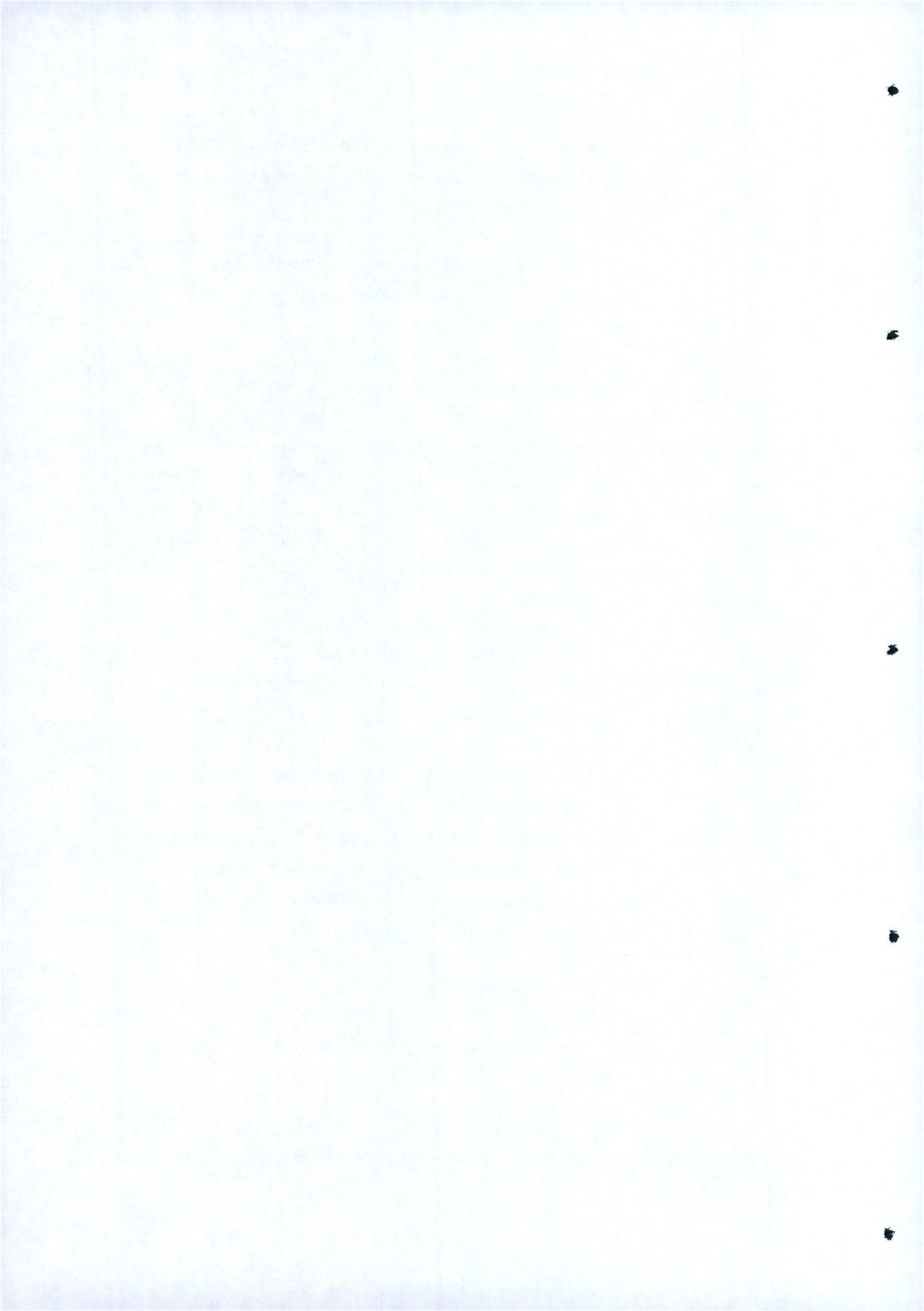
Waters, *The Wall* 1979

The Happiest Days of Our Lives, deals with his school days. He suggests that the school teachers used to pass on their own domestic frustrations on the children by thrashing them. The vocals are deliberately distorted which makes the lyrics at times incomprehensible once added to the screen's visual element. (Though in Parker's depiction of the strutting teachers, one gets the general gist of what Waters is on about)

*But in the town it was well known,
when they got home late at night,
their fat and psychopathic wives would
thrash them within inches of their lives.*

Waters, *The Wall* 1979

This song fades leading to *Another Brick in the Wall, (part two)* using the



chorally anthemic Islington School choir to sing / chant the backing vocals, playing cleverly with the lyric and also creating the sense of a protest.

*We don't need no education, we don't need no thought
control, no dark sarcasm in the classroom.*

All in all you're just another brick in the Wall.

Waters, *The Wall*, 1979

On *One of My Turns*, his relationship with his first wife is compared to being 'grey like the skin of a dying man'. Many of the songs dealing with their relationship insinuate her lack of interest in his selfish aims as the cause of the break up of their marriage. In actual fact it was his abuse of alcohol and cannabis, his consequent lull in comprehension and lack of mental strength to deal with the situation that more probably caused the split up and his regret later. Moreover, his further alcohol abuse while being depressed because of the break up would have had an even more damaging effect on him. Waters suffered from reactive depression throughout this period of his life and the distortion of his already disrupted perception of himself could have been fatal as he hinted hopelessly on *Goodbye Cruel World*:

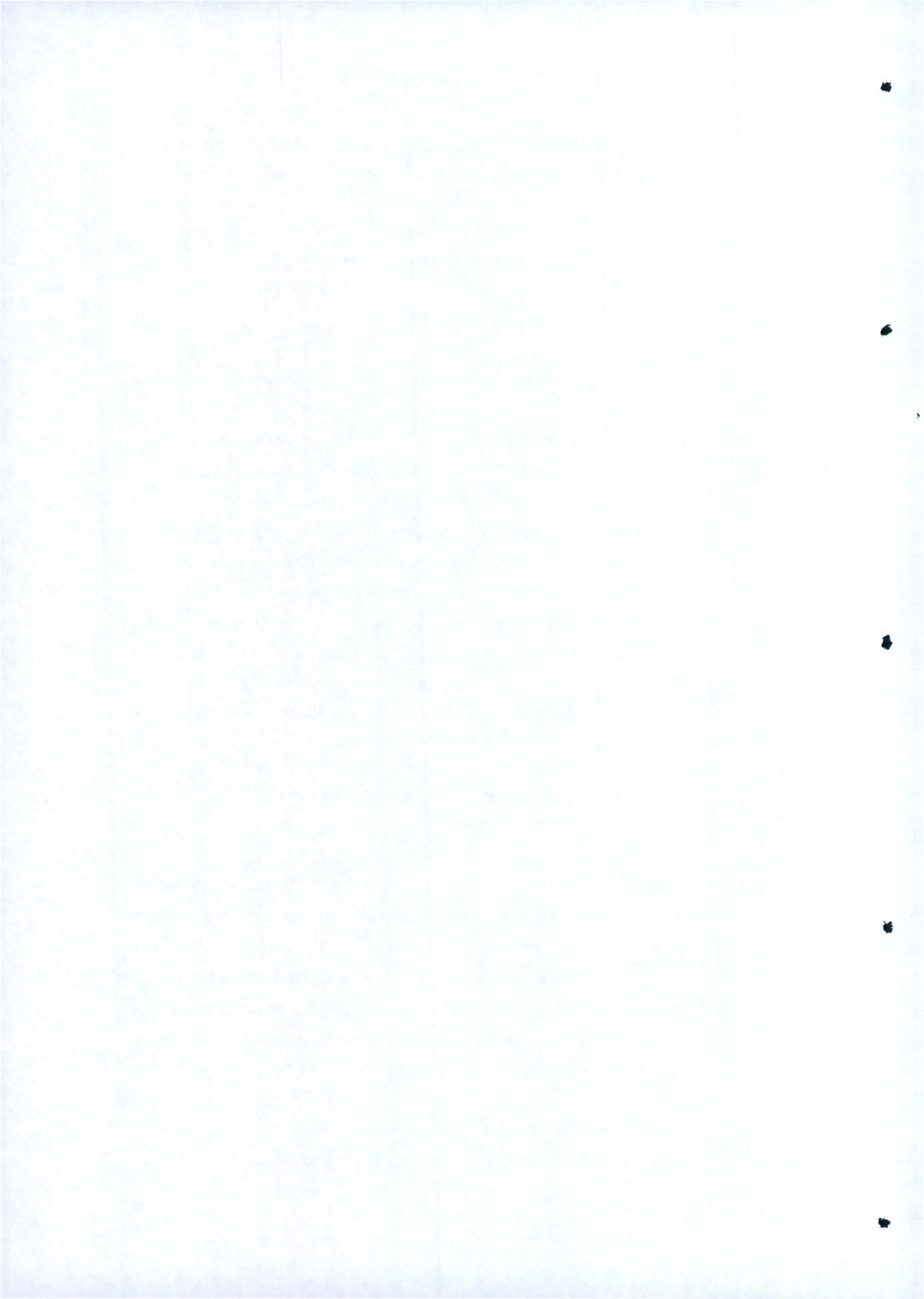
*I'm leaving you today, goodbye, goodbye,
goodbye all you people.*

*There's nothing you can say to
make me change my mind, goodbye.*

Waters, *The Wall*, 1979

Nobody Home, on the same topic of lost love, begins gently with acoustic guitar notes building to get a fully orchestrated treatment, the violins being the musical medium capturing his loneliness. It is this song which is used in the film to accompany Pink's final turning point. While the song builds instrumentally the camera takes us to a live action sequence of Pink shaving his face, then his chest and then suddenly his eyebrows. In the accompanying scene for this song, sound and image fuse perfectly.

Its instrumental piece lingers gently over the introduction of the scene as the camera slowly guides us under door corners into the bathroom to wit-



ness Pink's self abuse. The bass pitch rises, there's a sense of tension and expectancy but almost unnoticeably in the visual apprehension, the song slips out and we are left alone in terrible silence with a madman, trying not to watch as he peels away his eyebrows with a double sided blade. ~ Trying not to listen in the harrowing silence to the plip-plopping sound of his blood dripping into the sink beneath him. (*Syd Barrett actually shaved his head and eyebrows with a razor blade during a period spent in a sanitarium in 1971*).¹

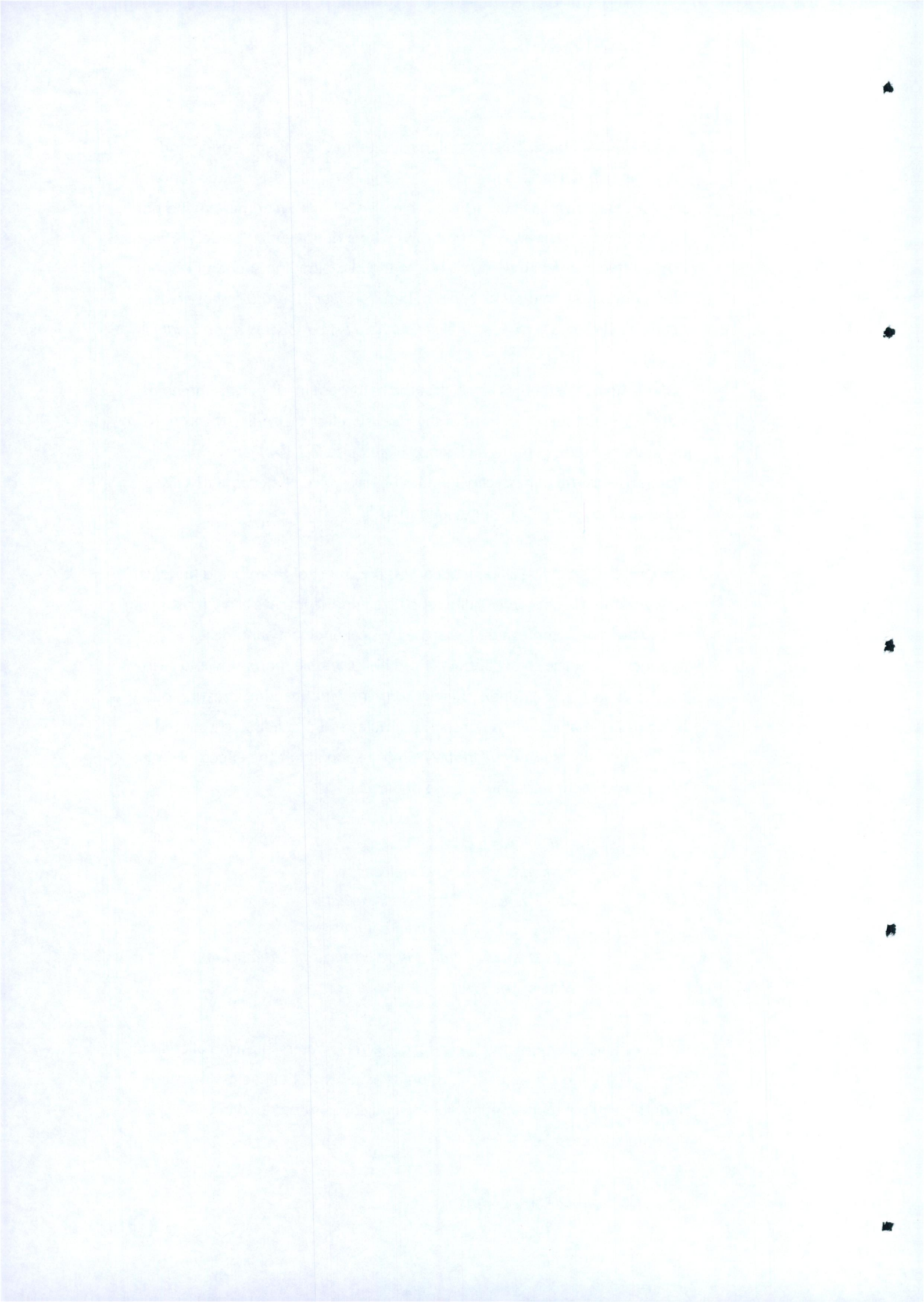
Nobody Home re-emerges as he exits the bathroom in his new frightening state slumped listlessly in front of the Television flicking endlessly through the stations: *'I've got thirteen channels of shit on the T.V. to chose from.'* Waters lists all the unnessecary luxuries he has which all become trivialised because of his lack of a loving relationship.

The Wall can seem like a litany of confessions, most of them being unnessecary. At times this becomes quite repetitive and the listener can almost predict Waters' next confession. Here, the musical originality and delicate arrangement of the songs distracts from his inevitable monotony and manages to capture the emotion of Pink's torment with beautifully searing guitar solos, its imaginative use of sound samples and of a fully orchestrated sound as on songs like *Comfortably Numb*- a song about the effects of Waters' and more so of Barrett's use of drugs:

*When I was a child I had a fever
my hands felt like two balloons.
Now I've got that feeling once again,
I can't explain, you would not understand.
This is not how I am. I have become comfortably numb.*
Waters, *The Wall*, 1979.

In the Pink floyd biography, *Saucerful of Secrets*, Waters' growing alienation from his fans and consequent decision to have a wall built across the stage during their Wall tour, shutting out the audience, is described in this enlightening passage:

¹ Schaffner, *Saucerful of Secrets*, 1991.



During the course of the evening, Roger's gaze zeroed in among the fans up front revelling in the Floyd's 'space cadet glow', to one particular kid he didn't like the look of. Waters began directing his entire performance at the hapless boy, luring him even closer, as the teenager reached new heights of mindless ecstasy with each glance and gesture from his contemptuous idol. Finally, Roger leaned into the fans face- and let fly a great big gob of spit.

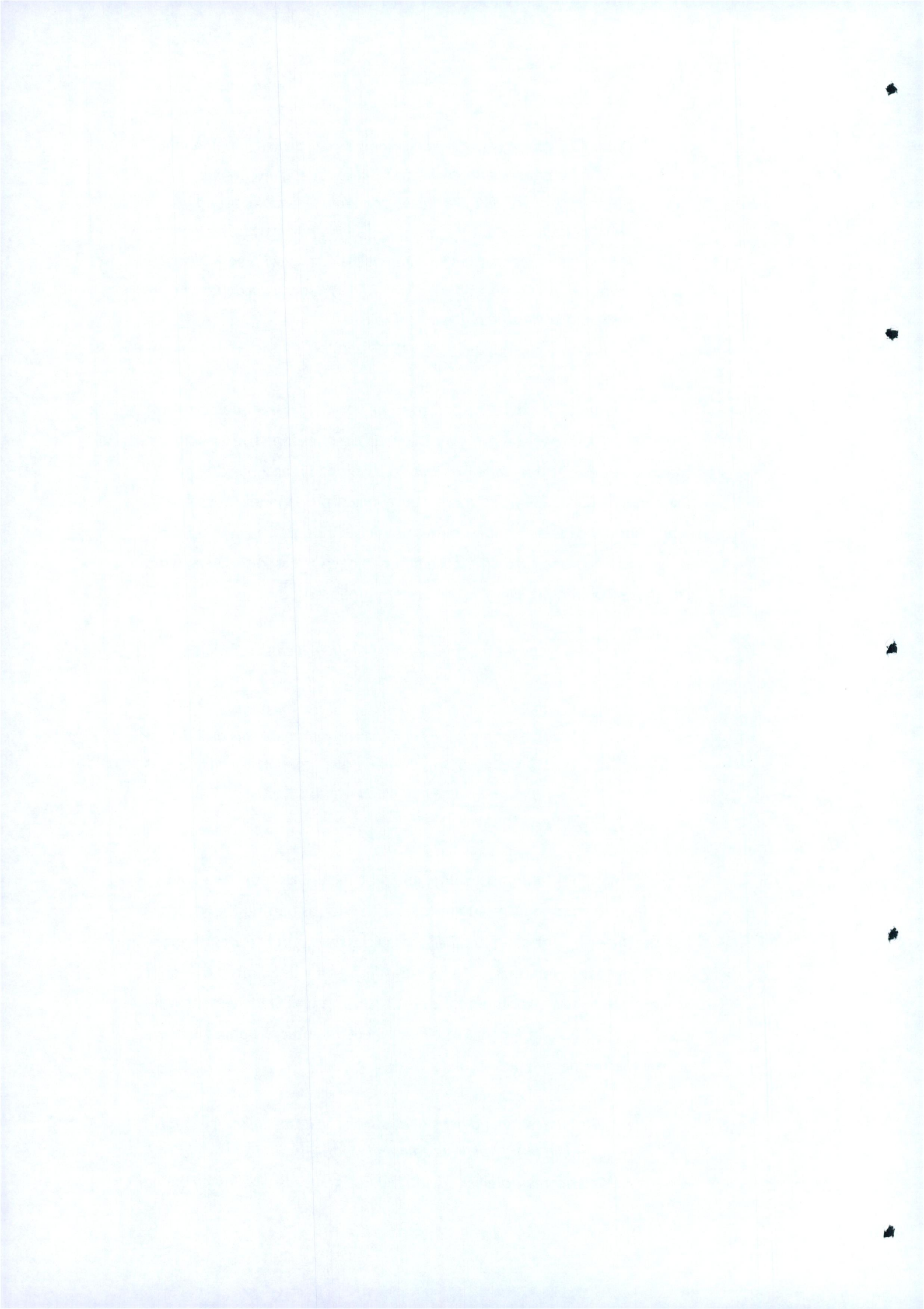
Schaffner, Saucerful of Secrets, 1991 p.205

Thus suggesting the power he perceived he had over the 90,000 crowd (and the actual power he had over the youth in question) The makings of a madman or no? At this stage Pink has finally flipped it and has dreams of leading a revolt. These lyrics are obviously full of propagandist messages, which should be taken in spirit of his insanity. Although, with the up surge of fascism in Europe currently, if the film had been released this year, lyrics like these would most likely be put under serious scrutiny:

*Waiting for the final solution to strengthen the strain
Waiting to follow the worms
Waiting to turn on the showers and fire the ovens
Waiting for the queers and the coons and the reds and the jews
Would you like to see Britannia rule again my friend?
All you have to do is follow the worms
Waters, The Wall, 1979.*

Pink's homophobic and racist slurge could be incitful to young wanna be Pink Floyds to carry out the suggested tactics such as getting the 'coons up against the wall'. The song *Another brick in the Wall, part two* was banned after its release in Apartheid-ruled South Africa as it was adapted by non white protesters as an anthem for their cause. This fear of incitement was taken very seriously in America in 1983, where a Kentucky public high school teacher named Jackie Fowler

was fired for corrupting her students with the R-rated film. A federal judge, ruling that Fowler's first amendment rights had been violated, ordered her reinstatement (with \$10,000 compensation for 'emotional



distress') - but was overturned by a panel of the sixth U.s. Circuit Court of Appeals. In 1987 the justices of the United States Supreme Court, in their wisdom, let the second ruling - and Ms Fowler's sacking - stand. Schaffner, Saucerful of Secrets, 1991 p. 236

More recently, the english singer *Morrissey* has been hounded by the British music press for encouraging racial disturbances on such tracks as *Asian Rut*, *Bengali in platforms* and *National Front disco*. Particularly when National front skinheads rioted at a gig in The Brixton Academy in June 1992. (Kent, New Musical Express july 1992 p.36)

Pink's manic state does subside again and he shrinks back to less than human size. Reduced to his previous pitiful stature, he convicts himself on the climax of the album, *The Trial*. Here he sings all the parts of the imaginary characters of the court, such as the judge, his ex wife, etc. This simplifies all the ideas expressed in the album and summarises his actions, bringing all his fears and sins to a head, making sense of the whole thing. He's found guilty and the wall comes tumbling down, exposing him naked and alone without his wall to protect him.

Sleeve Design

As well as directing the animation for the film, Scarfe designed the album cover and all the promotional artwork for the album and film. On the album sleeve, *Pink Floyd The Wall* appears on an adhesive transparent sticker scrawled in Scarfe's own characteristic freehand lettering style. The cover, like *The Beatles' White* album sleeve is strong more because of its stark simplicity than its visual appeal.

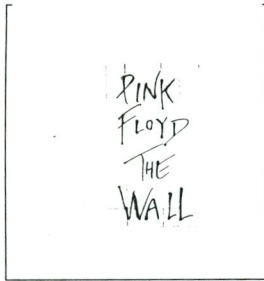
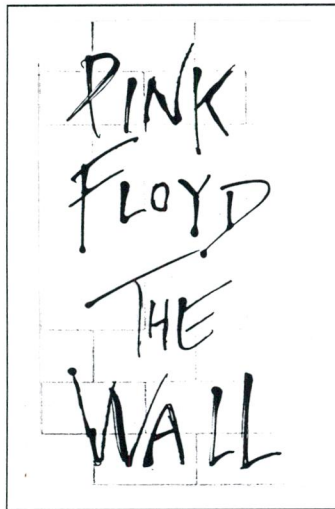


Fig 1.1 *Pink Floyd The Wall*
Album Cover 1979



In scrawling the group's name on the cover making it look like graffiti, he created a logo for the band unwittingly. He was also, whether deliberately or not, in tune with the Punk Culture happening in Britain during this time. Previous to this, the band had not yet established a recognisable logo.

