



ROGER WATERS AND PINK FLOYD

The Concept Albums

PHIL ROSE

Roger Waters and Pink Floyd

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To Ainsley, for all . . .

. . . and to my parents, Gordon and Barbara Rose—whose continued presence in the world the works here considered have helped me truly to appreciate and whose continued encouragement, support, and assistance are beyond thanks.

“There are two ways of settling disputed questions: one by discussion, the other by force. The first being the characteristic of man, the second of brutes.”

—Cicero

“It is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God.”

—Jesus Christ

“The most fundamental value of art is that it can strip us of our selfishness and lend us tears for sorrows that are not our own.”

—Oscar Wilde

“The pessimists are right. But only the optimists change the world.”

—Bertrand Blanchet, Bishop of Gaspésie, Québec

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Preface

As a younger person, I discovered the work of Pink Floyd and Roger Waters. Never before had I heard music that had been recorded with such distinct attention to sonic detail, nor had I heard rock songs that consistently contained such cleverly crafted and socially relevant lyrics. That the ideas presented in these songs were sustained throughout an entire album, however, was the trait that made them most intriguingly exceptional. For this illustrated something that, aside from the rare exception, I had found notably absent from popular culture—namely, *prolonged thought*.

In my youthful ebullience, I began to purchase books that had been written about the band and its work, but these volumes continuously disappointed me. None of them ever seemed to contain anything more than short and rather insufficient comments about the conceptual content of the recordings, and I had just begun to regard such knowledge as being essential for one to possess a deeper understanding and appreciation of them. It was for this reason that I was first motivated to complete the present volume.

Before I began to write, however, it was suggested to me that I not overlook in my study of these albums the significance of their musical and sonic aspects and how these also contribute to interpretations of the works' overall meanings. At first, this seemed a strange idea, since my university's music department had taught me that music essentially had no meaning—at least none that was “worth talking about” in relation to academic discussions of music. Rather, in the positivistic tradition of the highly influential nineteenth-century music critic Eduard Hanslick, our analytical attention ought to be directed simply toward “sounding forms in motion.” It did not take me long to decide that this clearly was an inaccurate and ideologically inflected belief and one that became more obviously so, as a result of the particular music with which I was dealing—a music whose lyrics, sound effects, imagery, and moving imagery, along with other elements of presentation and performance, cry out for audiences to consider all of these contributing elements within a holistic, integrated symbolic structure. Throughout the writing of this book, in fact, whether communicated through the choice of instrumentation, genre references, metrical shifts, or other musical processes, I was often truly startled to find out how richly meanings are encoded within this music if one takes the time to think about it.

I must admit that I have had reservations about including some of my observations in the body of this volume: this is solely the result of my inability to discuss some of these musical processes without requiring recourse to technical vocabulary, some of which will undoubtedly alienate many potential readers. This is likely true as well of my inclusion of occasional fragments of notated sheet music, which I use a number of times in the service of clarifying a particular musical aspect. I have endeavored to keep such discussions as simple and succinct as possible, and I suspect that most queries about which can quickly be resolved with a brief web search.

In the first section of the introduction, I provide the background necessary to understand the direction from which I approach my study of these recordings. This is a journey that takes them through the processes of academic musicology's late-twentieth-century deconstruction and consequent reconstruction—processes largely undertaken through the influence of insights drawn from various traditions of communication studies and related disciplines. This transformation emerged from a field dedicated primarily to formalist discussions of the sonic moving structures of Western art music—inspired by the close study of printed scores—to one more ready, willing, and able to address styles of music that have never been thus mediated, either because they were directly recorded or because they derive from musical traditions that have neither composed nor preserved their music using techniques of notation, a definitive feature of most of the world's music cultures.

The second section of the introduction discusses the evolution of the concept album and Roger Waters's contribution to it, and the remainder of the book offers further insight into the complexity and profundity of these artistic pieces than what may have been previously apparent. That they can encourage and ultimately facilitate their listeners' adoption of what has been called the "anthropological perspective," or the ability to perceive one's culture from both the inside and the outside, is perhaps their greatest attribute. It is one that becomes especially apparent in Waters's direct reference to the intellectual tradition known as media ecology, through the work of Neil Postman, with his third solo album, *Amused to Death* (1992). I should note also that the book has been written under the assumption that its readers have a strong familiarity with the recordings in question. Therefore, they should familiarize themselves with them beforehand if they have not yet done so.

If there is any kind of summary that can be made from my study of the content of these works, it is that their words and sounds work together to communicate one fundamental concern and one that is effectively articulated by the journalist Karl Dallas (1987)—they are all characterized by their "affirmation of human values against everything that conspires against them in life" (105); although this comment was made in relation to *Dark Side of the Moon*, it applies equally to the other recordings consid-

ered. Notwithstanding Dallas's useful formulation and the many other pertinent observations that he records and that I draw on here, his book is an exemplar of those that barely penetrate the surface of Waters's work with the kind of systematic analysis that it requires.

Aside from the distinction that I suspect they will continue to receive solely from their artistic merit, it is my prediction that the underlying ideas and sentiments that are presented in these and Waters's post-Floydian works will be the features that even more so distinguish their author among the vast group of his contemporaries. Such concerns include repeated and ongoing devastating abuses of power across the globe, a pragmatic stance toward the problem of technology and human survival, and the elucidation of our personal and cultural contradictions, especially as they pertain to violence. I believe that his work will be perceived, in the future, as having made a seminal contribution to the positive changes that I am desperately hoping we shall witness across the globe, among which we could include an amicable resolution to the Israeli-Palestinian conflict, a coordinated international effort to counter the deleterious effects of climate change, a similarly organized international effort to reframe and understand the phenomenon of sociotechnical conflict, and a general reform of our monetary, financial, economic, political, and educational systems. Clearly, this depends on their being given the proper critical attention and to the subsequent inclusion of their concepts in the education of young people, which could easily occur through their inventive adoption by teachers of various subjects at the elementary, secondary, and postsecondary levels. If this book in any way helps to facilitate this process, it will certainly have fulfilled its purpose.

Introduction

They talk about “intervals” of sound, and listen as carefully as if they were trying to hear a conversation next door. . . . They all prefer to use their ears instead of their minds.

— Plato

The academic study of rock music has taken a rather long time to emerge from its infancy during the 1970s and 1980s, but there are a couple of reasons for this. The principal one is the great deal of resistance that it faced from academic music departments well into the 1990s; most originally refused to acknowledge any other types of music but those from the European “classical” music tradition as being *serious* and thus worthy of study (see McClary and Walser 1990). But this perception has considerably changed since the late 1990s, as academic music study has had to make itself more broadly relevant, by widening the range of styles of music with which it concerns itself and by adopting a far greater interdisciplinary orientation. As John Shepherd (2012) observes, this transformation is largely the result of the wide range of disciplines outside musicology that have contributed so much to its ongoing development. Particularly prominent among such perspectives are sociology, anthropology, ethnomusicology, music cognition, and communication.

If one recognizes, along with Susanne Langer, that the arts are all subsets of communication study, then the latter becomes especially relevant for the historical and analytical study of music. In this regard, communications scholars and musicologists alike are much indebted to the scholar Robert Albrecht for his book *Mediating the Muse: A Communications Approach to Music, Media, and Culture Change* (2004) because it provides a systematic historical, archaeological, and anthropological synthesis of how musical communication technologies have influenced the character of human music making. However, Albrecht does not convey how a communications perspective might effectively be applied to other types of musical/cultural analysis. For instance, such is similarly helpful for understanding what Marshall McLuhan (1962) would identify as traditional musicology’s inherent ‘typographic bias’—that is to say, the influence that print technology exerted over the emergence of musicology or the so-called ‘scientific study of music’, which occurred, of course, during the culminating stage of the printing press’s monopoly on Western information environments early in the nineteenth century. This bias manifested itself not only in the discipline’s positivistic assumptions and

ideologies, but also in the relative inadequacy of its analytic methods when confronted with other types of music, such as jazz, popular forms like rock, or the music of non-Western cultures.

To be precise, musicology has been traditionally slanted by the characteristics of musical notation, or what we colloquially call “sheet music,” which tends to foreground those musical parameters, such as melody or harmony, that can be easily notated. It is often the case, however, that these particular parameters are the least important in other forms of music. In this relation, Philip Tagg (1982) observes that music that is neither conceived nor designed to be distributed as notation is often characterized by a large number of important parameters of musical expression, such as rhythm, pitch gradation, timbre, and the whole ensemble of performance articulation techniques that are “either difficult or impossible to encode in traditional notation” (41). But the implication of this tendency for notation-centric training to “foreground” certain parameters and neglect other, often more important, ones is noteworthy. In the words of Richard Middleton (1990)—it “induces particular forms of *listening*, and these then tend to be applied to all sorts of music, appropriately or not,” usually leaving alternative repertoires to be found wanting. But as Middleton goes on to say, “it needs a considerable act of sociological sympathy to grasp that other listeners may actually hear different things, or hear them in different relationships” (105).

Traditional musicology’s print bias extends to its broad terminology, molded as it was by the needs and history of Western classical music, itself the product of high typographic culture. Such terminology always involves selective conceptions of what music *is*, but when it is applied to other kinds of music, as Middleton suggests, the results are clearly problematic. For instance, he points out that effects such as “dissonance” and “resolution”—terminologies that traditional musicologists reserve to describe harmonic or melodic phenomena—are achieved through other means, as through the use of “stop-time” in rhythm and blues for instance. Likewise, “motives” may be used as “hooks” or “riffs” in popular forms, rather than for the type of harmonic and melodic thematic development that characterizes the classical literate tradition. Similarly, as Middleton recommends as well, drones will sometimes function as complex structural devices, as when one plays bottleneck blues guitar variations on a single chord.

Keeping in mind that the historical “bourgeois” is likewise a product of the age of print, also relevant here is the orthodox assumptions behind what Roger Savage (2010) refers to as “the bourgeois religion of art”—that art works are autonomous and ought to be studied or appreciated in their own right, with analysis always “text-centered” and granting little consideration to the creative object’s production, cultural context, effects on audiences, and the like. This perspective, of course, is reflected in the nineteenth-century debates advanced between advocates of so-called ab-

solute music, individuals such as Eduard Hanslick and Johannes Brahms, and others such as Franz Liszt and Richard Wagner, who wished to turn their instrumental music into rich symbolic tapestries of musical multimedia by attaching it to some type of extramusical poetic or dramatic “program.” The overwhelming victory of the former camp’s influence resulted, however, in musicology’s great difficulty in relating musical discourse to the remainder of human existence in any way, the description of emotive aspects in music either occurring sporadically or being avoided altogether in favor of considerations related to the highly structured musical architecture created by “sounding forms in motion” (Tagg 1982). Under the sway of the bourgeois religion of art, music thus had the semblance of existing in a type of existential vacuum. But, as Tagg also tells us, this tendency gave rise to “a culture-centric fixation on certain ‘notable’ parameters of musical expression (mostly processual aspects such as ‘form’, thematic construction, etc.)” (41), which, again, were fundamental to the Western art music tradition. It is hardly surprising, then, that those musicologists—whose musical experience was rooted in this traditional, absolutist approach—perceived other musical styles as generally lacking.

MUSICAL HERMENEUTICS

As an alternative to formalism, individuals who are critical analysts of rock and other forms of music have tended to insist on the priority of *meaning*, and such studies naturally tend to encourage interdisciplinary investigation. Shepherd (1994), for instance, stresses that “music as opposed to its sounds can only be understood by references to the whole range of human activity: political, economic, religious, educational and so on” (139). With rock music in particular, McClary and Walser (1990) cite the importance of attending to many specific extramusical characteristics in the construal of meanings. Included among these are verbal texts, performance styles, video imagery, modes of commercial production and distribution, the construction of band or star images, the history of a singer’s career, and political issues (the positioning of the music with respect to class, race, gender, technology, etc.). To this list we could add considerations of audience reception, in the spirit of individuals such as Daniel Cavicchi (1998) and John Platoff (2005). In our attempts to construct a broadly holistic hermeneutic understanding that leaves no stone unturned, all of these elements can and frequently ought to be analyzed in conjunction with musical components.

But there has been the occasional backlash to such perspectives, usually from musicologists, perhaps sensitive to the sense that their particular technical expertise is being in some way diminished. John Covach (1999), for example, laments the way that cultural critics and sociologists domi-

nate popular music studies, centering on in particular McClary, Walser, and Shepherd—all card-carrying musicologists—for rejecting the idea that rock music can or should be studied in the same way as “art” music. According to Covach, such scholars have bridged the gap between popular music studies and musicology “not by folding popular music into the standard concerns of musicology, but by folding all music into what have to be seen in the end as sociological issues” or, as he maintains, “at least as issues that have tended to interest sociologists much more than musicologists” (458).¹

Covach articulates what he loosely calls the contrasting ways in which the “musicologist” and “sociologist” approach music, pointing out that this difference is often cast as a distinction between an emphasis either on text or on context. From the sociological side, scholars such as Ruth Finnegan (2003) observe the way that many analysts currently focus on “practices” rather than “musical works.” But, as she recommends, she would go further and suggest that in our explorations of musical experience, “we would do well to abandon the fashionable concept of ‘text’ [which] turns us away from people’s diverse experiences back into that limiting approach of locating emotion in the work and its exposition by experts” (188). In their total concern for audience reception and total exclusion of considerations related to musical encoders or senders, such views strike me as highly ideological, bearing considerably less nuance than those espoused by scholars such as Shepherd, McClary, Walser, Moore (2001), and Brown (2006). These perspectives, with their interest in meaning as the primary unit of analysis, are grounded in the observation that meaning arises from the mutual mediation of music and society. This nuanced perspective is reflected further in the work of scholars such as Rob Bowman (2004), who identifies and locates various elements of performance practice along a “product/process continuum” from textual or artifactual orientations to process- or practice-based ones, to establish what he calls their corresponding “musico-socio meanings.”

In my estimation, the issues that tend to interest musicologists are generally not the ones that concern average music listeners, even academic ones—and perhaps something cognate can be said concerning the interests of sociologists. This is not to suggest that room doesn’t exist for people who conduct highly technical analyses of popular music forms, however, as scholars such as Covach (1999) and Moore (2004) have done. It is just that their audience will always be necessarily a specialist and therefore vastly limited one—especially since many of the people who actually understand such analytical techniques are even often not interested in reading them. We might conjecture that such efforts will have to fight for their lives, an idea apparently reflected in recent years in what has occurred regarding funding patterns within academic music departments, since they have had to reorient themselves toward socially rele-

vant interactions with other areas of concern, such as music cognition or music therapy.

In contrast, for the German musicologist and writer Hermann Kretzschmar (1848–1924)—the “father” of musical hermeneutics—interpretive discussions of music were ultimately intended for general pedagogical purposes. To that end, as Leo Treitler (2011) observes, Kretzschmar’s hermeneutic writings “eschewed the technical, which was consigned to appendices” (244). I essentially share Kretzschmar’s general pedagogical goals and am likewise aligned with the sentiments that Ralph Locke (1999) delineates, concerning how moral considerations of both personal and social concern ought to play more frequently into musicological enquiries. For myself, the role that sociological analyses and critiques have historically played in music’s aesthetic emancipation have not obsolesced what Savage calls “the strong concept of art,” where celebrated individuals or groups can still be associated with musical events, and a close textual analysis can yield significant insight into their workings. I illustrate this particularly in my employment of McLuhan’s (1964) perspective concerning artistic activity as the creation of “counter-environments”; like McLuhan, Savage is interested in how works of art operate upon their users, with the work of interpretation being “inseparable from the event of meaning in which the world unfolded by a work or text refigures the horizons of its listeners or readers” (88). This important reshaping of our perception relates to music’s psychic enhancement qualities, particularly with what Savage identifies as its ability “to redescribe affective dimensions of our experiences” and “to refigure our inherence in the world” (28).

Most people have difficulty envisaging the complex mutual mediation of music and society, since they are unaccustomed to thinking about music in terms of social meaning. As Nicholas Cook (1998) suggests, however, for it to be considered as possessing meaning, music must be viewed as a form of communication. This entails that we must also begin “with a clear grasp of the communicative context within which this meaning is realised” (4). But Cook notes the tendency to discuss musical meaning in the abstract, instead of in relation to its contexts of production and reception. Thus, he suggests that instead of asking “what music means,” we should be talking always about “what the music means here,” thereby making allowance for the contexts in which musical meaning emerges. In reference to the use of Mozart’s *Marriage of Figaro* overture in the context of a television commercial, Cook clarifies that it is a mistake to think of something that music *has*, rather than to think of it as something that music *does* and *has done* to it within a specific context. Although the Mozart overture contributes various attributes, these qualities enter into the television commercial’s discursive structure and are associated with the product (in this case, an automobile). Their meaning in this context “emerges from their interaction with the story line, the

voice-over, and the pictures. If the music gives meaning to the images, then equally the images give meaning to the music" (8).

Many of the meanings that music brings to the television commercial text in Cook's analyses are, in his own words, "ready-made." Genre references are an example of these, since different genres have different inherent connotations (e.g., electronic musics connote technology, classical instruments connote "high culture," etc.). But Cook stresses that "purely musical" relationships are equally capable of creating meanings through their emotive qualities, noting Daniel Putnam's account of what Langer refers to as music's tonal analogues of feeling-states, which can manifest themselves independently of particular situations and be transferred to various objects. This is what happens in the television commercials that Cook discusses, where the broad expressive character of a snippet of Mozart's music acquires meaning through its relationship to words and pictures, with meaning forming a kind of common currency among these symbolic elements. "Exactly the same applies to the relationship between music and words in song" (22), as Cook reminds us, and his conclusions reinforce the necessary relationship between our adopting an analytical framework based in musical hermeneutics and the need for an interdisciplinary approach to the study of music. Not only does he attend to the extramusical environment in which the music is embedded but also that of its historical and sociocultural context, including aspects of performance practice and reception. At the same time, he highlights the importance of the relationship in songs between words and music—to which we could add images and other media. All work together in the delivery of messages to listeners.

Historically, nonetheless, song analyses have generally tended to be merely interpretations of a song's verbal text, with little or no attention paid to the music. "It was the exceptional critic," as John Platoff (2005) attests, "who attempted a response that encompassed both the words and their musical setting," adding that "more often the music was either ignored or, at best, treated as a separate entity" (248). Simon Frith long ago (1983) observed the inadequacy of this approach:

In songs, words are the sign of a voice. A song is always a performance and song words are always spoken out, heard in someone's accent. Songs are more like plays than poems; song words work as speech and speech acts, bearing meaning not just semantically, but also as structures of sound that are direct signs of emotion and marks of character. Singers use non-verbal as well as verbal devices to make their points—emphases, sighs, hesitations, changes of tone; lyrics involve pleas, sneers and commands as well as statements and messages and stories. (120)

Frith's suggestions were taken even further by Walser (1993), who—contrary to Covach's portrayal—recognizes the importance of analyzing

the *music* of rock music “beyond the vocals,” thereby grounding discussion in the history and significance of actual musical details and structures.

There is, however, one thing that readers need to keep in mind throughout their reading of this volume. In my opinion, this point is effectively made by the musicologist Lawrence Kramer (1990), one of the most influential voices in the late-twentieth-century resurgence of musical hermeneutics. Kramer points out that interpretation can never be successfully disciplined, regimented, or controlled. Rather, it is an unruly and opportunistic practice that, if guided by rules at all, makes them up as it goes along. To do its work, interpretation will without any hesitation seize on “any association, substitution, analogy, construction or leap of inference that it requires” (15). Kramer also reminds us that in contrast to a true account of something, interpretations are never able to exclude an incompatible rival account. Bearing this in mind in relationship to the hermeneutic analyses I conduct herein with regard to the work of Roger Waters and Pink Floyd, mine are surely not to be the last words on the topic.

ROGER WATERS AND THE EVOLUTION OF THE CONCEPT ALBUM

The transition in rock music from dance compositions to music composed expressly for listening was realized in the work of progressive or “art” rock musicians in the 1960s, and their work coincided with the creation of what Moore (2004) calls the palette of “stereo space,” or what James C. Morrison (2009) with even more precision, perhaps, denotes “aural space.” This era, as Alan Durant (1984) observes, also saw the development of the record album as a genre:

It is only in the course of the later 1960s, particularly with the emergence of the “concept album” and with experimentation in stereo following more widespread commercial availability of stereo equipment around 1968, that the album takes on its appearance as a distinct, compound musical form. Before this period, it is only in “classical” music (and to some extent in jazz—particularly in its aspirations towards a scale of form and cultural influence along the lines of “classical” music), that use of extended playing time is widely made. (212)

The work most commonly cited as initiating this trend is the Beatles’ *Sergeant Pepper’s Lonely Hearts Club Band* (1967), a recording that, as Durant points out, was to take seven hundred hours of studio time, in comparison with ten hours in 1963 for the earliest Beatles LP (213)—a fact indicative of the greater sophistication that artists and producers began to display in their use of the recording studio. Along with its reprise of earlier material (the title song), *Sgt. Pepper* displays this increased sophistication especially by its fusing of certain songs together, making them

continuous and thereby suggesting that they are not to be perceived as separate entities² but as what David Montgomery (2002), following William J. Schafer, calls an “extended work for rock” (14). Although it undoubtedly influenced the birth of the concept album, I suggest that *Sgt. Pepper* itself is not one, at least in the generally accepted sense (although many have referred to it as such), given the lack of cohesion present among the lyrics of its songs. The majority of albums since this landmark recording and its contemporaries have been merely collections of unrelated songs. To differentiate the concept album from a regular album, then, is to say that it is a form in which the music, imagery, and, perhaps most significant, lyrics are conceptually linked to a single overall theme or unified story.³

No other artist has been as dedicated to the concept album as Roger Waters. Pete Townshend, for example, an artist who has contributed much to the development of the genre, has interspersed many of his conceptual works with albums that are collections of individual songs rather than extended unified works. This appears to be true of Waters’s former bandmates also, his interest in concept albums being initially met with resistance by the other members of Pink Floyd. According to guitarist and singer David Gilmour in 1972,

we’ve had huge arguments about what exactly to do on some of those soundtrack albums and other albums. Some of us thought we should just put songs on them, others thought we should turn the whole thing into one subject concept for the whole album. . . . Roger has certainly got a bit of an obsession about making the whole album into a one subject deal, into what you might call a concept album. (Miles 1980)

Beginning with *Dark Side of the Moon* (1973) and continuing through to his third solo album, *Amused to Death* (1992), all of Waters’s recordings have taken this form. Gilmour’s statement suggests that Waters may have been greatly influenced by Pink Floyd’s involvement in the composition of film soundtracks, particularly with regard to the linking of music to a narrative and the increasing length of musical structures.⁴

Because I am interested in the concept album form and in Waters’s specific command of it, my analysis all but ignores Pink Floyd’s first seven albums and begins with *Dark Side of the Moon*. For the same reason, my study ignores the two studio albums that the band recorded in the wake of Waters’s departure; neither do I attend herein to Waters’s first two solo albums, nor the opera for which he wrote the music to accompany the libretto of his friends Étienne and Nadine Roda-Gil titled *Ça Ira—There is Hope* (2005). I do, however, opt to engage his third solo album because, in my view, *Amused to Death* (1992) represents Waters’s finest work. Yet, Waters himself has suggested that he regrets letting himself be convinced into using the significantly compromising 1980s production techniques employed on *Radio KAOS* (1987), and he admitted to me di-

rectly that the underlying content expressed in *The Pros and Cons of Hitchhiking* (1984)—his piece “about forty five minutes of sleep”—is not “fundamental” (see appendix).

I should clarify why I have been tempted to amplify Waters’s authorial role in relation to this era of Pink Floyd’s repertoire: It is primarily as a result of their texts that these recordings can be defined as concept albums, and it was with *Dark Side of the Moon* that Waters assumed the responsibility for writing all the group’s lyrics.⁵ Even in their live performances, Waters appears to have been the member of Pink Floyd most concerned with the communication of ideas.⁶ Pink Floyd was, of course, well known for the theatrical visual effects that the band employed during its concerts and—besides enhancing the presentation—these effects reinforced and further constructed the material’s meaning. The special effects, as Karl Dallas suggests, likewise tended to be Roger Waters’s ideas, and he reports about a 1977 rehearsal that he witnessed at Wembley, where he heard him instructing the crew about what lyric he wanted the introduction of smoke to coincide with and where in the song their new giant inflatable pig was to make its first appearance to the audience (Dallas 1987, 59).

According to Nick Griffiths, an engineer who worked with the band, the film footage that accompanied Pink Floyd in concert was also Waters’s domain:

Roger edited it and oversaw it and made sure it fitted the bill. . . . He can walk into a film cutting room, sit down with the editor, and take control very knowledgeably of the whole proceedings. He knows the technology, doesn’t really need to rely on anyone else to come up with the ideas. He has his own ideas. (Schaffner 1991, 217–18)

One need only look at the album credits, though, to see Waters’s gradual creative domination of the group musically as well.⁷ By no means do I intend to belittle or suggest that the musical and production contributions made to these recordings by the other members of Pink Floyd are insignificant (particularly the compositional contributions made to *Dark Side of the Moon* and *Wish You Were Here*); I merely suggest that Waters’s work formed the basis for the communication of ideas and meanings.

Although each chapter of my book is intended to be able to stand alone and be read in isolation, the intertextual elements of the albums that I investigate reward the sustained exploration associated with reading the book in its entirety. If it is read in sequence, the reader will also get a sense of the overall direction and flow of Waters’s work, as it ultimately moves toward the fundamental concern of human survival expressed in *Amused to Death*. Beginning with *Dark Side of the Moon*’s exploration of all the anti-life pressures that contribute to undermining people’s sense of psychological affluence, this part of the journey is followed

by *Wish You Were Here* (1975), a documentation of the band's response to its crippling massive artistic and commercial success, which functions simultaneously as an homage to original Pink Floyd member Syd Barrett, who succumbed early to the aforementioned anti-life pressures. From this scathing analysis of the dreams of stardom that the music industry promotes, we move to *Animals* (1977), which anthropomorphically probes and deconstructs the similar visions of success that are promoted to everyone under the cultural conditions of advanced technocratic capitalism. Following this, *The Wall* (1979) reconfronts the incessant urge toward schizoid withdrawal head-on, concluding after extended self-examination that it is necessary finally to "tear down the wall." Our musical journey then proceeds to *The Final Cut* (1983), where Waters continues to address the loss of his father, but this time in the context of his perceived personal and cultural betrayal of "the post war dream," the latter aspect most focally enacted through Great Britain's 1982 war against Argentina over the Malvinas or Falkland Islands. Waters's enduring concern with human violence is then recapitulated in a profound way with *Amused to Death*, which seems neatly to encapsulate and synthesize all the themes that he addresses in his previous work, only in the post-Cold War context of the early 1990s. Indeed, in its concern with "Crusade vs. Jihad," Waters's work pertains to us even more saliently in the new millennium than it did in the early 1990s.

I have discovered in my interactions with people over the years that they seem to enjoy the works of Roger Waters and Pink Floyd for various reasons: some for the incredible care and sophistication apparent in the quality and precision of the recordings, some for the expressive nature of the songs, and some primarily for the complexity and seriousness of subject matter with which the albums deal. Although I must include myself a member of all of these camps, the ultimate concern of this book is to discuss the complexity and seriousness of their subject matter, thus making a significant contribution to what Chris McDonald (2009) observes is "a relatively recent and small body of work focusing on a single popular rock group or artist" (12). Moreover, my intention is to offer a scholarly book on popular music whose approach is informed by a communications perspective that contributes not only to the furtherance of communications scholarship but to that of popular music studies as well.

NOTES

1. Covach is largely accurate in his appraisal but he largely overstates the case against these individuals.

2. This practice joins the tracks "Sergeant Pepper's Lonely Hearts Club Band" and "With a Little Help from My Friends" at the beginning of the album and "Good Morning Good Morning," "Sgt. Pepper's (Reprise)," and "A Day in the Life" at the album's close.

3. According to Karl Dallas (1987, 21), the first work that fits this description is the Pretty Things' *SF Sorrow* (1968), which in turn supposedly inspired Pete Townshend to write *Tommy* (1969). I suggest that the Pretty Things were predated by the Moody Blues with *Days of Future Passed* (1967), who were themselves predated by Frank Zappa and the Mothers of Invention with *Freak Out* (1966).

4. Such projects included Barbet Schroeder's *More* (1969), Michelangelo Antonioni's *Zabriskie Point* (1970), and Schroeder's *La Vallee* (1972). Waters worked with Ron Geesin on music from *The Body* (1970) and more recently by himself on the soundtrack to *When the Wind Blows* (1986).

5. It can in fact be argued that, in Waters's hands, the concept album has become as much a literary genre as a musical one—a point that I hope becomes apparent in this study. It is certainly significant that lyric sheets are included with *Dark Side of the Moon* and all subsequent Pink Floyd/Roger Waters recordings.