Fig. 1.2 Pink Floyd logotype 1979

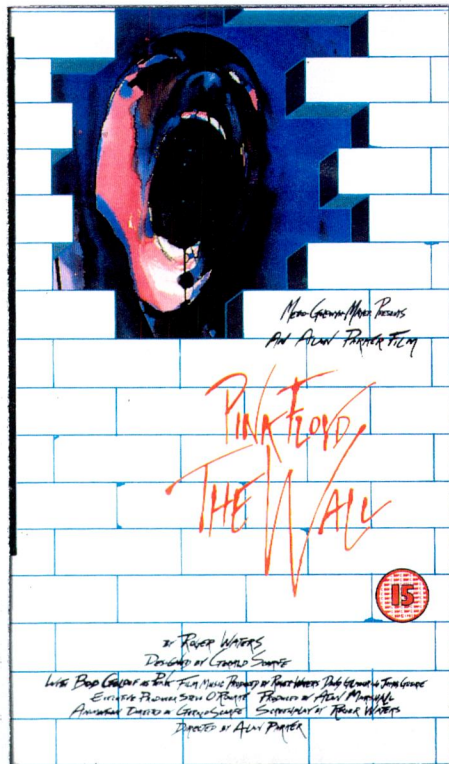
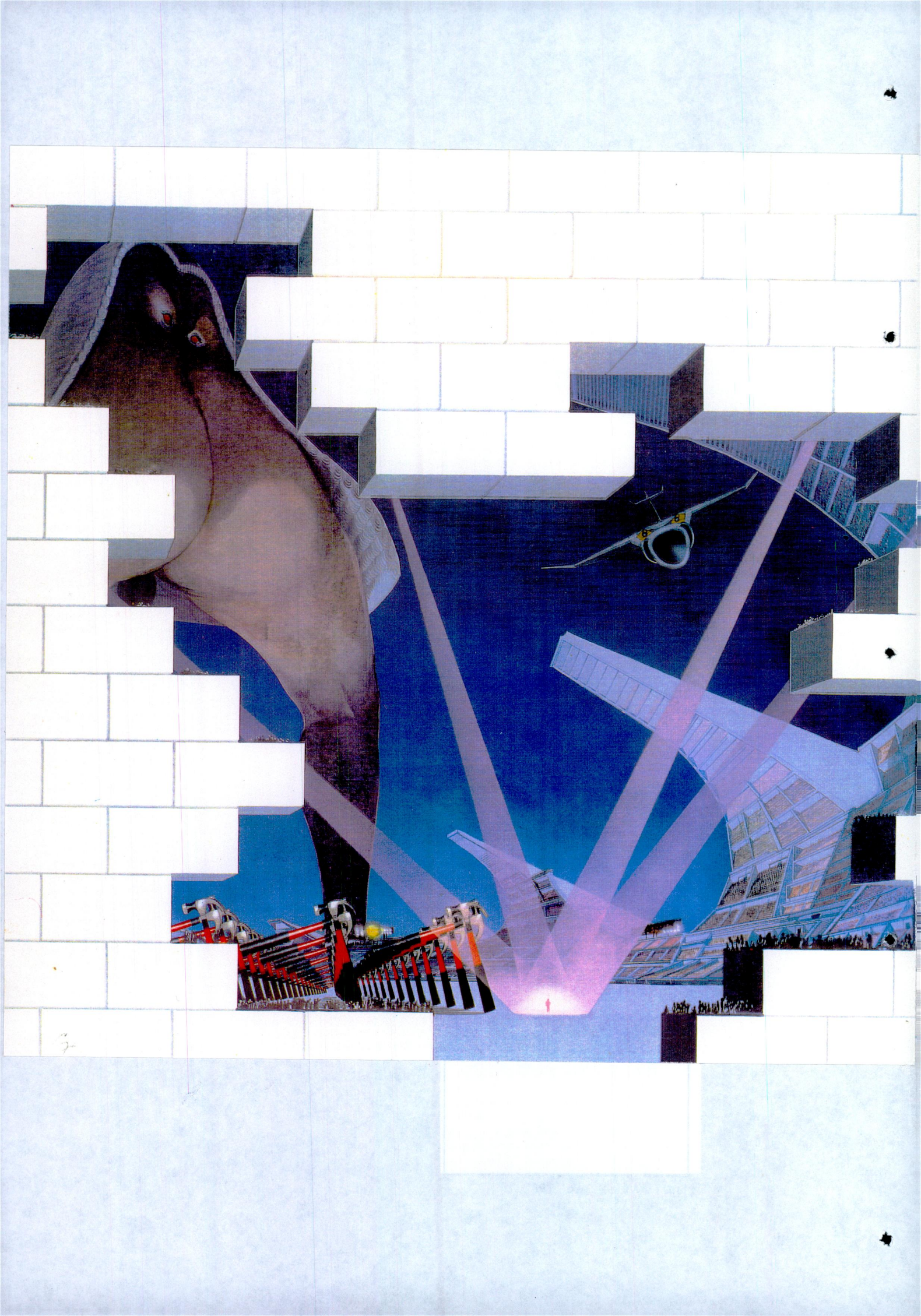
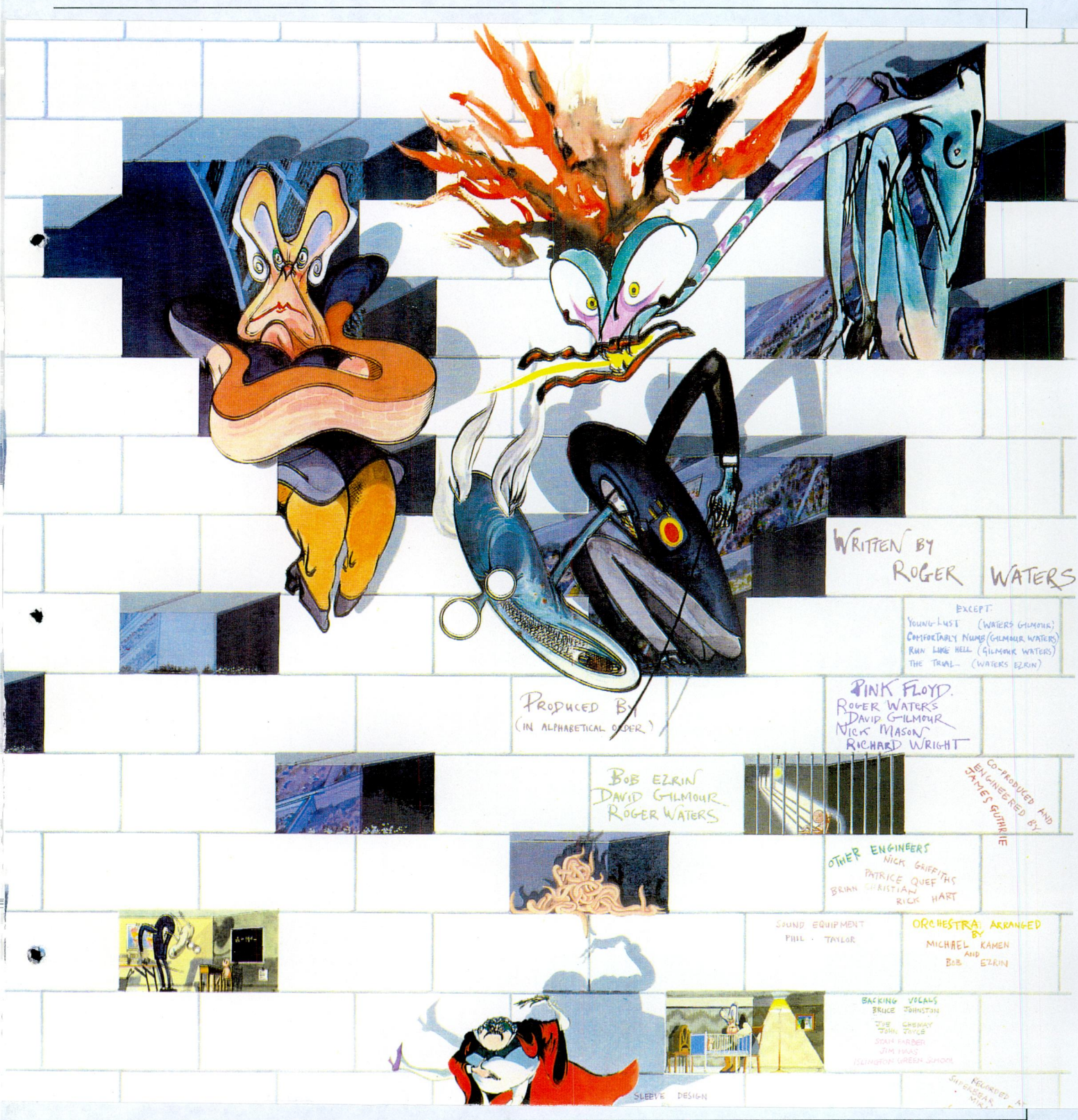


Fig. 1.3 Video Cover, 1982.

In the late 1960's designer Storm Thorgenson of *Hypgnosis Design*, then responsible for the Pink Floyd sleeves, experimented with psychedelic styled type. In the early 1970s he used simple serif or sans serif typefaces, but never really created an identifiable image set in type for the group. Scarfe's logo, having created a band identity, was taken onto all the merchandise, video cover, posters, newspaper advertisements, T-Shirts etc.





WRITTEN BY
ROGER WATERS

EXCEPT:
 YOUNG LUST (WATERS GILMOUR)
 COMFORTABLY NUMB (GILMOUR WATERS)
 RUN LIKE HELL (GILMOUR WATERS)
 THE TRIAL - (WATERS EZRIN)

PRODUCED BY
(IN ALPHABETICAL ORDER)

PINK FLOYD
 ROGER WATERS
 DAVID GILMOUR
 NICK MASON
 RICHARD WRIGHT

BOB EZRIN
 DAVID GILMOUR
 ROGER WATERS

CO-PRODUCED AND
 ENGINEERED BY
 JAMES GUTHRIE

OTHER ENGINEERS
 NICK GRIFFITHS
 PATRICE QUEE
 BRIAN CHRISTIAN
 RICK HART

SOUND EQUIPMENT
 PHIL TAYLOR

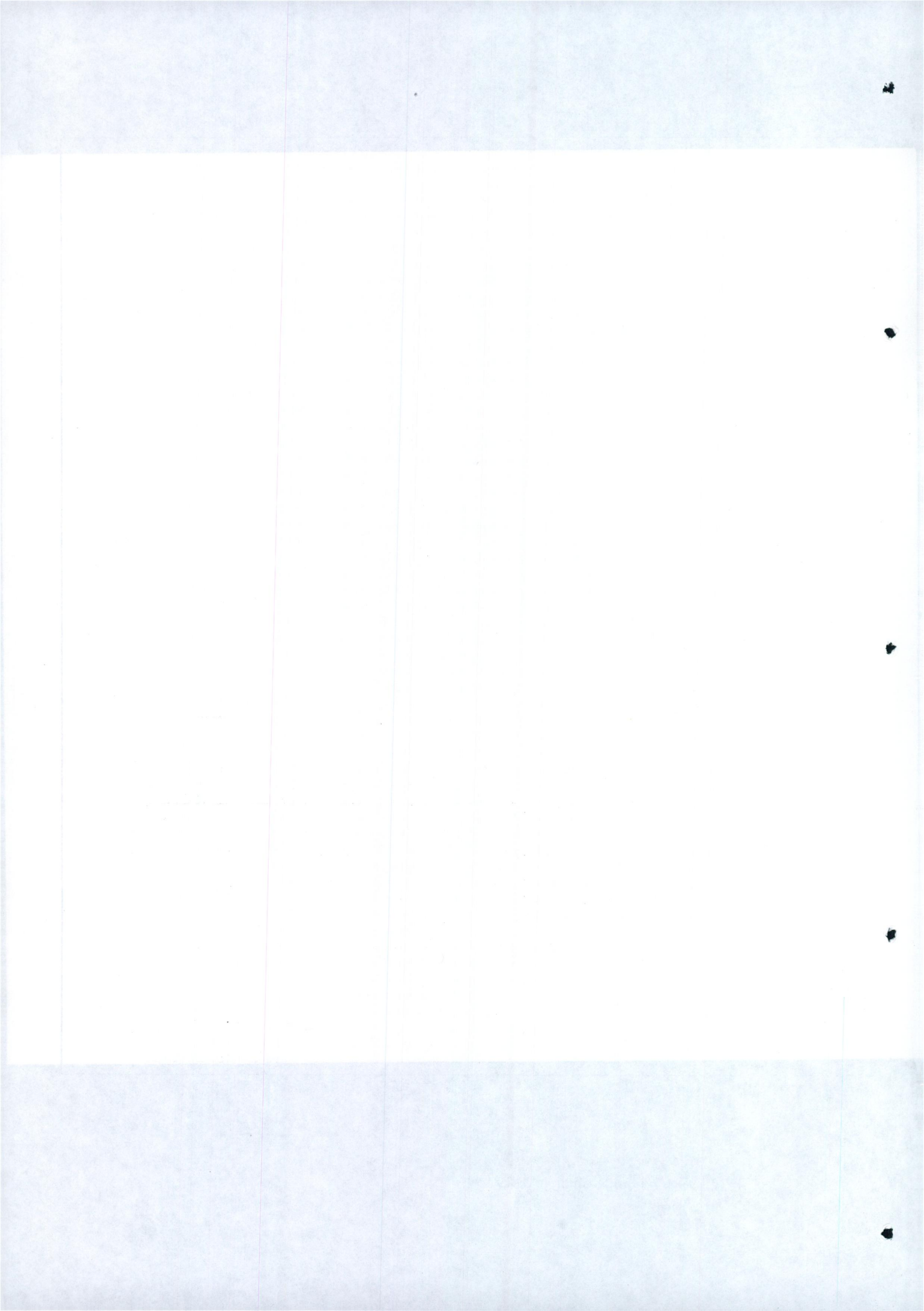
ORCHESTRA ARRANGED
 BY
 MICHAEL KAMEN
 AND
 BOB EZRIN

BACKING VOCALS
 BRUCE WINSTON
 THE CRIMINAL MINDS
 JOHN TAYLOR
 JOHN HARRIS
 JIM HARRIS
 KINGSTON GREEN SCHOOL

SLEEVE DESIGN

RECORDED AT
 SUPERSONIC
 MIAMI

Fig. 1.4 Inside album folds 1979



Being a double album, the inside sleeve folds out. On the left, a collage of animation stills from the original Trial sequence directed by Scarfe in 1979. This sees Pink, tiny and spotlit at its centre surrounded by the huge judge and The Marching Hammers.

On the right are the main villains of the piece, his wife, mother, school teacher and himself. These are taken directly from Scarfe's pen as opposed to the Wall animations carried out by others from his designs. They burst from holes in the wall, their outlines racing around the characters in Scarfe's extreme style. Smaller sketches illustrating particular songs are housed in singular brick holes and are treated more delicately with watercolour wash and soft gouache details.

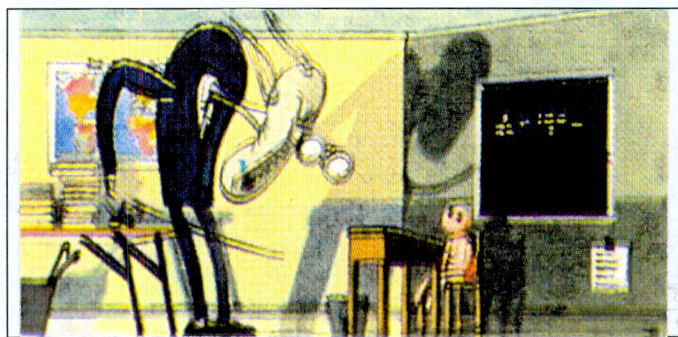


Fig 1.5 Sketch from one of the brick holes, twice actual size

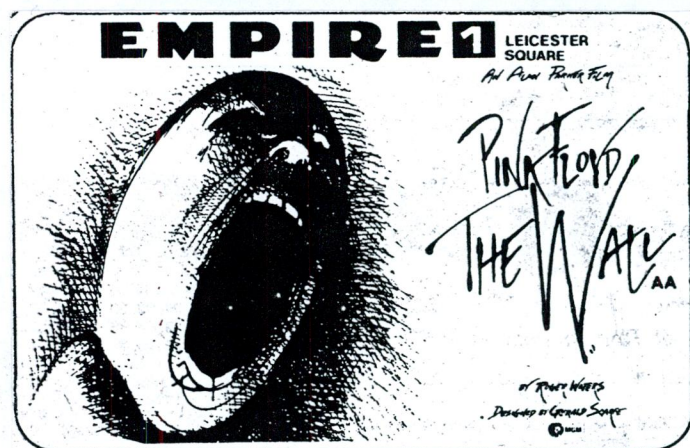
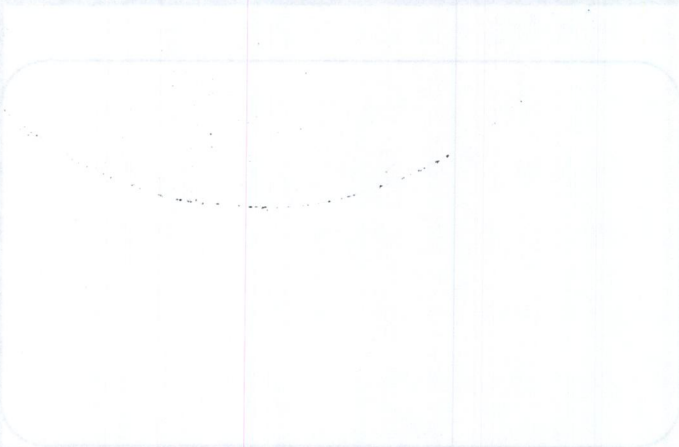


Fig. 1.6 Newspaper Advertisement 1982



Inside the sleeves, one finds the records contained in the same wall - patterned lyric sheets written in Scarfe's almost calligraphic script. The lettering style is comparable to another cartoonist's - Ralph Steadman, in its aggressive, strong use of fluent brush and ink pen strokes. Scarfe's has a real sense of fluency, not afraid to let the ink splatter or drip on the surface, but still leaving the lyrics legible and less anonymous than standard type set lyric sheets. His erratic style could be said to mirror the wildness of some of the lyrical ideas and for this reason, suits them more than a static type set version. Scarfe even designed the actual vinyl labels which feature drawings of his Wall characters alongside the song titles.

So the two discs come inside a complete package, but is it strong design? The front cover lacks the conceptual quirkiness of the band's previous *Hypnosis Design* sleeves. Scarfe was an obvious choice to create a link between the Pink Floyd live and recorded and to some extent recapture the mayhem of the stage shows. In this aspect perhaps he has failed, merely rehashing old drawings.

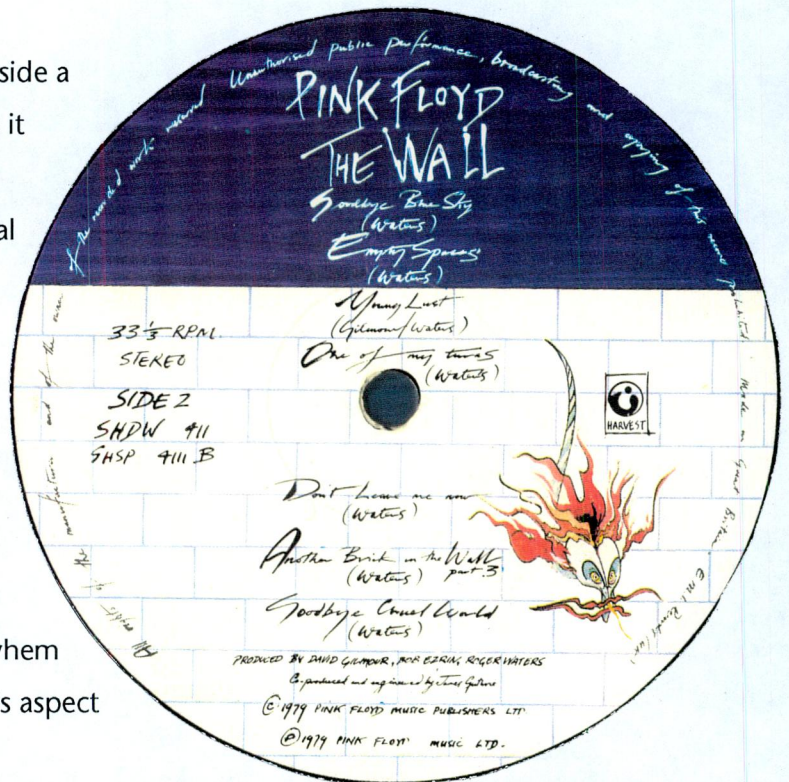
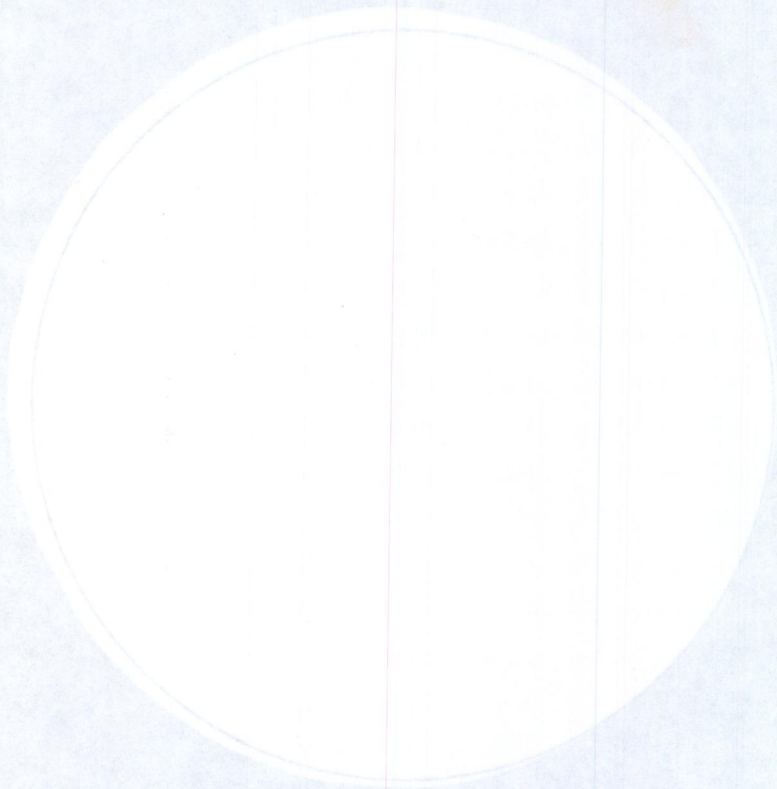
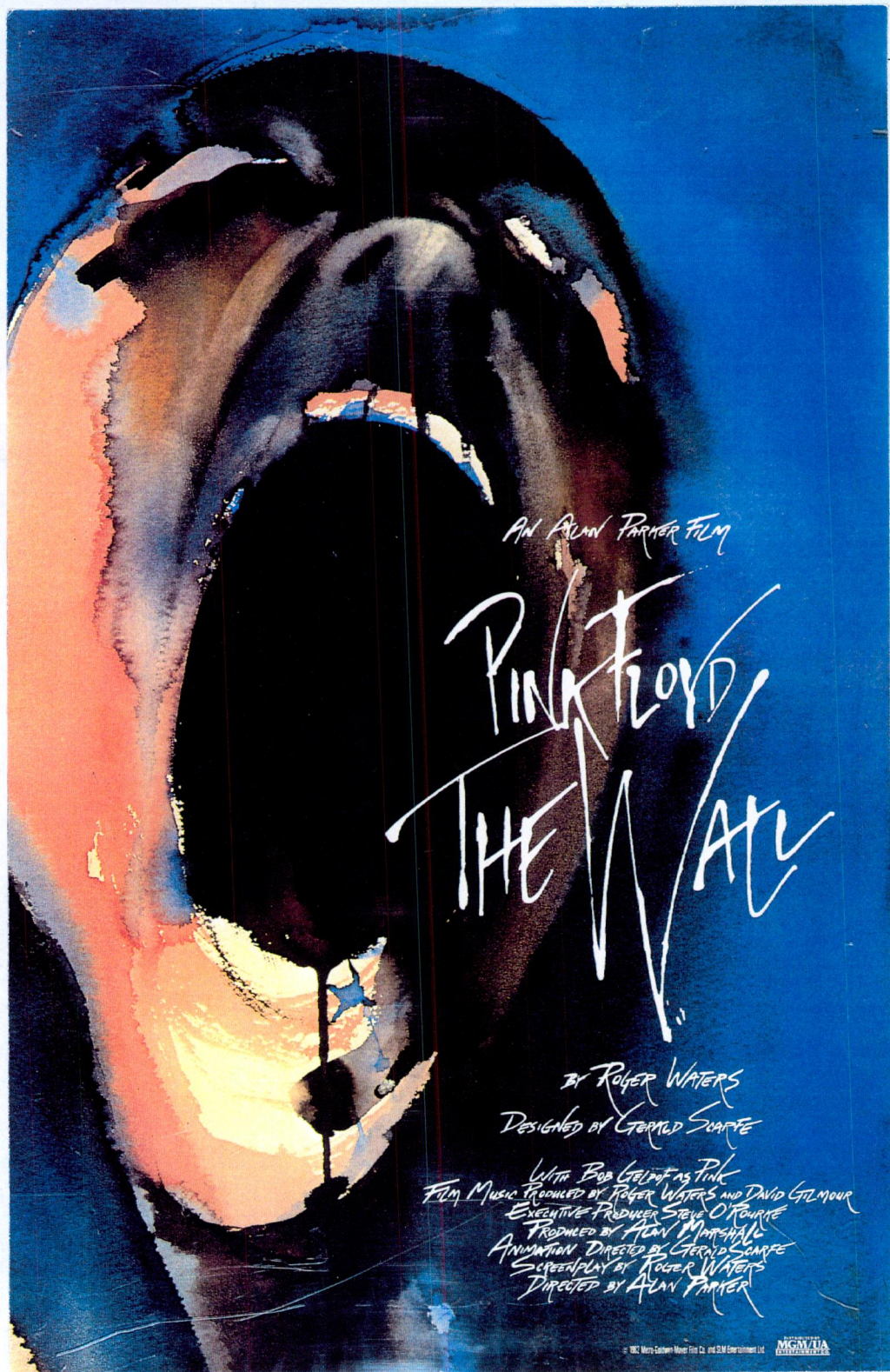