6. Richard Wright, the group's keyboardist, told *Crawdaddy Magazine* (vol. 4, no. 5) in 1970, "I don't feel political. I play music. I see myself as a musician, turning people on to music, but I don't see myself as wanting them, or trying to make them change. I don't care about that."

7. On *Dark Side of the Moon* (1973), all four Pink Floyd members (Roger Waters, David Gilmour, Richard Wright, and Nick Mason) are credited with compositions. By *Wish You Were Here* (1975), this has diminished to Waters, Gilmour, and Wright, and the latter two's contributions are limited to the suite "Shine on You Crazy Diamond." By *Animals* (1977), this has further diminished to Waters and Gilmour, but the latter contributes to only the track "Dogs." Gilmour contributes to three of the twenty-six tracks on *The Wall* (1979), and *The Final Cut* (1983) is composed entirely by Waters.

ONE

Dark Side of the Moon

No man is an island entire of itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as any manner of thy friends or of thine own were; any man's death diminishes me, because I am involved in mankind. And therefore never send to know for whom the bell tolls; it tolls for thee.

—John Donne

The name Phoebus means “brilliant” or “shining,” and in Greek mythology, Phoebus Apollo—who spoke no falsities and in whom no darkness existed—was often considered the Sun-god, but he became best known as the God of Light and Truth. His twin sister was the Moon-goddess Artemis (Diana in Roman mythology), who, in contrast, represented inconstancy or uncertainty and became known as the “three-form goddess.” She was often identified with Selene (Luna in Latin) and Hecate, the latter being associated with deeds of darkness and bearing the title Goddess of the Dark of the Moon (Hamilton 1942, 29–32).

Whether due to religious orientation, for astrological reasons, or merely as a result of their use as tools for the measurement of time, it seems that as long as human beings have existed, they have had a fascination with the sun and moon. Roger Waters draws on this fascination employing the sun and the moon as symbols throughout Pink Floyd's *Dark Side of the Moon* (1973). He recognizes the same basic qualities in these celestial bodies as did the Greeks before him, but he extends their symbolic connotations to the fullest, suggesting, in his own words, their representation of “the light and the dark; the good and the bad; the life force as opposed to the death force” (Dallas 1987, 107).

Throughout the work Waters suggests that we as human beings are still aligned metaphorically with one or the other. More often than not,

however, no matter how much we may aspire toward visualizing the beauty of truth in life that can be achieved only through the illuminative powers of the sun, we are—due to certain “pressures which are anti-life” (Waters in Miles, 1980) and which help to bring out negative aspects of our nature—seemingly doomed to be aligned with what Waters sees as the inherent dark quality and uncertainty represented by the moon, an untrustworthy guide whose comparatively dim light leaves much in shadow and is merely a false reflection of the sun’s luminous truth. This idea is confirmed by the spoken lines that are faintly heard during the fade at the end of the record: “There is no dark side of the moon really . . . as a matter of fact it’s all dark.”

Many, but not all, of the “anti-life pressures” with which Waters deals are particular to life in an often alienating, late-capitalist, technological society. It is the frustration caused by these pressures and by this seemingly forced alignment with the moon that subsequently leads one to lunacy (taken from the Latin word *luna*, meaning “moon”), or “the psychic state provoked to unpredictable and uncontrollable cyclic episodes of madness by the waxing and waning of the moon” (Neaman 1978, 181). As guitarist David Gilmour recalls, before the group began recording the album, “we sat in a rehearsal room . . . and Roger came up with the specific idea of dealing with all the things that drive people mad” (Miles 1980), and it is these things that are dealt with throughout all the songs on the album and that, at the end of side 2, culminate in “Brain Damage.”

The album begins with “Speak to Me” and the fade-in of a heartbeat, which suggests the gradual beginning of life, the period of gestation that eventuates in the climactic crescendo of birth portrayed by the screaming, child-bearing female who ushers in the first chords of “Breathe in the Air.” It is significant that this scream is at the same time suggestive of a wail of madness, because the collage of sound effects superimposed over the prolonged crescendo represents, in part, the various elements of stress and strain, which are responsible for the eventual madness apparent in “Brain Damage.” The collage consists of the ticking clocks of “Time,” the cash register sounds of “Money,” the rumbling synthesizer present at the beginning of “On the Run,” and the resultant maniacal laughter of “Brain Damage.” As well as foreshadowing the effect of these elements on the new life, it is possible that the listener may hear the effect that they have already had on the life from which it emerges. The fact that Waters sees this outcome as being widespread in the modern condition is illustrated by the voices (from alternate speaker channels) that are heard alongside these sound effects, saying, “I’ve been mad for fucking years, absolutely years . . . over the edge . . . working,” and “I’ve always been mad . . . I know I’ve been mad like the most of us are . . . very hard to explain why you are mad, even if you’re not mad.”

Although the melodic lines played on slide guitar in "Breathe" suggest a baby's cry (the upper legato slides seem to articulate the syllable "wah"), the child's hasty request for the mother to "speak to me" is juxtaposed with the opening lyric of "Breathe in the Air," which, in its rapidly extensive look at life, seems to suggest the fleeting years of youth. The mother figure says,

Breathe, breathe in the air
 Don't be afraid to care
 Leave but don't leave me
 Look around and choose your own ground
 For long you live and high you fly
 And smiles you'll give and tears you'll cry
 And all you touch and all you see
 Is all your life will ever be.

After urging the child to breathe independently for the first time, the mother expresses warm sentiments and expounds humane and spiritual principles, but her tone suddenly becomes cold and impersonal after the sixth line, when she suggests that all her child's life will amount to is material things (only those things that can be touched or seen). This shift in manner suggests her affiliation with the volatile tendencies of the moon, and it is interesting that Waters chose a female character to portray this. The female is associated with the moon through her menstrual cycle, which is well known to occur at the same frequency as the lunar cycle, and in the mythology of Western culture, this is sometimes thought to create a propensity to volatility in women. The character's erratic shift of tone is best displayed by the odd means that she uses to address her progeny ("rabbit"), and her preaching manner is supported by the gospel-like organ entry as the following lines are sung:

Run rabbit run
 Dig that hole, forget the sun,
 And when at last the work is done
 Don't sit down it's time to dig another one.

Rather than stressing the value of emotions and human relationships, the mother (channeling the dominant voice of industrial ideology) displays her misguided sentiments by impelling her child to hurriedly work non-stop, instead of striving for the truly enriching things that the sun has to offer in life. Waters seems to have in mind the rabbit working toward the purchase of a vacation home after paying off its permanent residence. His comments from 1971 are in tune with these lines:

Many people are robbed of their whole lives because they are trapped in the system. They are used to produce Volkswagens. People are paid for their work, buy televisions and fridges and believe that this compensates for the fact that they spend their whole lives putting cars

together. And they live in this rut for 48 weeks out of every 52. (Wicke 1990, 108)

The necessary alignment of this position with the moon is expressed in the next stanza, the first line of which has appeared before; but now it acquires a different meaning due to the lines that follow:

For long you live and high you fly
But only if you ride the tide
And balanced on the biggest wave
You race toward an early grave.

Whereas in its first appearance it seemed to be a wish for the character's well-being, this line now seems to have connotations of a blessing for prosperity or a high economic status achievable only if one "rides the tide," which is, of course, controlled by the moon. The last two lines forecast the treacherous buildup of the character's ambition and his or her eventual premature demise due to the endless race that is necessary to achieve such "high" ideals, a scenario that is musically portrayed in the following selection, "On the Run."

This instrumental piece, which commences immediately after the last word of "Breathe," begins with a low, ominous note over which is heard the sudden metamorphosis of the organ's timbre, its warm sustained chord transformed into a harsh mechanical texture. This sound is manipulated to give the impression that it is moving in circles. The effect of combining the almost endlessly repeated short melodic figure (produced electronically with a VCS3) with the sounds of running footsteps moving back and forth from one speaker channel to the other endows the piece with an overall feeling of directionlessness and lack of progress. This is caused by the sense of alienation often created from living in a mechanistic, quickly changing, high technological society, a connotation of the transformed organ sound (heard only at the beginning), the mechanical repetition of the high-hat cymbal, the sound of airport announcements, and the variety of unique electronic timbres, some of which, by musically achieving the Doppler effect, are suggest the passage of airplanes over the head of the runner.

The running character's gasps for breath are the result of his attempt to keep up with the incredibly fast electronic melodic figure (a figure that could not have been reproduced by a performer for such an extended time on an ordinary musical instrument). This figure finally terminates with the sound of a plane crash (an event that was re-created during Pink Floyd's live performances with a plane crashing into the stage), and this represents the runner's burnout or "early grave." The mad laughter heard throughout the piece, symbolizing the final outcome of the stress created by being "on the run," has a mocking quality that is turned back on the runner (especially when heard immediately preceding the explosion), as if it were in response to the runner's confident statement heard

earlier: "Live for today, gone tomorrow, that's me." The runner's persistent footsteps, representing all who are slaves of the "rat race," are still heard following the disastrous crash and serve to usher in the next piece, which is launched by the sounds of various clocks, first ticking and then chiming, a sound effect that serves as an excellent transitional device. Besides foreshadowing the tolling bell of the "Breathe Reprise," the alarm, which likely wakes the runner in the morning to begin "digging his hole," also foreshadows the arousal from his reverie of the idle figure portrayed in "Time."

Anticipating its opening lyric, "Time" begins with a rhythm track that imitates the ticking of a clock. This is juxtaposed with a return of the heartbeat (this time much slower to reflect the idle individual). The low, ominous-sounding timbre that began the previous track returns and is soon heard alongside an innocent, high-pitched keyboard that has the character of a music box. This unlikely combination creates a sense of dramatic irony and unease, further enhanced by the fact that the low, dark timbre sounds repeatedly back and forth between only single pitches (E and F-sharp) and not chords. The chord tones are provided by the abetting music box keyboard, which withholds the thirds of the chords (the pitch that designates a chord as major or minor) until the second appearance of the F-sharp (now heard as F-sharp minor). At this point, the tonality is ambiguous, as it is impossible to discern whether the song is in a major or minor key, the listener yet unaware of the quality of the "tonic" (the chord that defines the key). Immediately following, however, the keyboard designates the first chord as E major (giving the impression that this is the key of the piece), but the initial feeling of unease is further sustained when, after the fourth repetition of the E to F-sharp minor motif, the F-sharp is repeated rather than once again falling back to E, and this gives the impression that F-sharp has usurped E as the key-defining pitch. This is confirmed when the chord progression A-major, E-major, F-sharp minor is heard—outlining the tonality of F-sharp minor.

Comprising the harmony of the first and third verses and used extensively by Waters/Pink Floyd, particularly in *The Wall*, this progression surrounds the tonic note of a minor pentatonic figure (flat third/flat seventh/tonic) and establishes feelings of claustrophobia in whatever context it is used due to its narrow melodic range and circularity. Both this initial static progression and the song's initial stifling pentatonic figure are heard against heavily reverberated roto-toms. According to Philip Tagg (1979),

one of the main reasons for adding such "reverb" (apart from counteracting the invariably "dead" acoustics of recording studio environments) is to bring about an illusion of large space, imitating the acoustics of a large concert hall and giving the recording a broad or even "symphonic" dimension. (96)

This immense sense of space, in the midst of the musically conjured feelings of claustrophobia, produces a sense of irony, this time due possibly to the startling paradox that these types of feelings can exist within the microcosm of the alienated individual who lives in the great expanse of the macrocosm.

The first verse, characterized by sharp percussive keyboards and a harsh distorted electric guitar timbre, is sung in an almost shouting manner that, in combination with the instrumental qualities, suggests a violent anger and frustration on behalf of the narrator that is directed toward the idle figure portrayed in the song:

Ticking away the moments that make up a dull day
 You fritter and waste the hours in an off hand way
 Kicking around on a piece of ground in your home town
 Waiting for someone or something to show you the way.

This anger or frustration is also suggested by the rhythmically strong repeated accents that characterize the delivery of the words. These accents generally appear on the same pitch and, in the third line, correspond to Waters's use of internal rhyme (around, ground, town). Both these devices serve to heighten the effectiveness of conveying the overriding feeling of stress—an effect that is also achieved through the use of consonance (a repetition of the harsh/sharp consonants “k” and “t”).

The idle figure, lacking any ambition or sense of direction whatsoever, appears to have stayed in his or her “home town” rather than ambitiously venturing out into the world, heeding perhaps too closely the initial words of the mother figure in “Breathe” (“Leave but don’t leave me”). This is suggested primarily because of the word “ground” in both songs, while the use of the word “waiting” in the last line brings to mind Samuel Beckett’s *Waiting for Godot* (1948), a work that similarly presents the uncertainty and aimlessness that are apparent, for some, in the modern condition.

The second verse, in which the lead vocal this time is sung by Richard Wright rather than David Gilmour, represents another aspect of the narrator, which displays sympathy toward the lost figure in the song. Wright’s gentle singing seems to provide comfort for the listener or addressee, his melody fluctuating for the most part between two notes, indicating that the narrator can relate to the addressee’s undirected or claustrophobic state. Wright’s voice is supported by passionately soothing female background vocals, and their appearance here (as well as throughout the album) connotes a positive motherly presence similar to that which characterized the narrating figure during the opening of “Breathe.”

This sudden gentleness is also achieved through Waters’s use of assonance (the repetition of the long “i” sound and, to a lesser degree, the repetition of the long “o”) and consonance (with soft consonant sounds—

"s," "l," "y," "n," "m," and "ng"), the disappearance of the "hammering" high hat, as well as through the change of harmony, which employs major-seventh chords—a harmony that typically provides a "bittersweet" quality, presumably because it contains both a minor and a major triad. Like the figure in "Breathe" and "On the Run" who has "forgot" or turned his back on the sun, so has this character, due to the boredom caused by his unproductive basking in the "sunshine." His alignment with the moon is also demonstrated by his conception of time:

Tired of lying in the sunshine staying home to watch the rain
You are young and life is long and there is time to kill today
And then one day you find ten years have got behind you
No one told you when to run, you missed the starting gun.

The character measures time, not by the sun, which defines it by the earth's daily rotation, but by the moon, whose cycle measures a monthly period. This gives him the impression that there is "time to kill." Of course, due to this extended conception of time, it takes ten years to realize the error, because, unlike the individual from the previous tracks whose mother initially told him to run, this character missed the beginning of the race and is trying desperately to catch up.

Not only do the words in the third verse make this apparent, but it is also musically portrayed through the guitar solo, which is played over the entire musical form of the piece (i.e., two formal sections). As Walser (1993) suggests in the case of heavy metal songs,

musically, a dialectic is often set up between the potentially oppressive power of bass, drums, and rhythm guitar, and the liberating, empowering vehicle of the guitar solo. . . . The feeling of freedom created by the freedom of motion of the guitar solos and fills can be at various times supported, defended, or threatened by the physical power of the bass and the violence of the drums. . . . The solo positions the listener: he or she can identify with the controlling power without feeling threatened because the solo can transcend anything. (53–54)

This observation is not limited to heavy metal music but can also be applied to much rock. In heavy metal, however, this association is enhanced by the technically virtuosic and improvisatory character that most solos in that genre tend to have. This is a crucial point in considering the music of Pink Floyd, whose guitarist David Gilmour's lead playing is almost always very slow and extremely melodic (each note appearing deliberate and reflective) so that it seems to have been composed—even in the cases where it has not. As a result, his solos give the impression of an attempt at transcendence or liberation (due to their typical position in the mix above the rest of the instruments)—but a failed attempt when considered in the context of Waters's characteristically bleak texts. This is, perhaps, one of the reasons for the effectiveness of Waters and Gilmour's collaborations. In the first half of the solo from "Time," the

guitar attempts to transcend the musically frustrating and claustrophobic character of the background, but its failure is signified when over the second set of harmonic changes (which were initially supposed to provide a kind of relief), Gilmour executes the solo, confining himself almost exclusively to sliding up and down one string, conjuring a sense of constraint.

The details of the situation are, of course, more clearly expressed in the lyrics of the third verse, which is set over the “hectic” music of the first. This individual can now also be seen to be “on the run”:

And you run and you run to catch up with the sun, but it's sinking
 And racing around to come up behind you again
 The sun is the same in a relative way, but you're older
 Shorter of breath and one day closer to death.

The character's haste is reflected in the “nonstop” phrasing of the first line; there are no pauses in between the delivery of words as there are in the first verse. The frustration of the situation (also conveyed by the repetition of “and you run” in the first line) is caused by the inability to “seize the day” by “catching up” with the sun, also by the sun's apparent indifference. From the runner's perspective, the sun appears to be “racing,” but of course, time merely marches on as it always has. Anxiety is created from the realization that during the attempt to “achieve” the sun, the individual has gained nothing but “shortness of breath” (metaphorical psychological discomfort) and yet another wasted day. Suggested also is the inverse of this concern, which is that the runner is “one day closer to death.” This foreshadows another frustration that later inspires worry and fear in the individual and becomes the focus of “Breathe Reprise” and “The Great Gig in the Sky.”

The last verse, returning to the same consoling music as the second, is even more reassuring than before. The female background vocalists display their sympathetic understanding, this time with soulful fills. Waters's adoption of the first person displays that he too feels the same frustrating pressures (suggesting that the anger in the first verse was not really directed at the character but at his condition):

Every year is getting shorter, never seem to find the time
 Plans that either come to naught or half a page of scribbled lines
 Hanging on in quiet desperation is the English way
 The time is gone, the song is over, thought I'd something more to say.

The implied relationship set up between unrealized plans and the “half page of scribbled lines” (this song) betrays Waters's doubt of the value of what he has written. He seems to fear that the song may be flawed, either due to its having been completed too hastily as a result of an imposed time restriction (implied by the lines having been “scribbled”) or because he is uncertain whether it is complete (the lines amount only to “half a

page," and he suspected, in the end, that he had "something more to say").¹ Waters suggests that the typical "English" method of coping with these fears is to "hang on in quiet desperation," or simply to repress one's anxiety. This, of course, eventually leads only to feelings of frustration and eventual madness.

Richard Middleton suggests that Eero Tarasti's "mythical" approach to music may be useful in the analysis of concept albums due to their reprises of previously heard musical materials. This situation appears in the case of this album with the reprise of "Breathe." Myth, according to Tarasti (1979),

always alludes to something earlier, in the distant past, to which the mythical message must be related. The mythical universe is based on the simple division: before/after (*avant/après*). We now detach this simple abstract relation from the temporal dimension of myth and transfer it to that of music. Thus, using purely morphological criteria, one could deem mythical any sign in musical discourse which refers to some *preceding* sign. Consider a composition where, for example, after a long development and many incidental passages a theme which is introduced at the beginning of the work, reappears at the end. Now, however, its meaning is completely different from what it was when it first occurred in the composition. What is important is precisely the distance between the theme's first appearance and its recapitulation. Everything that has happened meanwhile is in a certain sense present and immersed in the memory of the listener when he hears the theme a second time. It is this temporal distance which gives the recurrence of the theme a mythical dimension. (67–68)

Tarasti suggests that this same principle applies in the case of a transformed theme and a musical quotation from an outside work.

These ideas are very useful to adopt at this juncture. When one considers what has transpired since "Breathe" (and even throughout the second half of that song), it amounts primarily to the expression of many feelings of anxiety or "running." But the first verse of "Breathe Reprise" is one that finally expresses relief and comfort:

Home, home again
I like to be here when I can
When I come home cold and tired
It's good to warm my bones beside the fire.

The narrator's relief (partly conveyed by the repetition of "home") is due to his finally having the opportunity to relax. Waters seems to be suggesting that a balance is necessary between ambition/productivity and idleness; this is suggested in the second line, when the character says that he cannot *always* be at home. The narrator's initial fatigue is now expressed by the harsh and detached "stumbling" or "plodding" of the guitar and electric piano, but the image of sitting at the fireside is one of comfort and

rejuvenation. By utilizing the music of "Breathe," which was first used to portray birth, during the singing of these lines, *rebirth* is suggested—a feeling of return to the presence of the consoling mother figure.

This contentedness does not last long, however, because the narrator's peace leads him to quiet reflection about the issue of death and resurrection. The image of death is primarily intimated by the tolling bell, a symbol for death at least since John Donne's *Meditations* (1624):

Far away across the field
The tolling of the iron bell
Calls the faithful to their knees
To hear the softly spoken magic spell.

The narrator's view of death results in further feelings of anxiety and fear, which, for him, are not relieved through faith in resurrection. He is not among the "faithful" who are "far away"; rather, he sits alone merely observing. These lines are ushered in with the entrance of an organ (an instrument connoting the Christian church) whose melodic descent (C, B, A, G, F, D#, D) expresses his falling spirits. His anxiety is also portrayed harmonically in the cadence of the piece. At the end of the first appearance of the music of "Breathe," the piece cadences on the tonic (D7#9, D# diminished 7th, E minor), but in the song's reprise, the ambiguous diminished-7th chord (which has four possible resolutions) cadences on the minor dominant (D7#9, D# diminished-7th, B minor), an unsettling effect for the listener's ear.

Waters also implies that the "faithful" or religious are called to obediently serve a higher power because of their fear of death—merely responding to the sound of the bell. The unpleasant thought of death (or unpleasant sound of the tolling bell) is expressed through the harsh "t" at the beginning of "tolling." For the faithful, the uneasiness caused by this "tolling" is relieved through "the softly spoken magic spells," which create an effect of soft alliteration and consonance. By referring to the "reassuring" scripture readings as incantations, Waters is suggesting that religious belief is essentially superstition, like a belief in magic.

This derisory attitude toward religious thinking is also expressed in the title of the next piece, "The Great Gig in the Sky," which appears to be a mockery of the simplistic view of heaven as a place above the clouds, or a state of supreme personal bliss (i.e., all our heavens are custom-made). The title poses an affinity between Waters and the narrator due to the word "gig"—a term used by musicians meaning a single engagement or performance. The title suggests that a musician's "heaven" is the ultimate performance.

The feelings of uncertainty caused by the narrator's apprehension about death reach apocalyptic dimensions in "The Great Gig in the Sky." This is initiated directly from the beginning (where the piece continues from the uncomfortable cadence at the end of "Breathe Reprise") as a

result of the tritone relation that exists between the first two chords of the piece—with the tritone (the interval of a diminished fifth or an augmented fourth) being the most unstable and jarring interval in tonal music and known during the Middle Ages as “the devil’s interval.” This effect is sustained since no certainty of tonal center exists in the piece until the fifth and sixth bars (a ii–V progression in F major). This sense of stability is supported by the entry of the bass and clean electric guitar, which provide a sense of comfort to the lone acoustic piano, an instrument that now makes its first appearance on the album. The appearance of an acoustic instrument suggests nature, and the fact that the fear of death is not limited to twentieth-century human beings makes the piano’s employment during this piece appropriate. This two-measure progression is repeated so that the sense of F major is strengthened, but no sooner has this occurred that the piece immediately shifts to B-flat major:

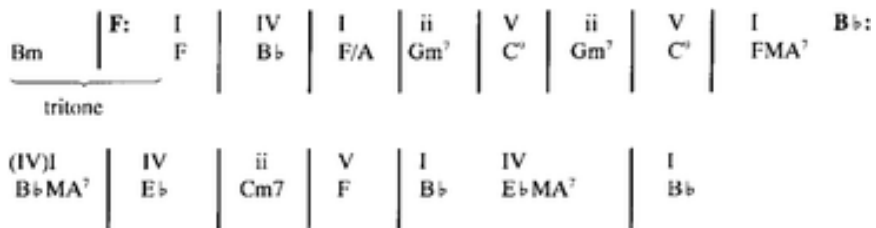


Figure 1.1.

The piece acquires stability at this point, remaining in B-flat major until the end of this section, but the initial instability instils a sense of uncertainty and suspicion in the listener (especially after considering the piece as a whole) that is transferred to the narrator’s upcoming statements (which enter during the transition from F to B-flat major), suggesting that these statements are not to be trusted:

And I am not frightened of dying . . . anytime will do I don’t mind. . .
 Why should I be frightened of dying . . . ? I see no reason for it . . .
 you’ve got to go some time.

The initial sense of harmonic uncertainty returns in the next section as we are suddenly thrust into G dorian (a repeated i7–IV9 progression), justifying our doubt in the truth of the narrator’s words.

Transformed into a female (demonstrating that the character is representative of all humankind), the narrator erupts into hysterical screaming (some of the pitches are literally screamed), but one is led to suspect that this outburst is not, in reality, outwardly observable. It takes place purely in her psyche, and we are now able to observe the horror that she truly experiences when she conceptualizes her nonexistence. This external/internal dichotomy is suggested by the apparently calm and confident spoken statements that appear at points before and after the outburst (the

latter statement is “I never said I was frightened of dying”), which is juxtaposed with the unrestrained, nontexted singing. Here the absence of words suggests that nothing is supposed to be communicated to an outside party. But we are able to perceive her mental landscape and witness the true torture within her state of “quiet desperation,” or the repression of her fear, an idea first intimated during the conclusion of “Time.”

The vocal techniques utilized by the singer are derived from blues and gospel music. They help to convey the character’s compounding spiritual frustration as a result of achieving no resolution in her struggle. This frustration becomes ours as well during this section, as the repeated i7–IV9 sequence in G dorian can also be heard as a ii7–V9 chord progression in F that begs for resolution to the tonic, which would provide a feeling of rest or stability. This progression is repeated for a total of eighteen bars, causing frustration to the ear because it continually anticipates just such a resolution. Her chagrin is also augmented with the expanded texture provided by the entry of multiple tracks of organ pad that become louder and more aggressive (an effect achieved by using tremolo), as do the drums, which also enter at this point. Of course, the resolution to F that we expect never comes: the piece cleverly modulates back to the ambiguous and uncertain B minor chord with which the song began.

With the return of the first harmonic section, the music reverts back to a much quieter dynamic level, suggesting our retreat from the depths of her psyche. Also, this is intimated during this transition by the placement of the vocals in the back of the mix compared to the instruments. The drums and organ both drop out after this “outburst,” and the texture returns to bass guitar and acoustic piano. The guitar is apparently displaced by the vocal.

The remainder of the piece is devoted to the aftermath of the narrator’s horrifying glimpse—an expression of sadness characterized by her impassioned voice, which at times gasps and whimpers. That this piece is not merely about the fear of dying is implied after we are given the impression that the singer is still trying to hide her feelings, unaware that we are already witnesses to her suffering. This is suggested by her apparent denial of being afraid to die. Her withdrawal or distancing is portrayed musically with another occurrence of the voice retreating away from the listener, toward the back of the mix during the last bars of the piece. The feeling of discomfort generated by this musical portrayal of what is a typical contemporary characteristic—a retreat into the self (later becoming Waters’s primary focus with *The Wall*)—is intensified by the occurrence of a chromatic fluctuation in pitch, which occurs during the fade-out on the final chord of the piece.

The next “anti-life” pressure with which the album deals is that of “money.” This pressure encompasses, on one hand, the ill effects of an ideology engrained within technocratic capitalism that equates personal success and happiness with economic riches and, on the other, the frus-

trating contradictions in our personalities to which it ultimately gives rise. The narrator of this song appears to be a symbol for the modern ideal: "Get a good job with more pay and you're OK" (certainly the primary motive for attending universities nowadays). The character, foreseen earlier in "Breathe," represents the pinnacle of success because he is wealthy. However, his personal goals and ambitions consist merely of the acquisition of material possessions, and these ambitions, like the pursuit of power, are seemingly unending. For him, a "new car" and "caviar" rate only as a "four star daydream" and are thus insufficient (five stars, of course, denote the best in our society)—hence, his solution: "Think I'll buy me a football team."

His endless discontent as well as his arrogance and conceit ("I'm in the hi-fidelity first class travelling set") are also portrayed musically. The harmonic scheme of "Money" is derived from the twelve-bar blues format, which brings many associations with it. The blues (a Black American folk music derived from other forms associated with slavery), in this context (a song sung by a wealthy white man who is a slave to money), provides the song with a bitter sense of irony. In what is largely an expression of discontent because of his need for "a football team" and "a Lear jet," the narrator uses a form of expression originally used to articulate the spiritual and emotional woes of an oppressed people. As if this weren't enough, the narrator's blues (a form normally in "common" time)—as a reflection of his "lofty" ambition—is in 7/4 time, making his more musically "sophisticated" and therefore seemingly superior.

This character's love of money ("it's a hit" / "it's a gas") becomes an obsession ("Grab that cash with both hands and make a stash"), which makes him suspiciously defensive and unapproachable ("get away" / "get back"), in addition to being merely selfish ("I'm all right Jack keep your hands off my stack"). But after the second verse, which ends with the statement that most fully conveys his arrogance, the piece launches into a "growling" saxophone solo, ostensibly representing the character's assertiveness and impression of transcendence. Yet his discontent in having anything less than the best, in combination with his endless ambition, forces him to exchange this instrument after one chorus for a more powerful one—an amplified and distorted electric guitar (on distortion and power, see Walser 1993, 41–44). Besides being "adorned" with the effect of distortion, this guitar is double tracked (in both speaker channels) and characterized by its rich reverberation. However, it too plays one chorus only, after which it is suddenly "robbed" of its decorative attributes. Now single tracked, demoted to one speaker channel, and reduced to a "flat" (nonreverberating) and raw distorted sound, this change suggests that our hero has fallen victim to the market forces and lost his position of power. This part of the solo receives a less bombastic support from the other instruments as well. Another guitar (similar in quality to the first) takes over the lead, confirming this. The fallen narrator is consigned to a

subsidiary role playing background rhythm guitar. Oddly enough, his fall is ironically foreshadowed at the first entry of solo guitar by the shift to "common" time.

The former characterization of the narrator is suddenly lost when, in the last verse, it is made apparent that he has been satirizing the majority of us (foreshadowed in the second verse when he accuses the listener, saying, "Don't give me that do goody good bullshit"):

Money it's a crime
Share it fairly but don't take a slice of my pie
Money so they say
Is the root of all evil today
But if you ask for a rise it's no surprise that they're giving none away.

Initially a "gas" or "hit," money is now soberly referred to as a "crime," presumably due to its potential to create an inconstancy in human beings just as the moon supposedly does. In this case, there is variability between what we know or say and what we do. It is interesting that the moon and money have often both shared a similar reputation of being "the root of all evil."² The narrator admits that money is a crime since he recognizes that it should be shared fairly but knows that he would be unwilling to give up any of his own. It is this statement that erases the former irony created by an apparently inauthentic adaptation of the blues. He notes the absurdity of this paradox in that "they" can tell you the same thing by using a clichéd expression ("Money is the root of all evil"), which states a truth about humanity not really apparent to most.

During the outro of "Money" and the transition to the beginning of "Us and Them," there is a montage of speaking voices that helps to bridge the two pieces. Roger Waters's general comments about voices on the album are helpful in establishing their relevance:

I wanted to use human voices, looped or straight, in the background of the record because it was, generally speaking, supposed to be about human experience. So I came up with this idea . . . to write a series of questions on index cards. I wanted to interview people, but without being in the room so that all you got was (A) their voice recorded very clean, and (B) them responding to something. . . . So it was a series of cards, which said things like "What is your favourite colour?"; "When was the last time you were violent?"; "Do you think that you were in the right?" (Redbeard 1993)

It is the interviewees' answers to the last two questions that are heard at this juncture and effectively serve to connect the concerns of the previous song to those of the next. Almost all the responses heard (particularly "Yeah, absolutely in the right" and "I certainly was in the right") display the interviewees' confidence that they were all justified in their inflictions of violence, yet Waters expresses a quality of doubt by juxtaposing with these another's uncertain statement: "I don't know . . . I was really drunk

at the time" (thrice repeated and the last comment heard before the fade of "Money"). "Us and Them," a common British working-class expression for the relationship between workers and bosses, is a song that explores the divisions that exist among human beings, or as Sheila Whiteley (1992) has suggested, "man's inhumanity to man." This transitional material implies that people are perhaps too quick to believe that they are "in the right."³

"Us and Them" begins with a softly sustained organ chord (D major) whose suspensions and plagal qualities connote a feeling of "spiritual peace." Assisting in creating this effect, the song's opening contrasts "Money" in every respect (much slower tempo, low dynamic range, more acoustic instruments, instrumental performance smoother and more sparse). The saxophone's reappearance (its tone less assertive and more legato than in the previous song) and knowledge of its previous role in "Money" also bring to the song a "humble" quality that anticipates the song's opening lyric.

This feeling is prolonged when the other instruments enter, but a slight sense of ambiguity and confusion arises that spoils the former sense of "self awareness." This effect is created by the harmonic ambiguity that is heard against the pedal point on D. The pedal point, sustained throughout the four-chord progression, connotes stasis or stability (a positive feeling in this context), but the chord progression that appears over it (Dsus2, Esus2/D, Dmin[maj]7, G/D) challenges this sense of confidence because of the ambiguous nature of its first three chords (the first two without 3rds and therefore neither major nor minor; the third challenging the initial tonality established by the organ—as well as having a naturally ambiguous quality in itself). The musical portrayal of ambiguity is heightened when the voice enters, due to its strange echo, which is unnaturally slow, and to its approaching the listener at different points across the speaker channel spectrum. Although we are able to distinguish what is being said, there is a feeling of communicative division between the speaker and the addressee. The sonic image is not unlike that which Waters was to express lyrically six years later in *The Wall* (1979):

There is no pain, you are receding,
A distant ship smoke on the horizon,
You are only coming through in waves. ("Comfortably Numb")

The oddness of the situation is augmented yet again when listeners realize that this strangely treated voice is not only directly addressing them but also allying itself with them:

Us, and them
And after all we're only ordinary men
Me, and you
God only knows it's not what we would choose to do.

After the song creates division between the listener and the song's speaker through the music, the latter sarcastically suggests that a similar division exists between "us" and "them," "we" being merely "ordinary" men and "them" being somehow "extraordinary" or superior, as a result of their rank or position of authority within the establishment (this implied by mention of the "General" in the following lines).⁴ The last line of this section, with its natural stress on "we" (it is placed on the downbeat and is in fact the only word in this line—besides "do"—that falls on beat one) suggests that "we" would not choose to harm people who may have a lower status than ourselves (the way that the General does in the following lines); but it also ironically foreshadows the speaker's own guilty actions that take place at the end of the song.

The next section of the song accentuates the division between the speaker and the listener even further. Musically, there is a shift of harmony (to B minor) and a powerful increase in dynamic intensity (more erratic drumming, distorted electric guitar, much fuller texture), as the speaker's formerly gentle and conversational tone erupts into an outburst that is sympathetically supported by background voices. The initial affinity created between speaker and listener disappears as the speaker suddenly adopts a narrative role, referring to a situation outside his direct relation to us:

Forward he cried from the rear
and the front rank died
And the General sat, and the lines on the map
moved from side to side.

Through Waters's portrayal of war as a game of chess (noted also in Dallas 1987, 78), the speaker's burst of passion becomes a response to the high-ranking individual in the rear (the back row in chess—the king, queen, bishops, knights, and castles), who orders the front rank or "ordinary men" (the front row in chess—the pawns who are the pieces of the smallest size and value) onward to sacrifice. Meanwhile "the General," who is likely not even on the battlefield, sits and plays this "game of war, oblivious that 'the lines on the map [which are] moved from side to side' are comprised of fellow human beings" (Schaffner 1991, 160).

With a return to the music of the first section, the listener expects to be directly addressed by the speaker again, but nothing in his address suggests this, amplifying the division that we have already come to feel:

Black and blue
And who knows which is which and who is who
Up and Down
And in the end it's only round and round and round.

Rather than following the oppositions that we have come to expect (us/ them, me/you), Waters breaks this pattern and, in doing so, challenges

the chess comparison. Commonly black and white in the game (a clear distinction between sides), the pieces on the chess board referred to here are figuratively wearing “black and blue” uniforms, suggesting the underlying difficulty in distinguishing which side is the enemy, both being composed of human beings.⁵ The remaining portion of this section describes first the movements of pieces “up and down” the board (complementing the earlier “side to side”) and then the situation that commonly occurs toward the end of a game when one player launches an attempt to capture the other’s king. The result can be an endless circling as the player under attack tries to escape checkmate. This image suggests that violence or the activity of war is not a means to progress but an endless circling in which nothing is achieved.

In response to this view comes the image of the protester in the following section:

Haven’t you heard it’s a battle of words
the poster bearer cried
Listen son, said the man with the gun
There’s room for you inside.⁶

The protester’s well-being is also threatened by the authorities (most immediately by a riot policeman). The latter’s position of power, however, depends on the fact that he “bears” a gun rather than words, and his hostility threatens the former’s freedom, as had become frequently the case with those participating in the demonstrations that shook the world beginning in 1968, culminating two years later in the death of four students at Kent State University in Ohio.

The last section of lyric begins with an effective transitional phrase, which, besides implying the loser of the chess game, introduces the destitute figure at the end of the song, who is victim of another type of competition:

Down and Out
It can’t be helped but there’s a lot of it about
With, without
And who’ll deny it’s what the fighting’s all about
Out of the way, it’s a busy day
I’ve got things on my mind
For want of the price of tea and a slice
The old man died.

Waters superimposes over the scenes of war and violence an individual who represents a casualty of economic life. At the same time, he suggests that the individual’s circumstances symbolize the origin of all division and hostile conflicts, whether they be rooted in the desire for (or protection of) wealth, power, or property. His comments from 1993 are illuminating:

It's that fundamental attempt to connect with somebody else . . . and it's something that we all have to learn. Now most of us learn it the hard way [but] it would be good if we could produce a society in which we helped our children learn it the easy way. It's interesting that the Archbishop of York yesterday, it was reported on the front page of the London Times, has finally come to the conclusion that what's largely creating the problems that we face socially in England now, is the fact that our politics foster a competitive society where we encourage our children to believe in a "dog eat dog" philosophy; and then we wonder why they A) commit crimes, and B) grow up rather unhappy. It is the great question that needs unravelling, before the millenium hopefully, and that is: "What lies in the gap between the high ideals enshrined and embodied in the American Constitution and in the reality of life in the United States?" What is in that chasm? We need to find what it is and somehow bridge it. (Redbeard 1993)

The "down and out" individual in "Us and Them" becomes a victim of the narrator (apparently a member of a higher economic class), in whom a sense of division is strongly engrained. This detachment ironically causes him to be unaware of his own inhumane actions, despite the conclusions that preoccupy him. This irony, in combination with the impression of division created between the speaker and the listener, convey Waters's suspicion that there is an innate "darkness" present within human beings that sometimes asserts itself against our best intentions. As well as casting an irony on the narrator's earlier declaration that "it's not what we would choose to do," this idea leads to a reinterpretation of the lyric as implying that, because such characteristics may be perceived as a part of human nature, sometimes we are not free to choose. In addition to being implied by the phrase "it can't be helped" (from the final stanza), this idea is conveyed by Waters's comparison of war to the game of chess, the uncomfortable irony being that human beings can find amusement in an activity that simulates war. It is these suspicions or realizations that help lead people to a belief that they may at times be mad or, in other words, controlled by the moon, rather than being in control of themselves.

Originally borrowed from Henry Ford, the title of the next piece, "Any Colour You Like," according to Waters, is related to this idea of not being free to choose:

It comes from . . . it's a Cockney thing, and maybe regional as well. At cattle markets and street markets . . . , it's a street trader thing. In Cambridge where I lived, people would come from London in a van—a truck—open the back, and stand on the tailboard of the truck, and the truck's full of stuff that they're trying to sell. They have a very quick and slick patter, and they're selling things like crockery, china, sets of knives and forks. All kinds of different things, and they sell it very cheap with a patter. They tell you what it is, and say, "It's ten plates, lady, and it's this that and the other, and eight cups and saucers, and

for the lot I'm asking NOT ten pounds, NOT five pounds, NOT two pounds . . . fifty bob to you!" you see, and they get rid of the stuff like this. . . . If they had sets of china and they were all the same colour, they would say, "You can 'ave 'em ten bob to you, love. Any colour you like, they're all blue." And that was just part of that patter. So, metaphorically, "Any Colour You Like" is interesting in that sense, because it denotes offering a choice where there is none. And it's also interesting that in the phrase—if you go "any colour you like, they're all blue"—I don't know why, but in my mind it's always they're all blue, which . . . if you think about it, relates very much to the light and dark, sun and moon, good and evil. You make your choice but it's always blue. (personal interview, February 28, 1995)

The idea of "offering a choice where there is none" appears to be presented musically in this instrumental piece. The track is divided into two main sections, the first of which features the synthesizer as the lead instrument and the second, the electric guitar. The synthesizer's melodic material is presented in contrapuntal layers. But this thick texture, rather than being composed of a variety of melodic material, is actually only a single melody—repeated each time beginning on the next beat. The ear believes that there is an assortment of melodic ideas, whereas there is, in effect, only one.

During the guitar solo, the chord progression is played by another electric guitar whose timbre is identical to that playing the solo. At first, the listener is relieved by the duality established between rhythm and lead guitar but is frustrated by the lead guitar's tendency, at times, to become simply another rhythm guitar. Much of Gilmour's solo is, in fact, constructed out of rhythmic, chordal ideas. The synthesizer reasserts itself over the guitar toward the end of the second section, and, characterized by the same qualities that it had initially, it threatens any possibility of transcendence that the guitar may have achieved. During the transition to "Brain Damage," the guitar is, once again, featured by itself, but this time its sense of freedom is thwarted harmonically, the expected resolution being once again denied.

The harmonic construction of the piece features, almost entirely, the back-and-forth repetition between a Dmin7 chord and a G7 (a i7–IV7 sequence in D dorian or a ii7–V7 progression in the key of C). This movement is similar to that observed earlier in "The Great Gig in the Sky" and has the same effect. The chord sequence continually leads the listener to expect resolution to a C modality, but this expectation is not fulfilled. Instead, the aforementioned transition to "Brain Damage" features the following sequence of chords, which serve as modulatory material to the "D major" modality of that piece: B-flat Ma7, Am, E-flat Ma7, F, C, C-sharp (flat 5), and sharp nine.⁷

This idea of frustrated expectations is portrayed on the album's cover also. On its front is a transparent prism, which separates a beam of white

light into a spectrum of colors. This spectrum runs through the middle of the sleeve (in its original vinyl form, where one of the colors becomes a cardiogram) and leads back to an inverted prism, re-fusing the colors into the original single beam of white light. The album cover's cyclical character reflects that of the recording itself. According to Storm Thorgerson, a member of the firm Hipgnosis, which designed the album's sleeve:

The idea of the prism came from a series of conversations with the band, especially with Roger and Rick. Roger spoke about the pressures of touring, the madness of ambition . . . and the triangle is a symbol of ambition. . . . It was Roger's idea to incorporate the heartbeat, on the inner spread, as part of the design. (Thorgerson 1992, 51)

If the equilateral triangle is a symbol of ambition (because, when sitting flat, its sides converge to a single point that forms the triangle's peak), then the inverted triangle is a symbol of frustrated ambition. Relating the white light's component colors to life itself (as represented by the heartbeat), this array seems to represent the illusion that there is a choice of "colors," when, in fact, there is not. Every "color," or choice, ultimately leads to frustrated ambitions and, consequently, madness.

The position of "Any Colour You Like" on the album is also significant. It acts as a bridge between "all the things that drive people mad," represented in each of the previous songs, and "Brain Damage"—the actual fear of becoming mad. The title "Brain Damage" is related to the image of lobotomy (a surgical procedure that destroys parts of the brain) in the third verse of the song, suggesting that this is actually less a fear of going mad than a fear of being perceived by others as mad.

In this regard, *Dark Side of the Moon* and "Brain Damage" in particular allude to a serious social concern current with the album's release: the general distrust of psychiatry and its questionable therapeutics and the confused nature of what constitutes its views of mental illness. Studies of this phenomenon began to appear with some regularity almost simultaneously with the release of the album. One such study was *Brain Control* (1973), in the foreword of which Walle Nauta states:

In this time of anguished reappraisal of the human society it is little wonder that the subject of this book, the control of human behaviour by electrically stimulating or surgically destroying parts of the brain, has aroused intense public interest and anxiety. Emotions engendered by psychosurgery (perhaps better called psychiatric neurosurgery) have come to run high enough to frustrate meaningful discussions between those who disagree on the use of this practice. . . . An important conclusion that suggests itself from these chapters is that the current conflicts over psychosurgery have their origin not only in the largely pragmatic nature of psychiatric-neurosurgical practices and in the great difficulty of measuring accurately the functional losses associated with their benefits, but also in a surprising absence of legal statutes

stating and safeguarding the civil rights of prisoners and other institutionalized human beings. (in Valenstein 1973, vii–viii)

Valenstein, who overall offers a balanced and objective account of these issues, gives the reader an idea of the careless and possibly biased nature of historical research into the technique of psychiatric neurosurgery and “its overly optimistic and, in retrospect, excess ridden heydays of the 1940s and early 1950s” (viii). The author also documents the drastic reduction of such operations in the second half of the 1950s but notes that, at the time he was writing, “approximately 600 brain operations are [still] performed each year in the United States”:

The problem of evaluation of the newer psychosurgical techniques remains difficult, since many of the shortcomings of the earlier lobotomy studies are still evident. It is also necessary to recognize that there has been a clear shift in the type of patients selected for psychosurgery. . . . Today the patients considered to be the best candidates are those with tensions, anxieties, phobias, obsessions, compulsions, and severe hypochondriacal symptoms. As a group the patients are not nearly as deteriorated as the earlier lobotomy patients, but this does not mean that their symptoms are mild. The patients may be constantly anxious or depressed and suicide attempts are not uncommon. (317)

It is interesting that among the symptoms displayed by some of those who were selected for psychosurgery circa 1973 are those that Waters suggests are caused by characteristic “pressures which are anti-life.” It is no surprise, then, that the narrator of “Brain Damage” harbors “dark forebodings,” for the simple reason that the anxiety and sadness caused by reflection on the modern condition could be interpreted by society as mental illness or abnormality.

This is not an absurd possibility. In 1974 the U.S. Department of Health, Education, and Welfare published a document called *Psychosurgery: Perspective on a Current Issue*, which attempted to elucidate the issue. Certain portions of the pamphlet are very disturbing:

Psychosurgery was recommended for curing or ameliorating schizophrenia (Sankar 1969), depression (Knight 1969), homosexuality (*Medical World News* 1970), childhood behavior disorders (Andy 1970), criminal behavior (Vaernet and Madsen 1970; Koskoff and Goldhurst 1968; Hirose 1968) and a variety of narcotic addiction (Smolik 1950; Scarff 1950; Wikler et al. 1952) and other psychiatric problems. (Brown, Wienckowski, and Bivens 1974, 1)

The range of “psychiatric problems” included here is shocking, more so when one understands that some of the above, particularly homosexuality, are no longer considered behavior disorders.

Besides the threat of psychiatry’s continued misconception of what constitutes mental illness is that of the potential that it has to abuse its powerful means of controlling behavior. The uneasiness this causes is

enhanced when someone like Valenstein says, regarding electroconvulsive therapy,

To induce convulsions by passing an electric current through the brain conjures up images of "electric chairs" and medieval tortures. In Ken Kesey's novel *One Flew Over the Cuckoo's Nest*, there is a very dramatic representation of electroshock as a device to control and punish patients, having no therapeutic value. The novel may be an effective allegory for attacking authoritarianism, but it certainly does not present electroshock treatment accurately. (148)

Valenstein may be correct in saying that Kesey does not portray this treatment accurately, but this was not necessarily Kesey's intention, which instead, I suggest, was to portray the gross misuse of the procedure (for instances of this, see Fuller Torey 1974, 72–73; Chavkin 1978, 9–10). Valenstein, however, downplays this threat.

Samuel Chavkin, in his book *The Mind Stealers: Psychosurgery and Mind Control*, cites the following passage from an article, "Criminals Can Be Brainwashed—Now" (1970), written by James McConnell, professor of psychology at the University of Michigan:

The day has come when . . . it should be possible . . . to achieve a very rapid and highly effective type of positive brainwashing that would allow us to make dramatic changes in a person's behavior and personality. . . . We should reshape our society so that we all would be trained from birth to want to do what society wants us to do. We have the techniques now to do it. . . . No one owns his own personality. . . . You had no say about what kind of personality you acquired, and there is no reason to believe that you should have the right to refuse to acquire a new personality if your old one is antisocial. . . . Today's behavioral psychologists are the architects and engineers of the Brave New World. (10)

Chavkin sees this view as an attempt, not to cure criminals, but to force them into submitting to whoever wields authority. He notes,

There is much concern about the growing acceptance of behaviorist and psychosurgical remedies for what basically are socioeconomic problems requiring political solutions. . . . The tendency in dealing with crime and delinquency is to bypass the social roots of violence (the nation's economic upheavals, unemployment, etc.) and to focus instead on the "pathology," genetic or otherwise, of the culprit who fails to "shape up." . . . The emphasis made in terms of money and planning is to improve the efficiency of the law enforcement agencies in subduing the culprit and recycling him or her into a conforming individual, one who will accept the very conditions (drug traffic, unemployment, slum housing) that precipitated his or her criminal acts to begin with. (3, 5, 9)

Chavkin's argument about the need for concern culminates with his reference to the 1977 scandal in the United States where "the nation was

stunned to learn that a large-scale behavior control experimentation program had been going on in the [United States⁸] for upward of twenty-five years”:

These CIA activities were clearly illegal and were carried out with the participation of at least 185 scientists and some eighty institutions: prisons, pharmaceutical companies, hospitals, and forty-four medical colleges and universities. . . . The main idea of this mammoth . . . effort, which cost the taxpayers at least \$25 million, was to program an individual to do one's bidding even if it would lead to his own destruction. As quoted by the *New York Times*, a CIA memorandum of January 25, 1952 asked “whether it was possible to get control of an individual to the point where he will do our [CIA's] bidding against his will and even against such fundamental laws of nature as self-preservation.” (12–13)

The initial idea about the lack of choice presented in the phrase “any colour you like” appears, obviously, to have further significance when explored in the album's contemporary social context, and the idea seems even more disturbing in the light of a situation like the following. Ten years after the release of *Dark Side of the Moon*—in a Canadian weekly news magazine called *Maclean's*—there appeared a story called “The Fight to Refuse Treatment” (Goldman 1983, 36), about a woman who lost her fight in court for the right to refuse electroconvulsive therapy.

In the song “Brain Damage,” the connection between the moon and lunacy is made explicit. Waters returns to the album's first half to confirm the mental states of the initial two characters (the ambitious “runner” and the unambitious “idle” figure), this time dealing with the latter first:

The lunatic is on the grass
 The lunatic is on the grass
 Remembering games and daisy chains and laughs
 Got to keep the loonies on the path.

This figure, who sits idly thinking about past amusements, appears to be a portrait of the late-1960s hippies, who were often portrayed as sitting on the grass and having flowers in their hair.⁹ The hippies were representatives of a counterculture whose “heady optimism” was apparent in the belief “Change the mode of consciousness and you change the world”—this “change of mode” was sought through a “retreat into Eastern mysticism [and a reliance] on drugs” (Whiteley 1992, 104, 110). Waters appears not to have subscribed to these particular means, which is hardly surprising after having witnessed the deterioration of Syd Barrett (Pink Floyd's original guitarist whose prolonged use of LSD apparently contributed to his mental breakdown). It is this youth counterculture's belief to which Whiteley suggests that the entire album was, in part, a reaction—a salient example of early adult disenchantment.

The second verse documents the mental states of the ambitious “runners” whose high profiles ensure their regular appearance in the newspapers:

The lunatic is in the hall
 The lunatics are in my hall
 The paper holds their folded faces to the floor
 And every day the paper boy brings more.

However, the success of these individuals appears to be the result of their having “folded faces” or, in other words, their being “two-faced.” Appropriately, when Pink Floyd performed the song live, a film was projected of Edward Heath, England’s prime minister during the years 1970–1974, “apparently singing along” (Dallas 1987, 51). Heath seems a particularly appropriate representative of the “runner”: aside from the fact that he was a politician, he was “generally regarded as new-style Conservative in that he had none of the usual aristocratic background and connections” (Roud 1966, 137).

The first appearance of the “chorus” section of the song has the narrator, the same character who had seemingly achieved a balance between ambition and idleness in the “Breathe Reprise,” documenting his own condition. This character, whose feelings of relief and repose were disturbed by his thoughts on death, again has premonitions but this time of his own premature demise by drowning. This was the predicted fate of the “runner” portrayed in “Breathe,” but it is not the narrator’s destiny, because he has a desire to “ride the tide,” or align himself with the moon by choice; it is his destiny because of circumstances (or, metaphorically, some force) beyond his control:

And if the dam breaks open many years too soon
 And if there is no room upon the hill
 And if your head explodes with dark forebodings too
 I’ll see you on the dark side of the moon.

The narrator envisages a situation in which he will be unable to escape the dam’s torrents of water. The anxiety created by this “dark foreboding” leads him to feel an association not merely with the moon but with its dark side in particular, which represents the mysterious or unknown. It is important to observe, however, that this “darkness” is affecting the narrator from within and not from without. This reflects Waters’s view of the mysterious complexity inherent in humankind (already portrayed in “The Great Gig in the Sky,” “Money,” and “Us and Them”).

The next verse displays the narrator’s feelings of madness that result from this “darkness” within, but these feelings have been musically conveyed long before this point of the song is reached. The verses of the song contain many qualities that suggest madness or alienation. Among these is the excessively chromatic melodic line (quite rare in rock songs of this

type), which is, for the most part, reinforced by the arpeggiating guitar's chord voicings. Also, the vocal harmony (which enters on the third line of every verse) appears predominantly a tritone above the lead voice; the tritone, as mentioned earlier, is the most unstable and jarring interval in tonal music.¹⁰ These feelings of alienation are combined with an instability or "unrootedness" supported by the bass guitar's sudden retreat into the mix (the bass guitar most often playing the roots of chords), and the comparatively "thin" tone that it adopts in comparison to that which characterized it in "Any Colour You Like." This sudden "thinness" is enhanced by the insecure-sounding vocals (lead and background), which are also characterized by a "high," "thin" quality. This overwhelming lack of "foundation" is, in addition, portrayed through the "clean" guitar fills that ignore the roots of the chords over which they are played, always resolving on the third or seventh of a chord instead.

The third verse conveys the narrator's suspicions of his own madness, which is highlighted by maniacal laughter. It also communicates the understandable paranoia that accompanies these suspicions, augmented by the sense of distrust suggested by his addressing the listener as a member of society who may also possibly view him as insane and may subsequently try to *cure* him through one of the popular "therapeutic" techniques of the day:

The lunatic is in my head
 The lunatic is in my head
 You raise the blade, you make the change
 You re-arrange me 'till I'm sane

You lock the door
 And throw away the key
 There's someone in my head but it's not me.

This portrayal of lobotomy illustrates, in the last three lines, the frightening irreversibility of the operation and its rather undesirable effects—that is, destroying the person who existed before.

The first line of the chorus section's return now recalls the idle figure in "Time" who withdrew from the sun and, due to boredom, stayed home "to watch the rain." But the narrator, as before, experiences "the rain" firsthand to a traumatic degree, again apparently not by choice. He anticipates that the listener may also experience this "rain":

And if the cloud bursts, thunder in your ear
 You shout and no one seems to hear
 And if the band you're in starts playing different tunes
 I'll see you on the dark side of the moon.

The third line of this section alludes to Syd Barrett, who was permanently replaced by David Gilmour in March 1968 due to the former's mental deterioration,¹¹ and the storm imagery suggests his unstable condition.

The storm is internal, and the attempt to “shout” above it is an attempt to explain the subsequent fears to, or identify with, an outsider about the “din” within. But the “dark foreboding” this time is that no one else will understand (the word “hear,” as in “I hear what you’re saying” or “I understand”). According to Waters,

the line *I’ll see you on the dark side of the moon* is me speaking to the listener saying: I know you have these bad feelings and impulses because I do too and one of the ways I can make direct contact with you is to share with you the fact that I feel bad sometimes. (Dallas 1987, 107)

The comfort that the last line of this section brings is also conveyed musically, partially a result of the relief achieved from all the unsettling musical effects of the verses, beginning with a change of key to the subdominant. The melody of the chorus, the only refrain to appear on the entire album, contains none of the excessive chromaticism of the verses. The tritone vocal harmonies are altered to the interval of a third, perhaps the most consonant of intervals and, in rock, certainly the most frequently used in vocal harmonies. The full band enters, and the texture is now filled in with a powerful bass that clearly outlines the chordal roots; the addition of organ and gospel-like female background voices (first singing merely syllables, then singing the lyric)—in combination with the strong plagal movement (C-G)—conveys a feeling of “spiritual ease.”

This sense is conveyed to an even greater extent throughout “Eclipse,” the album’s last piece, which is positioned so that it replaces the chorus of “Brain Damage.” This piece, like the aforementioned refrain, provides relief from the instrumental verse music that appears at the end of the previous song, but it also evokes a mood of celebration. This is achieved by the energetic entry of all the instruments, which gives an impression of unity, and the sudden adoption of a very rhythmic 6/4 meter. The lead vocal, which begins alone, is immediately joined on the second “verse” by the female background vocalists, who punctuate with passionate fills the lead vocalist’s statements throughout the song while providing support by occasionally echoing one of the lines after him (“all that you give” and “everyone you meet”)—a direct allusion to gospel music techniques. About halfway through the song, other group members begin to sing along with the lead voice, and this enhances the original sense of unity. Interestingly, on each appearance of the third chord of the progression (B-flat), the guitar plays its open E string (creating the interval of a tritone), but the jarring effect that is felt is continuously resolved, the E becoming the fifth of the next chord (A). This suggests that although these feelings of unease will consistently arise, some relief will always arise in the knowledge that we are never alone.