Fig. 1.7 Side 2 label, The Wall

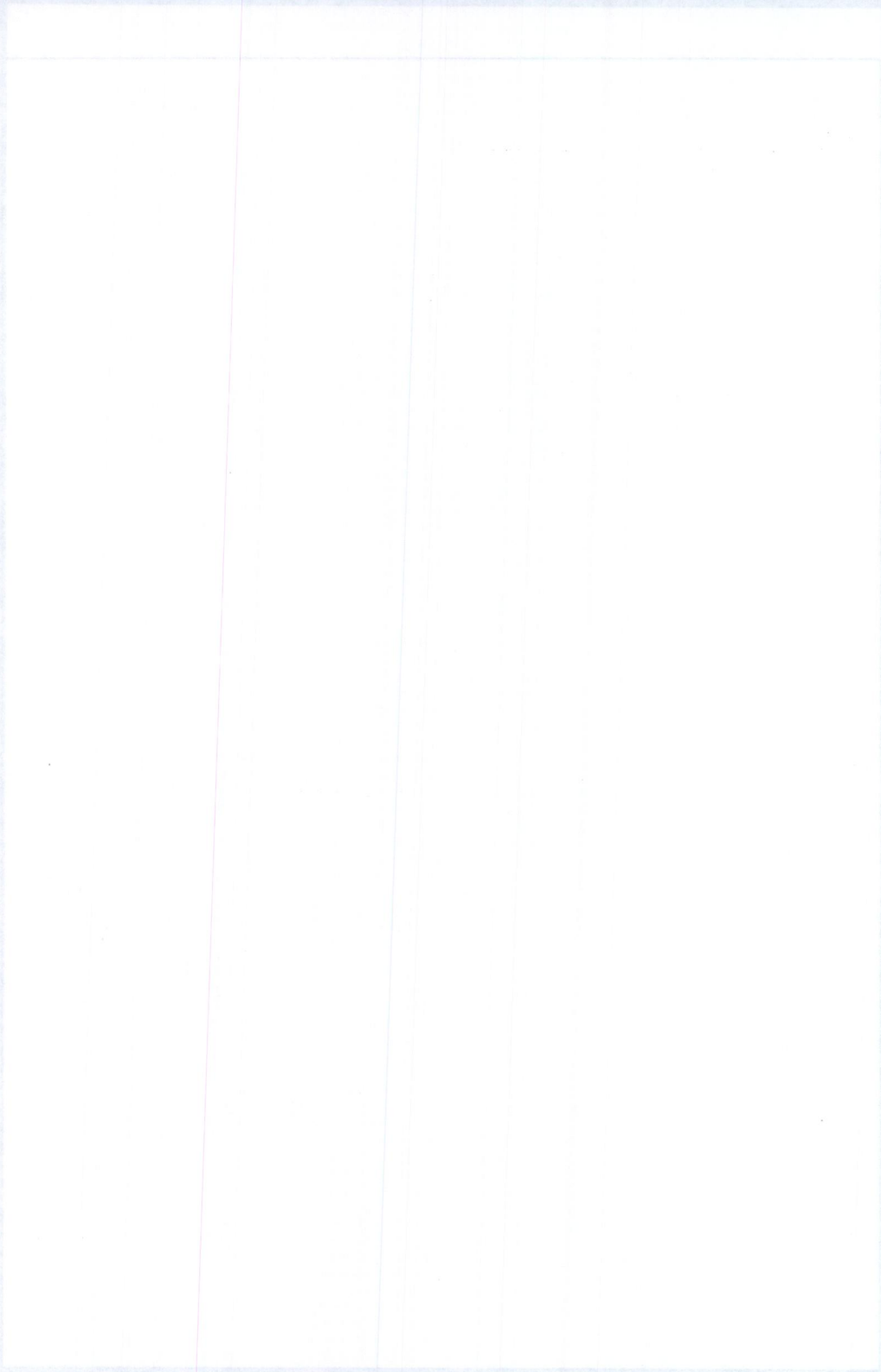




Poster Design

Fig. 1.8 The Wall, Film Poster, 1982

The poster was also produced without using printed type, his script instead keeping it as spontaneous as sketches. Illustrators are often criticised as being poor designers however, in his poster for the film he shows strong design sense, placing his lettering perfectly to the right of the gaping mouth. This gives the painting the space it deserves but also directs our attention to the information as if the character is announcing the film, thus using the painting's composition to create a strong impression. (Fig. 1.8)



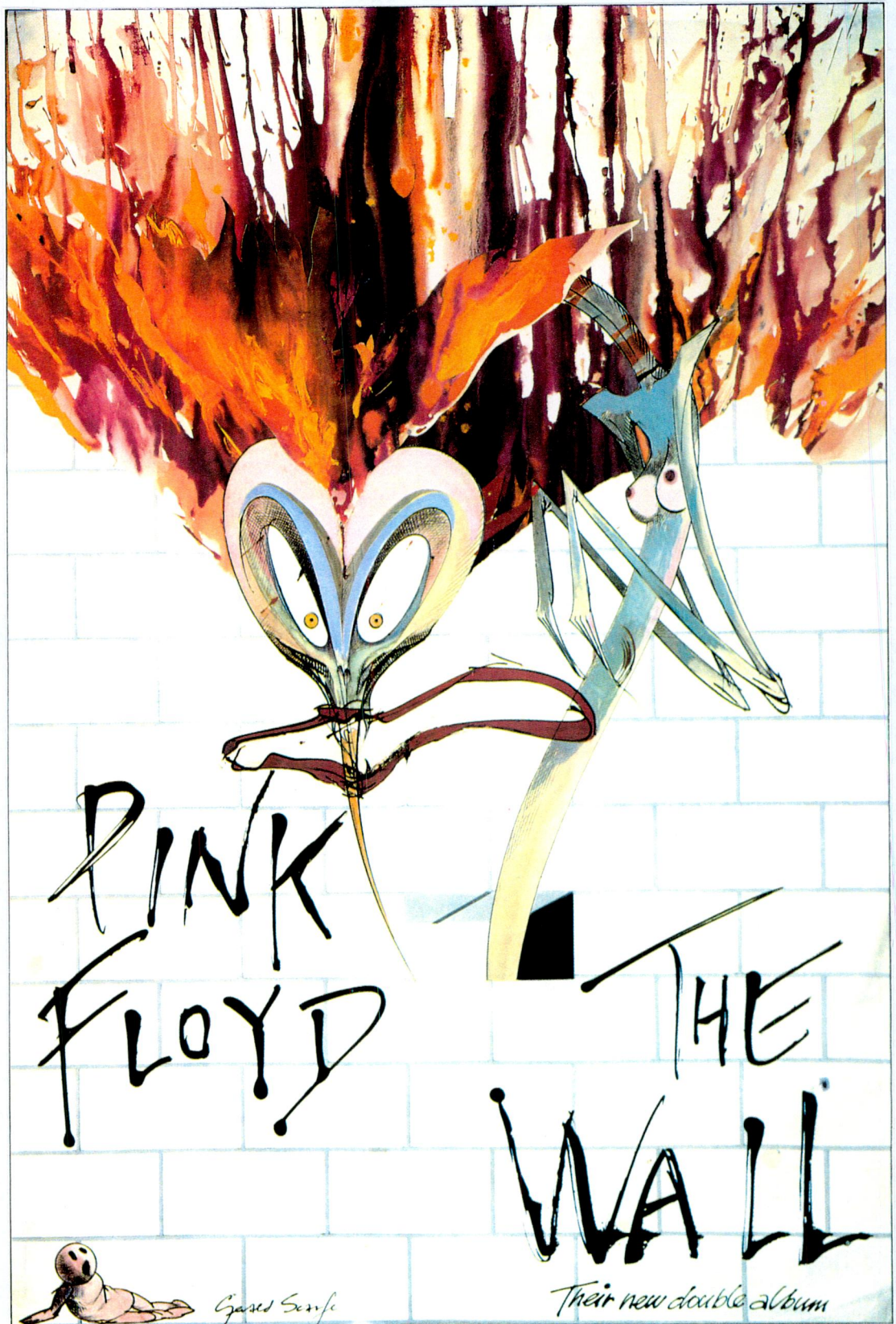


Fig. 1.9 The Wall Album Poster, 1979. Based on a sequence from the *Trial* animation.

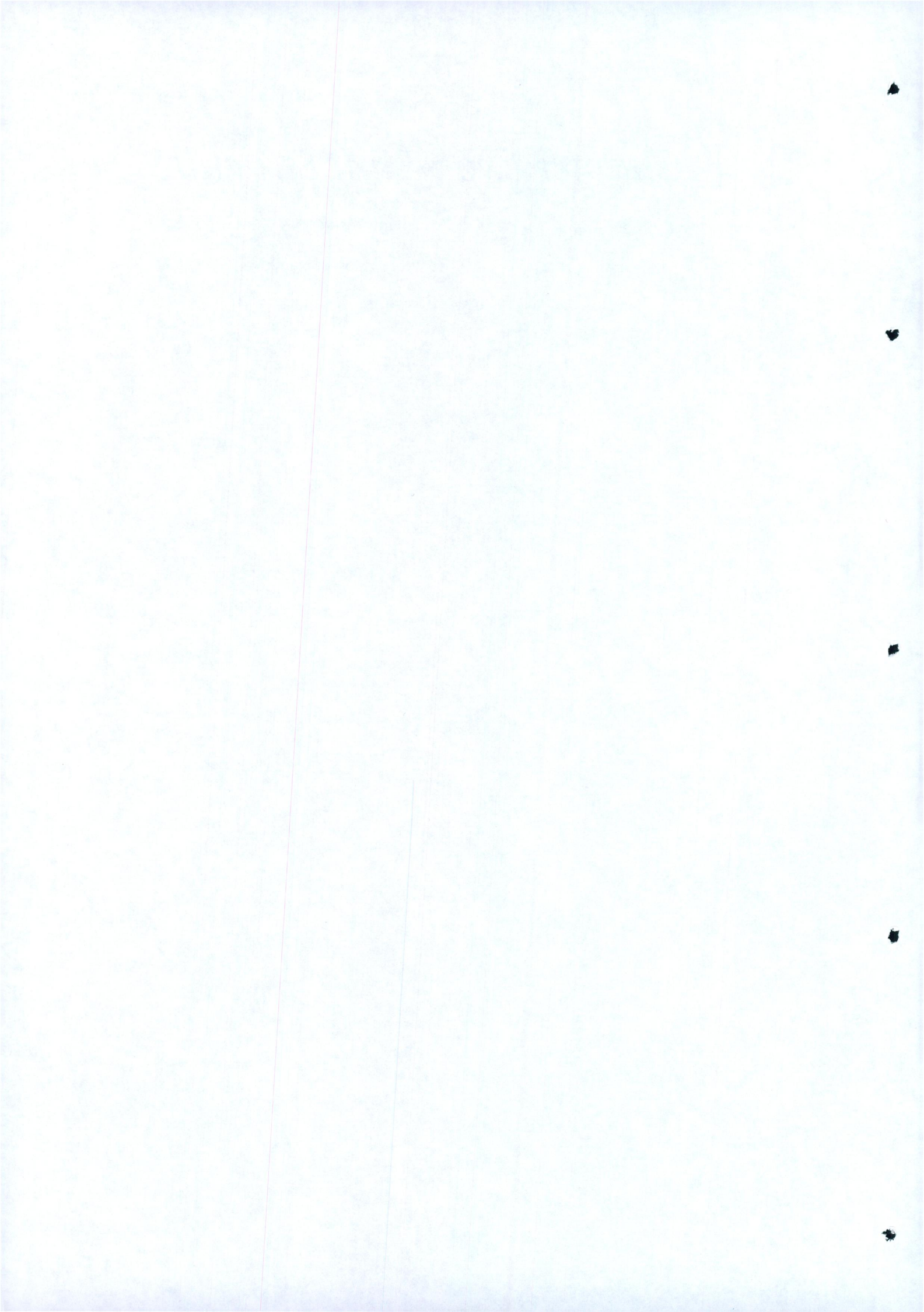


Chapter two : Film Structure

Editing Techniques

Progression of Narrative

Filmic Time and Space

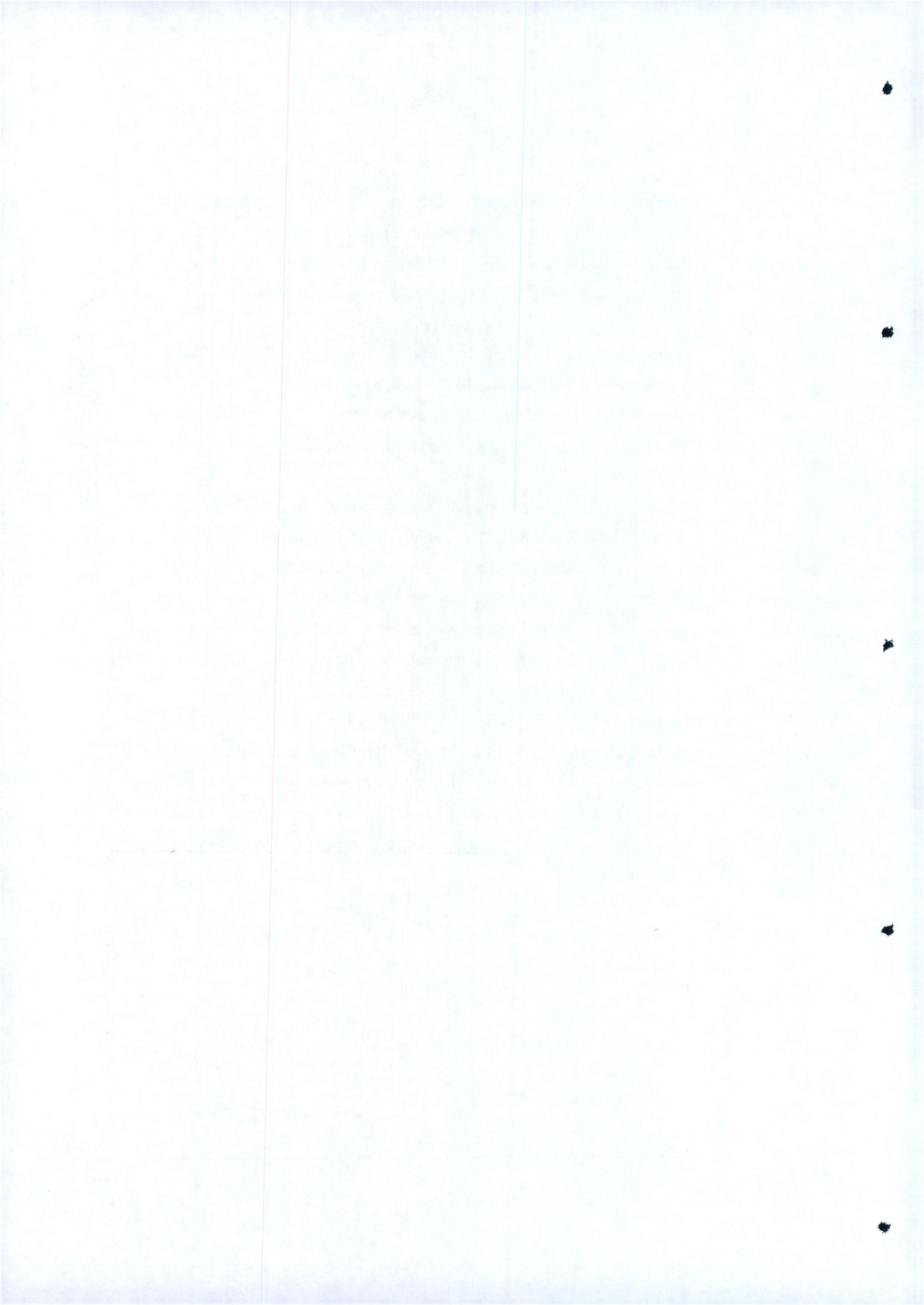


Film Structure

Pink's thought process does not follow rational lines and because of this, Parker doesn't use a traditional beginning, middle, end approach to structure his narrative. The majority of film time is taken up by live action scenes giving way to a mere five animated sequences. My main interest in discussion is these five sequences, however to appreciate them fully, one must understand how they fit into the structure of the overall film. The climax of the narrative is the song *The Trial*, which is represented by an animated sequence, all the preceding scenes are on top of each other to build a climax to this scene, also explaining why its taking place.

While chronicling Pink's insanity, Parker is allowed to cut between past, present and hallucination. The opening scene is essential in this task as it introduces us to Pink's illogical frame of thought. The narrative is often difficult to follow as the subject matter hops and skips in time with Pink's hallucinations. Parker tries to guide our understanding by using simple devices to signal when Pink is remembering and when he is hallucinating.

All of his flashbacks are triggered off by television programmes, so when Parker wants us to know Pink is about to have another *experience*, we get treated to a close shot of his face lit by the television. This shot in turn takes us to a Pink's eye view of the particular visuals he is perceiving. The camera shot is blurred when Pink is reminiscing and wild, vivid and sharp when he hallucinates.



Visually narrating the lyrics of the album, the film concentrates largely on Pink's mental breakdown and more specifically on his apparent Schizophrenia. Within the structure of this ninety five minute film, Alan Parker tries to trace Pink's development from a young boy through the days and events which led up to his psychological breakdown. Time and place, reality and nightmare are shuffled around to convey the chaos of his memories.

Parker, like Scarfe in his animations, uses various motifs and symbols throughout the film. The most obvious of these is the pig like face which recurs in both the animation and live action. When the school children are brain washed they wear masks which make them all look the same, the same happens Pink's fans, more subtly the image crops up quietly in strange places creating physical links between the scenes.



Fig. 2.1 A wounded soldier is bandaged making him look like the image of the pig mask.



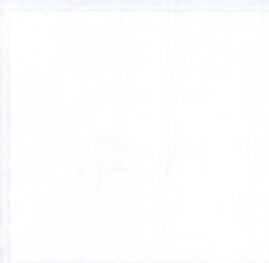
Fig. 2.2 The fans cloned by Pink all look the same.



Fig. 2.3 Pink truly gone fishing in the court trial.



Fig. 2.4 The school kids their individuality gone, ready for the mincing machine.



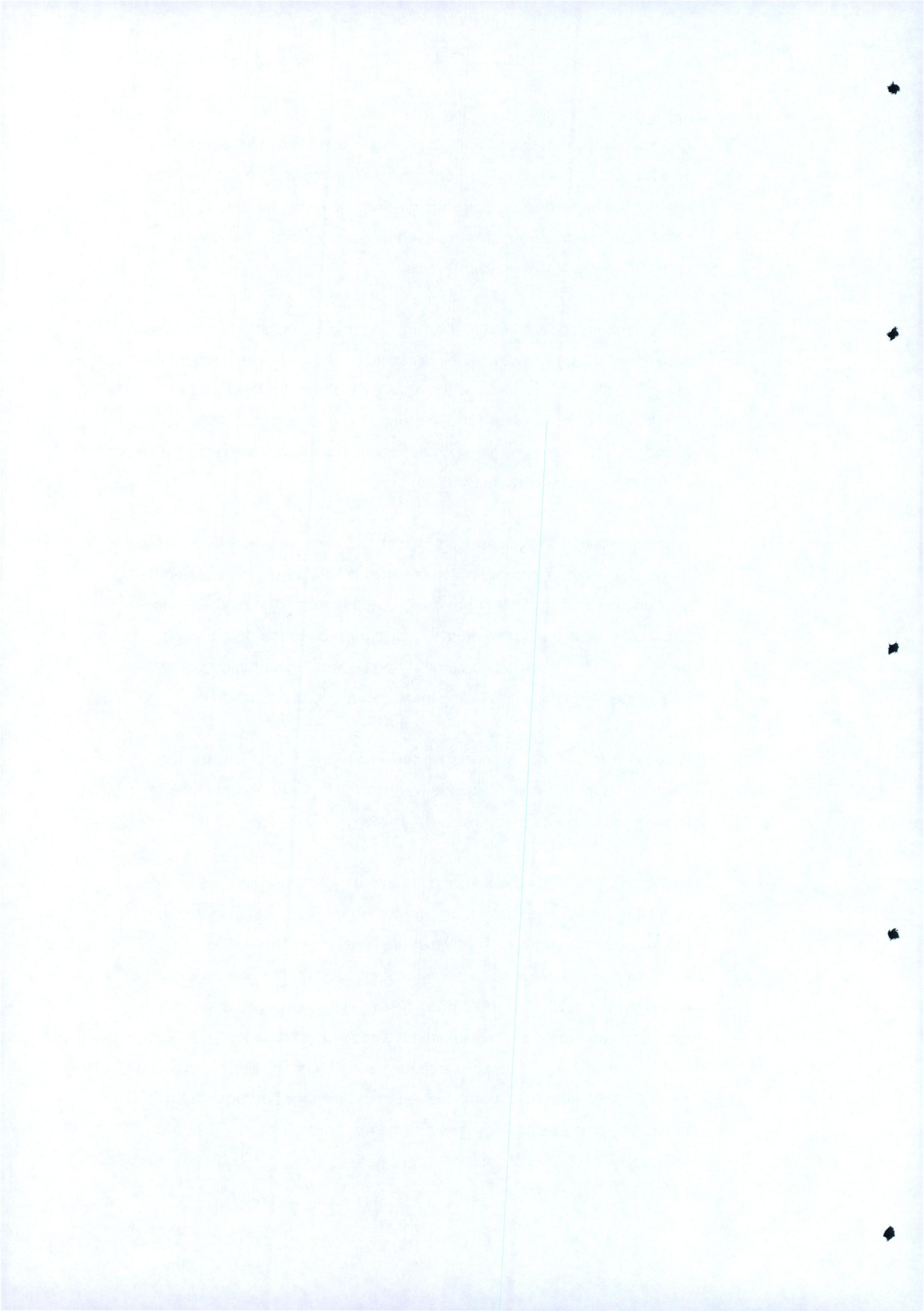
Pink spends the duration of the film physically burnt out in an armchair, a couch potato, slouched in front of his television. He sits trying to take stock of what has happened to his life and we find out via his flashbacks, hallucinations and nightmares triggered off from television items which remind him vaguely of previous events.

The opening scene is critical to the film as it showcases Parker's methods of visualising Pink's memories and fantasies. It sets the tone and mood for the rest of the film and implies how the narrative without dialogue will be developed. Colour is sombre and the subdued lighting is constantly flickering, its main source being his television. The mood is sleepy and dull as Pink sits in his hotel room watching t.v.

When the cleaner comes knocking on his door, a war image from the screen triggers off a vague memory which is suddenly heightened by her relentless knocking on his door. This brings on a sudden flashback for him. The shot cuts from a close up of his extreme facial expression to the door trying to be opened in loud inches and quickly intercuts with flickering images of the past, these being riots, fans racing into a venue and his fascist dream.

Gradually more of the flashbacks are shown and the present is suspended. This establishes the internal chaotic world of the film and demonstrates Parker's use of montage techniques in *The Wall*.

Luckily the film isn't without its witty moments, although these are rarely laughable and probably only funny in their obscurity. Probably more funny because we are made feel slightly nervous watching it. The film has virtually no conventional dialogue whatsoever and relies on the soundtrack to progress the narrative. Without dialogue the film occasionally turns into an extended Pop Promo clip particularly on *Comfortably Numb* in which Alan Parker seems to opt for post seventies camera trickery and pop video gimmickry. In 1982 this may have appealed to its audience but today seems a bit abusive of the technology it was created by giving it a tacky late 1970's 'Top of The Pops' look .



In What's On In London in 1982, John Preston suggested that the depiction of Pink's breakdown simply lacks conviction:

The main trouble with The Wall is that it fails to articulate Pink's dilemma in a manner that excites any great sympathy or concern. We see him flailing around in swimming pools of blood and smashing up numerous television sets but these alone are not enough to build up a sense of his mental disintegration. When in doubt as to how to convey Pink's mounting anguish, Parker seems to have opted for blood at almost every turn. After a while this becomes rather tedious and an audience is likely to feel as alienated from Pink as he does from them'.

Preston, What's On in London, July 1982, p.18.

Preston makes a valid point about Parker's lack of subtlety in some of the film's more manic scenes, however in his depiction of Pink's growing insanity Parker is very exact and to the point, making a concise, if perhaps bloody, chart of his breakdown. Using the following two live action scenes as examples, I try to show his careful visualisation of a real event and his imaginative portrayal of a dream .

In the *Nobody Home* live action sequence, as the music drops out of the scene, the frame cuts to a close up of Pink's bleeding nipple. Apart from being instantly repulsive, this creates an intrusion into his insane act. Parker creates more tension this way, without relying on the creepy soundtrack. Just before Pink shaves his eyelids, Parker cuts discreetly to a shot of the sink and then of a slow motion shot of blood falling and splashing seductively.

The blood is magnified to fill the whole screen as it drops thickly and bounces up from its splash. In doing this, Parker makes a horrific moment beautiful for an instant. Dangerously perhaps, it romantacises Pink's abominal act but suggests method in Pink's madness. The warm red blood suggesting that Pink could actually be in some way seduced by the sight of it into slitting himself. Melancholia by definition is the indulgence of thoughts of pleasing sadness.¹ Now see the method in his madness?

¹ Chambers twentieth century dictionary, p.662



Fig. 2.5 close up of blood drops

On a symbolic level to its audience the colour red is a signal warning, repelling us from it. After seeing the Premier in 1982, Syd Barrett's ex girlfriend June Boland said:

I was absolutely shell shocked; it was so close to Syd I couldn't bear it. When he was looking in that bathroom mirror and shaving himself. I just had tears and was sitting rigid in the cinema, because it was ever so close to home.

Schaffner, *Saucerful of Secrets*, 1991, p. 232.

This scene leads to another of Pink's memories and we find him at a train station waiting for the troops to come home. The celebrious crowd move away from him singing, leaving him alone watching television on the platform, here memory fuses with a hallucination and the frame fades from the train's engine smoke to the smoke which drifts across the Anzio Beachhead, where he finds Pink as adult watching the television, alone on the barren landscape. (Scarfe's design for this scene fig. 2.6)



Fig. 2.6 Scarfe's sketch for the Anzio Beach head dream sequence



While he watches t.v. a further flashback is triggered off by the screen. This is a symptom of schizophrenia, according to Dr. Garth Woods' suggested diagnosis of schizophrenia:

Common in schizophrenia are delusions known as 'ideas of reference'. The patient comes to believe that events mentioned on the t.v. or radio, lyrics in a song were written about him and no body else, in some way film scenes refer to him personally, have some special meaning to him.

Woods, The Myth of Neurosis, a case for moral therapy p 186 1984

To explain how successful I think Parker's visualisation of Pink's deterioration is I use the following summary of Dr. Woods' suggested symptoms and diagnosis of schizophrenia in layman's terms, making reference to specific symptoms highlighted in his story.