The lyrics list a variety of human experience, partially drawing on the other songs of the album—for example, the first two lines are taken from “Breathe”—to present many of the positive and negative facets of exis-

tence. In the last section, all these are grouped to represent their occurrence through the entire spectrum of time or that which humankind commonly perceives as eternity ("All that is now / All that is gone / All that's to come"). This is followed by the record's penultimate statement:

And everything under the sun is in tune
but the sun is eclipsed by the moon.

The image is a strong one because of its various implications. The line, in part, suggests that the truth or beauty that we as human beings strive for (so apparent and harmonious in the clarity of the sun) is beclouded by the darkness or uncertainty created by our seemingly more natural alignment with the moon, just as life itself is eventually overshadowed by death (hence, the fade-out of the heartbeat at the end of the album). The constant repetition of these frustrations in the lives of succeeding generations is portrayed through the album's cyclical character (recalling that it faded in with a heartbeat at the beginning). Waters says of the lyric,

I think it's a very simple statement saying that all the good things life can offer are there for us to grasp, but that the influence of some dark force in our natures prevents us from seizing them. The song addresses the listener and says that if you, the listener, are affected by that force, and if that force is a worry to you, well I feel exactly the same too. (Dallas 1987, 107)

This comfort or sense of relief provided for the listener through the connection made with another person, however, and the uplifting knowledge that someone else experiences these feelings are conveyed purely musically, as I have discussed.

Equally intriguing is the nature of the "dark force" to which Waters refers and which he symbolically represents by the moon, a force whose existence was suspected by Sigmund Freud, as Terry Eagleton (1983) describes:

His estimate of human capacities is on the whole conservative and pessimistic: we are dominated by a desire for gratification and an aversion to anything which might frustrate it. In his later work, he comes to see the human race as languishing in the grip of a terrifying death drive, a primary masochism which the ego unleashes on itself. The final goal of life is death, a return to that blissful inanimate state where the ego cannot be injured. Eros, or sexual energy, is the force which builds up history, but it is locked in tragic contradiction with Thanatos or the death drive. We strive onwards only to be constantly driven backwards, struggling to return to a state before we were even conscious.¹² (161)

Although the young Waters's suspicions coincided with and reinforced those of the founder of psychoanalysis, his subsequent work suggests that he was less inclined to accept the Freudian dogma. Instead, the ma-

ture Waters subscribes to the belief that human beings are much more in control of their destinies. After all, as he says regarding the album's powerful final image, at the conclusion of Matthew Longfellow's film documentary *Pink Floyd—The Making of "The Dark Side of the Moon"* (2003), "that's not to say that the potential for the sun to shine doesn't exist." On the contrary, it is necessary for us to "walk down the path towards the light rather than walk into the darkness."

NOTES

1. Miles (1980) suggests, interestingly enough, that during the making of this album, the songs were "put together quite quickly." According to Waters, "it had to be quick because we had a tour starting. It might have been only six weeks before we had to have something to perform."

2. Remarkably enough, the dollar coin in Canada is nicknamed "the loonie," a common slang version for lunatic (although, originally, the coin was so designated because of the loon that is featured on its face).

3. This viewpoint (especially because of the war imagery present in the song) provides, in part, the basis for *The Final Cut* (1983), which is a work expressing Waters's opposition to England's position and actions against Argentina in the Falkland Islands dispute of 1982.

4. Waters seems to have had these lines in mind once again during *The Wall* when expressing anger over the loss of his father in World War II: "The generals gave thanks / as the other ranks held back / the enemy tanks for a while. / And the Anzio bridgehead was held for/the price of a few hundred ordinary lives"—*When the Tigers Broke Free*.

5. In a game of chess that is well under way, both sides will often become interspersed on the board. If the distinction between black and white pieces were absent, players would experience difficulty in recognizing their own pieces.

6. According to David Gilmour, "'Us and Them' was a piece of Rick's—a piano piece that we initially had in 1969 funnily enough, and we were going to put on the film 'Zabriskie Point' by Antonioni over a riot at UCLA scene. It seemed to fit remarkably well, all this rioting and heads being banged by police in slow motion with that music" (Redbeard 1993). Waters appears to have retained the association of this music with violence and even drawn this section of lyric from the Antonioni scene.

7. For an excellent analysis of how this arrival in D has been expected since the beginning of the album, with the similar ambiguous appearance of a back-and-forth repetition between an Emin7 chord and A7, see O'Donnell (2005).

8. As seems to be typical of successive American governments, these activities were not confined solely to the United States. The most serious incident with CIA involvement took place at McGill University in Montréal (see Marks 1979).

9. See Led Zeppelin's *Misty Mountain Hop*, which appears on the group's untitled fourth album from 1971.

10. Again, the Middle Ages knew the tritone as "the Devil's interval."

11. This "dark foreboding" of course became something of a reality in 1987 when Pink Floyd released its first album without Roger Waters, who officially left and unsuccessfully attempted to break up the group in 1986 (see White 1988 and Resnicoff 1992).

12. For an alternative and more optimistic perspective, see David Holbrook's *Human Hope and the Death Instinct* (1971). An equally intriguing discussion of human nature can be found in John Dewey's *Freedom and Culture* (ca. 1939).

TWO

Wish You Were Here

There is a wisdom that is woe; but there is a woe that is madness.

—Herman Melville

Coinciding with the rise of mass media in the twentieth century has been the phenomenon of superstardom, a reality that, for many, has been a difficult one to face. For some—Judy Garland, Marilyn Monroe, Jack Kerouac, Jim Morrison, and Kurt Cobain, to name only a few—it has brought an untimely end. The frequency of testaments such as John Lennon's display the dilemma in which such individuals often find themselves:

The idea of being a rock and roll musician sort of suited my talents and mentality. The freedom was great, but then I found out I wasn't free. I'd got boxed in. . . . The whole Beatle thing was just beyond comprehension. And I was eating and drinking like a pig, and I was fat as a pig, dissatisfied with myself, and subconsciously was crying for help. (Solt and Egan 1988, 76)

Pink Floyd's *Wish You Were Here* (1975) deals with the common tendency to crumble under the pressures of this situation. Having attained "mega-band" status on the order of the Who or the Rolling Stones, owing to the enormous success of *Dark Side of the Moon*, the members of Pink Floyd found themselves facing just such a condition. Waters recalls:

At that point all our ambitions were realized. When you're fifteen and you think, "Right, I'm gonna start a group," the pinnacle that you see (apart from very vague thoughts about rather smart bachelor flats and not having to get up till four in the afternoon) . . . is the Big Album. The number one in *Billboard*. And once you've done that, a lot of your ambitions have been achieved. . . . Yes, it does feel wonderful for a month or something . . . and then you begin to start coping with [the realization] that it's not going to make any difference really to how you

feel about anything, and—it doesn't work. It doesn't mean changes. If you're a happy person, you were before and you will be afterwards, and if you're not, you weren't before and you won't be afterwards. And that kind of thing doesn't make a blind bit of difference to how you feel about anything. But even though you know that, it still takes you a long time to assimilate it. (Schaffner 1991, 172)

One of the pressures applied to anyone involved with mass media culture is the frustrating paradox of creating art in the context of a multimillion-dollar industry. Immediately following the release of *Wish You Were Here*, Waters observed to Nick Sedgewick (1975, 15–16) that the name “Pink Floyd” (and not the individuals in the band) had become highly lucrative. Of the group's members, Waters appears to have most strongly felt the pressures of these contradictions between art and industry:

I've been through a period when I've not wished to do any concerts with the Floyd ever again. I felt that very strongly, but . . . I've had vague kind of flickerings, feeling that I could maybe have a play. But when those flickerings hit the front of my mind I cast myself back into how fucking dreadful I felt on the last American Tour with all those thousands . . . of drunken kids smashing each other to pieces. I felt dreadful because it had nothing to do with us—I didn't think there was any contact between us and them. There was no more contact between us and them than them and . . . I was just about to say the Rolling Stones and them. There obviously is contact of a kind between Mick Jagger and the public but it's weird and it's not the kind of contact that I want to be involved with really. I don't like it. I don't like all that Superstar hysteria. I don't like the idea of selling that kind of dream 'cos I know its unreal 'cos I'm there. . . . I am the dream and it ain't worth dreaming about. Not in the way they think it is anyway. It's all that “I want to be a rock 'n' roll singer” number which rock 'n' roll sells on. It sells partly on the music but it sells a hell of a lot on the fact that it pushes that dream. (Sedgewick 1975, 20–21)

After spending a good deal of 1974 in a state of semiretirement, the group set itself back to work, but Schaffner reports that the group found itself in a state of creative paralysis due to the intensity of the pressures inherent in following up such a blockbuster (1991, 174). In conjunction with this there arose a “communication trough” due to the artistic differences present within the group that, according to Waters, were the result of “a divergence of opinion about what we should be doing, what records should be about” (Dallas 1987, 109). Waters summarized the situation for Nick Sedgewick:

When we got into the studio January '75, we started recording and it got very laborious and tortured, and everybody seemed to be very bored. . . . We pressed on regardless of the general ennui for a few weeks and then things came to a bit of a head. I felt that the only way I could retain interest in the project was to try to make the album relate

to what was going on there and then *i.e.* the fact that no one was really looking each other in the eye, and that it was all very mechanical . . . most of what was going on. . . . When we finally did do an album [it was] actually about not coming up with anything, because the album is about none of us really being *there*, or being *there* only marginally. About our non-presence in the situation we had clung to through habit, and are still clinging to through habit—being Pink Floyd. . . . At the beginning of [the] “Wish You Were Here” recording sessions most of us didn’t wish we were there at all, we wished we were somewhere else. I wasn’t happy being there because I got the feeling we weren’t *together*. (Sedgewick 1975, 11–12)

For Waters, the fragmented character of Pink Floyd was symbolized by the mental state of the band’s original leader, Syd Barrett, who, in Waters’s opinion, seemed to have succumbed to the general pressures of life and particularly to rock ‘n’ roll (Sedgewick 1975, 13). This view was supported by Peter Jenner, one of the group’s original managers, who suggested, “It’s tragic that the music business may well have a lot to do with doing him in” (Schaffner 1991, 118). William Ruhlmann suggests that when the group began, “as far as the band’s managers and most of its fans were concerned, Pink Floyd was Barrett and some backup musicians” (1993, 26). It was, perhaps, partially this pressure of becoming the group’s star figure that forced Barrett into his later condition of apparent mental illness.

Although *Wish You Were Here* is not overtly dedicated to Barrett, he is the figure who is addressed in the song “Shine on You Crazy Diamond,” the piece of which the majority of the record is composed. Primarily an instrumental work, “Shine On” is divided into nine parts, the first half separated from the second by “Welcome to the Machine,” “Have a Cigar,” and “Wish You Were Here.” These songs, according to Waters, were each relevant to the state that the band was in at the time (Sedgewick 1975, 13), but the album as a whole, naturally, seems to document its author’s own premonitions of succumbing to the “pressures of life.” This is reinforced by statements like that of Richard Wright, the group’s keyboardist who remarked, “Roger’s preoccupation with things such as madness and the Business is something that I didn’t feel nearly so strongly about” (Schaffner 1991, 186).

Around the time of this album’s release Waters submitted that “the quality of life is full of stress and pain in most of the people I meet . . . and in myself” (Miles 1980). When Sedgewick commented to Waters about the remarks that people had made regarding the album’s sadness, Waters replied:

I’m glad about that . . . I think the world is a very, very sad fucking place . . . I find myself at the moment, backing away from it all . . . I’m very sad about Syd. . . . “Shine On’s” not really about [him]—he’s just a symbol for all the extremes of absence some people have to indulge in

because it's the only way they can cope with how fucking sad it is—modern life, to withdraw completely. (Sedgewick 1975, 21)

Seen in this light, the album can be regarded conceptually as a sequel to *Dark Side of the Moon* in that it documents an individual's long-term reaction to frustrations and "pressures which are anti-life" (Waters, quoted in Miles 1980).

With regard to the album as a whole, Waters suggests, "I think we made a basic error in not arranging it in a different way so that some of the ideas were expounded lyrically before they were developed musically." This displays his concern that the work's meanings may have been diluted by "the very drawn-out nature of the overture bits that go on and on and on and on" (Schaffner 1991, 186). I would suggest that Waters's fears are unwarranted, however, as it is necessary that one hear the work in its entirety anyway to comprehend its overall meaning. After one has experienced the piece as a whole, meanings can be fairly easily construed.

Throughout "Shine on You Crazy Diamond," an opposition is set up between synthesizer and guitar. That the piece begins and ends with a synth solo seems to establish this instrument as the work's leading "character" or protagonist, who is Barrett. Part I consists of a melody that, as Dallas comments, is softly played by a "trumpet-like synthesizer" (1987, 111) over a keyboard pad that imitates a string orchestra. Harmonically, part I remains on a sustained G-minor chord, and this, in combination with its rhythmically fluid melody, establishes a modal sound reminiscent of the beautiful simplicity that characterized the music of the Western world in its early stages of development, particularly Gregorian chant. This modality, in combination with the pure-sounding timbre of the lead synthesizer and its "straight" articulation of the "chant-like" melody, connotes a sense of "musical innocence" while suggesting "art" music, because of the imitation of orchestral instruments.

It is with the electric guitar entry that part II of the work begins and the dichotomy between instruments is established. The electric guitar immediately connotes rock, partly due to its long association with this popular music genre and because of Gilmour's bending of strings to attain pitches—a technique associated with the blues and one that tends to separate rock electric guitar playing from that of most jazz. This technique also makes it possible to play "blue notes," and their presence here, in combination with the guitar's irregular melodic phrasing, serves to establish a contrast with the "art" music connotation of the first section.¹ The guitar also "corrupts" the initial modal innocence, bringing with it harmonic change shortly after its entry. It has an unintimidating quality, however, as a result of its quiet tone and purely clean, "unadulterated" timbre, which is untouched by any effects.

This quality is lost at the beginning of part III, however, when the guitar plays a repeated four-note motif

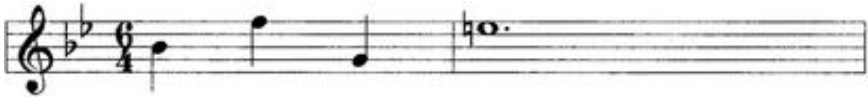


Figure 2.1.

that is highly ornamented with electronic effects—a typical stylistic quality of rock guitar timbres. This shift of character foreshadows the initially deceptive nature of the narrators in both “Welcome to the Machine” and “Have a Cigar.” The four-note motif held significance for Waters. According to him, it “inspired the whole piece”:

It was very strange. The lyrics were written—and the lyrics are the bit of the song about Syd, the rest of it could be about anything—I don’t know why I started writing those lyrics about Syd. . . . I think because that phrase of Dave’s was an extremely mournful kind of sound and it just . . . I haven’t a clue. (Miles 1980)

Rather than saying “the rest of it could be about anything,” I suggest that, judging by his comments, Waters means that “the rest of it could be about *anybody*.” The four-note motif comprises four large, disjunct intervallic leaps and connotes the mental condition of Barrett because of its disjointedness. Its first and last notes outline a tritone—the first harsh dissonance of the piece. This dissonance, in combination with the guitar’s aforementioned characteristics, seems, for Waters, to conjure up a memory of “the machinery of a music industry that made and helped break Syd Barrett” (Edmunds 1975, 63–64). The figure first functions as a signal for the full band to enter, which it does following a subtle two-bar crescendo, and then it becomes a repeated motif, punctuated each time by a guitar chord aggressively executed by Gilmour’s consistent use of the tremolo bar.

The orchestral-like background synthesizer is replaced by an organ upon the full band’s entry, leaving behind the former “art” music connotations. Immediately before the lead guitar returns for a solo, the original lead synth subserviently takes over the four-note motif, perhaps suggesting its joining the “machine.” The lead guitar is noticeably louder and brighter than before, allowing it to stand out more strongly above the accompanying instruments. Toward the end of this solo section (eight bars before), the guitar powerfully erupts into a seemingly hostile attack with a notable increase in distortion and volume. This hostility becomes very significant when the listener realizes that the accompanying chord progression appears later in the texted portions of the piece, which are addressed to Barrett (first heard behind “You were caught in the cross-fire”). Here it serves to foreshadow the lyrical account of Barrett’s demise, the antagonistic electric guitar seemingly aiming its attack at him.

Part IV begins with a reduction in volume and a return to the lead synth, “more French horn-like this time” (Dallas 1987, 111), which contin-

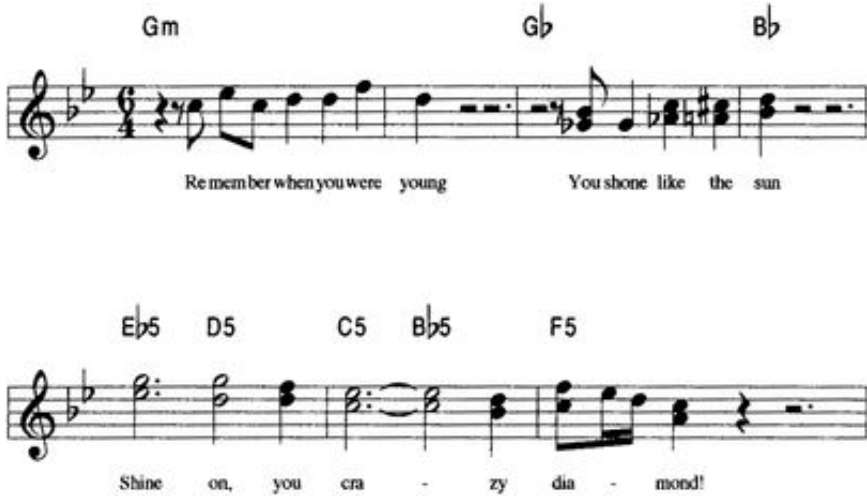


Figure 2.2.

ues to employ a regular phrasing compared to the guitar. These qualities bring back the original connotations of both “art” music and Barrett and imply the paradox of an artist attempting to express himself in the context of the rock music industry. In contrast to the powerful sound of the guitar, the synthesizer’s timbre is rather impotent, foreshadowing Waters’s expression of Barrett’s vulnerability lyrically in part V. The addition of acoustic piano evokes a sense of naturalness, and this serves to contrast the former section, which, with the exception of drums, is entirely played on electric instruments, supporting its representation of the “mechanized” music business. The guitar now takes the accompaniment role, sharply “observing” the synth with its percussive attacks on the back beat. The piano drops out to reestablish the lead guitar’s mechanized background when it returns halfway through part IV to reassert itself yet more powerfully than before.

The vocal entry marks the beginning of the next section and Waters’s direct address to Barrett. It is interesting that although the group uses female background voices during this piece, they do not achieve the reassuring effect that they did in *Dark Side of the Moon*, because they are mixed so much in the background and almost inaudible, unless one listens especially for them. Lyrically, part V’s structuring of meaning parallels that of its musical construction. Following the first two lines of each verse is a hopeful refrain (“Shine on you crazy diamond”) that is set off from the other lines in a variety of ways, first of all with the sense of group unity conveyed when all the voices join Waters, in paying tribute to Barrett. The importance of this line’s message is conveyed through its

constant repetition, and its hopefulness is reflected in the accompanying tonal shift to the relative major (B-flat) each time. The dissonant harmonic and melodic material of the other portions also serves to illustrate this, creating an extreme contrast to the consonance of the refrain (see Figure 2.2 above)

The jarring effect of the tritone relations present in the initial lines, in combination with the extensive use of chromaticism, assists in conveying the harsh truth about Barrett's story of ultimate schizoid withdrawal. It is also significant that the lead guitar constantly appears in these "dissonant" segments with fills, confirming the presence of the rock music industry's specter. The guitar does not, however, interrupt the singing of the optimistic refrain, which suggests that the music industry has not yet posed any threat to Waters and the other members of Pink Floyd.

The second half of the verse sets up a similar contrast both lyrically and musically, as seen in Figure 2.3 below. The music here is entirely characterized by a dissonant chromaticism, and the first half continues to document Barrett's downfall, which is musically portrayed by the descending melody and bass line. The second portion, which, once again, urges Barrett to "shine," counters this descent with a reversal of the melody in an upward direction. This provides a sense of striving for transcendence that eventuates in a perfect cadence (V-i) and subsequent, albeit momentary, feelings of satisfaction and ease.

The figure displays three staves of musical notation for the song "Wish You Were Here" by Pink Floyd. Each staff includes a melody line in treble clef, lyrics underneath, and a series of chords written above the staff.

- Staff 1:**
 - Chords: F, Gm, Gm/F# (with a sharp sign over the F), Gm/F
 - Lyrics: "You were caught in the cross-fire of child-hood and star-dom Blown on the steel"
- Staff 2:**
 - Chords: C7(b9)/E, Eb, Eb°7, Bb/F
 - Lyrics: "breeze Come on, you tar-get for far-a-way laugh-ter Come on, you stran-ger you"
- Staff 3:**
 - Chords: Dm, D, Gm
 - Lyrics: "leg - end you mar - tyr and shine!"

Figure 2.3.

The initial line of the opening verse in part V employs one of the primary symbols used in *Dark Side of the Moon*. The first half of the verse reads:

Remember when you were young, you shone like the sun.
Shine on you crazy diamond.
Now there's a look in your eyes, like black holes in the sky.
Shine on you crazy diamond.

These lines establish a contrast between the time preceding and that following Barrett's collapse. Waters indicates that, as a youth, Barrett was a source of brilliance and splendor comparable to the magnificent radiance of the sun. The image, with its previous associations (see p. 18), suggests also that Barrett, once full of life, is now in a metaphorical state of death, his eyes being "like black holes," suggesting a blank stare or void. The image is an appropriate one because nothing that enters a black hole, not even a light ray, can escape. This proposes that, in Waters's view, the real Syd Barrett appears to be permanently lost. The comments of Joe Boyd, producer of the band's first single, bring a harsh truth to the image:

The great thing about Syd was that if there was anything about him that you really remembered it was that he had a twinkle in his eye. I mean he was a real eye-twinkler. He had this impish look about him, this mischievous glint and he came by and I said "Hi Syd" and he just kind of looked at me. I looked right in his eye and there was no twinkle. No glint. And it was like somebody had pulled the blinds, you know, nobody home. (Miles 1980)

Waters's portrayal of Barrett as a diamond is, appropriately, multifaceted. Besides the obvious connotation that diamonds are objects of great worth, they are transformed from one state (graphite) to another due to intense pressure in the crust and mantle of the earth, much like Barrett, whose altered state, in Waters's view, owes to those extreme pressures "which are anti-life." The word *diamond* is a corruption of the Greek word *adamas*, which means "unconquerable," and this association suggests that Barrett's present state may protect him entirely from the world's pressures; but this is exposed as a fallacy in the last line of the verse, when he is referred to as a "martyr."² Also significant is that a diamond, like the moon, is not itself a source of light but is nonetheless one of the most effective reflectors of light. This also supports the idea that Barrett is no longer as he was when he "shone like the sun." The appeal made by Waters and the group for Barrett to continue to "shine" seems to be an attempt to enable him to reflect some of their "light" by immortalizing him through the tribute that they pay in the song.

In the second portion of the verse, Waters elucidates some of the factors that led to Barrett's transformation:

You were caught in the crossfire of childhood and stardom,
blown on the steel breeze.

Waters proposes that Barrett was under attack from two sources at once. Besides being harmed by the pressures of stardom, Barrett was simultaneously dealing with many of the difficulties of youth, as he was only twenty-one years of age at the time when his deterioration began. The "steel breeze" is a powerful image because it suggests some invisible force in the universe or life that, as cold and sharp as steel, presents resistance to the aspirations of human beings or is even capable of "blowing" them entirely "off course," as in Barrett's case. It also effectively connotes, through its use of the word *steel*, the music industry, which is later in the album portrayed as the "machine."

In the last line of the verse, Waters urges Barrett to "shine" once again:

Come on you target for faraway laughter, come on you stranger,
you legend, you martyr, and shine!

With the first image, Waters appears to imagine a malevolent entity in the cosmos that mockingly laughs at human suffering. This is a fairly common image and forms the first half of Thomas Hardy's poem *Hap* (1866):

If but some vengeful god would call to me
From up the sky, and laugh: "Thou suffering thing,
Know that thy sorrow is my ecstasy,
That thy love's loss is my hate's profiting!"

Then would I bear it, clench myself, and die,
Steeled by the sense of ire unmerited.

This mention of laughter is foreshadowed by the actual laughter that interrupts the first line of the song. It apparently mocks both the memory of the promising young Barrett and his present condition as a tormented "stranger," who is no longer the same person that Waters and the other members of Pink Floyd once knew. Barrett is also referred to as a "legend," and according to Waters back in 1975, the Barrett story involves no facts, because journalists typically concoct stories about him (Sedgewick 1975, 21). Because of the lack of knowledge about Barrett's situation, he has become an enigmatic character who has inspired a host of "legends" (see Schaffner 1991, 116–20).

Bridging the first and second verses is a lead guitar interlude (triple tracked and harmonized). It is, significantly, at this point that the lead guitar comes into contact with the music of the refrain, suggesting that the rock music industry also affects the other group members. This is supported during the second occurrence of the refrain in the next verse (also in the entire third verse from part VII), where the voices are no

longer heard in unison, a characteristic that seems symbolically to represent the band's fragmented condition during the recording of the album.

Barrett's extensive drug use is generally well known. As Richard Wright, the group's keyboardist, suggests with regard to his breakdown:

Certainly acid [LSD] had something to do with it. . . . The point is, you don't know whether the acid accelerated this process that was happening in his brain, or was the cause of it. No one knows. I'm sure the drugs had a lot to do with it. (Schaffner 1991, 76)

Waters also seems to allow that drugs played a major role in Barrett's deterioration. The second verse begins:

You reached for the secret too soon, you cried for the moon.
Shine on you crazy diamond.

The secret to which Waters refers is evidently that of Barrett's quest for mind expansion. Nicholas Schaffner (1991) suggests that Barrett felt "obliged to seek his enlightenment . . . through artistic expression, and through chemicals" (29–30), after his request to be initiated into an Indian-based religious cult called Sant Mat was rejected by its master—the Maharaji Charan Singh Ji. Later, according to Schaffner, "Barrett . . . could hardly have been more unequivocal in his embrace of both the underground's ideals and its excesses" (51). The line above, like the opening line of the first verse, alludes to *Dark Side of the Moon* through its use of that album's other major symbol. Barrett's association with the moon and lunacy is extended to the next line:

Threatened by shadows at night, and exposed in the light.
Shine on you crazy diamond.

Barrett is "threatened" because his ability to properly perceive reality is hampered by the "dim light" or uncertainty that the moon presents. Sadly enough, however, Waters suggests that Barrett is left completely unprotected or "exposed" in the daylight (i.e., sunlight), where he is even more "threatened" by reality.

According to Waters, "[Syd] had become completely incapable of working in the group" (Miles 1980), and as a result of his "random precision" (an effective oxymoron), Barrett "wore out his welcome." A good example of this "random precision" (acts of apparent precision that were, in fact, random) occurred when, toward the end of his time with Pink Floyd, Barrett brought in a new song for the band that had the refrain "Have You Got It Yet" and kept changing it so that no one could learn it. Waters recounts the story:

It was a real act of mad genius. The interesting thing about it was that I didn't suss it out at all. I stood there for about an hour while he was singing "Have you got it yet?" trying to explain that he was changing it

all the time so I couldn't follow it. He'd sing "Have you got it yet?" and I'd sing "No, no." Terrific! (Miles 1980)

Aside from having "worn out his welcome" with Pink Floyd, Barrett did the same with "the machine" of the rock music industry and, eventually, the world in general. As Barrett archivist Mark Patress suggests, "the adult world appeared too gruesome, too corrupt, and altogether too unreal for Syd Barrett" (Schaffner 1991, 118), who now "rode on the steel breeze," succumbing to all its pressures. Now a "raver" and "seer of visions," Barrett's mental state resulted in his reclusive withdrawal, which was, for the most part, indefinite. A "painter" (Watts 1971, 34) and a "piper" (he wrote almost all the material on the debut Pink Floyd album *The Piper at the Gates of Dawn* [1967]), Barrett was ultimately to become a "prisoner" of his own body, as a result of the imaginary protective layers with which he, like the lead character who was to appear later in *The Wall*, surrounded himself.

After the singing of these verses and Waters's final plea for the band's ex-leader to shine, he seemingly does but this time through the solo of a baritone saxophone. This instrument, because of its longtime association with jazz, appropriately represents the transformed Barrett, because this style of music had finally, after an extremely long period, begun to achieve the status of an art form, although, especially after Charlie Parker, its innocence, like Barrett's, was gone. The four-note motif is heard almost immediately behind the solo and serves as a reminder of Barrett's demise. Tension is created when the guitar transforms this phrase into an arpeggiating figure that adopts a 12/8 feel, while the rest of the band continues to play in 6/4. Fourteen bars later, the band, unable to withstand the tension, follows the guitar by "succumbing" to double time. This surrender to the "machine" results in the band's fall, eventually signaled by the five-note descending bass line; its collapse is finally complete as the rhythm section (the "back bone" of the band) drops out and the rumbling sound effects of the machine slowly fade in over the saxophone cadenza. As the memory of Barrett and the saxophone both slowly begin to retreat or fade out, the solo furiously attempts to assert itself, becoming more "bebop-like" (more technically difficult) but to no avail.

According to Waters, "Welcome to the Machine" is about "them and us" and anyone who gets involved in what he refers to as the media process (Sedgewick 1975, 13). "A scorching indictment of the Music Biz," this piece "begins with the opening of a door—which Waters has described as an ironic symbol of the sense of musical discovery and progress that is ultimately betrayed by a 'Rock Machine' driven far less by artistic considerations than by greed and empty dreams of 'success'" (Schaffner 1991, 187). Waters compares the alienation that he feels from the economic "machine" of the rock music business, which has little to do with "human" values to that which many people feel from the increasing

mechanization of twentieth-century life. Besides being apparent in the lyrics, this theme is conveyed musically through electronic innovation. The piece is not a traditional type of rock song (guitar, bass, and drum format); it is, rather, purely a composition for tape. In this regard, Dallas notes David Gilmour's explanation that the basis of the recording was made up in the studio in the service of forging a kind of sound collage from the basic throbbing of a VCS3 created with repeat echo (Dallas 1987, 111). In the midst of this electronic recording is an acoustic guitar, which seems to represent nature or, specifically, humanity caught in the grips of this postindustrial "machine." The melody of the piece is also "mechanized." Performed by two voices singing, for the most part, in octaves, their phrasing and melodic fluctuations are identical, giving the vocals a "mechanical" quality. This melody is also characterized by a narrow range, which evokes feelings of claustrophobia similar to those in "Time" from *Dark Side of the Moon*. The guitar's initial strums are arranged in the mix so that they alternately appear in opposite speaker channels, and this foreshadows its eventual converging with the machine (the pulsating sound effects of the machine move back and forth between speaker channels). Tension is created by the added second in the E minor chord with which the guitar makes its entry, and this feeling of tension seems to act as a foreboding of the acoustic guitar's joining the machine permanently following the first verse. After the initial strums, however, the guitar drops out as the vocals enter with the song's opening lines:

Welcome my son, welcome to the machine.

Where have you been? It's alright we know where you've been.

The deceptive cordial greeting of the narrators (the corporate "moguls" who control the music business) recalls the deceptive innocence of the clean guitar entry in part II of "Shine On." The narrators' use of "my son" may initially suggest a wise father figure, but it is revealed as condescending when, after asking, "Where have you been?" the narrators do not wait for an answer but respond assumptively with "It's alright we know." Aside from being conveyed by the shouting quality of the vocals, the harsh, abrupt tone of the narrators' condescension is expressed musically by the insertion of a bar of 3/4 time within this melodic phrase (also at the same point in the second verse), which causes a premature strong beat to occur when the next bar appears on the last word of the line.

The narrators know the powerful attraction that the addressee initially has for stardom. They knowingly suggest that he fits the stereotype of the "rock 'n' roll rebel," who has been wasting time in the system while awaiting the end of his formation (the expression "in the pipeline" means "awaiting completion or processing"). In the mean time, he has been "provided with toys and [Robert Baden-Powell's] 'Scouting for Boys.'" According to the narrators, the addressee "bought a guitar," not because he enjoyed music, but "to punish [his] ma," who presumably hoped that

her son would attend school and then settle down to a secure job. But the narrators “know” that the addressee “didn’t like school” and, to win his trust, ironically suggest that he’s “nobody’s fool.”

The return of the acoustic guitar corresponds with the narrators’ repetition of the line “welcome to the machine,” representing the addressee’s joining the workings of the “mechanized” music industry (the acoustic guitar is heard throughout the rest of the song). Meanwhile, the electric guitar makes a somewhat insignificant appearance in the transitional material that leads to the “middle section,” confirming its previous connection to the “machine.”

The “middle section” of the song is characterized by its shift to 6/4 time, the dominant meter of “Shine On,” and this evokes a memory of the group as it was before being “transformed” by the machine. In conjunction with its strumming of the rhythm, the acoustic guitar (the real musician or artist in this mechanical soundscape) picks out a very slow, rising sequence of notes up a minor scale from E to A, each note sliding to the next, suggesting a “limping” or “crippled” movement; this motion is not fluid but a very deliberate change from one pitch to the next. The acoustic guitar never reaches its apparent goal of B, however, because it is “overwhelmed” by the “machine”; the transformed synthesizer (originally soft, subtle timbres representing Barrett’s innocence and art music), now loud and penetrating, drowns out the guitar, “overshadowing” its honest intentions. The synth’s original “artistic” intent is displaced by a “mechanical” adulteration, which is portrayed by its now “cold,” “buzzing” timbre and its characteristically electronic melodic fluctuations. Very much toward the back of the recording mix can be heard tympani (an instrument that has had a long association with art music), supporting the idea that artistic intentions are now demoted to the background.

Lyrically, the second verse is similar in structure to the first. It begins:

Welcome my son, welcome to the machine.

What did you dream? It’s alright we told you what to dream.

Beneath the last line is heard an A major chord, altered from the minor in the first verse. This creates a sense of irony, almost as if the narrators are smiling mockingly while they deliver their lines. The song’s addressee, once again, is cut off before he is allowed to answer. This too supports the idea of the “machine’s” silencing of the artistic voice as a result of its underlying “dream” of fame and fortune:

You dreamed of a big star, he played a mean guitar,

He always ate in the Steak Bar. He loved to drive in his Jaguar.

During the coda of the piece, there is an attempt to create some “musical interest,” to provide some relief from the continuous pulsations of the machine by turning the beat around. It seems insincere because of its short duration and because it is played on an electronic keyboard instru-

ment, which strongly contrasts the authenticity associated with the acoustic guitar. This display leads to another example of what Waters characterizes as a portrayal of insincerity at the end of the piece—the sounds of a party. He explains:

That was put there . . . because of the complete emptiness inherent in that way of behaving—celebrations, gatherings of people who drink and talk together. To me that epitomizes the lack of contact and real feelings between people. (Schaffner 1991, 187)

In this superficial kind of human interaction, Waters proposes that there is something innately “mechanical” or inhuman also. The original vinyl album used another powerful symbol to represent this idea: On a sticker that adorned its cover there appeared two mechanical hands locked in a handshake, symbolizing “a physical presence and an ostensibly friendly gesture that often amounts to little more than an empty and meaningless ritual.” This sticker, which appeared against “a backdrop quartered into the elements of fire, air, water, and earth . . . [representing] the sun signs of the four astrologically well-balanced band-members,” suggested an association with the band’s physical presence yet psychological absence that Waters had observed during this time. The handshake motif is also present in the photo on the front cover of the album, “a businessman consumed by flames, obviously shaking hands with his lookalike,” intimating that “people withdraw their presence from others, concealing their true feelings, out of fear of ‘getting burned’” (Schaffner 1991, 191). Schaffner also notes the association of the phrase “getting burned” with the idea of being swindled, an important element in the album’s next piece.

The song “Have a Cigar” incorporates many of the “traditional” rock music characteristics, including its “bluesy” main riff and 4/4 groove, as well as a recurring guitar “lick” composed of a descending blues scale that first appears during the eighth bar of the introduction. The piece has many qualities that display that it is not an authentic rock-’n’-roll tune, however, and its spuriousness anticipates the insincere nature of the song’s narrator. The first characteristic that conveys this is Gilmour’s use of a phase shifter, which endows the guitar with a somewhat “mechanical” sound; but it is primarily with the synthesizer’s appearance that this is communicated. The synthesizer is, of course, an instrument that was originally the sole domain of progressive or “art” rock groups such as Pink Floyd, and these groups were often charged with being unauthentic because of their artistic claims.³ The synthesizer now has completely joined the guitar or “machine,” as demonstrated by its playing of the same melodic line. Another trait that marks the song as “untraditional” is its frequent interruption of the 4/4 meter with the addition of a 5/4 bar.

“Have a Cigar” acts as a continuation to “Welcome to the Machine.” Besides sharing its key, the song initially limits itself to nearly the same

chord progression (E minor to C major). Lyrically, it makes even more explicit the ideas that were presented in its predecessor, but this song, cutting directly to the source, is a scathing parody of the “record-biz fat cat” (Schaffner 1991, 187). The narrator, who opens the song with the same condescension and deceptively cordial greeting that we have come to expect, attempts to fill the addressee’s head with the stereotypical “rock ‘n’ roll dreams”:

Come in here, dear boy, have a cigar.
 You’re gonna go far, fly high,
 You’re never gonna die, you’re gonna make it if you try;
 they’re gonna love you.

The narrator’s insincerity is exposed, however, when he betrays his intention to find out who the marketable star of the group is:

Well I’ve always had a deep respect,
 and I mean that most sincerely.
 The band is just fantastic, that is really what I think.
 Oh by the way which one’s Pink?

The narrator pretends to have had a longtime appreciation for the group but displays his dishonesty through his ignorance of the fact that none of its members are named “Pink Floyd.”

The narrator’s true intentions are fully revealed in the second verse:

We’re just knocked out. We heard about the sell out.
 You gotta get an album out, You owe it to the people.
 We’re so happy we can hardly count.
 Everybody else is just green, have you seen the chart?
 Its a helluva start, it could be made into a monster
 if we all pull together as a team.

After hearing about the sold-out concert and the high-charting single, the narrator tells the group that everybody else is envious of their “success.” Now is the perfect time to release an album. According to Waters,

when you record a single, you are not interested in showing the public how far you’ve advanced [artistically] since the last record. You’ve got to please the recording company, apart from any other consideration, otherwise they won’t release it. (Miles 1980)

It was generally the practice during the late 1950s and early 1960s to introduce new recording artists through the now defunct “single” or 45-rpm vinyl disk, which contained only one song per side. As Dallas suggests regarding Pink Floyd’s attitude to singles as one of the initial “album bands,” it provided the basis for later acts, such as Led Zeppelin, which found itself able to forge its entire career without ever recording a single (Dallas 1987, 63).

During the group's live concerts, a film of animated graphics was projected during the song "Welcome to the Machine," depicting a mechanical, reptilian "monster" scrambling across what Dallas identifies as a lunar landscape (1987, 15). The lunar landscape changes into "a sea of blood that becomes an ocean of grasping hands and arms" (112). The film effectively connects "Welcome to the Machine" to "Have a Cigar," from which the "monster" image comes—the monster of course being Pink Floyd—while the grasping hands represent the dreams of stardom that are accompanied by such a "mechanical monster."

At the end of "Have a Cigar," it is the nature of what the narrator refers to as "team work" that is the source of frustration for one involved in the rock recording industry, the irony being that a work of art, to reach people, must be turned into a commodity. This frustration is augmented by the realization that the industry is more concerned with its product than it is with art works:

And did we tell you the name of the game, boy,
we call it Riding the Gravy Train.

The final image of the song, a slang expression implying that the industry views a "monster" such as Pink Floyd merely as a source of easy financial gain, best represents what Waters sees as the relationship between the artist and the "machine" of the mass media. The harmonic progression during these lines leads to a satisfying perfect cadence (V–I), suggesting the "fat cat's" smug contentment, and this is followed by a rhythmically abrupt chromatic chord sequence back to the original E minor modality. This rhythmic figure appears to represent the frustrated response of the artist to this "game." The song's narrator is portrayed on the album's back cover as a faceless "Floyd salesman" (flogging a copy of the album), whose "lack of genuine presence is emphasized by the absence of wrists and ankles: he is, after all, little more than an empty suit" (Schaffner 1991, 191).

Guitar fills are interspersed throughout "Have a Cigar," and a long solo is heard after the second verse until the end of the song. The feelings of transcendence achieved by the guitar (narrator) are abruptly terminated at the end of the piece, as the group appears to have the last laugh, "pulling the plug" on the narrator. Dallas notes how it sounds at this point that the band's output stage has blown (1987, 112). The sense of satisfaction achieved from this effect is mixed with the dissatisfaction caused by the suddenly inferior sound quality and by the subsequent search through various radio stations—apparently in the hope of finding something preferable to listen to. This transition represents a shift from the concerns of the music industry to those of the artist or perhaps the isolated individual listener.⁴ Eventually, the dial stops on what becomes the next song "Wish You Were Here," a song very much in the singer/songwriter vein, which is associated with "confessional intimacy" (Mid-

dleton 1990, 232). It is at this juncture that the listener is finally given the opportunity to observe the effects that all of this “mechanization” has had on the alienated individual.

“Wish You Were Here” musically represents a retreat from the machine, suggesting that Waters and the group, like Barrett, have been forced to withdraw. Almost completely performed with acoustic instruments, the piece establishes a sense of honesty and sincerity, in contrast to the musical portraits of the previous two pieces. It is an assertion of humanity or “natural” values, displayed particularly by the humble guitar solo, which precedes the vocal entry. This humbleness is conveyed by the solo’s brevity and by the fact that it is performed on an acoustic guitar. The lead vocal is very much at the front of the mix, especially in comparison with its position throughout the rest of the album. This feeling of “closeness,” aside from contributing to the impression of honesty and intimacy, also adds to the song’s sense of ambiguity; musically, it creates an impression of intimacy, while the lyrics express, apparent already from the title, a sense of absence.

The song’s lyric begins with the juxtaposition of positive and negative images, but these are not simple opposites; their contrasts are complex. The narrator seems to question the addressee’s ability properly to perceive reality or to discern between these contrasts, suggesting that, in his own case, things do not seem to present themselves so clearly:

So, so you think you can tell Heaven from Hell,
blue skies from pain.
Can you tell a green field from a cold steel rail?
A smile from a veil? Do you think you can tell?

The last couplet (smile/veil) supports the narrator’s concern. Using an image that alludes to the album’s common motif of deception, the narrator seems to have good reason for questioning one’s ability to distinguish reality (a smile) from false appearances (a veil). It seems significant that this final image deals specifically with the difficulty of making a distinction between the positive and negative aspects of human beings, from whom of course all notions of understanding (including that of reality) arise.

This theme of appearance versus reality is also significant in the album’s packaging. The record originally came with a postcard, appropriate because of the album’s title, which is often used as a meaningless postcard cliché. The card depicted a man diving into a lake without making a splash, or disturbing the water at all. On the album’s inner sleeve appeared a photo depicting “a veil in a windswept Norfolk grove” (Schaffner 1991, 192). The veil, which relates the photo directly to this song, appears to be suspended of its own accord in this windy environment, and the parallel rows of trees look as if they converge in the distance due to the camera’s perspective.

In the second verse of “Wish You Were Here,” the narrator asks if “they” (the music industry) deceived the addressee into “trading” one thing for another, presumably inferior, thing. Waters continues to juxtapose images as before, but after the first line, the clarity of the possible distinctions between positive and negative images seem to become confused or to actually break down:

And did they get you to trade your heroes for ghosts?
 Hot ashes for trees?
 Hot air for a cool breeze? Cold comfort for change?
 And did you exchange a walk on part in the war for a lead role in a cage?

The first juxtaposition entails the substitution of a negative, unsubstantial image (“ghosts”) for a positive, substantial one (“heroes”). The listener is taken aback when, directly following this, the relationship appears to have been reversed; the seemingly positive, substantial image (“trees”) now replaces a negative, unsubstantial one (“hot ashes”). This confusion manifests itself further in the apparent absence of any concrete distinction between the images that ensue. “Hot air,” a common slang expression for words that lack substance, is traded for a “cool breeze” (presumably an allusion to the “steel breeze”)—both seemingly negative images. Similarly, “cold comfort” (an expression meaning poor or inadequate consolation) is replaced by what, in the context of the album, appears to be a predominantly *uncomfortable* “change” but one that is here unspecified. This ambiguity culminates in the final juxtaposition; borrowing terms from the theater, Waters suggests that the addressee “exchanged” a subsidiary or minor role (“walk on part”) in the “battle” of life, for a major or starring role “in a cage,” an image that conjures the memory of Barrett—a “prisoner” in the cage of his own body and mind.

The connection to Barrett is suggested by the apparent allusion to the “steel breeze” and by the “ghosts” in the first line of this verse that allude to the “seer of visions.” His presence is also suggested by the subtle addition of the “innocent” synthesizer timbre in the instrumental section between the second and third verses. The song laments Barrett’s absence:

How I wish, how I wish you were here.
 We’re just two lost souls swimming in a fish bowl,
 year after year,

Running over the same old ground. What have we found?
 The same old fears. Wish you were here.

That the song is not entirely meant to be about Barrett can be deduced from the last verse of “Shine On” but also from the musical retreat, which suggests that Barrett continues to function merely as a symbol for the

fragmentation within Pink Floyd—or, ultimately, within Waters himself. This is supported by Waters's statement:

In a way it's a schizophrenic song. It's directed at my other half, if you like, the battling elements within myself. There's the bit that's concerned with other people, the bit that one applauds in oneself, then there's the grasping, avaricious, selfish little kid who wants to get his hand on the sweets and have them all. The song slips in and out of both personae so the bit that always wants to win is feeling upset and plaintively saying to the other side, *wish you were here*. (Dallas 1987, 112)

Waters's explanation sheds some light on the confusion and ambiguity present between the first two verses, which purportedly attempt to portray the somewhat unrelated thoughts of a schizoid. In E. Fuller Torrey's (1974) words, schizophrenia—a mental disease marked by a breakdown in the relation among thought, feelings, and actions, frequently accompanied by delusions and a retreat from social life—is a condition in which people have “problems with reality” (156). R. D. Laing's (1965) account is also helpful:

If the individual cannot take the realness, aliveness, autonomy, and identity of himself and others for granted, then he has to become absorbed in contriving ways of trying to be real, of keeping himself or others alive, of preserving his identity, in efforts, as he will often put it, to prevent himself losing his self. What are to most people everyday happenings, which are hardly noticed because they have no special significance, may become deeply significant in so far as they either contribute to the sustenance of the individual's being or threaten him with non-being. Such an individual, for whom the elements of the world are coming to have, or have come to have, a different hierarchy of significance from that of the ordinary person, is beginning, as we say, to “live in a world of his own,” or has already come to do so. It is not true to say, however, without careful qualification, that he is losing “contact with” reality, and withdrawing into himself. External events no longer affect him in the same way as they do others: it is not that they affect him less; on the contrary, frequently they affect him more. It is frequently not the case that he is becoming “indifferent” and “withdrawn.” It may, however, be that the world of his experience comes to be one he can no longer share with other people. (42–43)

Laing's statements elucidate the figurative mental condition that Waters describes. Through his exposure to the machine, Waters's self has become fragmented because of the deceptive “dream,” based on glory and greed, that the music industry sells; the “machine” has driven away the favorable aspects of his character, leaving behind only the naturally unfavorable part of him, which coincides with the predominant interests of the music industry. This reality, which Waters feels unable to share with others, drives him to retreat into himself because he is unable to secure a feeling, or state, of integration. As Waters suggests above, the song ex-

presses the desire for his various personae once again to amalgamate, but the addition of a background harmony vocal, during the last verse, musically portrays his continued fragmentation despite its consonant and pleasing harmonies.

The song fades into an aural representation of the “steel breeze,” which metaphorically illustrates Waters’s confrontation with the same forces that he sees to have caused Barrett’s demise. Significantly, Stephane Grappelly, a respected virtuoso jazz violinist, played on the album, but his playing can be barely heard beneath the wind sound effects. According to Waters,

you can just hear him if you listen very, very, very hard right at the end of “Wish You Were Here,” you can just hear a violin come in after all the wind stuff starts—just! We decided not to give him a credit, ‘cos we thought it might be a bit of an insult. (Miles 1980)

Here the “steel breeze” once again overwhelms the artistic voice, which is made practically inaudible in its midst.

The bass guitar (Waters’s instrument) can be heard emerging from the wind. Its entry is ominous because it is initially heard a great distance away, and its approach to the foreground of the mix is very gradual. Its pulsations, the intermittence of which contributes to their ominous character, are taken over by an eighth-note rhythmic figure produced by an overdubbed bass guitar. This second bass guitar part is characterized by a high, thin-sounding tone, and this rare practice (overdubbing bass parts) also serves musically to illustrate Waters’s continued fragmentation. Ushering in part VI of “Shine On,” this rhythmic figure becomes an ostinato pedal point on G, reminiscent of that which began the album, yet this one seems to represent the “cage” alluded to in the lyrics of the previous song. Repeated attempts to break out from this “cage,” or pedal point, are implied by the simple B-flat that is continuously heard above the pedal during every fourth bar of the ostinato; but each attempt fails—the pedal returning every time. The 12/8 time signature reminds the listener of the original portrayal of the group’s transformation at the hands of the machine (see p. 58). The abrupt and seemingly threatening guitar entry (first appearing as a menacing slide and then as forceful, rhythmically off-beat chords) ushers in the drums, which establish a “plodding” 4/4 time against the 12/8 feel of the bass, representing the group’s reaction to, and impending collapse from, the pressure caused by its transformation at the hands of the machine. Like the footsteps in “On the Run” from *Dark Side of the Moon*, the group appears unable to keep up with the machine.

The synthesizer enters, now fully transformed, having very much the same qualities already displayed by the guitar (a symbol of the rock music industry): its phrasing is now very irregular; it is adorned with an echo effect; and it employs the same type of “blue” notes that the guitar

characteristically produces—achieved through Richard Wright’s use of the synthesizer’s pitch bender. Its incredible similarity to a guitar is displayed when the lead guitar (played with a slide) finally enters, doubling the synthesizer; the two are practically indiscernible. The guitar enters eight measures before the harmony changes, suggesting a connection between an escape from the “cage” and a return to the “machine.” The guitar plays in unison with the synthesizer for thirteen bars but, after this, begins to articulate an independent line that, three bars later, leads to the guitar’s reassertion of its overpowering character (achieved through its tremendous volume). At this point, the meter changes back to the strong 12/8, and the guitar overwhelms the lead synth, which can be heard attempting to assert itself beneath—but to little avail. At the first turn-around of the harmony during the guitar solo, the descending bass guitar run (from the dominant down to the tonic) that initially signaled the downfall of the group (see p. 53) returns, apparently to confirm the group’s demise. The lead guitar becomes progressively more furious as it moves higher and higher toward the top of its range (Gilmour actually slides off the fingerboard at times). This increased furiousness is conveyed when the lead guitar doubles itself eight bars before the recapitulation of the music from part V and by the increasing violent “pounding” of the rhythm guitar.

The transition to part VII is signaled by the reappearance of the melodic figure in the guitar, which before served as an interlude between the first and second verses of part V. This figure also initiates a change back to the 6/4 meter that characterized the group before it was transformed by the “machine.” This change coincides with the music of the “hopeful” refrain and suggests a possibility of the group returning to its former state.

The lyrics of the third verse, once again, are addressed to Syd Barrett:

Nobody knows where you are, how near or how far.
Shine on you crazy diamond.
Pile on many more layers and I’ll be joining you there.
Shine on you crazy diamond.

The first line alludes to Barrett’s physical and mental absence. During the 1970s and up to his death, Barrett had a mystique similar to the legendary “Bigfoot,” and his extremely occasional emergences from seclusion are nicknamed “Syd sightings” (Schaffner 1991, 116). Similarly, no one knows to where the original healthy personality of Barrett had disappeared. As is now apparent, Waters seems to forecast his own withdrawal into the self. In fact, the image of “layers” suggests the “piling up of bricks” that was to take place two albums later in *The Wall*. The background voices during the singing of the refrain suggest the group’s continued fragmentation, as they do not return to their original unison.

The second half of the last verse creates a disturbing sense of ironic ambiguity:

And we'll bask in the shadow of yesterday's triumph,
and sail on the steel breeze.
Come on you boy child, you winner and loser,
come on you miner for truth and delusion, and shine!

Waters's choice of the word "bask," a pleasant image that literally means to lie in the sunlight, becomes ironic when used with the word "shadow"; he now appears to surrender willingly to the "anti-life pressures" and paints a pleasant view of withdrawing from the "sun" or life, to become a "diamond" himself. This pleasant image is reinforced by the suggestion that he will "sail" or be carried pleasantly with Barrett on the "steel breeze." Waters does not altogether appear to believe this picture, however; he continues, as he did before, to encourage the memory of Barrett as "boy child," to "shine," rather than leaving him in darkness. At the same time, Waters displays his own safe return to "reality" through his repetition of clear opposites in the last two lines (something he seemed incapable of during the previous song). He recognizes Barrett's ambiguous fragmentation or division; he is both "winner and loser," a "miner" for both "truth and delusion." By referring to Barrett as a "miner," the darkness/shadow imagery is appropriately sustained. Miners generally work in the dark caverns of the earth, in comparison to Barrett's location within the "dark caverns" of the mind. The doublet of truth/delusion is a connotation of the light/dark imagery, and Waters's appeal for Barrett to "shine" seems to be a supplication for Barrett to find his way through the dark "diamond mine" toward the light of truth—or reality.

The ambiguity between hopeful endurance and tragic surrender is sustained at the beginning of part VIII with the return of the arpeggiating figure (originally a transformation of the sad, four-note motif—see p. 51), which seemed to force the band's surrender to the machine. Its appearance now invites the listener to enquire whether or not the group will again succumb to the pressures of the media process, but the band's establishing of a driving 4/4 meter against the 12/8 feel of this guitar suggests that they will not. The absence of a distorted guitar in this section, in combination with its now purely rhythmic function, suggests that the threat of this happening has considerably diminished. Uncertainty is still present, however, as a result of the listener not yet having heard a return to the synthesizer's original state; instead, it seems to become first an electric piano, and then a clavinet. This uncertainty is augmented when the "mechanized" or guitar-like synthesizer appears first behind the clavinet but then comes to the foreground of the recording.

Part IX provides some reassurance to the listener with its return of the lead synthesizer's previous identity, characterized by its "French-horn timbre" and regular articulation. This is also achieved through the almost

complete absence of guitar and the acoustic piano's return during this section. Part IX suggests some dissatisfaction for the listener, however, primarily because of its intense sadness. This portrayal of sadness is achieved by the "dragging" half-time feel where the music appears to progress with great effort, with the preponderance of minor chords, and by the initial entry of repeated backward-recorded cymbals (the latter effect results in an uncomfortable reversal of the attack/decay relationship that occurs under normal aural conditions). The dissonances that are created by the harmonic progression of the piece and its notable absence of "comfortable" resolutions also contribute to the discomfort that this music conveys:

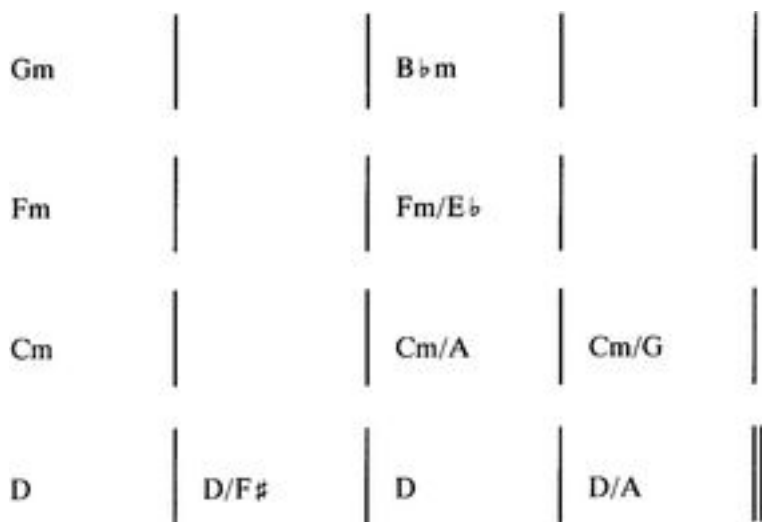


Figure 2.4.

The first chord change from G minor to B-flat minor achieves a dissonant effect because it features an internal tritone movement, while the occurrence of chords over bass notes that are nonchord tones (Fm/E-flat and Cm/A) and their either nonexistent or weak resolutions also convey a great deal of dissonance.

This effect is most successfully created by the denial of the V-I root motion, which the listener expects at the end of the progression before it is repeated each time. The impression of sadness is perhaps a result of the realization that the synthesizer (our protagonist) has not entirely escaped the machine; it appears to have been "scarred." This is illustrated by the background keyboard pad, which plays the chords beneath the lead synth's melody. Identified by its distinctively dissonant "buzzing" timbre (quite unlike the original keyboard timbre, which imitated strings), its position in the back of the mix appears symbolically to reflect these harsh undercurrents of consciousness.