Dr. woods describes Schizophrenia as a split personality, shattered, fragmented, disintegrated, not split in half like the Jeckyl and Hyde image it is often perceived as. Patients are assessed by their appearance, mood, thought (usually abstract), obsessive tendencies, phobias in the following basic areas:

Family History:

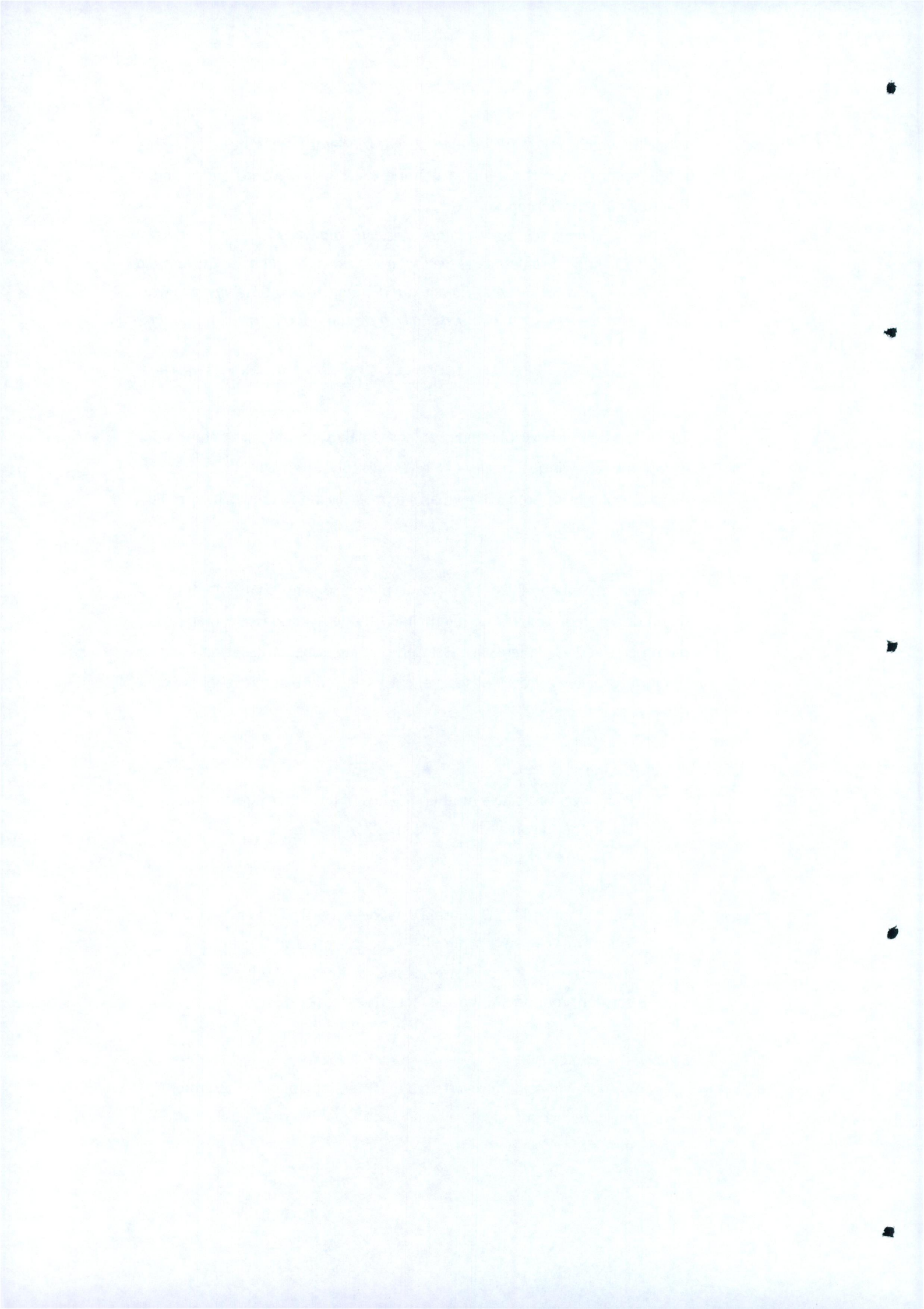
Pink's over protective mother, the loss of his father, stress of his childhood, divorce to first wife in 1975.

Personal History:

His alcohol and L.S.D.abuse. Dr. woods cites L.S.D. as a has having long term damage opening the subconscious and leading to schizophrenia. Personal stresses such as the stress of his constant touring also have effected his state of mind.

Schizoid Personality:

Withdrawn, cold, introverted, a dreamer, manipulative, attention seeking, increasingly isolated and consequently preoccupied with himself.



Somatic Passivity:

Feeling like he no longer had control over his body, as in the *Trial* sequence when Pink is helplessly drifting through space. He no longer has control over his mind either, as the t.v. set seems to dictate this for him

Symptoms.

Lack of motivation and will. Periods of stiff awkwardness or of prolonged immobility (stupor) many alternate with sudden periods of excited overactivity often of a violent kind. (Such as when Pink thrashes his hotel room and throws the television out the window).

Hallucinations:

Often a side effect of prolonged use of L.S.D. He may describe the feeling of insects crawling on his skin or of animals inside his body: The metamorphosis sequence when he's covered in worms. The continuous worm and maggot symbolism throughout the film along with Waters' idea of the worms eating into Pink's brain also suggests this.

Delusions:

Schizophrenics suffer from delusions of power often of a political or religious nature: Pink's fascist dream.

Ideas of Reference:

Assuming events on the television have some special meaning to him directly. This is particularly relevant in his case.

Woods, The Myth of Neurosis, a case for moral therapy pp. 182-188 1984.

Chapter Three: Why Animation?

Animation is an almost limitless medium where anything is possible and anything can become believable. As Scarfe mentions when speaking about his interest in animation in Scarfe by Scarfe:

Rhinoceroses can fly, boiled eggs can sing and the Maharja of Jaipur can transform into a potted shrimp. To make a static drawing move and come to life is an artist's dream. Yet it has been so unexplored as an artform. Disney marvellous though he is, has had such a strong and far reaching influence on the Animation industry. I couldn't help wondering what Picasso or Matisse would have done with this artform. There is no reason why it should be cute little duck sand big bad wolves.
Scarfe, 1986.

Even before Scarfe worked with the band, multi media had always been an integral part of their live performances. As far back as 1967 they were experimenting with visuals in the form of lighting shows and colourful slide projections to enhance their music. The media linked this with drug psychedelia, suggesting that the strobe lighting and bright flashing colours of the slides were deliberately used to accentuate visuals during L.S.D. induced hallucinations as expressed in this comically naive 1968 live review:

Lights flashed and music throbbed at the psychedelic pop show and the girls began to look decidedly strange. They were ice cold in a state of collapse. Their faces were white. The pupils of their eyes had contracted. The baffled attendants from the St. John Ambulance Brigade took the girls to a first aid post, later they made out a report to their superintendent which said: 'At first we thought the girls might be suffering from the effects of drugs or drink, or a combination of both. But we came to the conclusion that they were suffering something akin to shock induced by the flashing lights and the vibration of the very high frequency music'

The show called the "Gentle sound of Light", was staged at Sussex University at the weekend as part of the Brighton Festival. Monsters and erupting volcanos were shown on what the organisers claimed was the largest cinema screen in Britain. Ornamental moats and ponds at the university bubbled and steamed with gas and ultra-violet light.

(Daily Mirror, 13th may 1968).

Why Scarfe?

In 1971 Scarfe went to Los Angeles working for the BBC and made a short animated film called the *Long Drawn out Trip*. This satirical piece about American lifestyles made reference to pop icons such as *Mickey Mouse*, *Coca Cola* cans etc. One sequence features Mickey Mouse tripping on acid, a comment on the extensive abuse of hallucinogens in America during the seventies. (Fig. 3.1)



Fig. 3.1 Mickey Mouse on Acid, Long Drawn Out Trip, 1971.

This was broadcast on the BBC and Waters asked him to produce animations for the Pink Floyd live shows to be projected onto huge screens behind the band. In 1974 he directed his first animations for the band which were used along with huge inflatable characters that he built.

(Scarfe, 1986)



By 1979 on The Wall tour, the stageshow had grown to include more inflatables, (including the school teacher and Pink's mother and ex wife) puppets and also an animated film based on *The Trial* which was projected onto a huge cardboard wall that was built across the stage during the performances featuring later in the feature film. (Fig. 3.2/3)



Fig. 3.2 Live shot of *The Judge* from the original *Trial* animation directed by Scarfe in 1979.

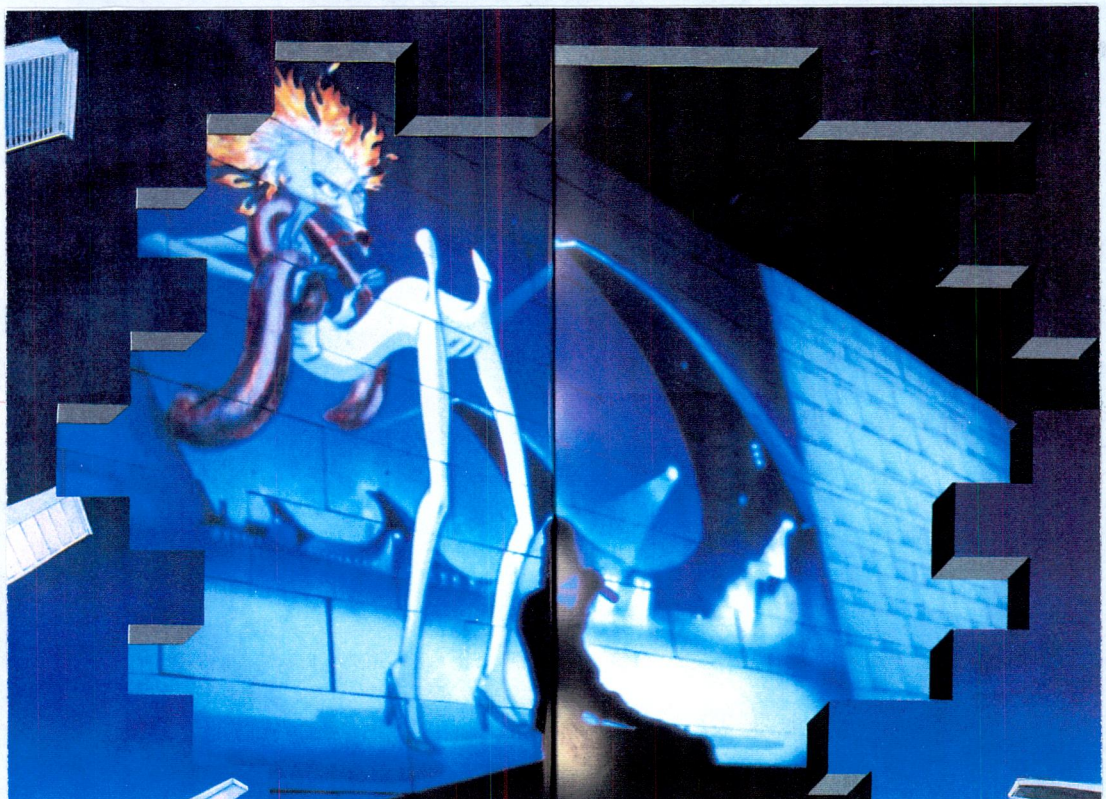


Fig. 3.3 Live shot of *Mrs. Pink* from the original *Trial* animation, 1979.



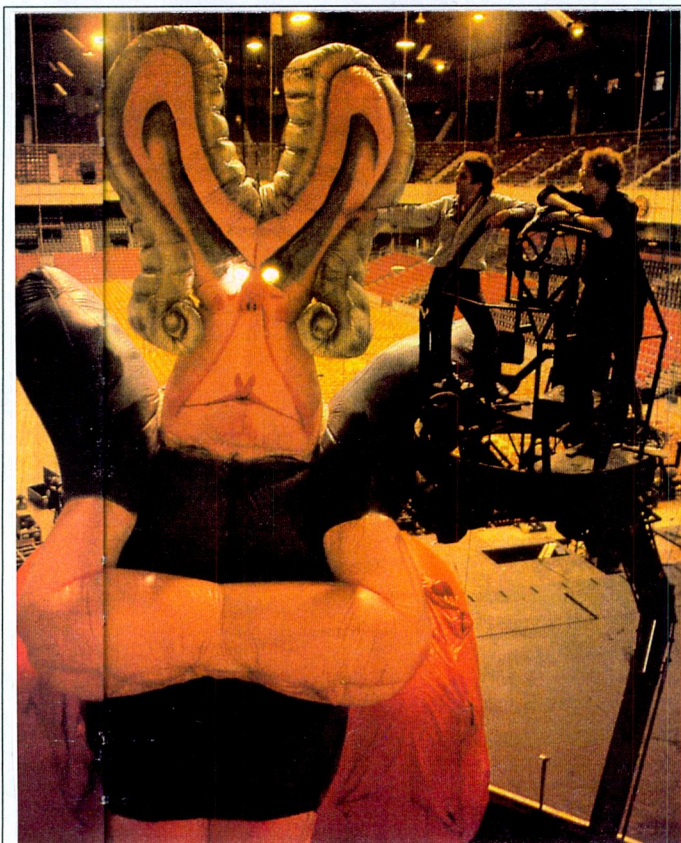


Fig. 3.4 *Pink's Mother* Inflatable, 1979. This was gradually filled with air from the start of the concerts so by the end it would be fully inflated.



Fig. 3.5 *The Teacher* Inflatable, 1979. This worked on the same principle, also suspended on strings from a crane as he walked across the stage. Compare the telegraph pole for size.

The obscurity of an hallucinogenic scene lends itself perfectly to animation. In films such as *Easy Rider* and more recently with *The Doors Movie*, film directors have tried to visualise hallucinations, but to little success. Scarfe uses animation in *The Wall* to show the endless tangents of Pink's hallucinations and the nightmarish characters he creates that come to represent his protective mother, his hot tempered wife, and the hideous school teacher. Notably, in contrast to these fierce characterisations is the feeble doll like creature that represents the character of Pink himself.

In live action, the album's more dubious elements such as Pink's relentless self pity and later his self importance become more nauseating when enlarged on the big screen. Another problem with the film's live scenes is that they rob the listener of the ability to imagine scenes for personal inter-



pretations of the lyrics. The animation on the other hand is used in conjunction with the narrative as opposed to didactively following it. From this angle it had less limitations on the drawing board. In theory.

In practice, the job became a nightmare for Scarfe who had to collaborate with both Parker and the impossible Waters. Scarfe was the only member of the production who seemed to form any sort of working bond with Waters; to the extent that Parker insisted that Waters take a six week holiday from the set during filming. The two had a certain amount in common even before they met on for the film. Many of Scarfe's concerns were mirrored in Waters' lyrics, such as in his 1964 cartoon which satirised the British school system. The artist was also haunted by his memories of his wartime London childhood.

For the storyboard, he and Waters locked themselves away in Scarfe's studio brainstorming for weeks on end writing a 39 page script and storyboard. The storyboard turned into a lavishly printed full colour, privately printed as a prospectus for potential investors. Alongside the lyrics were one or more illustrations and a detailed description of what was to take place on screen during that segment. One of the briefest of these, for *Another Brick in the Wall (part two)*, read :

The teacher puppet has now arrived very close to Roger who sings the first few lines of 'The Happiest Days'. After the line 'hurt the children anyway they could', we use animation of the teacher forcing children into a mincing machine built in the shape of a school. The children emerge as worms.

Schaffner, Saucerful of Secrets, p.229, 1991

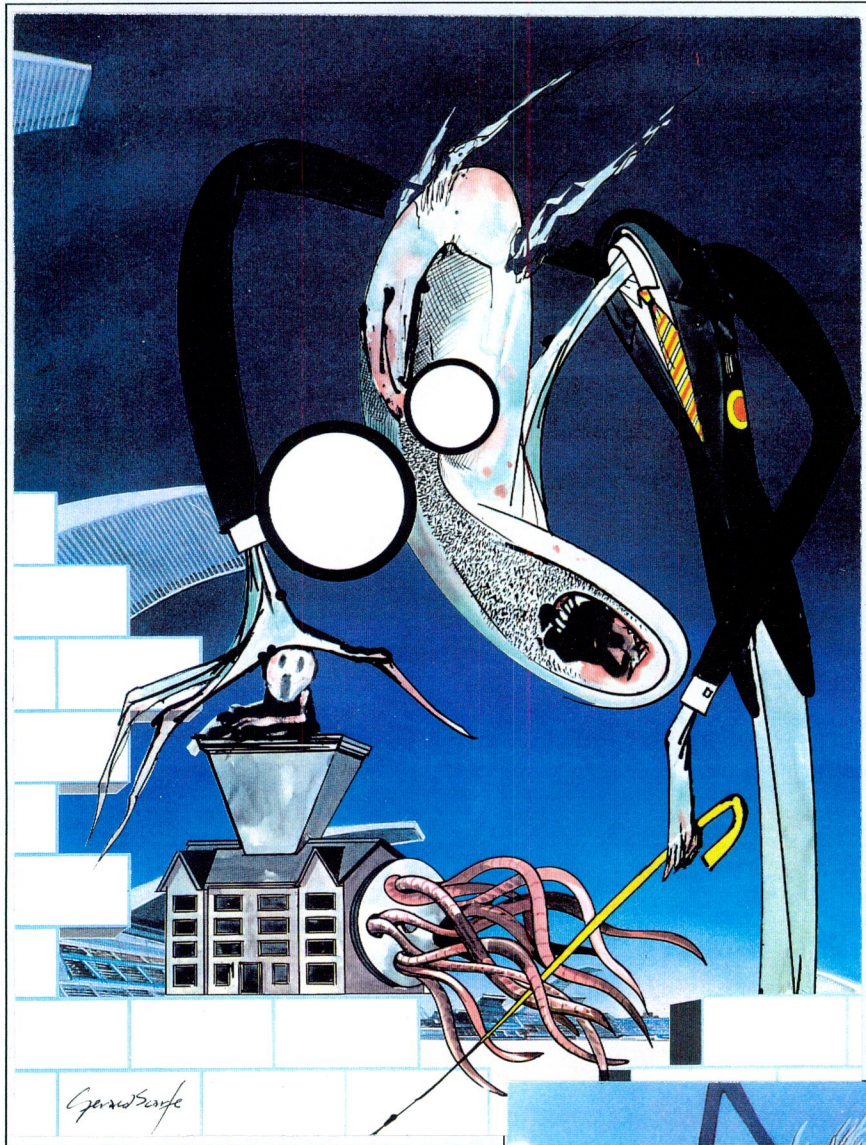


Fig. 3.6
Scarfe's storyboard.
The kids forced through
the Mincing Machine
by the Teacher

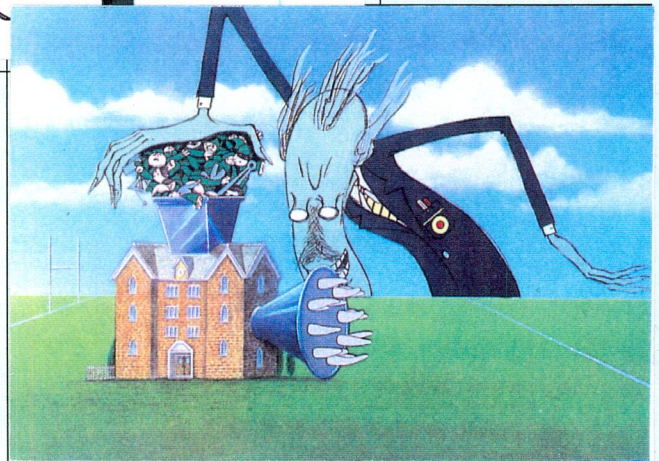


Fig. 3.7 Mincing Machine
animation from the film

Blank page with faint vertical lines and a horizontal fold line.

Blank page with a horizontal fold line.

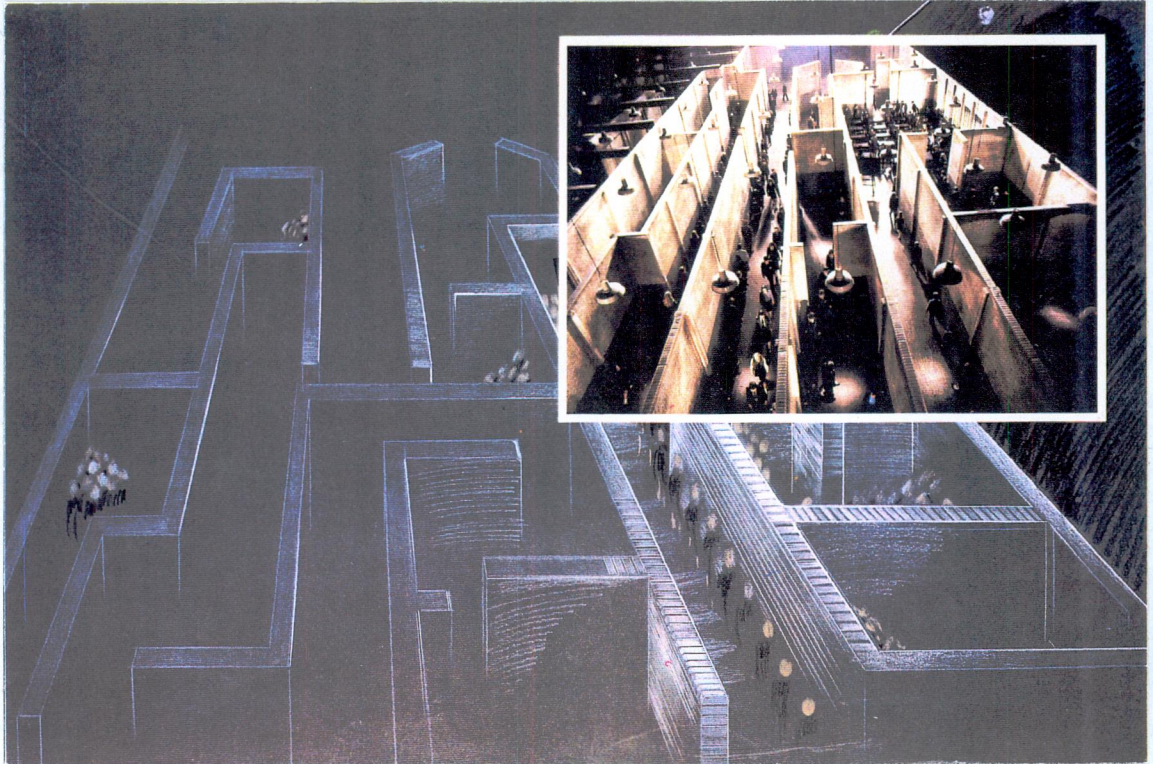


Fig. 3.8 Scarfe's sketch for the Maze, detail - still from the film.

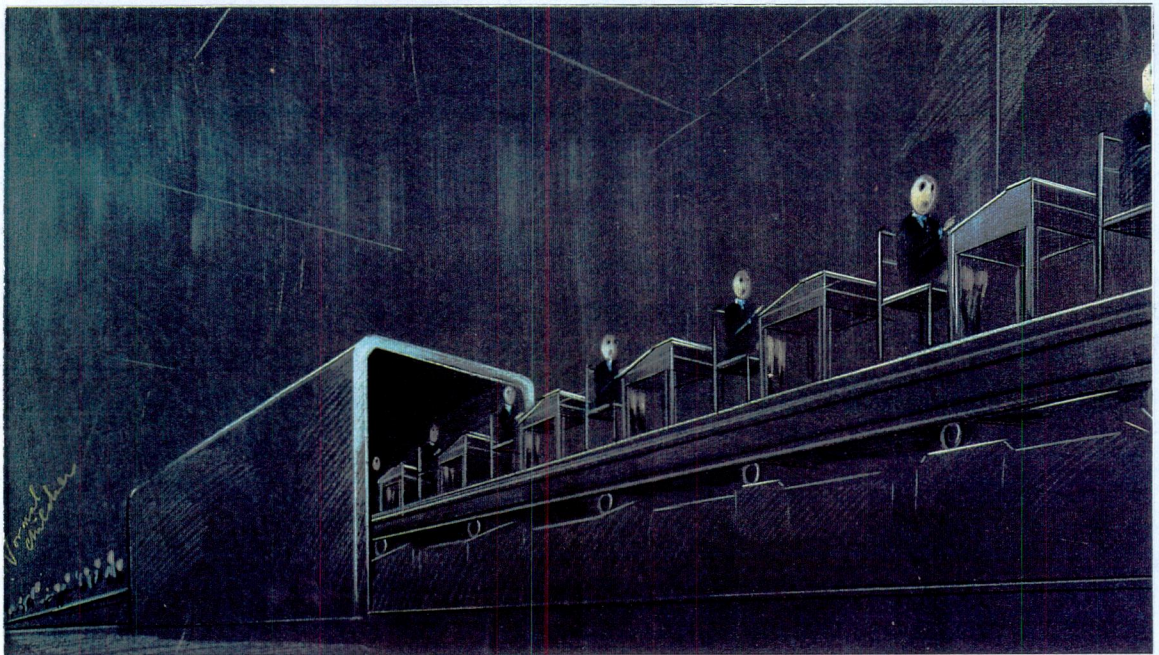


Fig. 3.9 Original design for The Conveyor Belt, sketch.