At the end, this sadness is displaced when part IX cadences on a G major chord. This device, very common in baroque music and referred to by musicologists as a *picardy* third, brings an incredible sense of satisfaction to the ear, especially after such an extended time in the parallel minor. The G major chord is sustained and the lead synth is still present, as it was at the beginning of the album, suggesting a return to a state of artistic innocence. Although the background synthesizers are still characterized by a “mechanical” timbre, the sustained major chord provides a positive contrast to the sustained minor at the beginning. This positiveness seems to reflect the realizations about both the music industry and himself that Waters has gained throughout his experience.

The reminder of Barrett’s apparently permanent loss to the machine is ever present in his mind, but the feelings of relief achieved from his own safe return to reality has been maintained and is portrayed musically.

NOTES

1. Later, in the lyrics of “Welcome to the Machine,” Waters also uses the guitar to represent the inauthentic “rock ‘n’ roll dream.” He seems to have in mind, partially, the expression “guitar hero,” which appears to have come into use after Eric Clapton’s rise to popularity in the midsixties. The common expression that coincided with Clapton’s popularity was “Clapton is God.”

2. Waters again suggests in *The Wall* that a withdrawal into the self does not provide a relief from one’s sufferings.

3. See Rockwell (1992, 492–99).

4. This is also reflected by one of the comments heard during the radio sound effects: “Derek, this ‘star’ nonsense—what is it”?

THREE

Animals

History repeats itself, first as tragedy, second as farce.

—Karl Marx

In *A Contribution to the Critique of Political Economy* (1859), Karl Marx and Frederick Engels state, “The mode of production of material life conditions the social, political and intellectual life process in general,” and from this premise Marx formulated the concepts “infrastructure” and “superstructure.” Infrastructure, for Marx, is “the economic structure of society”—the social relations established by a society’s organization of material production. In the capitalist system, this relation is characterized by ruling employers, who own the means of economic production, and employees, whose labor power the employers purchase for profit. From the infrastructure (economic “base”) emerges a superstructure that consists of “certain forms of law and politics” and what Marxian thought designates as *ideology*—“‘definite forms of social consciousness’ (political, religious, ethical, aesthetic and so on).” The essential function of this superstructure, as Marx sees it, is “to legitimate the power of the social class which owns the means of economic production” (Eagleton 1976, 4–5).

Animals (1977) is a critique of the economic and ideological systems within late-twentieth-century liberal democracies. Roger Waters documents his own recognition of superstructure and, like Marx, attempts to illuminate for his listening public its exploitation and oppression. It would appear that his primary concern, however, is to reveal the effects that technocratic capitalist economic relations have on the nature of human beings and the evident divisions that undemocratic structures of power create among us as individuals.¹

Like George Orwell in his political allegory *Animal Farm* (originally published 1945), based on a pastiche of all the major modern political

revolutions up to and including the Russian Revolution in 1917,² Waters anthropomorphically divides human beings into different “classes” of animals. For Waters, however, three species suffice—pigs, dogs, and sheep. His hierarchy of animals coincides with that established by Orwell, where the pigs, protected by the dogs, are generally the ruling “class”; the sheep, of all the “lower” animals, are those who are most mindlessly unquestioning of their oppressed condition, continuously attempting to convince themselves of their contentedness by repeating, in times of doubt, the maxim “Four legs good, two legs bad!” (Orwell 1983, 49). Although this is the fundamental social hierarchy established on the album, Waters’s characterization of each animal is developed in more subtle and complex ways, as shall be seen.

Animals primarily portrays as pigs the capitalist class or bourgeoisie, “which owns the means of economic production,” although it may be more accurate in the present day to refer to a “managerial” class. In any event, as a consequence of their control over the key economic decisions in society, the pigs are the ruling class. They represent the pinnacle of materialistic progress, the symbols of ambition that the system of consumer capitalism by its very nature promotes. This is depicted on the album’s cover, the huge, inflatable pig suspended high above London’s Battersea Power Station—itself a symbol of tremendous power, as it was once the primary source for London’s industrial and commercial interests. It is significant, however, that in every photo depicting this scene (the album’s sleeve boasts numerous shots taken from various angles), the view is either from behind some type of barrier (barbed wire, tall iron gate) or seen from an incredible distance away, suggesting that the average person is effectively excluded from exercising any real political influence within the social order. By the nature of their social position, such a goal is virtually unattainable.

The album portrays as dogs those who are not pigs yet aspire to become pigs. The dogs represent those who ruthlessly pursue the ideal of material prosperity to the detriment of their fellow man—engaging in the “dog eat dog” tactics to which the present day American Dream gives rise. By virtue of their position above the sheep, the dogs can be seen to represent the contemporary middle class or petit-bourgeoisie, while the sheep are, of course, the unsuspecting proletariat, oblivious to the threat posed to them by the dogs and to their continued exploitation by the pigs.

Animals opens with “Pigs on the Wing (Part I),” a piece that, as we find out lyrically at the end of the album in part II, provides the narrator with a “shelter” from pigs. Musically, however, this impression is conveyed directly at the beginning of the album. The piece is performed with solo acoustic guitar and vocal in the singer/songwriter format, which, as we saw in the song “Wish You Were Here,” is associated with “confessional intimacy” or honesty. The acoustic guitar becomes a pastoral sym-

bol, which contrasts the mechanical or inhuman associations that arise from the use of electronic timbres or textures. Its use here, as in the song "Wish You Were Here," represents a retreat from the technological alienation that we often experience from the mechanistic nature of modern society.³ At the beginning of the album, listeners are in this state of retreat too, but during the body of the work, they are exposed to the "machine" of modern life, which is portrayed by the album's predominant use of electronic instruments, as was the case with *Wish You Were Here*. It is significant that the machine on that record symbolized the music industry, an incarnation of corporate capitalist industry driven by profit maximization, because the pigs are, of course, a more "generalized" manifestation of this same greed.

The first song immediately expresses the album's primary concern—the importance of human relationships:

If you didn't care what happened to me,
 And I didn't care for you,
 We would zig zag our way through the boredom and pain,
 Occasionally glancing up through the rain,
 Wondering which of the buggers to blame
 And watching for pigs on the wing.

The narrator suggests that human affection provides the only consolation that he receives within the directionless or meaningless modern condition. Waters's portrayal of modern life as "boredom and pain" seems to align him, once again, with Samuel Beckett and the views of the "Theatre of the Absurd." But as the album progresses, the listener realizes that this perspective is primarily a result of the narrator's lack of interest in the greedy, competitive nature of his society and the tendency that it has to create barriers among people. The narrator displays his lack of interest in attaining material success by his only "occasionally" glancing up at the pigs. He does not strive to become one but questions which of them may be most responsible for creating the bleak situation that he sees. It is clear that the narrator believes the pigs to pose some type of threat, conveyed through the last line of the song, where he seems to be warily looking out for them. This threat, of course, is that of the immense concentrations of private power, which the pigs use to overwhelm and alienate the influence of the general public from the political arena.

Just as the song that begins side 2 of the record bears the title "Pigs (Three Different Ones)," the next song, "Dogs," could easily have been called "Dogs (Two Different Ones)" because it portrays two quite different dogs. The first, whose part is sung by David Gilmour, is representative of the stereotypical "cut throat" dog that aspires to reach pig status—a character who symbolizes, in Waters's view, the "culture" of corporate capitalism that fosters the conditions leading to a hypercompetitive society. The second dog, whose part is sung by Waters, appears to be the

narrator who was introduced in “Pigs on the Wing (Part I)” — a dog who seems to have been initially conditioned by his society into accepting as legitimate his initial role in the corporate “game” yet begins to question it, recognizing the problems that this way of life engenders.

The song begins with a faded-in, double-tracked acoustic guitar, which moves from the background of the sound mix to the foreground. This subtle approach, in combination with the unrelaxed, syncopated rhythm, conveys a sense of apprehension, which—as the listener soon realizes—accompanies the stealthy advance of the first dog. The fade-in, combined with the move from background to foreground, gives the impression that the dog has traversed a great distance in his approach, as if crossing the “barren wasteland” of his ever-expanding “territory.” This provides an effective contrast from the sense of intimacy conveyed in the first track, where the vocal and guitar are positioned in the foreground of the mix. The opening harmonic progression (D minor 9, B-flat [add 4], A sus 4, B-flat/A-flat), of which much of the piece is composed, also serves to establish a sense of unease. A great deal of tension is created throughout the progression, initially by the dissonance of the E-flat that is heard against the D in the second chord but also by the ambiguity of the third chord (the dominant), which is neither major nor minor. The tension-filled overall effect of the chord progression culminates in the last chord’s return to the first, an event characterized by its disturbing tritone root movement. The use of the acoustic guitar again initially connotes a sense of honesty, but this merely foreshadows the deceptive character of this dog, which is exposed almost immediately when the listener hears the entry of a synthesizer, suggesting the obtrusive technological world. The synthesizer’s subtle crescendo is similar in character to that of the guitar entry. Its gradual attack contrasts its comparatively swift decay, which occurs on a different note that suddenly appears in the opposite speaker channel. This is also a musical portrayal of the dog’s predatory furtiveness; he begins his assault by sneaking up on his victim and, after a sudden attack, quickly appears elsewhere. This dog, addressing the second, offers advice on what must be done to achieve pig status:

You gotta be crazy, you gotta have a real need.
You gotta sleep on your toes, and when you’re on the street,
You gotta be able to pick out the easy meat with your eyes closed.
And then moving in silently, down wind and out of sight,
You gotta strike when the moment is right without thinking.

The dog suggests that to be “successful,” one must be fanatically obsessed, or have “a real need” for power and wealth. He warns about the ever-present fears of being attacked by competitors, recommending that the second dog must sleep very lightly while giving the impression that he is not asleep at all. Conversely, when the dog is in public, he must learn to “pick out,” without fail if he is to survive, who the weak targets

are (most often sheep, of course). Until the dog learns the art of deception (forecasted in the second verse), he must rely on his instinctual stealth and predatorial hunting prowess, striking at the most opportune moment.

The intimidating nature of this dog is portrayed musically in a variety of ways but initially through his sharp enunciation of the “t” sound in “toes” and “street.” The use of echo on the latter word endows the character with a tremendous sense of power, as does the sudden entry of the bass and drums after “eyes closed.” This entry is made even more threatening as a result of the gradual cymbal crescendo that precedes it; the crescendo of this cymbal and the momentary band entry seem, once again, to suggest the dog’s stealthy approach and sudden attack. The confident pause that follows the shouted words “eyes closed” and the dramatic reduction of volume in Gilmour’s vocal during the next line lend the character a demented, menacing aspect, further enhanced by the implication that this character is smiling: over the ambiguous A sus 4 chord, Gilmour sings the major third (C-sharp)—a feature notably missing in Waters’s rebuttal during the recapitulation of this material later in the piece. The staggered entry of the organ suggests a staggering victim, whose fall is intimated by the organ’s adopting a position in the background as a supporting instrument. The full band enters permanently at the end of this verse, providing the dog with additional strength and support that anticipate his prediction of oncoming adeptness in the next verse.

The second verse begins with the dog’s proposition that the attacker’s tactics of destroying the competition can become more “sophisticated” in time:

And after a while, you can work on points for style.
Like the club tie, and the firm handshake,
A certain look in the eye and an easy smile.
You have to be trusted by the people that you lie to,
So that when they turn their backs on you,
You’ll get the chance to put the knife in.

The dog suggests that the attacker can eventually adopt a deceitful “business-like” persona—characterized by a deceptively friendly “look in the eye” and a fraudulent smile that can be called on whenever necessary. He recommends that trust must be established in victims whom the attacker intends to deceive for the furthering of his self-interest so that they can be easily conquered and thus removed from the competition by “a stab in the back.” The addition of a background vocal in the last line of the verse brings the speaker extra clout, suggesting to the addressee that this dog is not alone in possessing these horrific “ideals.” This thought attacks the mind of the second dog with incredible intensity, portrayed by the distorted electric guitar solo in the next section, which is supported by ag-

gressive drum fills and forceful china cymbal crashes that appear on the first beat of every bar during the solo. The disturbing effect of this instrumental interlude is augmented by the excessive chromaticism in Gilmour's solo and by the first dog's scream and maniacal laughter; the character's outburst suggests that this "killer" approaches his work (the ruining of other people's lives) with a frightening sense of glee.

Immediately after the first line of the next verse (marked by the absence of "you gotta" and "you have to"), the first dog realizes that he is giving advice to a potential competitor. He subsequently attempts to discourage the second dog by forecasting a sorry end to anyone who becomes involved in the competition:

You gotta keep one eye looking over your shoulder.
 You know its going to get harder, and harder and harder as you get older.
 And in the end you'll pack up and fly down south,
 Hide your head in the sand,
 Just another sad old man,
 All alone and dying of cancer.

The dog forecasts that the stress caused by the competition—the constant threat posed by other dogs—will eventually wear the attacker down to the stage where he will have to flee. Both the adoption of a strong pulsating rhythm by the bass guitar and the thrice-repeated "harder" (the latter in combination with the echo used on Gilmour's voice) enhance the effectiveness of the speaker's attempt to discourage the addressee. The first dog's intimidating character is portrayed through Gilmour's confident "yeah," which occurs after the word "older," and is reinforced by the use of echo on his voice again during the words "south" and "sand" in the following lines. The speaker predicts that the attacker, for his own protection or because he has retired, will have to relocate "down south"; as a result of his age, the only defence mechanism that he will have at his disposal will be that of the ostrich (ostriches are often thought to hide their heads in the sand when they fear an attack). This image also suggests that the only way that the attacker will be able to cope with his condition is by refusing to accept that he is "sad," "alone," and "dying of cancer."

During the singing of the word "cancer," the drums begin to play in half-time, implying that the first dog's onslaught is beginning to weaken. The reason for this is that the second dog begins to reflect melancholically on what has been said, the alienating content of which is apparently represented by the synthesizer solo that follows. Eventually, the acoustic guitar also ceases its persistent rhythm, leading to a slow instrumental interlude characterized by its multiple overdubs of electric guitar parts—a section that seems to be a musical portrayal of the second dog's sadness and resignation. This effect is communicated by the "staggering" drum

fills and Gilmour's technique of bending the guitar's strings. Often, when a guitarist bends strings upward to attain a certain pitch (a technique used almost exclusively by rock guitarists), the effect is that of an ecstatic striving. Here, for the most part, Gilmour uses a technique that is generally less common; that is, he bends the strings upward to the desired note but lets them slowly fall to the next note—creating the opposite effect. The affect of this melodic display is compounded as a result of the many overdubbed guitars during this section.

After this interlude, the bass and drums drop out, suggesting that the second dog is momentarily left alone in his thoughts; the memory of the first dog's disturbing words are translated into aggressive barking and chilling howls (taped sound effects). His isolation is also implied by the prolonged harmonic stasis (the D minor 9 chord is sustained for eight bars). The addressee's solitude is, once again, disturbed by the first dog, who reasserts his attack—portrayed by the disappearance of the recorded sound effects, which coincide with the reentry of bass and drums and the return of the solo electric guitar. The tempo is greatly reduced from the first dog's initial onslaught, but his continued intimidation is portrayed by the dissonances of the guitar solo, particularly at the point when Gilmour bends two strings together, but also when he repetitively bends a low tone in conjunction with the use of artificial harmonics (executed near the bridge of the guitar), which produces a harsh, metallic tone. This lick also terminates in a power chord, adding to the solo's forcefulness.

The still menacing character of the first dog is confirmed by the now double-tracked lead vocal entry but also by the return of the supportive background vocals. He describes the frightening condition caused by the second dog's eventual, increasing paranoia—the final consequence of his past actions:

And when you loose control, you'll reap the harvest you have sown.
And as the fear grows, the bad blood slows and turns to stone.
And it's too late to loose the weight you used to need to throw around.
So have a good drown, as you go down, alone.
Dragged down by the stone.

The imagery presented in the second line is a terrifying poetical representation of coronary thrombosis, and this anticipates the "heart attack" that the first pig has in "Pigs (Three Different Ones)." The relationship established between the two songs implies that the speaker is describing the state of a dog that is no longer a dog, because he has achieved pig status. This is hinted at also by the image of being overweight, another characteristic of the first pig. The "pig's" blood is contaminated by his bad qualities, which are portrayed as the origin of his downfall. His coronary arteries become blocked as this blood coagulates into stone, and his demise is symbolically portrayed as a horrific vision of drowning,⁴ caused

by the weight of the stone that it is “too late to loose.” Once again, the character is sadly portrayed as being “alone.”

The word “stone” is given special musical treatment during these lines to stress the horror of the image. The first occurrence of the word is strengthened through its being set up, in the preceding bar, by sixteenth notes played in the electric guitar and bass (enhanced further because the electric guitar has been absent since the beginning of the verse), which contrasts the quarter-note feel established by the drums throughout the verse thus far. With the singing of “stone” (a pushed beat and the highest note in an ascending phrase), the instruments drop out and give way to a prolonged melisma in the vocal. A series of strong accents leads to the next line, which is not segmented like the first two but executed continuously with the accompaniment of a strongly rhythmic electric guitar part. The rhythmic momentum gained is enhanced further by Waters’s effective use of internal rhyme in the line (“too late to loose the weight you used”), where each rhymed word occurs on the same note. The next line also features internal rhyme (down/drown), and these words are accompanied by strong accents, which are realized by the full band. These musical events all prepare the listener for the dramatic ending of the verse, which is characterized by a descending melodic phrase that accompanies the last line of lyric and musically portrays the fate of the “pig,” who, according to the first dog, is eventually “dragged down by the stone.”

The most disturbing aspect of the image, for the addressee, is that it is a prediction of *his own* fate according to the first dog. His trauma is portrayed by the repeated echoing of the image of the stone—drilled into his mind with the help of the penetrative bass drum’s appearance on the first beat of each bar. Dallas (1987) hints at this character’s “dehumanization,” describing how the voice’s human overtones are filtered out, until it resembles a high-pitched howl heard through deep water (114). The instrumental section that follows apparently represents the second dog’s stream of consciousness, and this shift in perspective is signaled by the music’s shift to a 6/4 meter and its complete change in texture. It is significant that this section is entirely synth dominated (connoting technology) as it provides an enormous contrast to the humanistic, pastoral state in which the album began, conveying the character’s intense feelings of alienation. His estrangement is also conveyed through his thoughts about the first dog’s “barking,” which is, at times, heard over the echoing of “stone.” This time, however, the dog sound effects are heard through a vocoder, giving them an “electronic” quality that confirms, for the second dog, the first’s “inhumanity.” The character slowly begins to develop confidence, as portrayed in the increased activity of the drums: first the ride cymbal and bass drum but then through the snare drum entry also. His confidence results from his suspicion that both he and the first dog are slaves of a system, controlled by the pigs, which equates success to

the acquisition of vast power and wealth. This suspicion is conveyed by the sounds of whistling heard toward the end of this section, which suggest that, as in *Animal Farm*, the dogs are merely “trained” by the pigs to protect their own interests. In this case, however, the pigs’ power is maintained because the dogs do not question the legitimacy of the undemocratic power relations that characterize the economic system. The renewed strength of the second dog, displayed through the return of the acoustic guitar that launches his counterattack on the first, results from the mental liberation that he suspects he may have achieved through his recognition of the existence of what Marx termed “superstructure.”

This character’s continued apprehension, however, is conveyed in Waters’s voice and is apparent also in his rebuttal:

I gotta admit that I’m a little bit confused.
 Sometimes it seems to me as if I’m just being used.
 Gotta stay awake, gotta try and shake off this creeping malaise.
 If I don’t stand my own ground, how can I find my own way out of this
 maze?

The second dog realizes that his opponent was correct when, in the first verse, he stated that one has to “sleep on his toes.” But the fact that this dog says that he must “stay awake” intimates his reluctance to fall back into a “brainwashed” state. In other words, he must “stand his own ground” so that he does not fall under the influence of the first dog’s false espousal once again.⁵ His disorientation is typical of one who has just “awakened.”

His counterattack, which is strongly supported by the full band’s re-entry, begins in the next verse as he starts to elucidate the situation:

Deaf, dumb and blind you just keep on pretending
 That everyone’s expendable and no one has a real friend.
 And it seems to you the thing to do would be to isolate the winner.
 And everything’s done under the sun,
 And you believe at heart, everyone’s a killer.

The character explains that the first dog has been unable to perceive his pig-imposed yet self-imposed paranoid condition due to his closed-off senses—a state contributing, of course, to his loneliness, which is suggested by the word “isolate” in the third line. The word also suggests the dog’s belief that the “winner” of the competition (the pigs) should be identified and separated for attention because of their status. It is, in his belief, a goal for which to strive and one worth doing “everything under the sun” to achieve. This belief results in his “dehumanization,” which is exacerbated by the division that he creates between himself and others because he fears everyone is like him.

That the second dog’s rebuttal is just as powerful as the initial attack launched by the first is illustrated by the presence of many of the same

musical qualities that began the piece. A retaliative guitar solo follows the verse, but this one overwhelms with the dissonance of its last phrase, which is composed of a B-flat whole tone scale, whose harmonization forms parallel augmented chords. The return of the "sad" instrumental section suggests that the second dog recognizes the first one as truly a "cry," just as he does later in his attack on the pigs in "Pigs (Three Different Ones)."

As Nicholas Schaffner (1991) observes, the last verse seems to allude to Allen Ginsberg's poem *Howl* (1956), because of the adoption of its technique of "beginning each unrhymed line with the word 'who'" (200). Just as the poem is, in Richard Eberhart's words, "a howl against everything in our mechanistic civilization which kills the spirit" (Miles 1986, 155), so too is *Animals*. It is appropriate, therefore, that Waters portrays himself as a dog throughout the album.⁶ The repetition of the beginning of each line, in conjunction with the repeated riff and aggressive drumming, helps to strengthen the second dog's final onslaught. This is also achieved by the repetition of each line of lyric beginning with "breaking away from the pack," the addition of background vocals in the last three lines and the last line's repetition, which fully restates the frightening image of being "dragged down by the stone."

Waters, in the first line, suggests that the other dog must have had a painful childhood, perhaps due to a divided family; his character has been possibly determined, in part, by his unfortunate psychological grounding. The rest of the verse illuminates that although the first dog was merely trying to scare off the second, all that he said was ultimately correct:

Who was born in a house full of pain.
 Who was trained not to spit in the fan.
 Who was told what to do by the man.
 Who was broken by trained personnel.
 Who was fitted with collar and chain.
 Who was given a pat on the back.
 Who was breaking away from the pack.
 Who was only a stranger at home.
 Who was ground down in the end.
 Who was found dead on the phone.
 Who was dragged down by the stone.

Waters suggests that the first dog is "fitted with collar and chain" and therefore just as much a slave of the system as are the sheep, yet his slavery causes him to be "breaking away from the pack" and "only a stranger at home," unlike the sheep who may at least still have the comfort of the "flock." The dog was "trained" not to disrupt the system and subsequently "broken in," then reduced to a state of despair, by personnel who were themselves "trained." Conditioned by "pats on the back" —

an “animalistic” translation for the original line “seats in the stand” (commonly rewarded by “the company” for good work)—the dog obeys what he is “told to do” by the “big man, pig man,” who is portrayed in the first verse of the next song saying “keep on digging.”⁷ As is apparent in the last three lines, the sorry end forecasted for the second dog by his attacker was really the latter’s own. It is clear, also, that the extensive periods that he spent on the telephone were not the result of “personal” but business calls.

Side 2 of the album opens with “Pigs (Three Different Ones),” which features the now confident, newly awakened dog launching a verbal attack on the pigs. It becomes apparent in this song that the album’s portrayal of pigs is not simply limited to the “capitalist” class; it is expanded to include two other figures who both somehow pose a threat to society because they are in self-established positions of power and in some way responsible for promoting divisions between people. Each pig is a symbol of loneliness.

The song begins with an ominous pig sound effect, followed by a short, piercing synthesized sound, both of which echo and quickly recede into the distance (the rear of the mix), creating a sense of apprehension for the listener. This is enhanced by the keyboard synthesizer’s entry, which obscures the roots of the chords (the Em-to-C root movement is heard *very* faintly in the background). The melodic figure, besides confining itself to the narrow range of a minor third, accentuates the claustrophobic character of the limited harmonic movement—the chords are identical except for the chromatic shift back and forth from B to C, which is heard as the root movement in this figure. When the bass guitar enters, it too contributes to this unease. Playing abnormally high in its range, it first enters playing a B against the keyboard’s C, which creates confusion because it challenges the established root movement. This effect is sustained when the bass ends its first phrase, not on a C but on an E. After outlining the B-to-C root movement momentarily, the bass continues to challenge it by playing an E beneath the Em and then subsequently outlining both first and second inversions of these chords, creating a great sense of instability. When it finally begins consistently to play an E-to-C movement, the bass forebodingly slides down from these notes to a pitch that is indefinite each time. The guitar entry achieves the same effect as the sounds that open the piece, although Gilmour creates it without actually using echo. Cymbal crashes accompany the entrance of another high-sounding synthesizer, which twice begins to play the melodic figure but disappears as the harmony changes to Cmaj7. The combination of all these musical features serves to establish a threatening and discomforting portrayal of the pigs.

Waters powerfully launches his attack with short, sharply accented syllables, receiving added support from the drum kit entry, his own double-tracked vocal, and the chorus of background vocals, which join the

lead each time in mockingly exposing the pathetic nature of each pig with the cry—"ha ha charade you are." The regular appearance of these background voices suggests that the first dog has recruited other dogs for his mission, an idea that is supported lyrically in the last verse when the narrator uses the pronoun "our." The escape from the repeated, claustrophobic chord progression to a G major chord helps to dispel the initial threat of the pig, which is also communicated by the confident "whew" that is heard in the lead vocal after the progression returns to the E minor chord.

The first pig represents the ruling class symbol of achievement—the "big man, pig man" alluded to in the previous song. This pig tells the dogs to "keep on digging," creating for both them and himself an unhappy, lonely state. He is the only character that is actually referred to as a pig, supporting the idea that he is the primary pig caricature in the work. Unlike the novice dogs who must "sleep on their toes," this pig is a "well heeled big wheel." With "pig stain on his fat chin," he is characterized by his never-ending greed. The narrating dog mocks the pig for his self-imposed heart condition:

And when your hand is on your heart,
You're nearly a good laugh.
Almost a joker,
With your head down in the pig bin.

The musical transition that occurs after "heart" lends further strength to the dog's taunting assault. Until the end of the verse, the harmony remains on an A minor chord, which is continuously struck with great force after being approached chromatically from below. The vocal is now almost spoken rather than shouted, and its altered timbre, which results from the absence of reverb, gives the impression that the dog is speaking, not publicly, but privately in the ear of the pig. This is also conveyed by the absence of background voices until near the end of this section. The use of acoustic piano during this section contrasts the alienating, "technological" portrayal of the pig at the beginning of the piece that was achieved through the use of synthesizers. Another strong pastoral symbol—the cowbell—is appropriately used here also, its steady drive supporting the dog's onslaught. As he does with all the pigs, the narrator, displaying his own humanity, points out that the pigs are almost comic but ultimately tragic:

You're nearly a laugh,
But you're really a cry.

The dog's sincerity seems to be displayed by the special musical treatment of the word "cry." During the singing of this word, the melody features a striving octave jump, which is followed by a decorative melisma. The word's appearance also coincides with a return to the E minor

chord, an inserted 3/4 bar in the strongly established 4/4 meter and the temporary absence of the cowbell.

The pig portrayed in the second verse is at the opposite end of the economic scale, and it is significant that she is “sandwiched” in by two socially powerful pigs. Poverty stricken and living in a bus shelter, she is old and alone because she is devoid of humane feelings. She “radiates cold shafts of broken glass”:

Bus stop rat bag, ha ha charade you are.
You fucked up old hag, ha ha charade you are.

It is clear that this character is a criminal because she is “hot stuff with a hat pin” and “good fun with a hand gun.” That she, too, has a potential for power through her willingness to commit violence (she “likes the feel of steel”) makes her not only capable of exploiting others but also a physical threat to them. The divisions she creates between people are permanent.

Between the second and third verses is a long instrumental interlude. Pig sound effects are heard first naturally but then through a talk box—a device usually used by electric guitarists that enables them to speak through their guitar.⁸ No matter how hard the pigs try, however, they are unable to articulate words. They continually fail in their attempts to assert their humanity, seemingly because they inauthentically attempt to do so, as conveyed through their use of technological “tricks.” Their lack of authenticity is exposed about halfway through the interlude when the listener hears the return of the synthesizer in the background, while the return of the introductory keyboard part confirms this. Rather than being harmonized at the interval of a sixth this time, the keyboard part is now a single-line melody. Because the sixth is a consonant interval, this alteration suggests that the pigs initially attempted to appear “in harmony” with their environment, but their detrimental characters are now fully exposed.

The third verse is aimed at Mary Whitehouse—“the self-appointed guardian of British morals” (Schaffner 1991, 199) who played a major role in the censorship of television and art works in the 1970s, particularly when they seemed blasphemous (Tracey and Morrison 1979, 3–4):

Hey you, Whitehouse, ha ha charade you are.
You house proud town mouse, ha ha charade you are.
You’re trying to keep our feelings off the street.

Waters’s use of assonance in the second line effectively contrasts the former attacks on the other pigs. The use of this device, in combination with the decreased occurrence of harsh consonants, makes his attack seem less vicious than ridiculing. Whitehouse is seen as a threat, in Waters’s view, because of her desire for collective repression. As the verse progresses, she is portrayed as nervously censoring everything that

comes out of her mouth. The dog taunts her with the threat of using profanities:

You're nearly a real treat,
 All tight lips and cold feet,
 And do you feel abused?
 ...!...!...!...!
 You gotta stem the evil tide,
 And keep it all on the inside.

Whitehouse's transferral of her own personal repression to society through the form of censorship became a serious issue in England. She is portrayed here as a hypocrite who hides her own "evil" qualities while attacking those that she is allowed to observe in others. Waters suggests that she threatens to divide human beings by not having them communicate their thoughts and feelings. It is not surprising that Whitehouse, at times, "felt, as she put it, 'dreadfully isolated'" (Tracey and Morrison 1979, 16).

The song ends with a guitar solo played over the repeating E minor/Cmaj7 chord progression, and Gilmour's technique of playing a note on the first string while bending the second string upward toward the same pitch, in combination with the use of distortion, volume, and reverb, results in an extremely powerful effect. That the song fades out during this solo, however, suggests that the dog's confrontation could go on forever, never achieving an escape from the oppressive feelings caused by the narrow harmonic range, with its eternally repeating "claustrophobically" polar progression.

It is significant, therefore, that in the next song, "Sheep," the dog tries to rouse the proletariat from its slumber to incite a revolt against the pigs. While the sheep represent the masses, they are also used to represent the Christian populace, and it is at this juncture that Waters addresses the influence of religion as superstructure. Seen in this light, the previous song's attack on Mary Whitehouse acts as an extremely effective transition to the present song because Whitehouse's political successes make her an excellent example of how close the relationship is, at times, between political power and organized religion.

In 1977, Whitehouse, appealing to the common law offense of blasphemy, launched a private prosecution against the newspaper *Gay News* and its editor Denis Lemon, for printing James Kirkup's poem *The Love That Dares to Speak Its Name*—"a poem [which] used the imagery of [homosexual] physical love to convey [the poet's] feeling of union with his God" (Boyle 1989, 20). Whitehouse won the case—the first successful prosecution for the offense of blasphemy in more than fifty years. According to the trial judge in the case, the offense was defined as follows:

Blasphemous libel is committed if there is published any writing concerning God or Christ, the Christian religion, the Bible, or some sacred

subject, using words which are scurrilous, abusive or offensive and which tend to vilify the Christian religion (and therefore have a tendency to lead to a breach of the peace). (Boyle 1989, 3)

It was ten years later, after the ayatollah pronounced a death threat against Salman Rushdie for the blasphemy against Islam contained in his book *The Satanic Verses* (1988) that the British Muslim community discovered that this law did not protect its interests. In its pamphlet "The Crime of Blasphemy—Why It Should Be Abolished," the International Committee for the Defence of Salman Rushdie and his publishers state:

Such discrimination in the law is unacceptable in a democratic society which should guarantee freedom for all religions as well as systems of humanist belief, atheistic or agnostic. But the proper course is not to extend the blasphemy laws to other faiths rather as this pamphlet argues, it is to abolish the offences of blasphemy and blasphemous libel outright. Freedom of religion can only be fully ensured if all faiths are treated equally before the law and if none may invoke the power of the state to deter criticism or challenge to their beliefs. (Boyle 1989, title page)

Waters appears to have felt the same way about the issue of blasphemy, attacking Whitehouse again in "Sheep" with his grim parody of the twenty-third psalm—a representation that she likely would have labeled blasphemous.

Mullins (1978) hints at the overriding difficulty apparent in Whitehouse's character:

[Whitehouse] had become Britain's major symbol of repressive and guilt ridden attitudes towards sex. Her fundamentalist Christianity and her association with Moral Rearmament were responsible for some of her anti-intellectualism and proneness to equate personal unconscious wishes with the will of God. (112)

The danger of someone like Whitehouse achieving political power is apparent—especially when one considers what Michael Tracey and David Morrison (1979) considered to be her ultimate objectives:

In short, there is to all her work—all her speeches, lectures, lawsuits, controversies and books—one specific and clear leitmotiv, that man once more needs to have all his actions and thoughts guided by Christian principles. It was and is nothing less than the call for *the creation of a theocratic state*. (188)

The danger of a theocratic state, obviously, is the possibility of one "equating personal wishes with the will of God," but a theocracy is not the only form of government in which this happens. It is hardly necessary to recount the frequent historical abuses of the name of God. We can allow just one example to suffice, from a former leader of the world's bastion of corporate libertarianism. Waters remarked that this statement

was the impetus behind the song “What God Wants (Part I)” from his third solo album, *Amused to Death* (1992):

“What God Wants” derives at least in part from George Bush’s statements during what came to be known as Desert Storm—all that crap about God being on the side of the American people, which is always crass, but within the context of what was going on there, a “holy war,” is ludicrous and obscene. The idea of whose side God is on is 600 years old. . . . It’s good smokescreen material for the powers that be, but it doesn’t help us ordinary people one little bit. It’s no help to anybody, except him, of course. (Resnicoff 1992, 40)

With regard to the comment that Waters makes in the last sentence, it is interesting to consider the statements of Garry Willis (1990), who illuminates further the relation between religion and politics:

About 40 percent of the American population attends church in a typical week (as opposed to 14 percent in Great Britain and 12 percent in France). More people go to church, in any week, than to all sports events combined. Over 90 percent of Americans say they pray some time in the week. Internationally, “Americans rank at the top in rating the importance of God in their lives. On a scale of 1 to 10, with 10 the highest, Americans average a rating of 8.21, behind only tiny Malta (9.58).” . . . One would expect that something so important to Americans would affect their behavior as voters. And as a matter of fact, no non-Christian has ever been elected president of the United States. (16–17)

“Sheep” effectively explores the relation between political and religious oppression. The song begins peacefully with the sounds of sheep grazing and birds singing, but this sense of peace is interrupted by the electric piano, which creates a feeling of unease with its sporadic playing and tremolo effect. The inconspicuous bass guitar entry also serves this purpose, providing a pedal point on D for the keyboard’s dissonant chordings against the established Dorian modality. The tension is released momentarily when the bass shifts to an A (much of the tension was due to the keyboard’s insinuated movement toward A minor) but returns when the harmony changes, oddly, to B minor. Four bars later, the harmony shifts back to A minor, and the backward-recorded cymbal prepares the way for a delayed percussion entry, initially just bass and snare drum. There gradually builds a full band entry, setting in motion the dog’s arousal of the sheep, and the progressive development of tension seems to convey, again, the dog’s stealthful approach, his aim clearly being to startle the sheep into awareness. This is also effectively achieved by the sudden harmonic rise of the piece into E minor (it began in a D minor modality). It is interesting to note one reviewer’s comments about a Pink Floyd performance at New York’s Madison Square Garden during the 1977 “In the Flesh” tour:

Never have I seen such an extravagantly creepy show. Their set includes two caterpillar-like light towers which, when not providing spotlights, act as eyes that search the audience for God-knows-what; a living-room full of inflatable people and furniture which rise, blow out, light up, and float aimlessly across the ceiling of the grand arena until they are deflated and drop as though dead; and a giant, air-filled pig that passes ominously over the entire arena. (Mieses 1977, 18)

It is obvious that Pink Floyd, in customary avant-garde fashion, attempted to communicate Waters's message to audiences by using shock tactics, just as the narrator does.

The melody of the vocal is composed almost entirely of the back-and-forth movement between two notes, and its similarity to the siren sounds of old-style British emergency vehicles is startling. Tension is also established by the melody's quarter-note triplets (they establish a 4/4 feel), which are heard against the urgent 12/8 feel played by the band. At the end of each of the first two lines of lyric, Waters' voice is transformed into a prolonged synthesizer note. The sustain of the synthesizer, supported by a sustained organ chord beneath it, strengthens his words, and it becomes apparent that this is also a shock tactic. He has brought with him to the pastoral setting the reality of the alienating technological world, and each time, the perpetuated note ends with a power chord on the electric guitar, which adds additional force to his words. The long, fluid melodic lines contrast the short, sharply accented notes of the previous song's melody. This absence of abrasion in the vocal delivery seems to help confirm that this piece is not an attack on the sheep but merely the raising of an alarm.

Unlike the threatening first dog who was characterized earlier in "Dogs," this one (the second in that song) is a sheep dog who tries to herd the flock to convey his message of the impending threat of other dogs:

Harmlessly passing your time in the grassland away;
Only dimly aware of a certain unease in the air.
You better watch out,
There may be dogs about.
I've looked over Jordan and I have seen
Things are not what they seem.

The dog hints at his newfound realization (acquired during "Dogs") that the system set up by the pigs, seemingly legitimate, is actually not. Ultimately, it enslaves everybody in one form or another, but the sheep, of course, are those most exploited by the system. The anxiety that characterizes his delivery is communicated by the abrupt harmonic changes, which compose the remainder of the verse after the initial two lines (F-sharp major to A major). It is also sustained between the verses by the accented offbeats played by the guitar. Interestingly, Waters alludes to a piece that is representative of another historically oppressed people with

his reference to the anonymous Negro spiritual *Swing Low Sweet Chariot* (itself an allusion to Deuteronomy 3:26–27):

I looked over Jordan, and what did I see?
A band of angels coming after me,
Coming for to carry me home.

By using the image of sheep, which in the Bible represent the faithful, in combination with this allusion to the slavery of blacks in the United States, Waters makes an observation about the ideology of most types of Christianity: the doctrine of passivity encourages oppression. The oppressed singer of the spiritual is able to receive comfort from his belief that his troubles will end because he is destined to return to heaven. David Chidester (1988) talks about the laws that were passed in the United States in the eighteenth century that restricted any religious gatherings of slaves:

These restrictive laws were clearly designed to maintain control over slaves by diffusing any possibility that religious gatherings might result in revolt against the slave masters. But they were also part of a larger pattern of religiopolitical power which used Christian religion to protect the property interests of slaveholders. Religious leaders in the established Christian churches presented a form of Christianity designed to make slaves more docile in their station in life. (143)

The Christian tendency toward passivity is effectively portrayed in this excerpt from the poem *Patient Joe* (1795), by the English romantic poet Hannah More:

He praised his Creator whatever befell;
How thankful was Joseph when matters went well!
How sincere were his carols of praise for good health,
And how grateful for any increase in his wealth!

In trouble he bowed him to God's holy will;
How contented was Joseph when matters went ill!
When rich and when poor he alike understood
That all things together were working for good.

If the land was afflicted with war, he declared
'Twas a needful correction for sins which *he* shared;
And when merciful Heaven bid slaughter to cease,
How thankful was Joe for the blessing of peace!

When taxes ran high, and provisions were dear,
Still Joseph declared he had nothing to fear;
It was but a trial he well understood
From Him who made all work together for good.

Though his wife was but sickly, his gettings but small,
 A mind so submissive prepared him for all;
 He lived on his gains, were they greater or less,
 And the Giver he ceased not each moment to bless. (9–28)

According to Dudley Dillard (1963), Christian ideology, specifically that of Protestantism, encouraged the early expansion of capitalism:

The Protestant Reformation of the 16th and 17th centuries developed alongside economic changes which resulted in the spread of capitalism in northern Europe, especially in the Netherlands and England. This chronological and geographical correlation between the new religion and economic development has led to the suggestion that Protestantism had causal significance for the rise of modern capitalism. Without in any sense being the “cause” of capitalism, which already existed on a wide and expanding horizon, the Protestant ethic proved a bracing stimulant to the new economic order. Doctrinal revision or interpretation seemed not only to exonerate capitalists from the sin of avarice but even to give divine sanction to their way of life. In the ordinary conduct of life, a new type of worldly asceticism emerged, one that meant hard work, frugality, sobriety and efficiency in one’s calling in the market place similar to that of the monastery. Applied in the environment of expanding trade and industry, the Protestant creed taught that accumulated wealth should be used to produce more wealth. . . . Acceptance of the Protestant ethic also eased the way to systematic organization of free labour. By definition, free labourers could not be compelled by force to work in the service of others. Moreover, the use of force would have violated the freedom of one’s calling. Psychological compulsion arising from religious belief was the answer to the paradox. Every occupation was said to be noble in God’s eyes. For those with limited talents, Christian conscience demanded unstinting labour even at low wages in the service of God—and, incidentally, of employers. It was an easy step to justify economic inequality because it would hasten the accumulation of wealth by placing it under the guardianship of the most virtuous (who were, incidentally, the wealthiest) and remove temptation from weaker persons who could not withstand the allurements associated with wealth. After all, it did not much matter who held legal title to wealth, for it was not for enjoyment. The rich like the poor were to live frugally all the days of their lives. Thus the capitalist system found a justification that was intended to make inequality tolerable to the working classes. (840)

After notifying the sheep about the dangers posed by the dogs and illuminating the fact of their oppression, the “sheepdog” chides them for their passivity:

What do you get for pretending the danger’s not real.
 Meek and obedient you follow the leader
 Down well trodden corridors, into the valley of steel.
 What a surprise!

A look of terminal shock in your eyes.
 Now things are really what they seem.
 No, this is no bad dream.

The image of “the valley of steel” anticipates Waters’s parody of the twenty-third psalm. The original version speaks of the inevitable “valley of death,” but in Waters’s parody the sheep arrive at this unpleasant place because “the leader” leads them there. The “valley of steel” seems to be a symbol for what Waters regards as the alienating mechanization of modern society. This is confirmed, at the end of the verse, when the sound of a factory machine is heard, which can be associated, appropriately, with the working class. The sheep, with a look of “terminal shock,” finally recognize the reality of their situation.

In the ensuing instrumental section, the sense of urgency disappears as the drums and distorted electric guitar drop out. Rather than returning to the usual E minor, this section begins with an E major chord. In fact, the first portion of this section, with a pedal point on E, ambiguously alternates between the modality of E minor and E major, complementing the mixture of both positivity and negativity that is conveyed by the return of the image of the “stone.” This echoing image from “Dogs” initially plagued the dog but eventually led him to a feeling of liberation. The dog now seems to be calmly recounting his unsettling experience in the hope of further sharing his knowledge with the sheep so that they too can benefit from his newly found knowledge. Immediately preceding the lead synthesizer’s return, unease is created by the dissonance of an F-sharp major chord, which appears over the continuing pedal point on E. The synthesizer, in combination with the drum kit entry and the bass guitar’s adoption of a slow 4/4 feel (it formerly continued the 12/8 feel), conveys the changing temperament of the sheep. They appear to become infuriated. Slowly ascending an E dorian scale in parallel thirds (the pedal point remains), the synthesizer portrays their rising irritation, which culminates with the return of the urgent 12/8 feel and the distorted electric guitar.

The piece descends to the original D modality with which it began, and the texture is once again reduced to bass guitar and synthesizer. In conjunction with the reduction in dynamics, this appears to convey that the dog has brought order to the sheep, or calmed them *down*. The disturbing nature of this section is depicted musically. First, by the ominous synthesizer figure (composed of a D-diminished seventh chord) that, instead of resolving to one of its four “natural” resolutions, falls to a D minor chord, creating a feeling of unrest. This repeated figure is then complemented by the guitar, which plays a descending, arpeggiated diminished seventh chord also. The prolongation of this chord (composed of two simultaneously played tritone intervals) assists in creating the effect of unrest. The chord is reiterated by an organ and repeated a num-

ber of times, before it fades into the background of the mix. During this musical process, the agitated sheep can be heard congregating to organize their plan of revolt. The scene is similar to that in which Orwell's animals, during their initial meeting, establish the spirit of rebellion with the revolutionary song "Beasts of England" (Orwell 1983, 13).

The sheep recite, with the dog, the parody of the twenty-third psalm, but the dog's voice is heard through a vocoder. As Middleton (1990) suggests,

vocalizing is the most intimate, flexible and complex mode of articulation of the body, and also is closely connected with the breath (continuity of life: periodicity of organic processes). Significantly, technological distortion of voice-sounds (through use of a vocoder, for example) is far more disturbing than similar treatment of instrumental playing. (262)

Apparent through the use of the vocoder, as well as through the text of the parody, is the disturbing aspect of the fierce hatred, which is spawned by the characters' realization of their exploitation and oppression. The shepherd is, of course, primarily a symbol for the pigs, but by using a biblical text, Waters suggests that the sheep have lost their religious faith and are angered by the system of thought that may have contributed to their initial passivity. The shepherd is portrayed as a tyrant with "great power" who, by merely feeding on the sheep to appease his own "great hunger," removes their souls with "bright knives":

THE LORD IS MY SHEPHERD, I SHALL NOT WANT;
HE MAKES ME DOWN TO LIE.
THROUGH PASTURES GREEN HE LEADETH ME THE SILENT WATERS BY.
WITH BRIGHT KNIVES HE RELEASETH MY SOUL.
HE MAKETH ME TO HANG ON HOOKS IN HIGH PLACES.
HE CONVERTETH ME TO LAMB CUTLETS.
FOR LO, HE HATH GREAT POWER, AND GREAT HUNGER.
WHEN COMETH THE DAY WE LOWLY ONES,
THROUGH QUIET REFLECTION, AND GREAT DEDICATION,
MASTER THE ART OF KARATE,
LO, WE SHALL RISE UP.
AND THEN WE'LL MAKE THE BUGGERS EYES WATER.

The characters refer to the pigs as "the buggers," as did the dog (or narrator) in "Pigs on the Wing (Part One)." Toward the end of the recitation, the agitated sheep are heard uniting in uprising. The backward-recorded cymbal, which before initiated the sudden crescendo that startled the sheep, now returns to prepare their sudden explosion of violence. Foreshadowed by their previous vociferation, "LO, WE SHALL RISE UP," the piece rises by a tone—back to an E minor modality as the sheep revolt in the next verse:

Bleating and babbling we fell on his neck with a scream.
Wave upon wave of demented avengers
March cheerfully out of obscurity into the dream.

The narrating dog, feeling very much a part of the rebellion, becomes one with the sheep "bleating and babbling," and the disturbing feeling that was initially spawned by musical elements is now communicated by Waters's biblical allusion (Acts 20:36). From Miletus, before his journey to Jerusalem, Paul sends to Ephesus for the elders of the church to warn them against "grievous wolves" who will enter among them, "not sparing the flock" (v. 29). Knowing that they "shall see [his] face no more" (v. 25) following his departure, the elders are saddened:

And when he had thus spoken, he kneeled down, and prayed with them all. / And they all wept sore, and fell on Paul's neck, and kissed him. (Acts 20:36–37)

This image, used also by Alfred Lord Tennyson in his poem *In Memoriam A.H.H.* (1850),⁹ is one of love and admiration toward the leader, but Waters distorts the image into a violent attack on the pigs that is spurred by hatred. The scream and mad laughter heard after the first line recalls that which was heard before the third verse of "Dogs." This suggests that the sheep, through their violence, have acquired something of the "demented" character of the cutthroat dogs who were negatively portrayed as approaching their work with glee; "marching cheerfully," waves of sheep and conformed dogs join the hostilities. The possibility that this is merely a dream, however, is hinted at in the last line above and reinforced by the "dream-like" repetition of the word "dream" itself.

The dream takes an unexpected twist, however:

Have you heard the news?
The dogs are dead!
You better stay home
And do as you're told.
Get out of the road if you want to grow old.

The death of the conformed "sheep dogs" ensures the failure of the revolution. Waters appears to suggest that the pigs are too powerful, portrayed by the overwhelming character of the repeated guitar riff that ends the piece (it is at least double tracked). Originally responsible for encouraging the rebellion, the narrator now warns the sheep to take shelter in the safety of their homes. He advises them, for their well-being, to return to their original obedient nature. Waters's comments about the song, from 1977, are informative, suggesting that it was his sense of what was to come down in England the previous summer with the Brixton and Toxteth riots, and he notes that it had also happened in Notting Hill during the early sixties:

And it will happen again. It will always happen. There are too many of us in the world and we treat each other badly. We get obsessed with things and there aren't enough things, products, to go round. If we're persuaded it's important to have them, that we're nothing without them, and there aren't enough of them to go round, the people without them are going to get angry. Content and discontent follow very closely the rise and fall on the graph of world recession and expansion. (Dallas 1987, 117)

Waters's remark "It will always happen" suggests his belief that the conditions that arise within capitalist consumerist societies, at least as presently constituted, appear to be unalterable. After short periods of change, the same conditions inevitably return. The song implies that the risk of causing or suffering personal injury—too late for the dogs in the dream—is a price not worth paying. Rather than attempting to change these conditions through violent means, the song intimates the conclusion that was discussed earlier in relation to "Us and Them" and articulated by Waters in 1993—that we must discover the answer to what really is, as he calls it, the "great question" (see p. 36). Of course, in this supposedly "democratic" age, what might possibly accelerate this question's solution is if "the sheep" (along with much of the dog population) did not remain blind to the fact of their oppression. That Waters believes that the majority of them remain so is illustrated by the return of the sound effects of the sheep grazing in the fields—much as they were before the narrating dog had intervened—confirming that the "dog's" arousal was, in fact, merely a dream. In the meantime, to those of us who have been able to see through our society's ideological smokescreen, *Animals* proposes that we can take comfort in the fact that we are yet able to make honest and intimate connections with other people, just as the narrator does at the end of the album in "Pigs on the Wing (Part II)":

You know that I care what happens to you.
 And I know that you care for me too,
 So I don't feel alone,
 Or the weight of the stone,
 Now that I've found somewhere safe
 To bury my bone.
 And any fool knows a dog needs a home
 A shelter from pigs on the wing.

Unlike the dehumanized pigs and dogs, who have sadly isolated themselves, this dog has not allowed the system to crush his spirit. He is still capable of communicating his feelings, and the comfort that he derives from the closeness of his relationship with another person acts as "a shelter" from the conditions of "boredom and pain" that are created by the desensitized pigs.

His renewed confidence is displayed musically. In the first part of the song, instead of embellishing the acoustic guitar's initial strummed G and C chords with suspended fourths as he did in "Pigs on the Wing (Part I)," Waters assertively plays the actual IV chord (C in the first case, F in the second). That he is not alone is also clear. Instead of a solo acoustic guitar, now there are two.

NOTES

1. "I'm in no sense going to Berlin to celebrate what I consider to be a victory of capitalism over socialism, or the West over the East, or anything like that," Waters remarked, in anticipation of performing *The Wall* in Berlin in 1990 following the fall of the Berlin Wall. "I'm going there to celebrate the victory of the individual over the bureaucracy—and specifically, a victory of the East German individual to rise up against some of the more uncomfortable layers of dogma under which he was living" (in Pond 1990).

2. This pastiche includes the Glorious Revolution in England, the American and French Revolutions, the Industrial Revolution, and the Bolshevik Revolution in Russia.

3. As Karl Dallas (1987) suggests, this piece is quite alien to most of what one associates with the Floyd and therefore has the effect of a douche of cold water that clears the mind for what follows (114). The pastoral quality of the guitar also seems to contrast preindustrial or agrarian society to postindustrial society.

4. It is interesting to note the frequency with which Waters uses drowning imagery. Besides here and on *Dark Side of the Moon* during "Breathe" and "Brain Damage," it also appears on *The Wall* during the song "The Thin Ice." It always seems to coincide with a character's demise caused primarily by impending madness, suggested again by this character's "loss of control."

5. This awakening seems to relate to Waters's realization about the falsity of the dreams of success that initially lured him into the music business and that he subsequently documented in *Wish You Were Here*.

6. In "Pigs on the Wing (Part II)," the narrator refers to himself as a dog. Waters has said that this song is a love song addressed to his second wife, Carlyne (Dallas 1987, 117).

7. The "digging" image in the pig's creed is possibly derived from the song "Breathe" (from *Dark Side of the Moon*), where the addressee—portrayed as a rabbit—was indirectly told by the system through his brainwashed mother to "dig that hole forget the sun."

8. Pete Townshend, for example, can be heard playing one at the end of "The Rock," from *Quadrophonia* (1973), just before the beginning of the work's finale "Love Reign O'er Me."

9. See section CIII (41–44) of the poem.

FOUR

The Wall

When all government, domestic and foreign, in little as in great things, shall be drawn to Washington as the centre of all power, it will render powerless the checks provided of one government on another, and will become as venal and oppressive as the government from which we separated. It will be as in Europe, where every man must be either pike or gudgeon, hammer or anvil.

—Thomas Jefferson

In the post-Freudian phase of psychoanalytic thought, there arose what has come to be known as psychodynamic object relations theory. Essentially a British revision of Freud's teachings, its primary exponents have been Melanie Klein, Michael Balint, W. Ronald D. Fairbairn, D. W. Winnicott, and Harry Guntrip. Object relations theory, as the name suggests, is primarily concerned with the individual's ability or inability to establish mature, healthy relationships with others. This is also the primary concern of *The Wall* (1979). The work's central image is that of a barrier, or "protective shield," which is erected by its main character—aptly named Pink Floyd—in response to the ceaseless impact of negative external stimuli. Pink's wall, however, eventually becomes such an effective barrier to external stimuli that it serves to impede his ability to form and maintain meaningful and mature personal relationships. As a consequence, Pink eventually finds himself devoid of any contact with the external world or reality. Haunted by his excessive internal stimuli, he becomes mad. Object relations theory, in this regard, can provide a deeper understanding of the various elements of *The Wall*; thus, I have recourse to it throughout my analysis. For this reason, I begin by expounding its primary concepts.

OBJECT RELATIONS THEORY

The fundamental tenet of the object relations theorists, as Andrew Brink (1977) observes, is that the forms by which a sense of significance in life is acquired and maintained are elaborated by successive attachments to persons and to associated objects. In relation to this principle, the underlying emphasis of these theorists has been on the importance of the formative relationships, those that individuals establish with their parents. Brink notes that every psychoanalytic and much psychiatric interpretation of the nature of human beings is based on findings that concern the long dependency of infants on their mothers and, since they are supported by their mates, on their fathers:

The basic human tie, as Bowlby explains . . . , a tie comparable to that of sub-human primate infants and mothers, is so binding in humans as to continue almost to the end of the third year. So nearly absolute is this dependence that trustful acceptance of others than mother begins to develop only then. Thereafter, by slow gradations into adolescence, the unconditional maternal (or parental) tie lessens, and as we know, ties to persons outside the family are formed. (16–17)

As a result of the incredible significance of these primary early “attachments” or “object relations,” their influence on personality formation and socialization is obvious. As Brink suggests, paraphrasing John Bowlby, an individual’s actual experiences of earliest attachment figures become reflected in his or her expectations about subsequent attachments in life. In other words, any distortions of care during this period can have serious implications for the individual’s maturational development.

Fairbairn (1962) states that the course of such development is characteristically a process in which infantile dependence on the object progressively gives way to what is referred to as *mature object dependence*. This gradual change occurs in the nature of the object-relationship and libidinal aim. At first this is characterized by an original oral, incorporating, sucking, and predominantly “taking” aim but is replaced over time with a mature, nonincorporating, predominantly “giving” aim compatible with developed genital sexuality. As Fairbairn further notes, an increasing propensity to adopt the mature dependence attitude characterizes the transitional period between these two stages of infantile and mature dependence (34–35). The course toward mature dependence, Winnicott suggests, is one of “development of the self towards its becoming a subject in relationship with objects”; failure to achieve this sense “means restricted or distorted development” (in Sutherland 1980, 839). The idea of mature dependence implies that subjects have successfully differentiated themselves from their “primary objects” or parents. According to David Holbrook (1971),

to be able to relate to a real person or a real world one needs to be a whole subject, an identity: only a *me* can recognize the *not-me*. There is a stage before this is possible: at the other extreme maturity is that independence which fully recognises the distinction between the self and the not-self, while yet accepting the human need for dependence upon an object. (96–97)

Fairbairn suggests that the ultimate origins of pathological conditions are disturbances in the object-relationships of the developing ego (82). Here I illustrate in my study of *The Wall* that the character Pink never fully achieves the stage of mature dependence necessary for “normal” healthy relationships but remains in a state of infantile object dependency due to the disturbances that he experiences in his early attachments, primarily because of his unsatisfactory mothering and the loss of his father.