Fig. 3.10 The Conveyor Belt, Live action sequence.

This book is inobtainable today but some of the storyboard drawings resurfaced in 1981 with the release of the The Wall songbook, designed by Scarfe containing individually illustrated songs such as the sequence mentioned above, (fig. 3.6).

This was also used in Live action for which he designed the sets. To illustrate this sequence in the film, he designed a human conveyor belt which shows school children trudging through a maze eventually to come to a conveyor belt which loads them into a mincing machine; mashing any individuality they may have had before they entered the school system and then churning them stereotyped and brainwashed out into society.



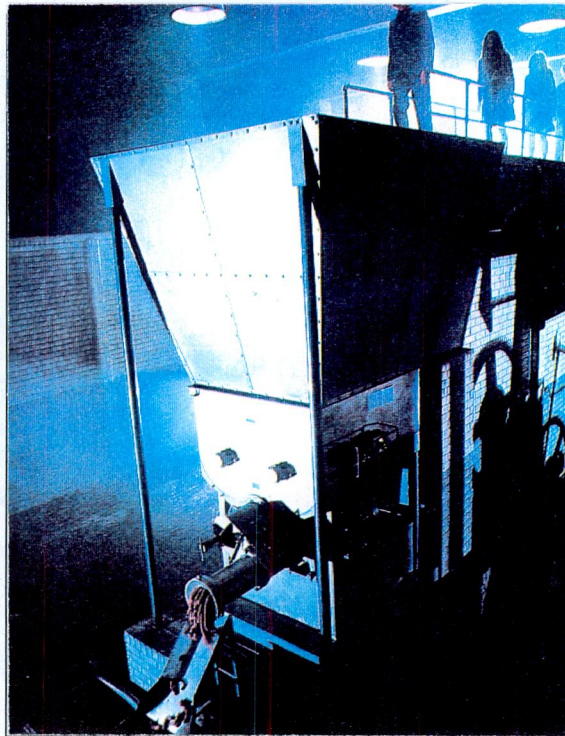
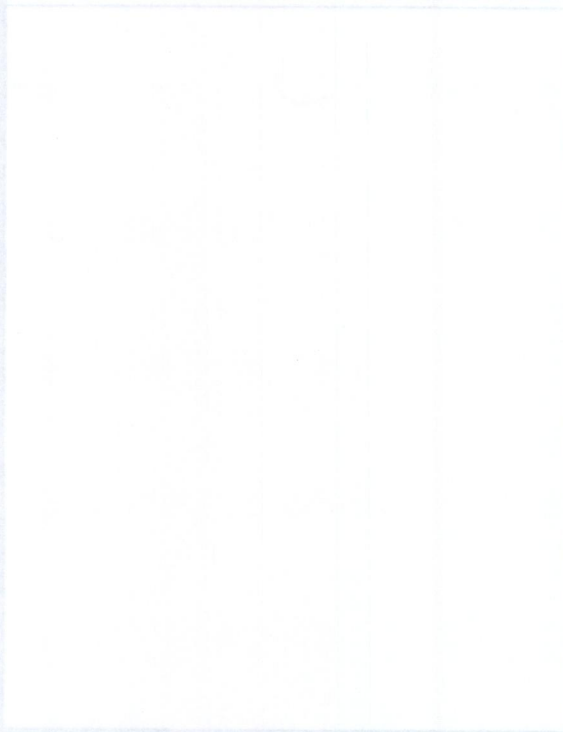
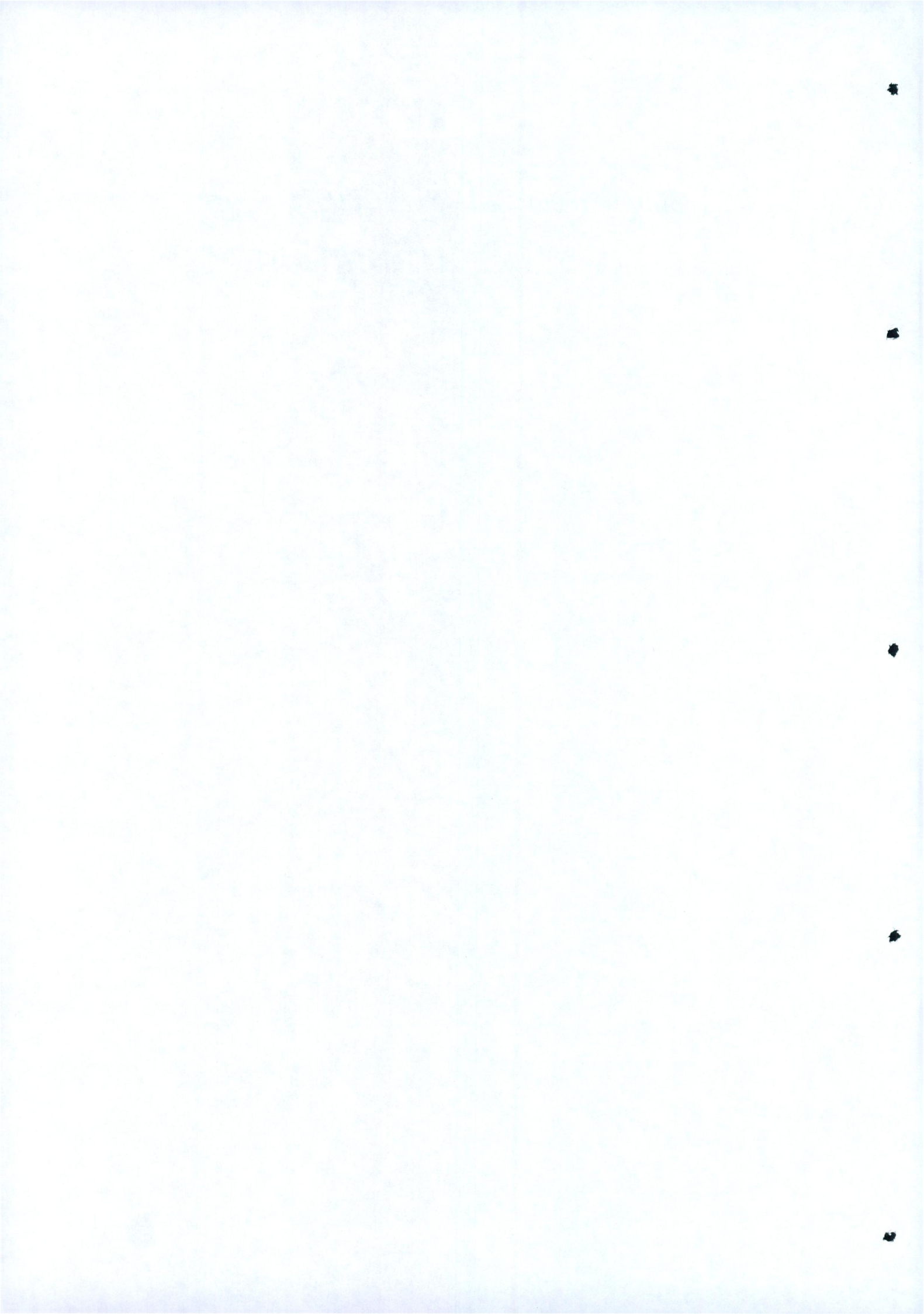


Fig. 3.11 The Mincing Machine, Live action sequence.

In my designs for the live action 'education' sequence in The Wall, (The human Mincer) I was once again able to express my feelings about this subject but this time build sets and fill them with actors.
Scarfe by Scarfe 1986



*Chapter Four: Live Action
& Animation.*



There are five animation sequences in *Pink Floyd, The Wall*. Along with these are live action scenes which Scarfe's film design played a major role in. Once the main characters and the storyboard were finished, Scarfe then set up a studio for the purpose of directing his Wall animations, which were carried out by animators Mike Stuart and Jill Brooks and a team of forty others all under his supervision. It took them over a year to finish the scenes. The first of these is called *Good bye Blue Sky*.

Goodbye Blue Sky

The song is a gentle lament, largely instrumental, about the loss of life during the war. This is dealt with differently than the other animated scenes. It seems more catastrophic, less literal, it has a progressive flow shifting scene through scene growing darker and darker and then emerging from these deep shadows to become airy and almost spiritual as Scarfe suggests the ghosts of the dead soldiers rising and falling in their graves. This sequence demonstrates the successful fusion of music with animation throughout the film. Opening with a live action scene of a Pink's back garden, the camera focusing on a cat, then on a dove. The dove scared, takes flight and the acoustic guitar intro to the song gently strums over the image.

The dove reaches the skies and becomes an animated drawing. Suddenly the acoustic guitar is drowned out by a bellowing keyboard and the dove bursts into blood mid flight. The blue sky turns ominously grey and from the entrails of the exploded dove rises an eagle, symbolic of the German Airforce in the second world war as described by Scarfe :

Walls scream and flowers turn to barbed wire. The dove of peace explodes and from its entrails a terrible eagle is born. This menacing creature tears great clods from the countryside with its gigantic talons, destroying whole cities. Swooping low it gives birth to the War Lord, a gargantuan figure who turns to metal and sends forth bombers from its armpits. The bombers turn to crosses as the frightened ones run to the shelters. The ghosts of soldiers fall and rise again continuously and on a hill of bodies a Union Jack turns to a bloody cross. Blood runs down

the cross and through the corpses and pointlessly trickles down the drain. Cathedrals are crushed and reform as glittering gods, and gigantic hammers march smashing everything in their paths.

Scarfe by Scarfe, 1986

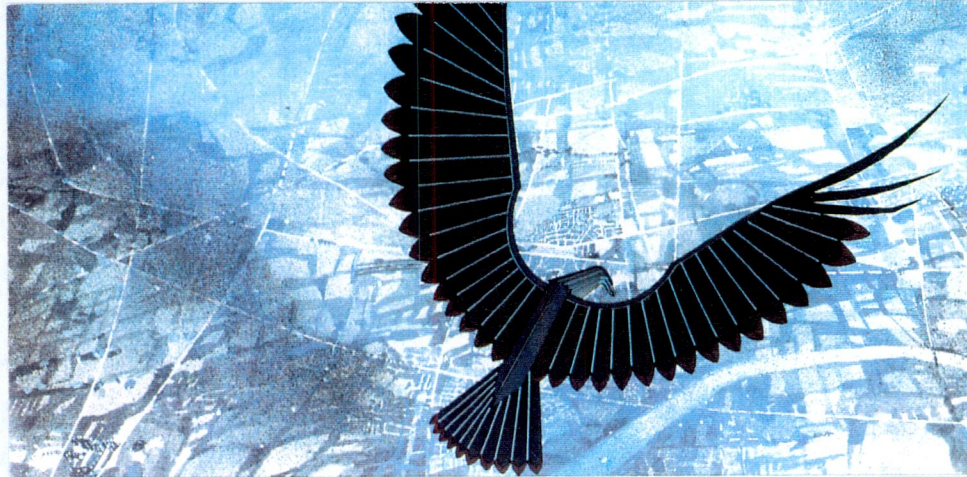


Fig. 4.1 The German eagle takes flight

Atmospheric and daunting, the colours are becoming deeper, darker, more earthy while changing in rhythm with the tensioned music. Everything easily becomes something else, most successful through its believability. Beneath the huge Warlord scuttle *The Frightened Ones*. These are the petrified humans running for cover from the bombers up above in the grey skies. He depicts them not as humans but as ugly scuttley creatures running like monkeys into the air raid shelters complete with their horrible gas masks. They crouch trembling in fear, small, grey; ugly and terrified racing for cover into the dark dinghy air raid shelters. The shelters are dark tunnels as insignificant as rabbit burrows beneath the blood red sky of London's burning city.

He treats *The Frightened Ones* with a completely different style of drawing than their surroundings, highlighting their anguish. Until now, the animation style has been smooth, refined painted Cell animation. In contrast, they look chalky, unfinished even. The animator's cross hatching is visible and it makes them seem to shiver, because of this they seem so perfectly weak beneath the highly polished rendering of the *War Lord* which towers above them.



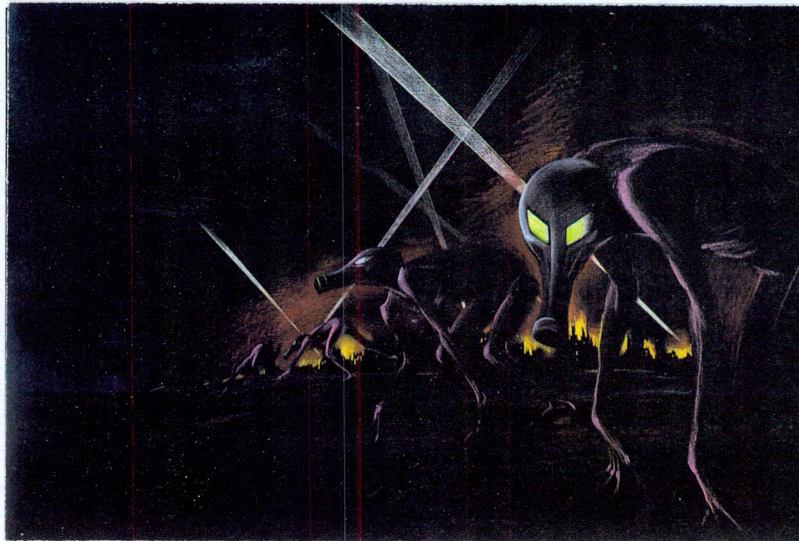


Fig. 4.2 The Frightened Ones, sketch.

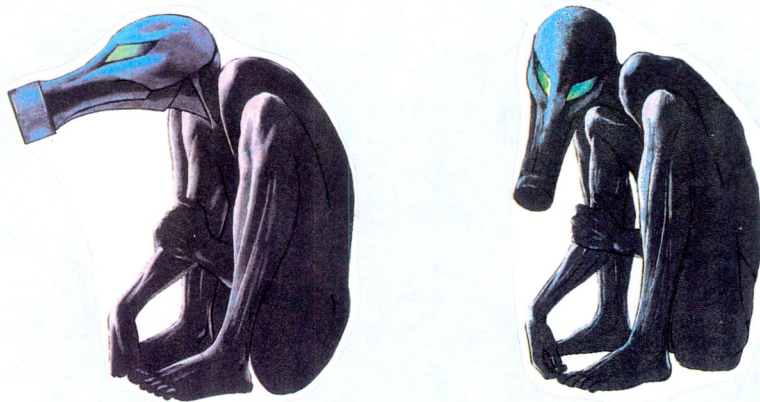


Fig. 4.3 The Frightened Ones, final Drawing.

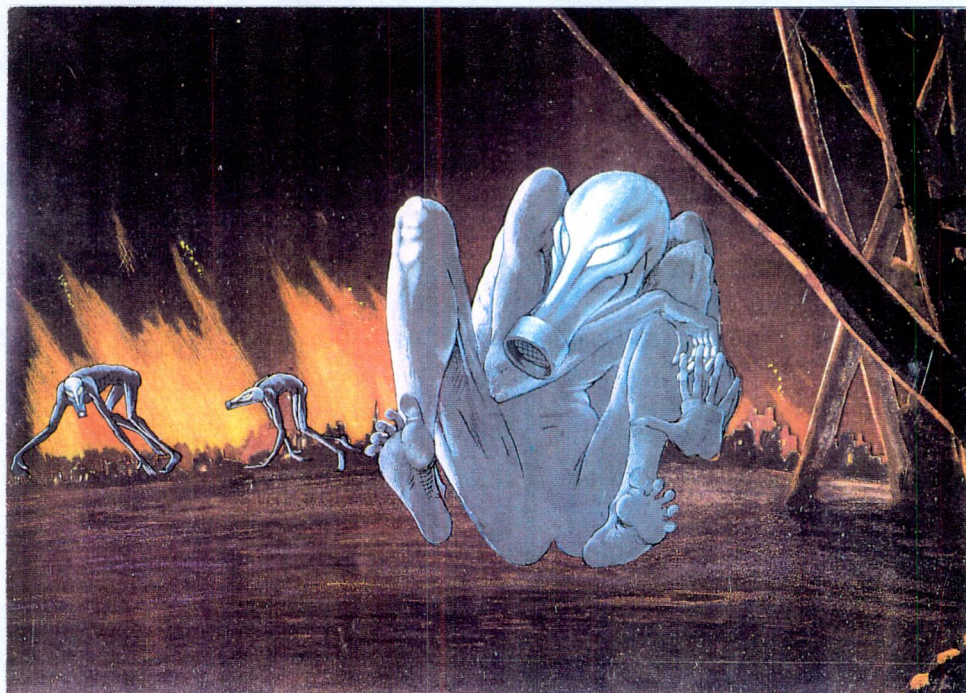
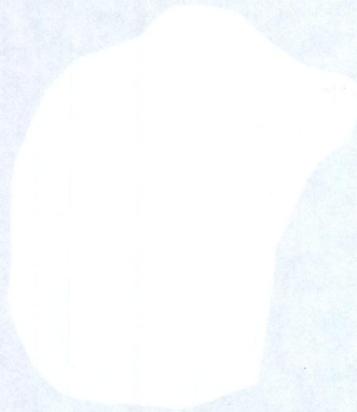
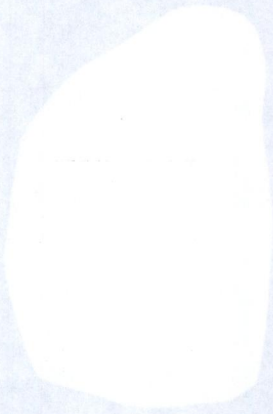


Fig. 4.4 The Frightened Ones, animation still.



The rostrum camera takes us back to the skies as the bombers that fly from the metal Warlord have turned to crosses. Ghosts of the dead soldiers appear on a desolate landscape, the medium changes to watercolour, as the ghosts drift into the red earth beneath them. This ghostly impression was achieved by double exposing the photograph of the drawing and the background landscape together - *'the flames are long gone but the pain lingers on'*- Waters, *Good Bye Blue Sky*, 1979.

The earth in turn, dissolves to become the centre of the Union Jack. Everything unnecessary falls away and all that remains is a cross, its position on top of a hill reminiscent of traditional icons of Calvary, its dribbling blood suggestive of the wasteful loss of life during the war. The image also echoes previous Scarfe newspaper illustrations based on Northern Ireland.

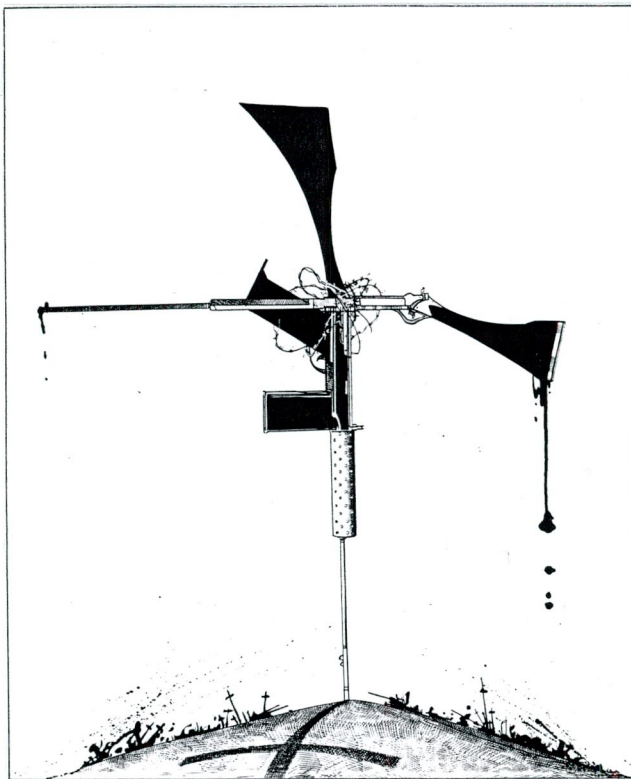


Fig. 4.5 July 5, 1970 Big arms haul in the Falls road, Northern Ireland. Sunday Times.

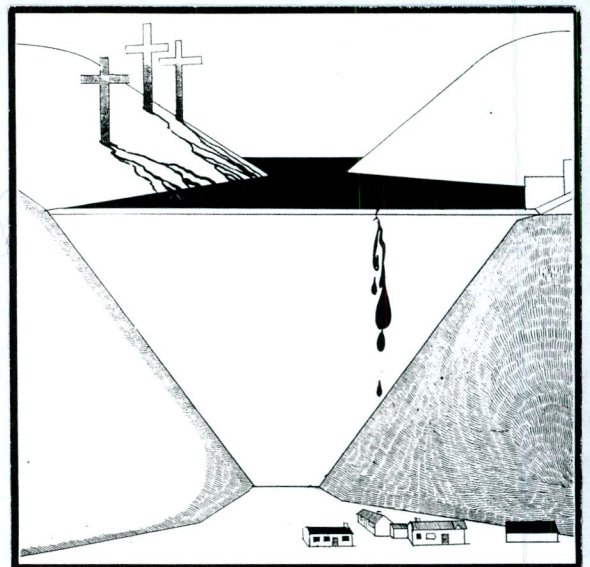


Fig. 4.6 1971 Three soldiers killed in Belfast. Northern Ireland. Sunday Times.





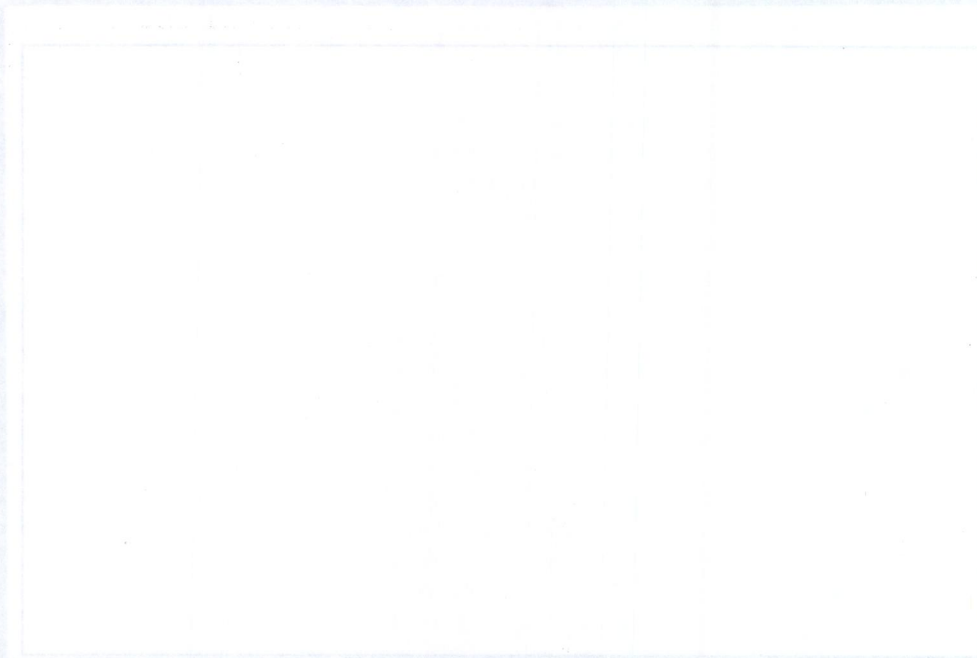
Fig. 4.7 The Warlord, huge ugly red and blood thirsty. Low Perspective view.

Scarfe's use of colour is essential in the Frightened Ones sequence. In traditional background rendering, the animator usually subdues the background so that the cartoon characters look bright when placed over them. Cool colours are placed in the background to create the illusion of space, warm colours in the foreground to draw attention to the subject, known in renaissance painting as *atmospheric perspective*. Scarfe reverses the approach placing the aggressive flaming reds in the background, over which the passive shivering blues and greys of the Frightened Ones diminish in stature.

Colour sets the tone of the scene be that romantic, jolly or claustrophobic as in the Frightened Ones. Compare this to the scene in fig. 4.8 in *Who Framed Roger Rabbit?* Roger is painted in bright cheerful colours against the 1940's washed out browns of the background.



Fig. 4.8 Roger Rabbit and Bob Hoskins in *Who Framed Roger Rabbit?*



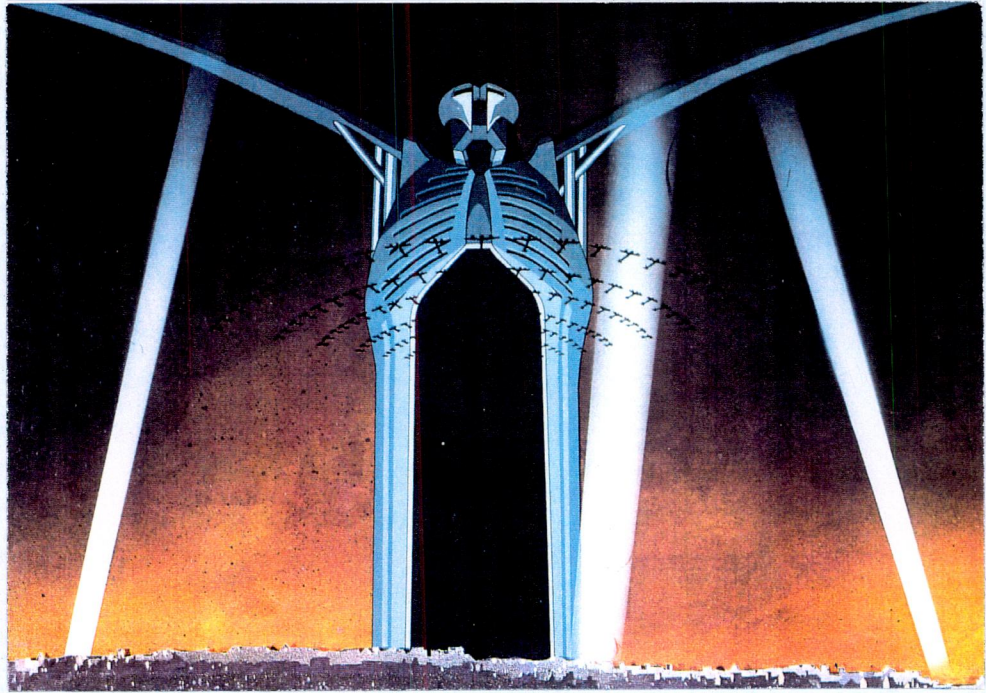


Fig. 4.9 The Metal Warlord, lit from beneath by a flaming sky. Low perspective View

The *illusion of scale* is vital to all the animations in the Wall. It is the key to Scarfe's illusions. This is created by the dramatic use of perspective drawing. In this sequence, The Frightened Ones are *tiny* in comparison to the Warlord, this also recurs in sequences more specifically involving Pink. When he's imagining he's been attacked by his ex wife he shrinks away to nothing and in his self trial he is *Lilliputian* in size compared to the Judge, the School Teacher etc. (Lenburg, 1991)

As a general rule in animation, when characters are viewed from beneath they convey an image of strength and power. The closer to the animated character the view is photographed, the stronger the impression of power. The extreme of this is when we view Pink from above and his weakness is highlighted by the camera angle. In viewing The Warlord from a worm's eye view it seems enormous. The extreme of this is the view of Pink throughout the animated scenes, where he is usually viewed from a long shot from above.



In designing these scenes, Scarfe may have brought his own personal feelings about life during the War years into the sequence. His father was in the R.A.F. and they had to move house constantly as his father changed bases. Because of this, he had to change schools frequently and never built up any strong friendships with his peers. As well as this factor, he suffered from chronic Asthma as a child and stayed at home in bed sick. (This is how he learnt to draw, passing time at home from school)

We were living at Goldhurst Terrace when the air raids started on London and when the siren went and the bombs began to fall we sat in the cellar. I was frightened of the wolf I knew was hiding down there and I was frightened of the claustrophobic Mickey Mouse mask I sometimes had to wear.

Scarfe by Scarfe , 1986

Perhaps the reason he illustrates this scene so successfully lies in his empathy with the subject. This common bond may have resurfaced during the live action scenes for the song *Comfortably Numb*. We see Pink as a boy lying in bed sick with fever and he can't help noticing the pig like face that's lurking in the shadows of the curtains:

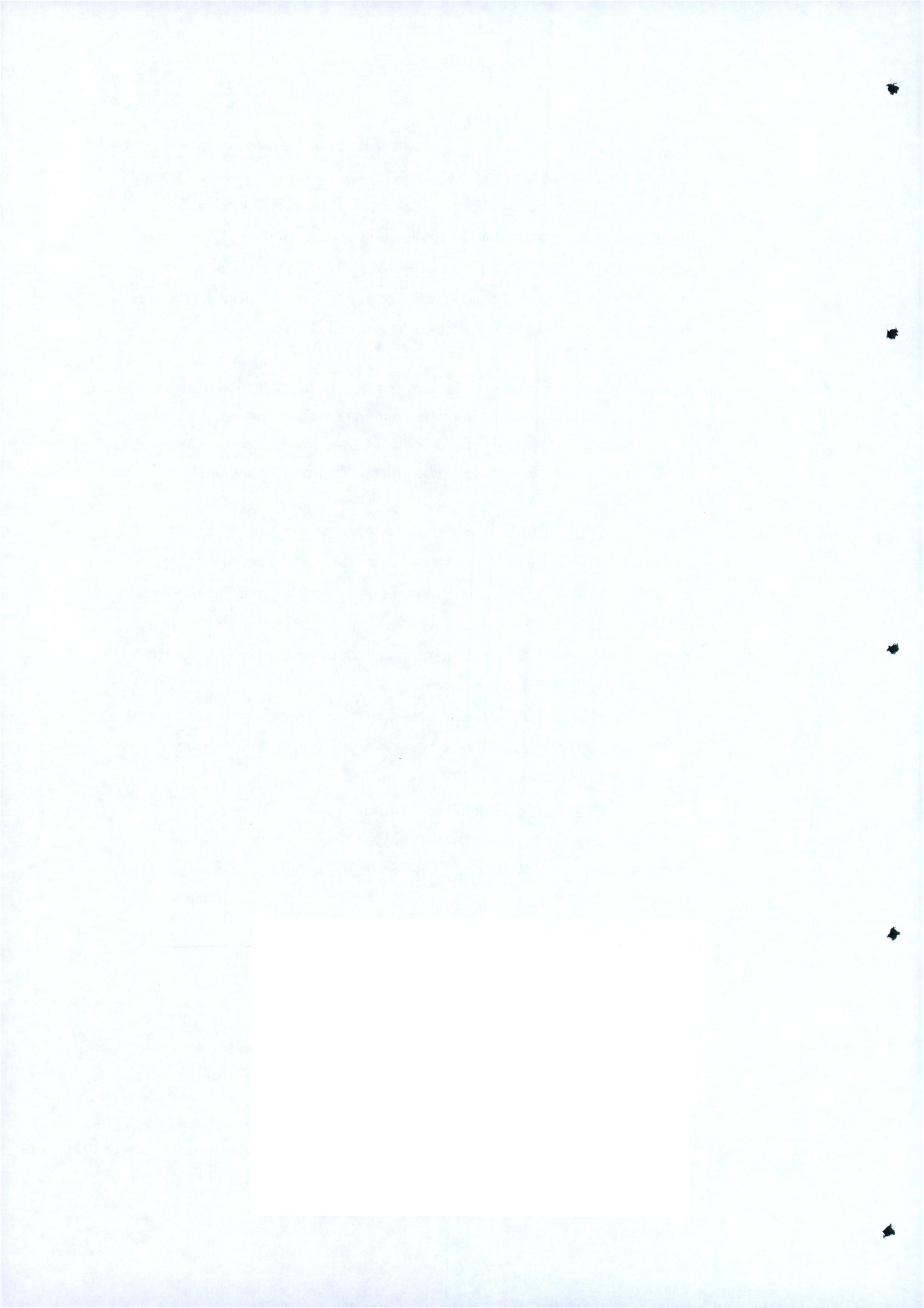
When I was a child I had terrible nightmares. I felt that my hands were swelling to enormous proportions and i would strike out at anyone within distance. (fig. 4.10)

Scarfe by Scarfe , 1986

The coincidence is spooky when you consider these lyrics of *Comfortably Numb*: *When I was a child I had a fever, my hands felt like two balloons"* Waters, 1979.



Fig. 4.10 Scarfe as a child in hospital, circa 1950



After the *Goodbye Blue Sky* sequence, the film returns to live action and we witness Pink as a young boy climbing in and out of his mother's bed for comfort. Later in life, he's got married, become a pop star, smoked too much dope and inevitably his wife leaves him to find another man. Pink phones her from America while on tour, only to find she's with her new man. His reaction is to slump down into darkness. From this dreary darkness rises the most sensitive animated scene in the whole film.

The Flower Sequence :



Fig. 4.11 Scarfe's designs for this scene of the flowers, 1981.

This sequence is used over the instrumental beginnings of the song *What shall we do now?* The actual lyrical section of the song is dealt with more literally as it races through a montage of various images relating directly to the song lyrics.



From the darkness of this instrumental, two flowers rise from the dark, one male, the other female; both growing in love. They represent Pink and his ex wife, flirting, dancing, teasing each other in a romantic courtship. Both become aroused and the male flower, a red rose, becomes erect and suddenly plunges into the opening of the female's petals instantly at a sudden chord change in the song. As the male enters the female, the bass and drums in turn start booming, filling out the sound as it starts to gain momentum. They make love and the female takes on human form. Her petals lengthen to become legs that wrap around the male flower.

Her body shape and erogenous zones are larger than life, her petals open and close; vulva like. This image of the female is used again throughout the animation scenes, finally becoming distorted so much that she takes on the appearance of a cobra, a praying mantas and ultimately a howling fanged vagina.

Throughout this initial part of the scene the drawing style is dreamy and romantic, delicately penciled in persuasive detail. The colours used in the flowers are muted, soft pastel shades, exactly mimicking Scarfe's designs (fig. 4.11). The piece develops from the romantic to the erotic as the female attacks the male and the rendering changes drastically. It becomes full of tension and mannerist in its exaggeration. Outlines run bold and vigorously. The flowers evolves into two grotesque beasts, the male struggling for his life while she savagely bites his neck. Colours change drastically and the once pastel shades have become fiery reds and racing purples. They writhe and thrash about like wild snakes, fluorescent against a black background and the spiralling soundtrack.



Fig. 4.12 The female eats the male, Scarfe 1981.



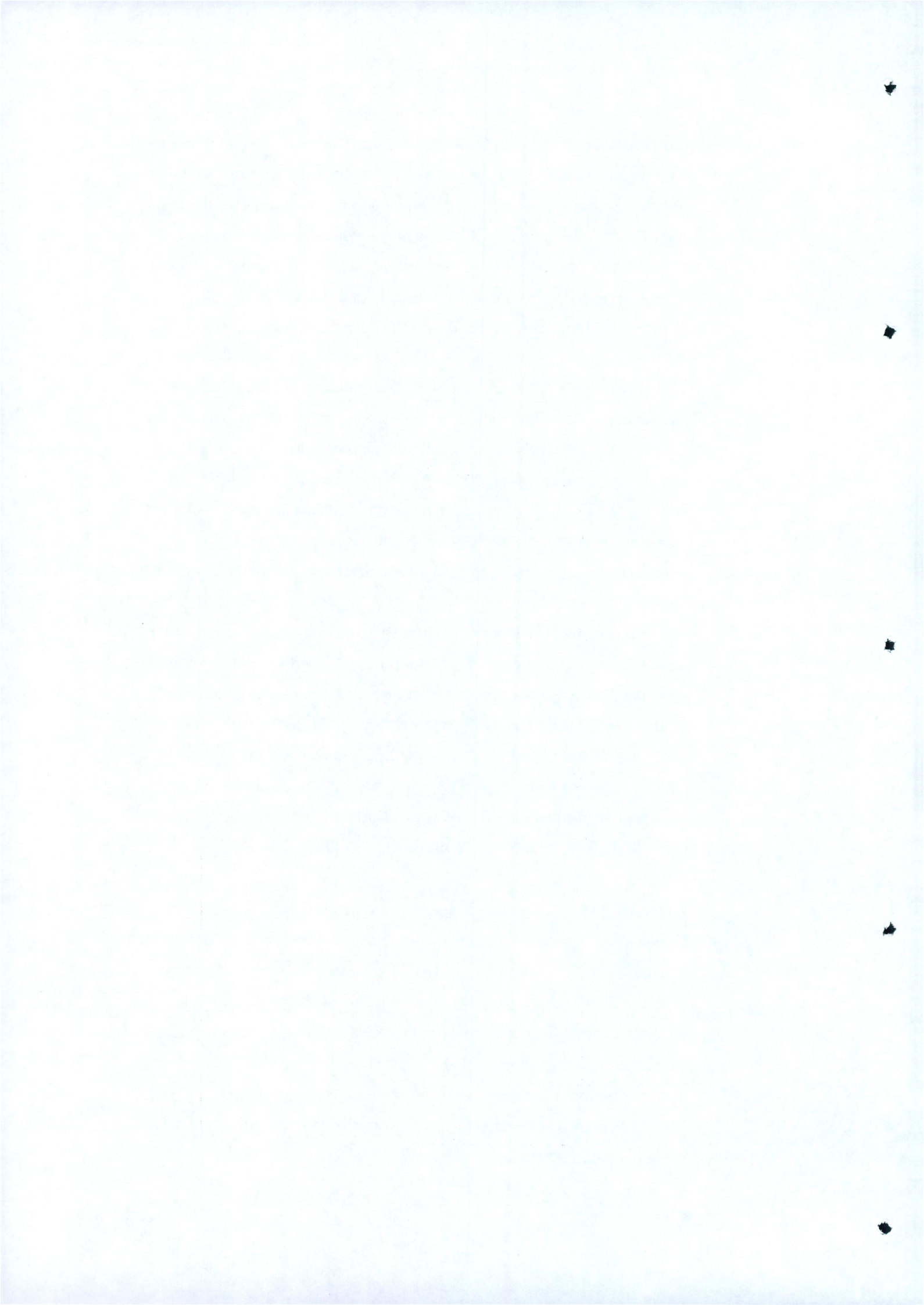
The beasts return to being flowers again, the male now a withered red rose. Its leaves are wilting and have become dull in colour, in contrast to the female who has grown and is glowing luminously hovering over the male. After a final fleeting attempt to woo her she swallows him in one clean swoop. Once her complete domination is achieved, she transforms into a sort of 'prehistoric bird' similar to the eagle in the *Goodbye Blue Sky* sequence and she takes to the air and the instrumental intro piece ends.

This image suggests the *pheonix*, rising triumphantly out the ashes of their stale relationship. With the beginning of the song's vocals, the animation trails off on a tangent simulating one of Pink's hallucinations. Images race everywhere, screaming mouths bulge from walls which encircles a vast arena of faces - '*shall we go in search of more and more applause?*' - and the wall goes on crushing everything in its path. A young man is beaten to death by a fascist militant (one of Pink's mob later in live action).

Random streams of violent consciousness are let lose on the screen and the sexual imagery comes again, illustrating the line '*Shall we bury bones break up homes?*'. A screaming face turns into a blue flower which becomes a writhing erotic floral nude with enlarged breasts. This image becomes an ice cream desert! From the groin of this figure explodes a machine gun which becomes a red fist rising from the earth, this becomes a huge red hammer; the symbol of Pink's followers. This hammer shot edits to the next live action scene of looters smashing a shop window.

This latter half of the sequence marks a change in style from the former flower scene. References to materialism and sexual conquest are dealt with at surface level in a bright glossy finish. here again the subject matter dictates the use of colour. However when the animation tries to suggest a subliminal message or theme within the piece, he very subtly changes medium.

Screaming mouths (Waters' pain) and murderous villains (Waters' ego), barbed wire are all drawing in a more expressive freestyle which appears more *honest* on screen.



Next in live action he remembers a groupie visiting his place, much to his annoyance. He sits in front of the telly and ignores her. A war episode on the t.v. triggers off another flashback and he turns savagely on the girl, destroying everything in his apartment and throwing his telly out the window:

*Run to the bedroom, in the suitcase on the left
you'll find my favourite axe, don't look
so frightened this is just a passing phase
just one of my bad days*

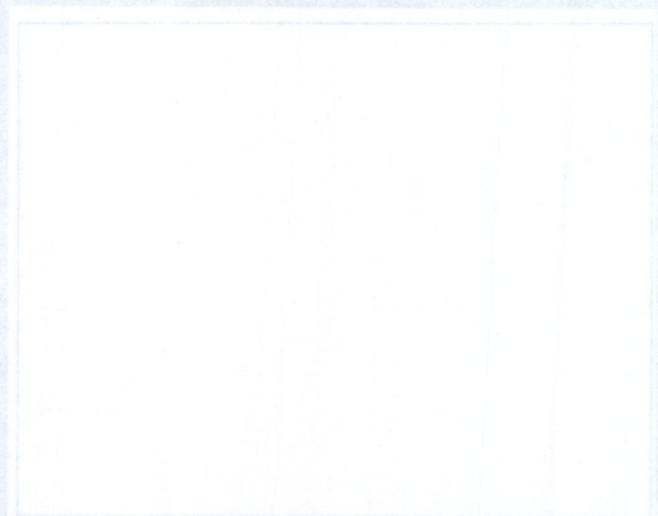
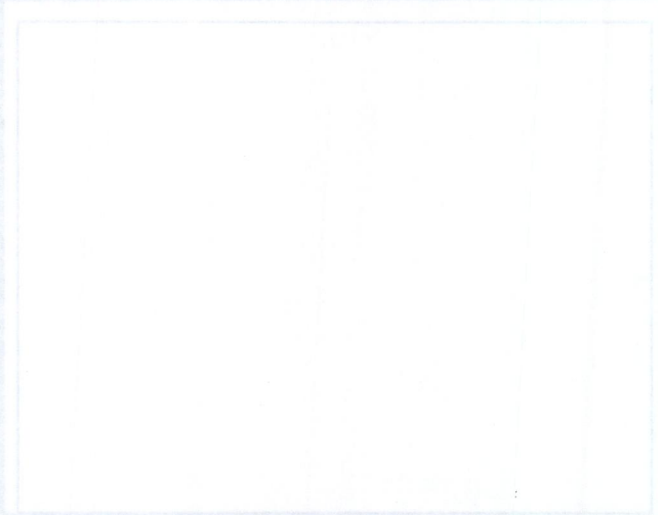
Waters, *One of my turns* 1979



Fig. 4.13 Scarfe's live action sketch: The groupie gets past the bouncers to see Pink , 1981.



Fig. 4.14 Pink has a fit and chucks the telly out the window.



After this manic outburst his depression sets in again, gravity takes over and he ends up back in his armchair. He settles down to watch more t.v. - a new one, presumably. The musical mayhem of *One of my turns* collapses and soft notes twinkle from the piano beginnings of *Don't leave me now*, continuing to show how the memory of his wife haunts him, literally.

His apartment is now a cobalt blue painted background (mixing live action with animation). In drifts a shadow to the room: the animated shadow of Mrs. Pink. The dull bassline carries the piano, emphasising the chilling minor notes along with delay guitar striking coarsely for an instant, then drifting away beneath Pink's sarcastic crooning. "*I need you babe, to put through the shredder in front of my friends*" (Waters, 1979).

On this lyric her shadow spins upwards, like *Aladdin* from his lamp above Pink becoming the gigantic blooming flower of before, twists sharply mid air, now a horrible serpent. Her head now a distorted vagina, gaping and screaming at him from behind her bloody gnashing teeth. Mind you, hardly a fair depiction of his wife, although one can only assume that when developing a character for her, Scarfe was encouraged by Waters to create such a grotesque beast. She chases him into the corner of the room where he curls up into a pathetic ball, looking scrawny and pale, dressed only in his white boxer shorts. This style of drawing, as used on her character is more typical of Scarfe, all her proportions are larger than life, grossly exaggerated and vulgarised.

If the lyrics of this song are autobiographical, then this scene has totally turned the roles within the relationship around misleadingly:

*How could you go go ?
When you know how I need you,
to beat to a pulp on a saturday night ?*

Waters *Don't Leave me now* 1978.

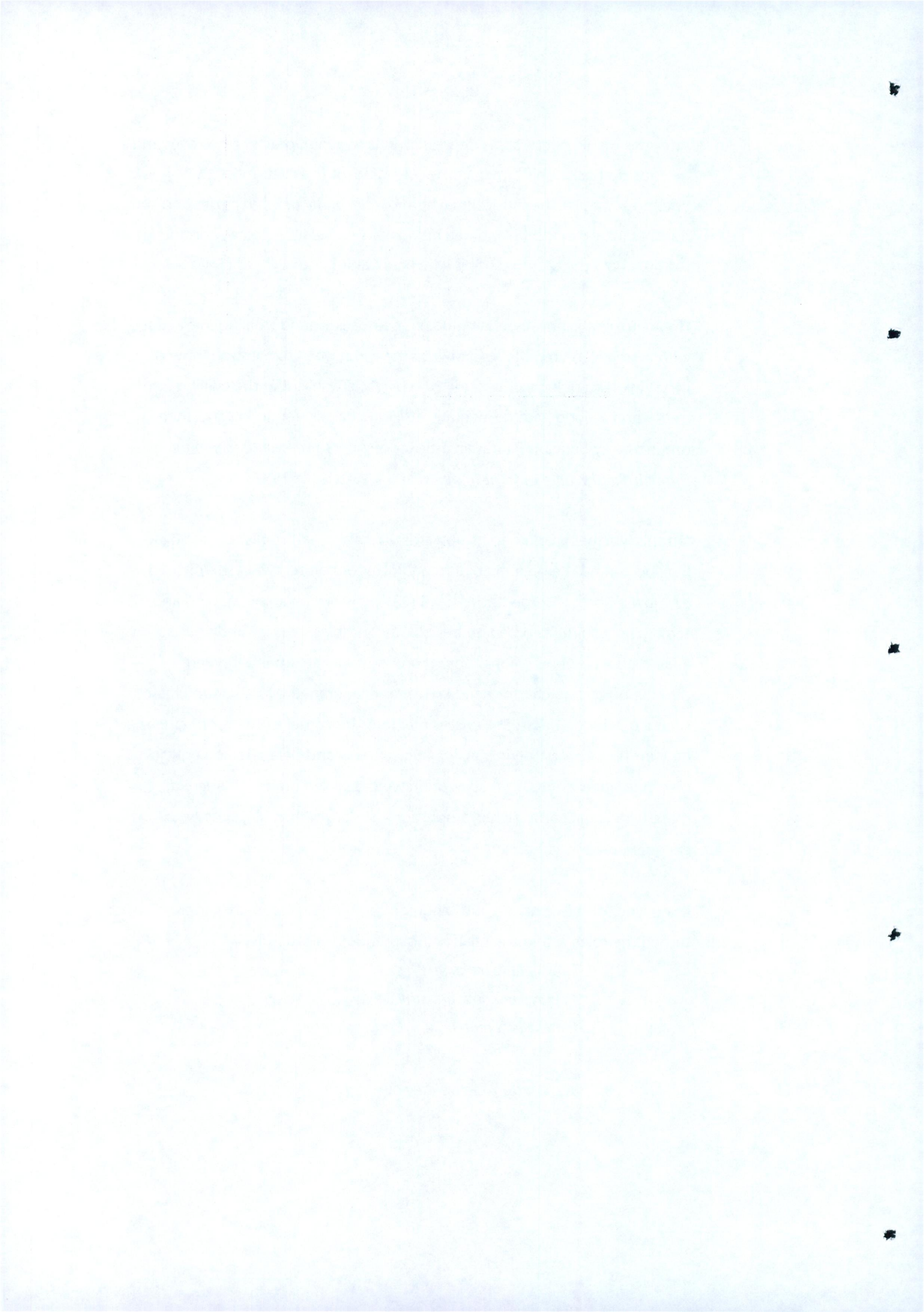




Fig. 4.15 Pink chased by his hallucination, sketch.

Here we have Pink being chased by his wife, when in fact she should have been frightened of him. Here's where the cross over from the weeping Waters to the psychopathic Syd takes on a sadist element, in the form of Waters' using the character of Pink to carry out a violent lyrical fantasy of his own on his ex wife Judy. Perhaps the song was written more in character about a couple, one person addressing the other.

The sequence could be said to be a basic forerunner to the infamous fusion of live action film with animation as seen in Spielberg's *Who Framed Roger Rabbit*. All the backgrounds, however plain; are painted backgrounds. Pink, casts a shadow on the animated corner beneath him, while above him in the same scene, scowls the evil caricature of his wife.

When his hallucination subsides, Pink reassembles the debris of his room into neat patterns on his carpet. Finally off the rails, he tediously arranges each broken fragment, many of them icons to and reminders of his career as a tribute to his late father. This scene acts as comic relief before the most unsettling scene of the film , when Pink finally goes barmy and has his 'close shave'. Finally he's found by his roadies who break into his hotel room finding him close to a Coma:

*There is no pain you are receding
A distant ship on the horizon.
You are only coming through in waves
Your lips move but I can't hear what you say
Waters / Gilmour, Comfortably Numb 1978.*

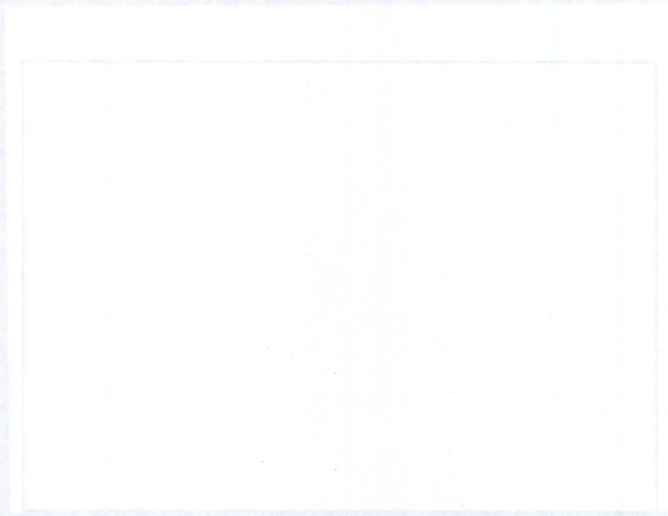




Fig. 4.16 Scarfe's Laytex sketch for the metamorphosis

Live Action Metamorphosis

"Hello, is there anybody in there ?"-
They try to revive him and then carry him into the back of a limo to be driven to his next show In the back seat he metamorphosises into a uniformed fascist dictator. Conceived by Scarfe, this scene is excellent. Parker shows how Pink, while suffering from delusions imagined himself to be this crazy leader.

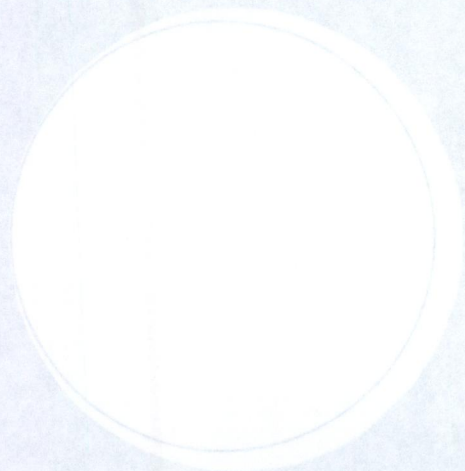
The growth from Pink's human form through his stages of change, including being covered by ugly skin growths which turn maggotty is very convincing. In the filming of it Parker's blurred spacey camera shots and slow motion becomes less credible. Luckily this is distracted by sudden extreme close ups of repulsive footage of live maggots which almost wiggle and coil in time with the score.

Once the transformation is complete, surrounded by fellow fascists in black uniforms, (complete with Hammer Insignia) he marches to what seems to be a *Rock Nuremburg*. The theatre is decked out in Nazi inspired banners



Fig. 4.17 Scarfe's Crossed Hammer Insignia

with the Crossed hammer emblem of his imaginary militant following. He delivers *In The Flesh* in the vein of a speech and the crowd applause every word and become cloned as all of their faces become covered in the same masks the school kids had after they had been brainwashed.



However ridiculous, the scene captures his madness excellently. Pink, now complete with his bunch of uniformed football hooligans and his huge choir patronisingly preaches rhetoric to his fans :

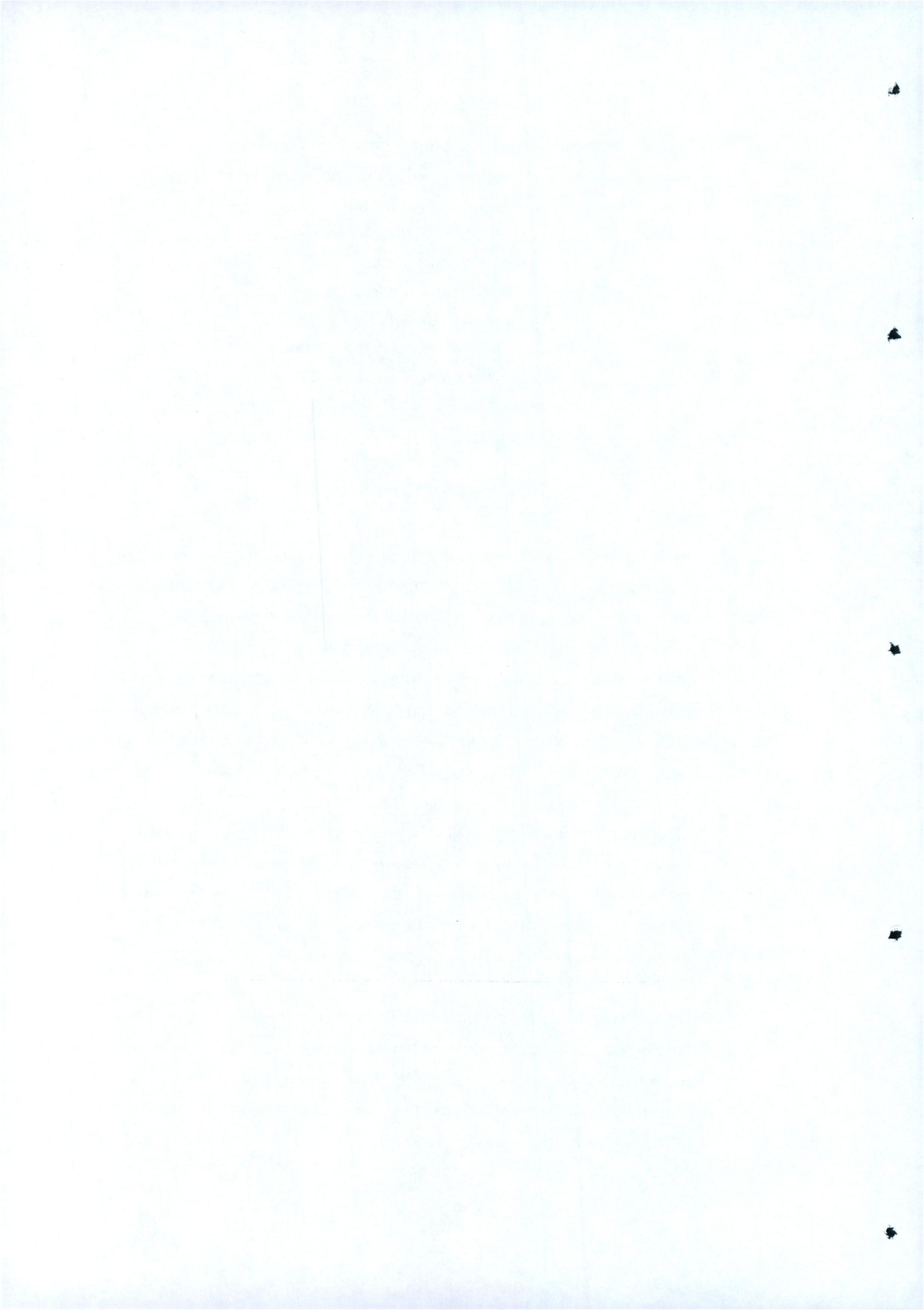
*Are there any queers in the audience tonight ?
Get 'em up against the wall !
There's one in the spotlight he don't look quite right
Get him up against the wall !
That one looks jewish and that one's a coon
Who let all this riff raff into the room ?
There's one smoking a joint , another with spots
If I had my way I'd have all of you shot.*

Waters *In The Flesh*, 1979

Metamorphosis is an important theme running through the film, trying to capture the ever changing character of the madman. The portrayal of his wife grows gradually darker everytime we see her. In all the animated scenes the central elements become something else. This is why the medium suits the exploration of a madman's nightmares, anything can happen, logically or illogically without constraints. Metamorphosis is a method Scarfe has often used in his caricatures, turning his political subjects into beasts, devoting his 1985 book, Scarfeland completely to this task.

Maggots in physical terms, are flies / moths which hatch from their larvae / cocoons. Once they have hatched they are free to fly away. In a similar way Pink cocooned himself by locking himself in his apartment and not having contact with others. To escape from his cocoon, Pink's only exit was through madness or the hallucinations which evoked it.

On a different level, this is happening today in North America where people have become either too apathetic or too scared to go outside. Instead, they stay indoors and order their groceries by phone or by mail order, even ordering goods from television advertisements. Some work from home, others survive on social security.



Fibre optic networks have even made it possible for us to dial - a - movie. Cyberspace networks allow us to converse with other people through a computer network. This lifestyle involves little or no interaction with real life. This lifestyle could be said to be the beginnings of a very secluded lifestyle similar in nature to Pink's cocoon.

The Marching Hammers

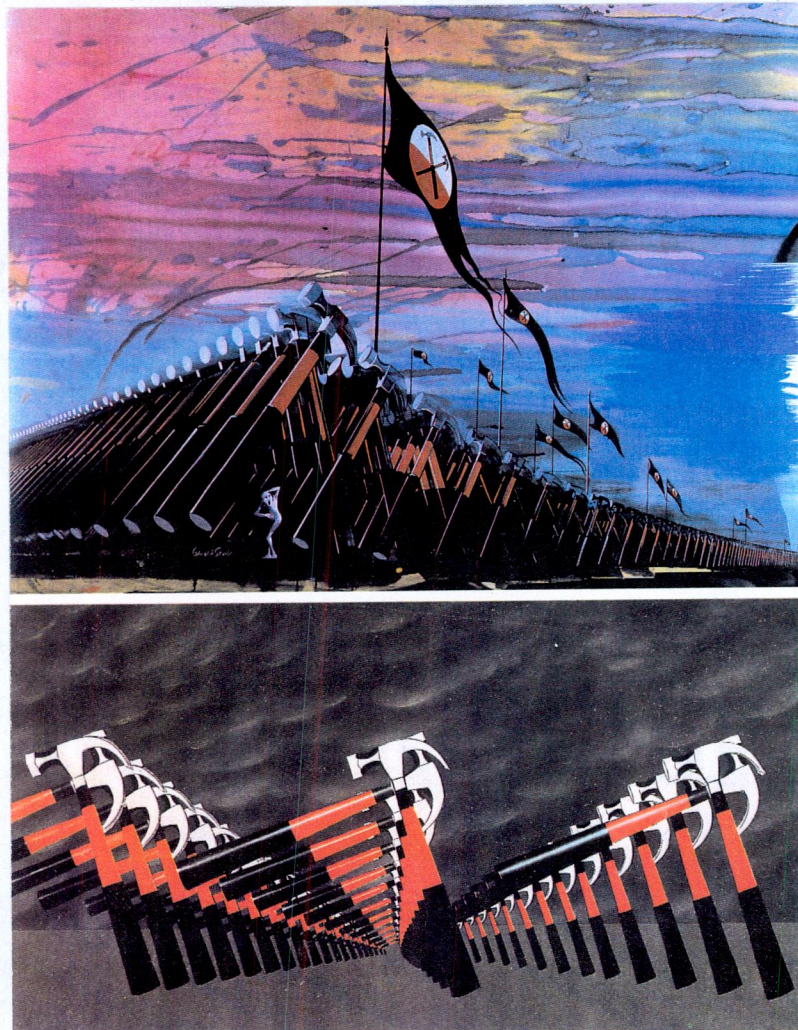


Fig. 4.18 The Marching Hammers - Scarfe's sketch and animated still

Outside his Rock Rally, Pink leads his army into riot on the streets inciting the smashing up of an asian cafe, (*Run like Hell*) the brutal mugging of a black youth and the raping of his girlfriend and causing chaos for the police. Marching through the streets Pink chants through his megaphone the lines of *Waiting for the Worms*.



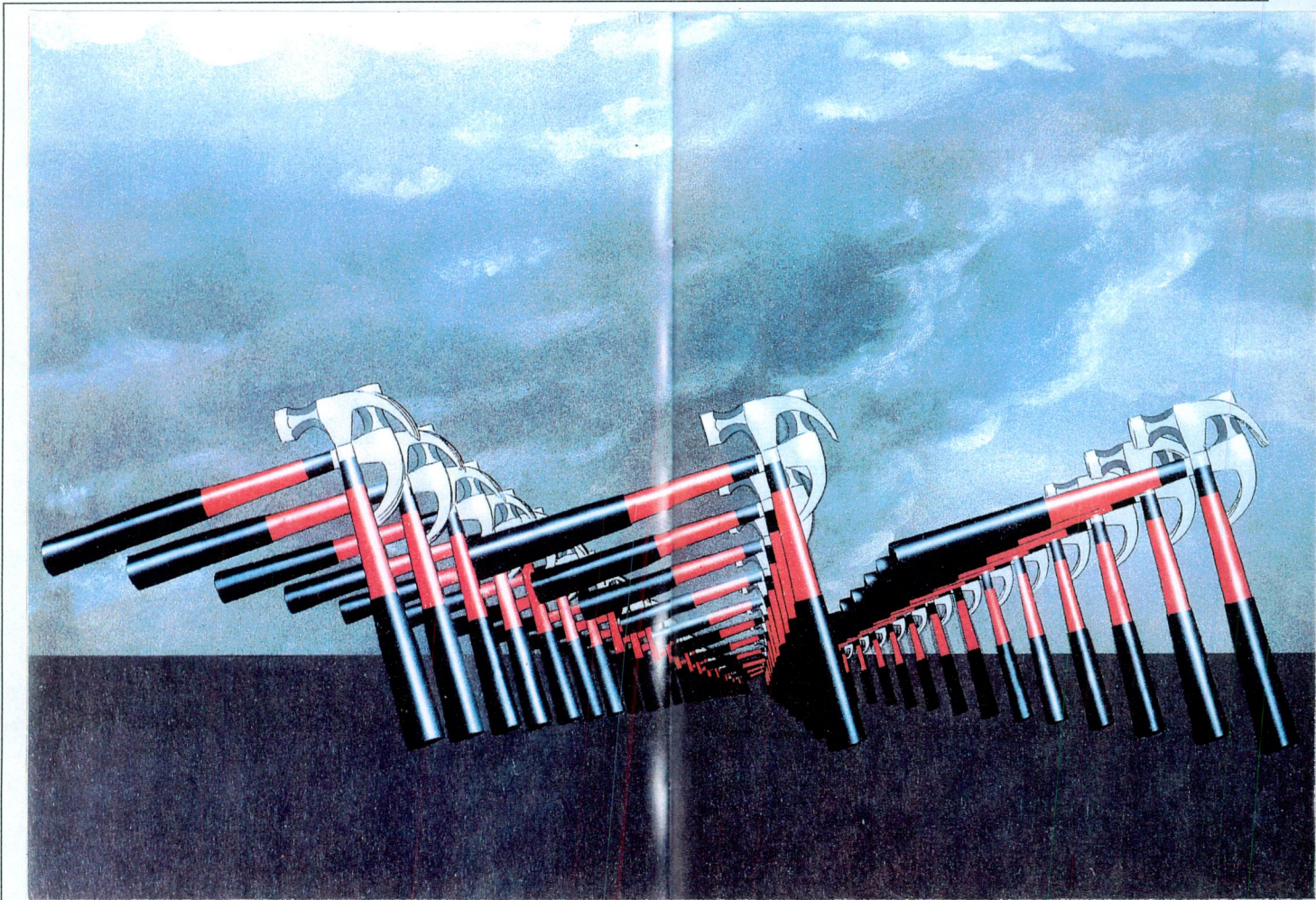


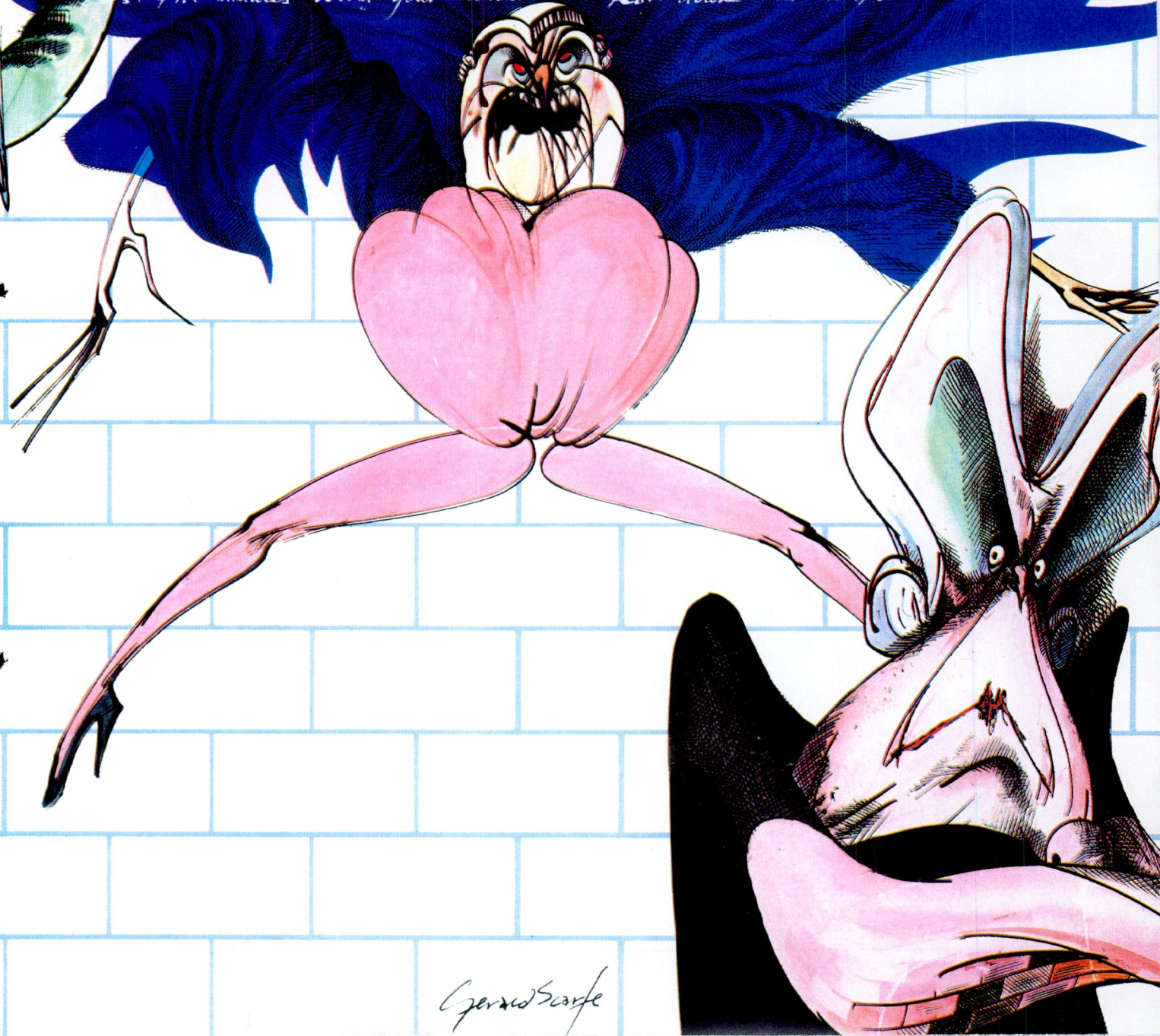
Fig. 4.19 The Marching Hammers - animated still

Now the live action is becoming more and more chaotic as the climax of the Trial approaches. The song in question, *Waiting for the worms* becomes a battery of sound, the vocals are muffled babblings, the drums thump and punch, the bass drones noisily as the guitar screeches and grinds through their riotous assault. The live action becomes animation again as the *Worms*, his army, become translated into the symbol of the Marching Hammers. On they march, crunching along in perfect rhythm with the song. This leads to the Trial scene.

The Trial

Good morning Worm you honour
The crown will plainly show
The prisoner who now stands before you
Was caught red handed showing feelings
Showing feelings of an almost human nature
Shame on him
This will not do
Call the schoolmaster
I always said he'd come to no good
In the end your honour
If they'd let me have my way I could
Have flayed him into shape
But my hands were tied
The bleeding hearts and artist's
Let him get away with murder
Let me hammer him today
Crazy this in the attic I am crazy
I must have taken my mumbles away
The defendant's wife
Little shirt, yours in it now
Hope they throw away his key
Should have talked to me about ten
In you did, but no you had to
Your own way. Have you taken any
Up watch? Worm your honour
It's five minutes. Worm your honour

him and me alone
Babe
Come to mother baby let me hold you
In my arms
I'd I never wanted him to
Get in any trouble
Who'd he ever have to leave me
Worm your honour let me take him home
Crazy over the rainbow I am crazy
Bastard in the window
There must have been a door there in the wall
When I came in
Crazy over the rainbow he is crazy
The evidence before the court is
Incontravertable, there's no need for
The jury to retire
In all my years of judging
I have never heard before of
Some one more deserving
The full penalty of law
The way you made them suffer
Your exquisite wife and mother
Fills me with the urge to decapitate
But my friend you have revealed your
Deepest fear
I sentence you to be exposed before
Your peers
Head down the wall.



Gerald Scarfe

Fig. 4.20 The Trial - Scarfe, from the Pink Floyd The Wall songbook



The Trial Sequence

Before this final sequence, Pink in live action sits on the floor beside a toilet bowl, stoned, murmuring lyrics from his little black book. A guard finds him and pushes open the cubicle door to take us into the courtroom of his animated trial. He's now a lifeless pink doll lying at the foot of the wall that encircles him (the courtroom). Two hammers stand outside the walls guarding him as a convict.

Conceptually, the idea of putting oneself on trial possibly would not be rendered credibly enough in live action. Animation makes the characters' various voices sound believable. Here we have Pink on trial in a huge stadium like courtroom, being judged by himself.

Show time. Under stadium lights, spaghetti like bones spiral from the ground and twist and coil to become a huge pulpit. This striking image looms ominously and comically above the court room, suggesting that Pink is doomed before proven innocent. Now enters the pompous lawyer who declares that *"the prisoner before you was caught red-handed showing feelings of an almost human nature"*. (Waters 1979)

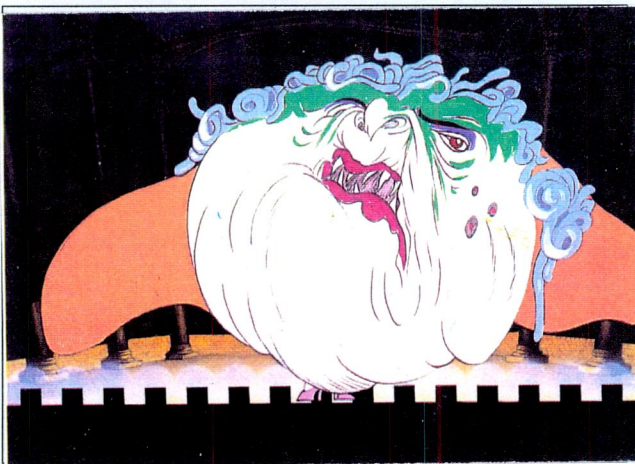


Fig. 4.21 The Lawyer animation still

The female lawyer twirls superfluously flying to the top of the wall landing as a flapping bird of prey, sticking out her neck like pigeon. Details like this give her an individual personality which is the basis of caricature. Cartoonists use identifiable stereotypes to create their characters. The Lawyer has her cape, her head dress her unstoppable arrogance, the teacher is thin, bespeckled and irritating.



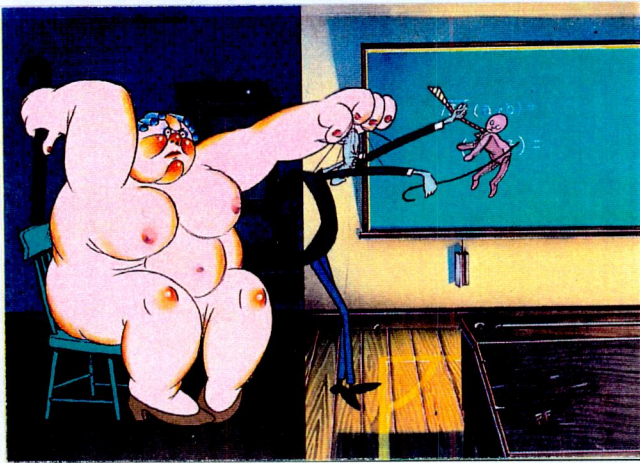


Fig. 4.22 The whip cycle - animation still

The Lawyer calls the first witness: the school teacher. The teacher drools that he should have beaten some sense into Pink. On this mention of punishment, the teacher's wife is shown naked and obese with hilarious bright red cheeks. She controls his puppet strings, while thrashing him, he in turn frantically whips Pink completing the cycle which loops

and bobs along with the bass, becomes simplified and transforms the master's face into the hammer image, *'let me hammer him today'* (Waters - The Trial 1979)

Song tempo slows down abruptly, the sound now becoming tragically melancholic, contrasting to the irritating babbling of the too-nasty-by-far school master. Pink sings: *'Crazy, truly gone fishing. I'm crazy. They must have taken my marbles away'* ~ his only pathetic defence sung in a guttural whine. A maudlin face drifts from the image of the wall. The drawing style has changed again. Notice how Scarfe adopts a more expressionistic style when illustrating Water's more heart felt lyrics.

These marks are timeless and haunting, leaving as lasting an impression as Munch's *The Cry*. The painting of the face isn't totally different in style either, the finish being painterly and sub human, here Scarfe trying to appeal for sympathy rather than understanding. The only movement in the frame is the motion of the camera from a distant fade to a close up. The vocals linger quietly and ghostly like a cry for help from a trapped soul as the camera takes us closer to the face through the dark eye sockets into an empty space, a bottomless, hopeless pit, suggestive of Pink's loneliness.

The camera takes us through this darkness into a dreamy space where we find a leaf drifting helplessly in the wind. The leaf, reddish brown in colour,



the colour of autumn, (the dying season according to Kavanagh's poetry)
in turn becoming pink falling helplessly through the air:

'I'm crazy, over the rainbow, I'm crazy, bars in the window. I'm crazy.'

On returning to the more classically animated character of Pink left in a heap at the foot of the courtroom wall, the musical angst also returns. From the earth beside him rises a serpent, his wife. She picks him up in her mouth and spits him out, disgusted:

You little shit, you're in it now.

I hope they throw away the key.

*You should have talked to me more often than you you did,
but no you had to go your own way.*

Have you broken any homes up lately?

Waters, *The Trial*, 1979.

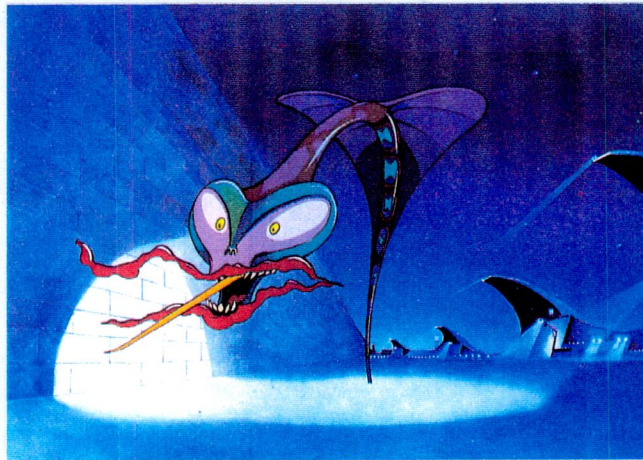
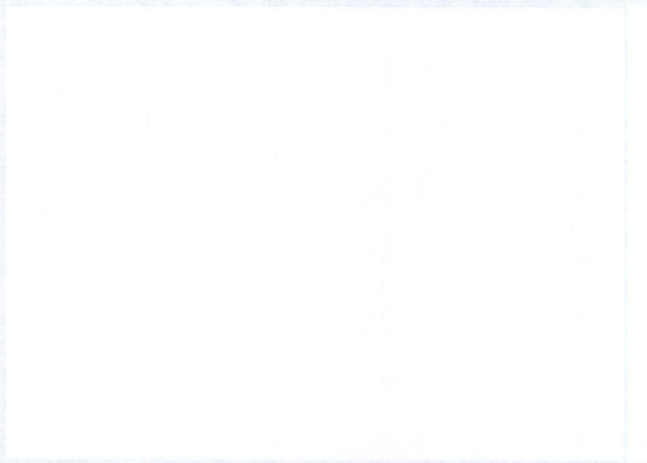


Fig. 4.23 Pink's Wife in the form of a cobra - animation still

Suddenly this cobra like creature becomes half human, half praying mantas. She leans back suddenly lunging forward lashing out at him with her tail. (*The Praying Mantas insect stalks its victim, waits quietly and then swoops forward, clawing its victim to death*) Her tail leaves the picture and she now becomes a grossly ugly woman with flaming red hair. She grabs him furiously shaking him by the penis, then finally giving up in boredom. Gathering him up and using him as a scarf neck and disarding him without a care. The next witness is Pink's mother. She takes him in her huge



biceps, almost crushing his puny body and begs to take him home. Her cradling arms suddenly become the walls that surround him. The situation seems hopeless for him and in drifts the haunting face again. Pink is absolutely tiny compared to his environment, as the Judge stands over him we are given a worm's eye view of him creating the illusion of his enormous stature. The picture cuts to the Judge's spitting mouth and zooms out from this close shot to a master scene showing Pink below the Judge even more insignificant.

The judge passes sentence over Pink. He stands over him, a gigantic character with two huge legs, no torso and his head is placed aptly between his buttocks and his scrotal sac seen from behind appears to be a double chin which juggles disgustingly beneath his face, dangling between his legs. Would it be true to suggest that Scarfe is insinuating the Judge is *talking through his arse*, as the phrase goes?

His mouth booms open, belching and flapping, baring wild savage teeth from which he passes sentence (literally, in the form of vomit down over Pink's head). His sentence is to be exposed for his deeds :"*You have exposed your biggest fear I sentence you to be exposed before your peers. Tear down the Wall*" (Waters, 1979).

Down tumbles the vomit from the judges mouth and it all comes rushing back to Pink in form of a chaotic montage of live action and animation, each frame shot at 50% exposure allowing them to overlap each other almost imperceptibly. Everything comes tumbling back in a collasol flashback all shown in fast succession - vivid memories of his childhood, his

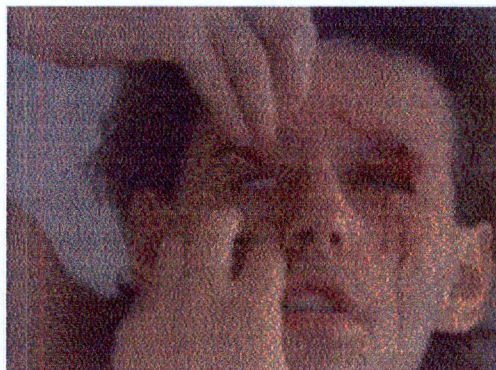
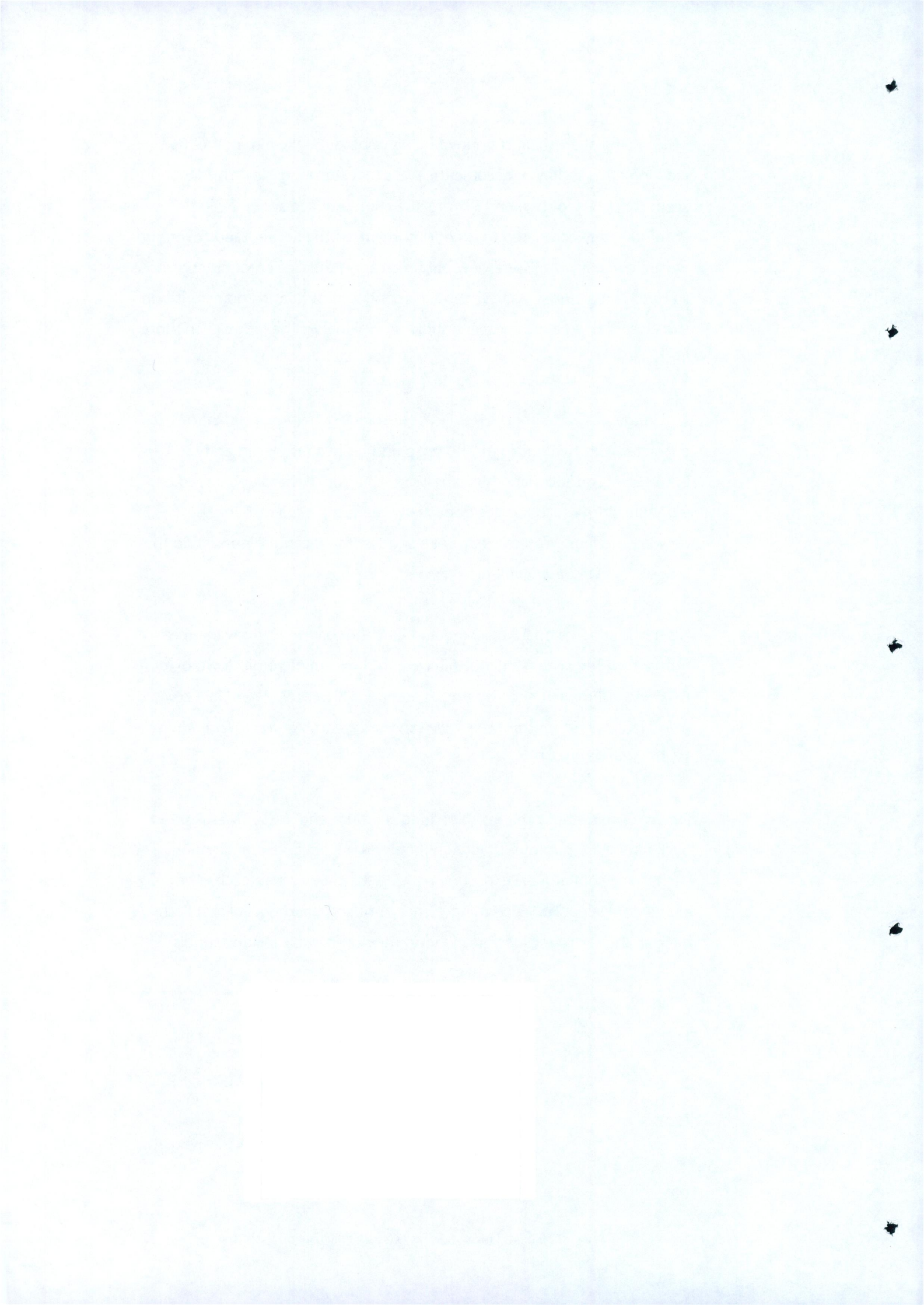


Fig. 4.24 Pink shaves his eyebrows, live action flashback



wife's adultery, his father's death, his fascist insanity, the screaming mouths, the actual peeling of his eyebrows is shown in close up and the film ends with the explosion of the wall.

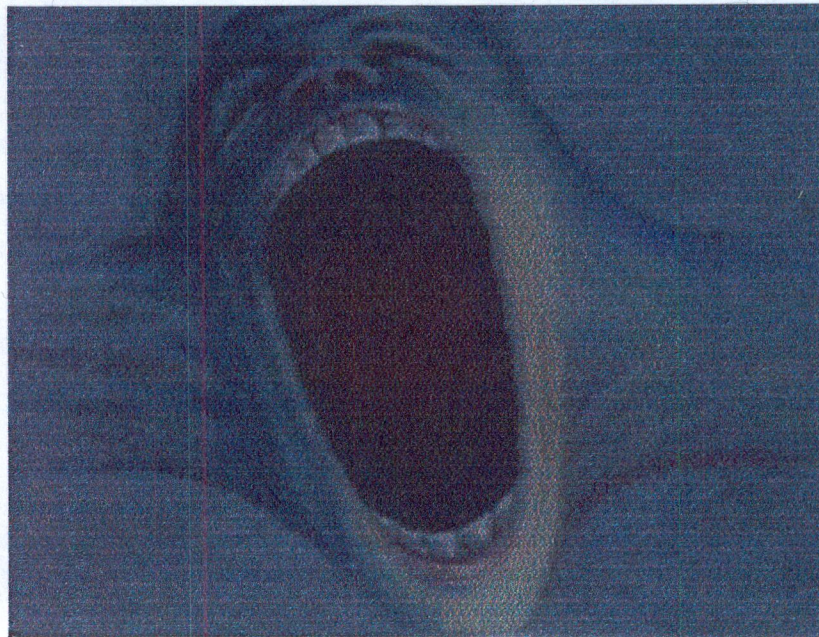


Fig. 4.25 The Screaming Mouths!



Conclusions.

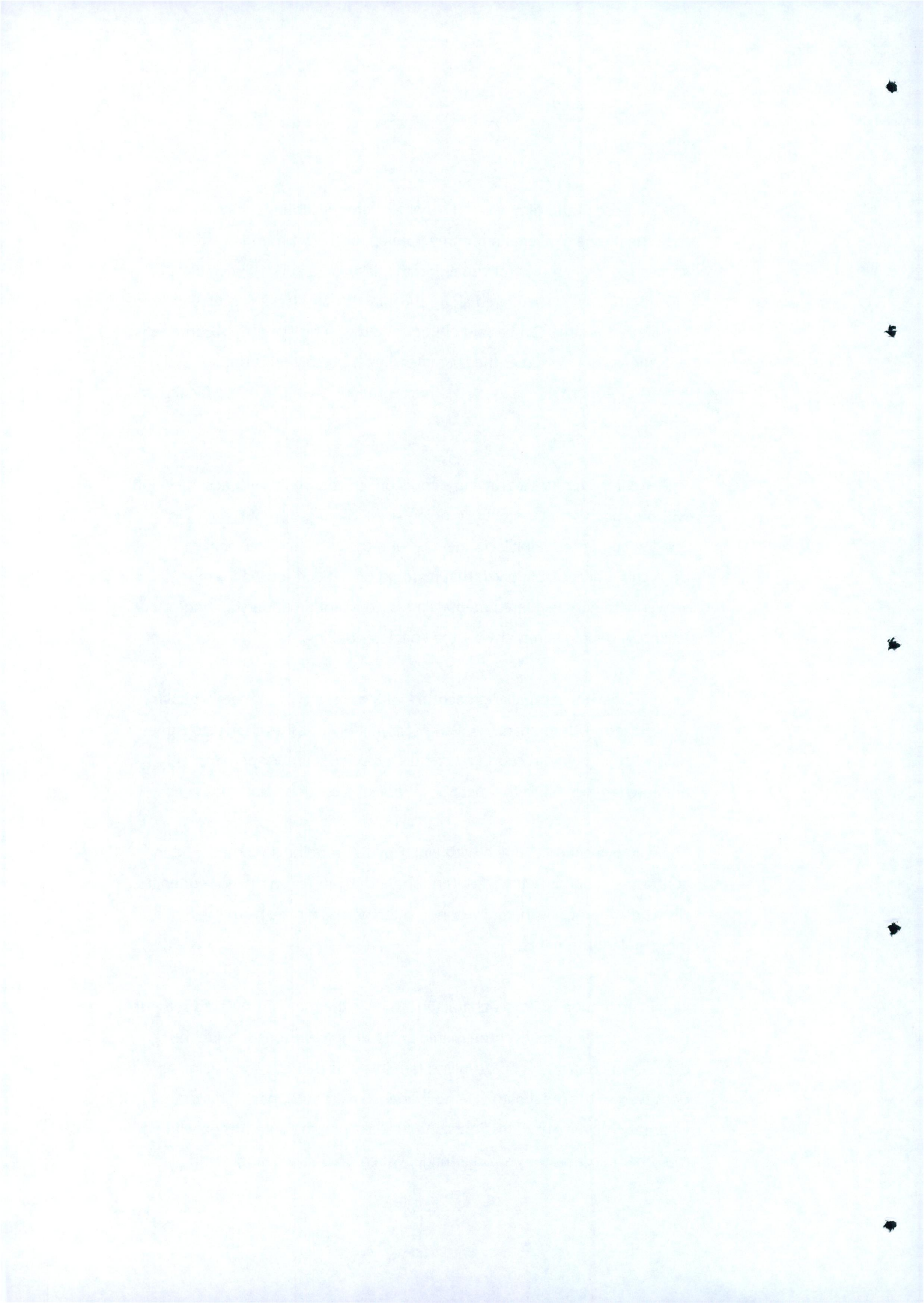
The purpose of this film was to further explore the album's lyrics and visualise the theme of alienation. In my opinion, both Parker and Scarfe succeeded in charting and visualising the flashbacks and hallucinations of Pink. Both may have suffered along the way through lack of subtlety, although the same can be said of Roger Waters in his *Lyricism*. At times it is difficult to know whether the character Pink is portraying is that of Syd Barrett or Roger Waters, as Waters makes the fusion of the two difficult to trace.

Parker chronicles Pink's growing depths of Schizophrenia with accuracy and without much sentimentality. In doing so as John Preston of *What's On in London* suggested, Pink lacks identity with the audience. Personally I think this is acceptable given that it would be difficult for the average viewer who hasn't suffered mental illness, to adapt an understanding or a feeling of genuine empathy for the character of Pink.

In creating a conceptual approach to Pink's transition from metal imbalance to his bizarre Fuhrer character, Parker carefully synthesises Scarfe's creative skills with his own direction and creates a clever metaphor perhaps unknown to himself to the metamorphosis of a cocoon - butterfly.

The dark live action coupled with Pink Floyd's brooding soundtrack often contrasts beautifully with Scarfe's bright and explosive animated sequences. His work whether deliberately or not, often acts as a relief from the film's more violent moments.

Pink in animation is almost characterless, he is the more introverted state of the personality. Whenever the manic peaks of his delusions subside, his depression controls his body, lulling him into this pathetic submission as portrayed in the doll image. He no longer has a mouth, nor a brain, voluntary movement of his limbs and he certainly isn't cute. His ex wife on the other hand is a very strong image, which gradually changes and



transforms from a beautiful flower to a terrible monster. The other characters are all based on basic stereotypes, such as the teacher and the lawyer. They are all big characters with exaggerated movements. They all have their little idiosyncrasies, Scarfe making witty observations on their stereotypes. Pink is vulnerable to everything, a non character and deliberately so.

Scarfe's depiction of Pink in the Trial sequence comes closer to capturing our sympathies more successfully than in any other scene. He visualises Pink completely helpless and totally friendless. When dealing with Pink's real sense of alienation in the Trial, Scarfe depicts Pink as a sub human, insignificant and featureless. In dehumanising him in this way, he mirrors Pink's growing shame in the scene. At this stage Pink is openly admitting to madness, another reason for creating something a little less literal. When trying to emphasis a point in obvious terms, Scarfe dispenses with frivolity and uses a more primitive and extreme drawing style than is normally recognised as being classical animation. This conveys his ideas in a more blunt and concise way, cutting through the superfluous to get to the essence of the theme suggested in the song. This is achieved especially well in *The Trial* and *The Frightened Ones* sequences.

Throughout the animated scenes Scarfe's range of colours is delicately chosen in sink with the mood of the particular song. Given that the general tone of the songs is sombre and hence their visualisation similar, Scarfe still manages to be expressionistic without being didactive. When dealing with the dark side of human nature, animators avoid using too many bright colours, (notice how his work is steeped in shadow suppressing his colours even more). In animation, subject matter dictates the style of the piece, its audience also dictates the style to a certain extent. The average Wall audience would be either in their late teens/older or avid Pink Floyd fans, so Scarfe had little restriction by his market audience.

To compare this animation to any other would realistically be unfair, as



Fig. C.1 Yellow Submarine. Dunning, 1968

most other animated feature films are as they are called *feature length*. Obviously the Wall's short sequences can't compete with that. The nearest comparison is *Yellow Submarine*, directed by Canadian animator George Dunning in 1968. This full length film is based on The Beatles' *Sergeant Pepper* concept album, released in 1967. The film combines various drawing techniques such as cardboard cut outs, collage and classical cell animation. The silly storyline decides the bright and fun colour scheme that runs through out the film. In terms of style the two are miles apart, perhaps with the exception that Pink's ex wife on one hallucinogenic occasion becomes suddenly Psychedelically coloured similar to the bright colours of Dunning's *Yellow Submarine*.

As a rock musical, thankfully The Wall doesn't follow the typical structure of these films. This is largely due to the songs being hardly suitable for an *Elvis Presley style* "oh, I think I'll serenade on the spot" approach.

The following extract taken from: *The Animator's Workbook*, written by Tony White, 1986, explains the role of music in an animation and stresses the importance of harmony between music and image:

The majority of animated films lean heavily on musical beats and rhythms to achieve an effect. Timing of an action also relates to the length of a musical bar, but the visual and auditory impact must achieve a perfect unity.

The timing of the Pink Floyd soundtrack with the animation when examined closely is word for picture perfect. Scarfe's characters jostle and turn in time with the songs and even change colour as the songs take sudden mood changes. The ambient song structure of the Wall allows the animation to constantly transform and evolve into something else entirely.

In trying to visualise a schizophrenic's delusions and hallucinations both Parker and Scarfe generate believable scenes. The whole notion of being chased by a malicious cartoon is both funny and convincing within the film's unique narrative.

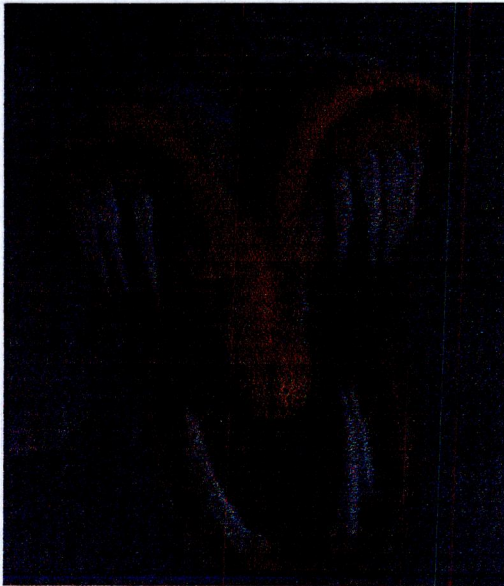


Fig.C.2 The fanged divorcee?
animation hallucination

Illustration aims to capture the essence of an idea, not merely pictorially show exactly what is happening within the piece it intends to visualise. In Pink Floyd, *The Wall*, the animations directed by Gerald Scarfe allow the music room to breathe freely, in live action, often times it doesn't leave as much room to the imagination.

Since working on the *Wall* with Pink Floyd, Scarfe has made a short animated piece for Roger Waters on his British solo tour in 1983. As well as this he took part in a huge open air concert staged at the site of the Berlin Wall in 1990, designing the stagershow. Scarfe produced more inflatables including an enormous pig which stood leaning over the edge of the Pink Floyd Wall, which was built behind the band. Pink Floyd are still touring using his inflatables, using stunning light shows and using his animated projections. Roger Waters is no longer with the group.



Bibliography.

Drate, Spencer, Designing For Music, New York, PBC International Inc. 1992

Gianetti, Louis, Understanding Movies, Sixth Edition.

London, Prentice Hall International, 1993.

Hayward, Mark, "Archaeology", Mojo Magazine, archive interviews with Pink Floyd from 1967 - 1969, january 1994.

Konigsberg, Ira, The Complete Film Dictionary, London, Bloomsbury 1993

Lenburg, Jeff, The Encylopedia of Animated Cartoons, New York, Facts on File, 1991.

Madsen, Dr. Roy P., Animated Film, Concepts, Methods and Uses, New York, Interland Publishing Inc., 1969.

Polygram Music Videos, Pink Floyd The Wall, New York, 1982.

Preston, John, "Alan Parker makes The Wall", What's On in London pp. 18/19 July 16-22, 1982.

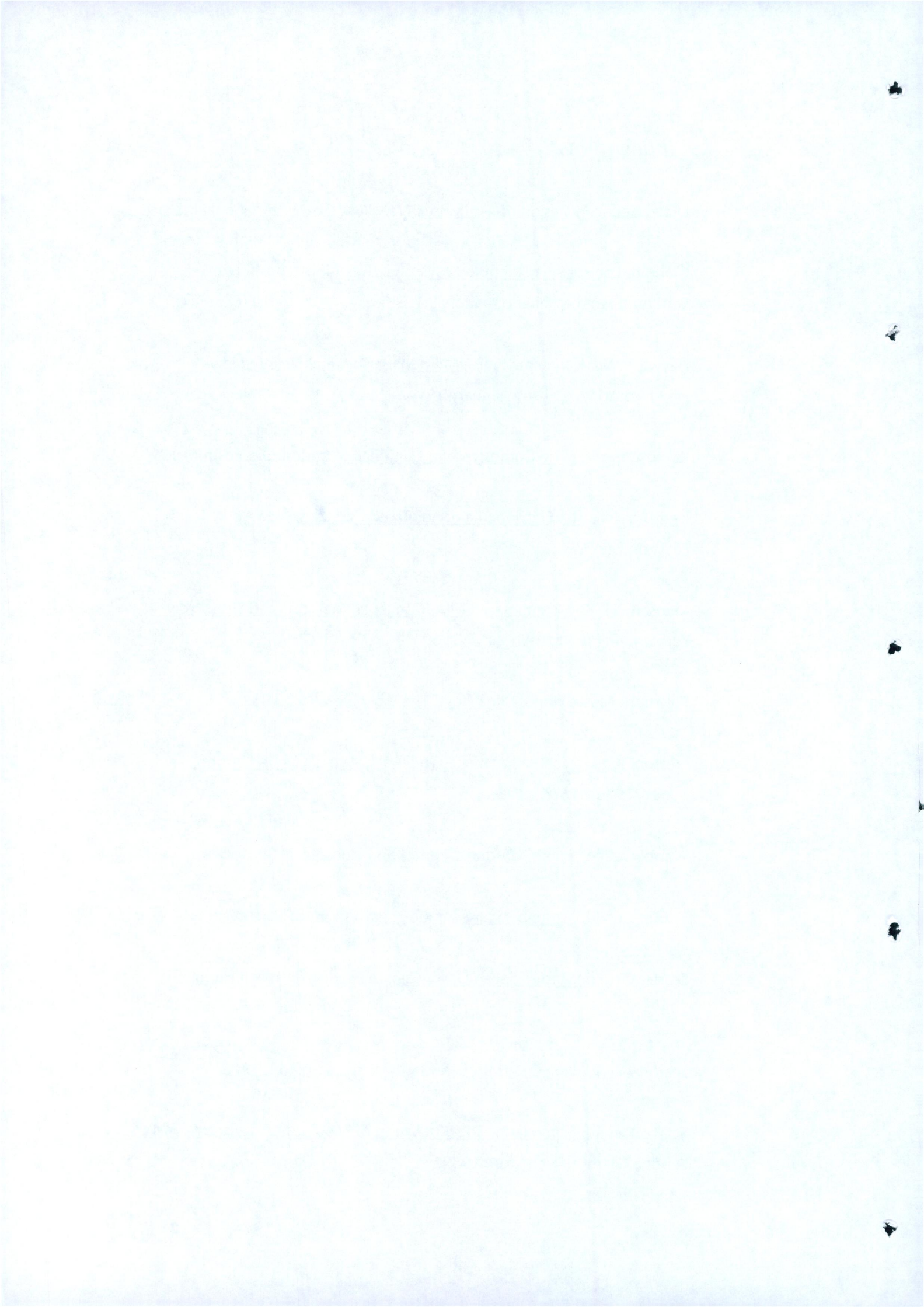
Scarfe, Gerald, Scarfe London, Thames and Hudson, 1982.

Scarfe, Gerald, Scarfe by Scarfe London, Hamish Hamilton, 1986.

Scarfe, Gerald, Scarfe's Seven Deadly Sins , London, Hamish Hamilton, 1987.

Scarfe, Gerald, Line Of Attack London, Hamish Hamilton, 1988.

Scarfe, Gerald, Scarfe land, The Lost World of Fabulous Beasts and Monsters London, Hamish Hamilton, 1989.



Hall, Peter, Scarfe on Stage London, Hamish Hamilton, 1992.

Scarfe, Gerald, Scarfe Face London, Hamish Hamilton, 1993.

Schaffner, Nicholas, Saucerful of Secrets, The Pink Floyd Odyssey London, Sidgwick and Jackson, 1991.

Sunday Magazine pp. 8-10, July 11, 1982

Waters, Roger, Pink floyd, The Wall, Lyric and song book Pink Floyd Music Publishers Ltd. London, 1980.

White, Tony, The Animation Workbook.:
Step by Step Techniques of drawn Animation
Oxford, PHAIDON, 1986.

Wood, Dr. Garth, The Myth of Neurosis, A Case for Moral Therapy
London, MacMillan, 1984.