Psychologists, borrowing the term *adaptation* from biology, suggest that just as there is a tendency for organisms to repair themselves after experiencing physical damage, they are inclined to do likewise following psychological damage:

As we know, all organisms are capable of repairing or replacing when there is tissue damage, while some of the lower orders of animals can actually regenerate lost parts as a means of maintaining function. Much harm to the body can be compensated for in nature, though the exact mechanisms of tissue maintenance and repair are yet to be explained. . . . We are perhaps not misled to think that . . . imaginative functions . . . are related to the organism’s basic programme of reaching its maturational destiny, despite even the most serious setbacks, including damage to tissue and psychological damage. (Brink 1977, 6–7)

Related to this idea is the concept of internal objects. It was Fairbairn’s belief that when inadequacies of parenting occur, the parents become “bad objects” and are thus internalized:

When someone we need and love ceases to love us, or behaves in such a way that we interpret it as a cessation of love . . . when his mother refuses the breast, weans the baby, or is cross, impatient or punitive or is absent temporarily or for a longer period (these may be experienced as) rejection or desertion, or else as persecution or attack. Then the lost (or hostile) object, now become a bad object, is mentally internalized in a much more vital and fundamental sense than memory. An inner psychic world has been set up, duplicating the original situation. . . . But it is an unhappy world in which one is tied to bad objects and feeling therefore always frustrated, hungry, angry, and guilty and profoundly anxious. It is bad objects which are internalized because we cannot accept their badness and yet cannot give them up, cannot leave them alone, cannot master and control them in outer reality and so keep on struggling to possess them, alter them and compel them to change into good objects, in our inner psychic world. They never do change. In our inner unconscious world where we repress and lock

away very early in life our original bad objects, they remain always rejecting, indifferent, or hostile to us according to our actual outer experience. (in Holbrook 1971, 115–16)

Fairbairn suggests that during the transitional period of the individual's maturational development, the great task, in addition to the establishment of relationships with differentiated external objects, is to come to terms with objects that have already been internalized (146). When this process is unsuccessful, the ultimate psychopathological issue becomes, as Guntrip states, "How do people deal with their internalised bad objects, to what extent do they feel identified with them, and how do they complicate relations with external objects?" (in Holbrook 1971, 99–100).

It was Fairbairn's belief that the ultimate goal of libido is the object. This, of course, carries certain implications with regard to internal objects, for which individuals with a schizoid component to their personality have a general tendency to shore up their values in the internal world:

Not only do their objects tend to belong to the inner rather than to the outer world, but they tend to identify themselves very strongly with their internal objects. This fact contributes materially to the difficulty which they experience in giving emotionally. In the case of individuals whose object-relationships are predominantly in the outer world, giving has the effect of creating and enhancing values, and of promoting self-respect; but, in the case of individuals whose object-relationships are predominantly in the inner world, giving has the effect of depreciating values, and of lowering self-respect. When such individuals give, they tend to feel impoverished, because, when they give, they give at the expense of their inner world. (18)

Such individuals tend to be "preoccupied" with the self or withdrawn, a condition commonly referred to as *narcissism*. As Guntrip suggests, narcissism is a characteristic that arises out of the schizoid's predominantly interior life. Because his love-objects are all interiorized, he greatly identifies with them so that his libidinal attachments appear to be self-directed. To this Brink adds that, in "normalcy," attachment to inner narcissistic objects is readily given up to transfer interest to persons with whom satisfactory relationships can be formed (20). Narcissism, which is comparable to Pink's construction of a wall, represents an emergency measure that is second best to actual relationships that have been restored (22). It is, in fact, his increasing narcissism that eventually leads Pink to madness, but it is clear that he attempts to employ ego defenses long before his wall is completed.¹

As Fairbairn suggests, the simplest and most readily available defense—repression—is the earliest that the developing ego resorts to in its desperate attempt to deal with internalized bad objects; in other words, the bad objects are simply banished to the unconscious. Fairbairn describes four "classic" methods of defense—the paranoid, phobic, hysteri-

cal, and obsessional—and states that they are only called into operation “when repression fails to prove an adequate defence against the internalized bad objects and these begin to threaten the ego” (65). Defenses for Freud were techniques by means of which the ego protects itself against intolerable anxiety, but as Brink observes, Rycroft puts it more positively. That is, defenses mediate conflicts and include all techniques that the ego utilizes to canalize, control, or master the forces that can lead to depression or schizoid withdrawal. He notes that although defenses can harness conflict to everyday constructive uses, they can also take troublesome and exaggerated forms (37). When these defenses do take “exaggerated” forms, they appear as personality disorders, and Brink adds that they most often do not occur singly. Rather, their combined forms lose the sharpness of definition that is convenient for discussion. Here I explore their characteristics as the character Pink is seen to employ them throughout the work—to which I shall now turn my attention.

* * *

The Wall is an exceptional piece because it is not only a concept album but also a film and an elaborate stage show. Conceived as such from its inception, the work requires an additional vigilant layer of analysis for the visuals, or what we are *shown*. This is not merely an analysis of a concept album, therefore, but of a much broader multimedia event. I make reference to all its forms wherever appropriate; but due to the discrepancies between media concerning the running order of songs, I follow that of the film for convenience, while all musical discussions consider the versions of the songs that appear on the original sound recording.

The film version of *The Wall* opens with a provocative shot that slowly moves along the floor of a long hotel corridor. However, due to its unusual stale whiteness, the scene suggests the corridor of a mental institution. The viewer later learns that it is the door to Pink’s room at the end of the hallway that is being approached. Besides intimating the camera’s intrusion into his womblike state, the oddly ridged ceiling of the corridor suggests that the viewer is burrowing deep into the labyrinth of Pink’s self, beyond the bricks of the carpet that represent his wall. This idea is supported by the accompanying music—a song from the World War II era sung by Vera Lynn, a prominent figure in the second half of the work. Although we never hear the complete text of the song (“The Little Boy That Santa Claus Forgot,” by Tommy Connor, Jimmy Leach, and Michael Carr), it holds great significance for Pink, being a song about a laddie without a daddy. From this opening shot, we cut to Pink’s father, who, like Waters’s own, was a platoon commander in the Royal Fusiliers during the Second World War. Sitting in a dugout, he is seen cleaning his revolver to the accompaniment of the first part of “When the Tigers

Broke Free," a song that does not appear on the recording but which Waters specially wrote for the film:

It was just before dawn
 One miserable morning in black '44
 When the Forward Commander was
 told to sit tight, when he asked
 that his men be withdrawn.
 The generals gave thanks
 as the other ranks held back
 the enemy tanks for a while.
 And the Anzio bridgehead was held for
 the price of a few hundred ordinary lives.²

The music of the song, heard against a background of falling bombs, has a salutatory but sober quality that is partially achieved by its droning on a major chord but also through the use of solo trumpet, male chorus, and the funereal-type drum—all characteristics associated with military life. The music of the piece helps to convey how Pink's father has become an idealized internal object (all the more apparent later in the work). Meanwhile, the text alludes to "Us and Them" from *Dark Side of the Moon* (see p. 34), a song concerned with the divisions that human beings create among themselves and the resultant apathy that tends to arise—in this case specifically, the generals' apathy toward the lower ranks. This, of course, foreshadows Pink's appearance as a hateful megalomaniac, the result of having walled himself off from others.

The image of Pink's father fades into what is to become one of the major visual images of the film—a shot of Pink as a young boy running toward the camera across a rugby field. This scene, which director Alan Parker (1982) has referred to as "the recurring dream of Pink's childhood," acts as a formal device; it appears at three key points in the film and helps to relate Pink's childhood to his present condition. As the work progresses, it becomes clear that this scene is intimately related to Pink's lost father, suggested initially here by the effective cinematographic fusion with the previous scene.

Next we see Pink, a successful rock musician in the midst of a long North American tour, sitting alone in his hotel room. The undisturbed ashes of a burned-out cigarette in his hand and the crazed look on his face display Pink's highly active internal world. The sound of a maid attempting to open the chained door gives rise to Pink's imagined vision of emergency doors, held together by a thick steel chain that is under incredible tension from the crowds of fans behind it. As the chain snaps and the doors burst open, the viewer hears the opening strains of "In the Flesh?" the first piece that appears on the album. The startlingly loud entry denotes that we are at a Pink Floyd concert, and on the original recording this opening interrupts the peaceful music of "Outside the

Wall"—the last piece of the work and, as we shall see, one that could have been effectively titled "Outside the Concert Hall." The shock of this opening is significant when considered in the light of Waters's statements about the background of the work, particularly the previous ten years of touring when the band was playing to very large audiences. He posits that some of these people were the group's old audience, but most of them, he suggests, were only there for the beer, and this made the shows something of an alienating experience:

I became very conscious of a wall between us and our audience, and so this record started out as being an expression of those feelings. . . . The people who you're aware of at a rock show on stage are the front twenty or thirty rows of bodies. And in large situations where you're using what's euphemistically called "festival seating," they tend to be packed together swaying madly, and it's very difficult to perform under those situations with screaming and shouting, throwing things, hitting each other, crashing about and letting off fireworks. . . . It's a drag to try and play when all that's going on. (Vance 1979)

The aggressive feelings that arise from the situation that Waters describes take the form of Pink's hatred of his audience; toward the completion of his transformation into a kind of fascist demagogue, as Helen Sherrill (1991) observes from the film, "he imagines them brutalized by police" (79). For Waters, these feelings culminated in an albeit less severe projection of hatred during the last concert of Pink Floyd's 1977 tour performed in front of eighty thousand people at Montréal's Olympic Stadium:

I personally became so upset during the show that I spat at some guy in the front row. He was shouting and screaming, and having a wonderful time, and they were pushing against the barrier. . . . What he wanted was a good riot, and what I wanted was to do a good rock and roll show. I got so upset in the end that I spat at him, which is a very nasty thing to do to anybody. The idea is that these kinds of fascist feelings develop from isolation. (Vance 1979)

Although *The Wall*, according to Waters, is an attack on parts of himself that he disapproves of (Dallas 1987, 136–37), it explores his impression of the behavior of rock audiences. As the emergency doors break open at the concert venue, crowds of frantic people are seen running down an empty corridor. In his imagination, Pink superimposes on this scene the trampling feet and screaming faces of battle, obviously related to the former thoughts of his father. Waters discusses this relationship:

That kind of crazed rush into an empty auditorium is something that I used to watch from time to time in big, big places like the Cow Palace in San Francisco, that crazed rush to the front of the stage, to stand crushed against barriers for hour after hour. . . . Clearly, the motivation behind people jumping off DUKWs and running up beaches in Anzio is that they've been bloody well ordered to do it, you know. And they

thought, and they were probably right in thinking, they were fighting a war that needed to be fought. Whereas the motivation for the kind of involvement in rock shows that I'm pointing at is a masochism. It's something I don't understand. I do not understand that thing of people going to rock shows and apparently the more painful it is the better they like it. There are lots of shows where the sound is just so awful and so loud that it's painful. And it becomes a kind of religious exercise almost, it seems to me. It's a bit like being a whirling dervish or something, you achieve ecstasy through continual repetition of some simple movement. Maybe that's what it is. Maybe it's a response to a lack of religious involvement. It's a bit like walking on hot coals or something. Certainly you see people sometimes at shows where they've gone to be in the presence of their Gods and whatever happens, really, they're going to bloody well make all the right responses in all the right places, come hell or high water. (Dallas 1987, 137–38)

Considering Waters's comments, the shocking effect achieved at the beginning of "In the Flesh?" connotes a sadistic attack by the performer and the audience's masochistic response.

As Waters suggests, however, he is less inclined to blame the fans for the oddness of this relationship than the group itself:

It was a situation we'd created ourselves through our own greed . . . the only real reason for playing large venues is to make money. . . . They're only expressing their response to what it's like. In a way I'm saying they're right . . . that those shows are bad news. . . . There is an idea, or there has been an idea for many years abroad that it's a very uplifting and wonderful experience and that there's a great contact between the audience and the performers on the stage and I think that that is not true. I think there've been very many cases where it's actually a rather alienating experience . . . for everybody. (Vance 1979)

This self-blame is reflected in the parodic title of the piece, taken from the band's 1977 tour, which was dubbed "Pink Floyd—In the Flesh," the question mark obviously challenging the validity of the title. Hence, during the stage performances of *The Wall*, it was not the group that took the stage during this opening piece but a surrogate band composed of back-up musicians; in Waters's 1990 performance of the work in Berlin, the surrogate band (played by the German rock group the Scorpions) is ceremoniously driven directly on to the stage in a limousine—itself an act of self-parody. Similarly, in the film, when Pink Floyd takes the stage, it is not as himself but as a neo-Nazi skinhead singer. Just as the soldiers at Anzio fall victim to the hatred of fascist Germany, Pink's fans become the victims of his hatred later in the work.

"In the Flesh?" also explores the issue of the power possessed by rock musicians,³ obviously in the portrayal of Pink as a demagogue but also through musical events. That there is something unsettling about this power is displayed at the outset of the recording, where a quiet speaking

voice comes in midway through a sentence and the music of “Outside the Wall” is heard softly played on acoustic instruments. The disturbance comes with the sudden volume of the band entry, in combination with the sudden change of mode from C major to E natural minor. The rock star’s power is portrayed through the guitar’s extreme distortion and the accompanying organ. As Robert Walser (1993) notes,

in Western musical history, the only other instrument capable of indefinite, unarticulated sustain is the organ (and its contemporary descendant, the synthesizer), which shares one other singular attribute with the electric guitar: the capacity to produce power chords . . . [which are] sometimes employed to similar effect: to display and enact overwhelming power—usually, in that context, for the greater glory of God. (42–43)

In this context, however, the overall effect is employed to represent the power of the fascist Pink, and the electric guitar draws on a Hammond organ to help convey it.

Soon after the E minor modality has been firmly established, the piece uncomfortably shifts to a D minor modality with the use of a pedal tone (on D) in the bass guitar. At this point, the listener hears the primary musical motif (A), which, in various guises, is used throughout the entire work (most easily identified as forming the basis for the three parts of “Another Brick in the Wall”):

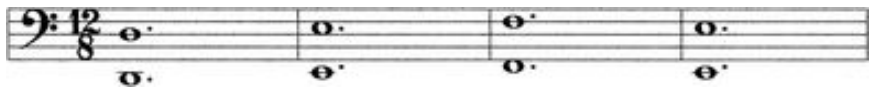


Figure 4.1.

Immediately preceding this construction is another harmonic motif (B), which also appears in those pieces but at the end of each verse:



Figure 4.2.

Motif (B) formed the basis for the odd verses of “Time” from *Dark Side of the Moon* (see p. 15), where it evoked feelings of claustrophobia or constraint due to its circularity and narrow range. Motif (A), likewise, evokes a similar effect and usually threatens to trap the ear into the narrow space of the interval of a minor third wherever it is used. As we shall see, numerous attempts to transcend these stifling melodic figures exist throughout the work.

The first such attempt appears here. The discomfort of these figures gives way during the second repetition of motif (A)—where the constrict-

tive interval of a minor third is transcended and the piece rises to the main harmonic section in A major. As will become obvious, it is only after Pink's metamorphosis from the oppressed into the oppressor that a sense of transcendence appears possible. The film conveys Pink's sense of satisfaction during this harmonic shift when, in the midst of the scenes of fans being brutalized by police, the camera focuses on a billboard that contains a soft drink advertisement. The ad pictures a smiling baseball player with the words *Feelin' 7up*.

The "fanfare-like" quality of this music, achieved primarily by the slow and sequenced melodic riff, prepares a regal entrance for Pink, whose power is further displayed by the entranced looks on the faces of the listening fans when he begins to sing:

So ya'
 Thought ya'
 Might like to go to the show.
 To feel the warm thrill of confusion,
 That space cadet glow.
 Tell me is something eluding you sunshine?
 Is this not what you expected to see?
 If you want to find out what's behind these cold eyes
 You'll just have to claw your way through this
 Disguise.

The contrast set up lyrically between "warm thrill" and "cold eyes" is also apparent between the music and the lyrics. While the music evokes the typically "fun" music of the Beach Boys and Sha Na Na, through its use of the simple, "innocent" sounding organ, and 1950s-quality background vocals, the lyrics convey the condescending and unfriendly tone of the singer. This contrast seems to communicate the sadomasochistic relationship of performer and audience to which Waters referred earlier.

At the same time, the music appears to satirize the power of the rock star facade—the background vocal style being one, which was normally reserved for providing support for popular solo singers, many of whom became big stars. The effect is one in which the lead voice always appears as the leader of the group. That Pink's power appears to be mocked here is illuminated by the comments of Bruce Johnston, one of the Beach Boys who actually sang on the album with Toni Tennille: "Musically, I've got to represent a vast amount of saccharine. Toni's got to represent a lot of fluff. There we are singing songs about worms on this album that certainly has to be about 180 degrees from what the Beach Boys do" (Hogan 1980, 24). The effect here is that Pink, through the music, is apparently portrayed as a "teeny bop" star, the likes of which are normally idolized by children. That Waters's intends to ridicule the notion of the "rock star" seems apparent, especially in the light of his comments regarding the more involving nature of *The Wall* performances, which he hoped did not

need to rely on the feelings generated by being in the presence of “divine beings” or the contact high that results from being close to power, wealth, and fame (Dallas 1987, 140). Pink, however, is unwilling to allow his listener any contact with him, and the addressee must instead “claw” through his “disguise” or “wall.” The use of the word “behind” here also suggests “origins,” and the image intimates that the addressee must explore the mind that lies behind the “cold eyes” to explain his present personality. The work now proceeds to do exactly this.

In the film, immediately after Pink sings the last line of “In the Flesh?” the viewer returns to the previous images of the battle at Anzio to probe one of the roots of Pink’s pathology. A Stuka bomber dives toward the battle, and Pink’s father is seen cranking a field telephone. The bomb explodes, and the viewer sees what will become a leitmotif throughout the work—an incomplete telephone call displaying the inability to connect or establish contact.

Back at the show (on the album), Pink can be heard angrily shouting the stage directions “Lights! . . . Roll the sound effects! . . . Action!” over the returning instrumental section. His hatred is communicated by the last directions, which he shouts—“Drop it! Drop it on ‘em! Drop it on them!!!!” As Schaffner notes, “[Waters’s] original film script called for ‘a rock and roll audience being bombed and, as they were being blown to pieces, applauding, loving every minute’” (210). The remorse that Pink feels over the loss of his father to the evils of fascist Germany is transferred into his own fascist hatred and is subsequently directed at his audience. His father’s fate is about to become that of his fans, but in the place of the dropped bomb, we hear the cry of a baby and return to Pink’s childhood.

At the same moment that his father dies at Anzio, Pink’s mother is seen sleeping in the garden at home while her newborn son is seen crying in his pram. The pram is located at a bizarre distance from his sleeping mother. As Brody and Axelrad (1970) suggest,

possibly two extreme kinds of treatment of the young infant may increase narcissism: one in which there is too little reduction of narcissism by appropriate dosage of relief and of stimulation, the other in which stimulation is so high that the infant gets too little or too erratic experience in tension tolerance. In any case, narcissistic lability may be highest during the period of infancy when differentiation between the self and the external world is least perceived. (361)

Here can be seen the roots of Pink’s infantile dependence—his inability to differentiate, in Holbrook’s terms, “the *me* from the *not me*” or, in other words, his failure to establish an independent identity. It will be seen that Pink’s mother is most often characterized as overprotective, but this scene reveals that she is not always so. Rather, she is seen to fluctuate between both extremes of unsatisfactory, inconstant mothering.

As the camera cuts to the aftermath of the battle at Anzio and the medics are seen moving in, an extreme musical contrast is achieved. "The Thin Ice" begins as a reassuring lullaby from Pink's mother,⁴ and its serenity contrasts the former onslaught that occurred during "In the Flesh?" just as the aftermath of the battle contrasts the battle itself. The familiarity of the "Stand by Me" chord changes (I-vi-IV-V) provide a comfort for the listener, as does David Gilmour's gentle singing, until the repeated series of deceptive cadences that end the phrases beginning with "Oooh." The false hope that she instils in Pink by referring to his father as if he were alive, as we shall see, will prove detrimental:

Mamma loves her baby
 And Daddy loves you too
 And the sea may look warm to you babe
 and the sky may look blue
 but Oooh babe
 Oooh baby blue
 Oooh babe
 If you should go skating
 On the thin ice of modern life
 Dragging behind you the silent reproach
 Of a million tear stained eyes
 Don't be surprised when a crack in the ice
 Appears under your feet
 You slip out of your depth and out of your mind
 With your fear, flowing out behind you
 As you claw the thin ice.

Although the mother, at first, seems to provide reassurance, another side of her is displayed, which is signified by Waters's vocal entry at the beginning of the "skating waltz"—an ironic musical event at this juncture because it normally denotes a jovial, romantic situation. Because waltzing is an activity typically performed by lovers and due to the fact that his mother is singing, its use here also seems to foreshadow Pink's psychosexual disorder.

Waters's sharp enunciation of consonants and his dry, harsh vocal effectively establish the contrast in the mother's characterization. Brink (1982) observes how "in sub-optimal instances of mother-infant interaction, conflicting internalized models of reality are generated in the ego" (12). In cases such as this, the mother is commonly experienced as both loving and persecutory at the same time. The mother's persecutory aspect here is associated with her failure to help her young son mourn his father's death. That it is this aspect of her that warns him about the "thin ice" is an ironic signal that she herself is greatly responsible for his pathological grief, which is symbolically represented by the long row of soldiers walking into the mist and the subsequent "silent reproach of a million tear stained eyes" that he drags behind him.⁵ As suggested by the

image of Pink floating in the swimming pool, like Christ he piles the world's grief upon his back and consequently suffers for it. Waters's repetition of the word "claw" here (previously used at the end of "In the Flesh?"), in combination with Pink's actual clawing of himself during his outburst of grief, appears to suggest that his attempt to "claw" through to his bottled-up or "walled in" emotions will be as fruitless as trying to "claw" the thin ice to regain his sanity.

This is also portrayed musically. What started out as a peaceful lullaby changes to a fit of madness with a loud drum and electric guitar entry. This section reiterates the melody that accompanied the three lines that began "Oooh," but whereas before the figure was harmonized in C major, it is now performed only in octaves, giving the ear the impression that we are now in a sinister A minor modality. The figure is what Rudolph Reti (1978, 72) calls an *intversion* of motif (A)—an arrangement of the same notes, only in a different order:



Figure 4.3.

After the first statement of the motif, the higher-pitched guitar bursts into a short solo, seemingly attempting to escape the confines of the figure, which the lower-sounding guitar continues to repeat. It appears to succeed on the second repetition as it bursts into a solo once again, but its failure is suggested when in the last statement, it joins the lower guitar in repeating the melody. Just before the piece concludes, the lead guitar breaks its melodic bonds again by jumping up to the leading tone of the key; instead of rising to the tonic however (as it would normally do in a perfect cadence like this one), the lead guitar vanishes into the mix, leaving the lower guitar to play the final chord of the piece and the listener's expectations consequently unfulfilled. The lead guitar fails to establish a feeling of transcendence, just as Pink will ultimately fail to regain the "ice," and the staggering drum fill that ends the piece foreshadows his lapse into madness.

The removal of the original C major harmonization and the apparent lack of chordal roots anticipate Pink's "fading roots," or oncoming disintegration of mental stability. A similar effect of unrootedness and uneasiness is achieved during the last chord of the tune (C major), which is heard together with the first chord (D minor) of "Another Brick in the Wall (Part I)," creating a confusion to the ear as it is simultaneously presented with two different tonics.

In the next scene, Pink is seen as a small boy about five years of age playing in a church while his bereaved mother mourns the loss of her husband. That he does not fully understand the situation is apparent:

Daddy's flown across the ocean,
 Leaving just a memory.
 A snapshot in the family album,
 Daddy, what else did you leave for me?
 Daddy, what d'ya leave behind for me?
 All in all it was just a brick in the wall.
 All in all it was just bricks in the wall.

The continued separation that exists between Pink and his mother again illustrates that she is not adequately helping him deal with his own loss but is seemingly trying to protect the small boy from grief. Brink (1982) writes:

Any disruption of early parental attachment calls for special adaptations which are more or less supported or thwarted by circumstances over which the child has a minimum of control. . . . If the surviving parent is strong and supportive but does not impinge or arouse persistent conflict, chances of a successful adaptation are increased. . . . But there are also less fortunate circumstances surrounding loss in which true mourning and adaptation are unlikely to occur; then denial and suppression of affect are apt to cover for effective reintegration. (6)

The preceding scene of the adult Pink barely afloat in the swimming pool displays that "denial and suppression of affect" have taken the place of proper grieving. Instead of moving toward the stage of accepting the loss, the young Pink's mourning process is arrested in the stage of anger, communicated by the shouted repetition of the fourth line and the forceful distorted power chords that precede it.⁶ At this point in time, rather than acknowledging his father's death, the young Pink seems to feel that his father has merely deserted him. According to Levin (1966), this has particular implications:

Desertion may be experienced not only as a loss but also as an attack. . . . There may be subtle differences between reactions to loss and attack. Loss may lead to effort to retrieve the object, followed by redistribution of libido to other objects; but when an attack is experienced, a severe narcissistic injury may occur, and the ego may attempt to undo the injury by persistently seeking excessive narcissistic supplies or by developing excessive narcissistic aspirations. (151)

That this is the case is evident. Pink's agony is conveyed by the scream heard toward the end of the track, and his increasing narcissism is communicated by the repetition of the last line: rather than providing merely a brick for his wall (as the line originally states), this early experience contributes many bricks.⁷ One of the primary reasons for the severe trauma caused by this event is best expressed in *A Child's Parent Dies: Studies in Childhood Bereavement* (1974), by Erna Furman, who notes that while adults distribute their love among several meaningful relationships, including spouses, parents, children, friends, colleagues, work, and hob-

bies, children invest almost all their feelings in their parents (noted in Brink 1977, 18).

With the reprise of "When the Tigers Broke Free"⁸ young Pink, now approximately ten years old, discovers his father's uniform along with a scroll and some bullets. As Brink (1977) observes, a key factor in releasing the child from chances of later dependency disturbances is permission from the remaining parent or caretaker to mourn (18), but these articles are, of course, "hidden away" in the bedroom of Pink's mother:

And kind old King George
Sent Mother a note
When he heard that Father was gone
It was I recall in the form of a scroll
with gold leaf and all
And I found it one day
in a drawer of old photographs, hidden away.
And my eyes still grow damp to remember
His Majesty signed with his own rubber stamp . . .

It was dark all around
There was frost in the ground
When the Tigers broke free.
And no-one survived from
The Royal Fusiliers Company C
They were all left behind
Most of them dead
The rest of them dying
And that's how the High Command
Took my Daddy from me.

In this piece can be seen one of the roots of Pink's hatred and distrust of authority figures, a characteristic that later culminates in an obsessional ego defense or, in other words, his need for power over others. Perceiving his father as victimized, particularly in the light of his own victimization later in school, increases his sense of identification with him. As Sherrill (1991) suggests, "Pink puts on his father's hat and, standing straight, looks at himself in the mirror, attaining some union and identity with his missing father" (82). Sol Altschul observed with many of his patients however:

The mechanisms of denial, hypercathexis in fantasy, or "acting out" often combined to avoid reality recognition of the loss and to preserve the object. Use of these mechanisms in adapting to the trauma resulted in failure to complete the necessary work of mourning. It also seemed to "freeze" the ego at that level of object relations and developmental conflicts achieved at the time of loss. (in Levin 1966, 144)

Pink's inability to accept his father's death and his increasing identification with him becomes a primary factor in his failure to achieve mature

dependence. As Elizabeth Zetzel emphasizes, “before an object loss can be recognized and tolerated, self-object differentiation and some ego identification must have occurred . . . ego gains through identification depend upon the capacity to recognize and accept the possibility of object loss” (in Levin 1966, 145). Pink’s idealization of his father is again made apparent in this scene, but as Zetzel suggests, the potential ego benefits from this identification are ultimately unrealizable due to his inability to accept the reality of the loss.

That Pink is unable to “complete the necessary work of mourning” is also displayed in “Goodbye Blue Sky”:

Did you see the frightened ones?
 Did you hear the falling bombs?
 Did you ever wonder
 Why we had to run for shelter
 When the promise of a brave new world
 Unfurled beneath a clear blue sky?
 Did you see the frightened ones?
 Did you hear the falling bombs?
 The flames are all long gone
 But the pain lingers on.
 Goodbye Blue Sky
 Goodbye Blue Sky
 Goodbye.

At the beginning of this song, the peaceful sound of a chirping bird is heard. However, this peace is soon broken by the sound of an airplane, which once again gives rise to the image of bombers and the painful memories associated with them. Gerald Scarfe, the artist behind the animation sequences in the film of *The Wall*, describes the footage that accompanies this piece:

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 their 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 through the corpses and pointlessly trickles down the drain. (in Schaffner 1991, 224–25)

Musically, the entire song reflects a continued disturbance of peace. The introductory figure is performed on nylon-stringed guitar, which provides a gentler effect than that achievable on steel strings. Corresponding to the appearance of the “Germanic eagle of war” (Parker 1982) is the entry of the dark, ominous-sounding synthesizer and a shift from the D major vamp to one on A minor. This section is characterized by its use of

a B major chord over the droning A bass note, a combination that creates a great degree of tension due to the resulting tritone between A and D sharp. A similar process governs the passages sung to the syllable "Oooh"; the falling melody begins with a vamp on a D major chord but always ends with one on B minor.

The thought of all the wasted lives evoked by the image of blood trickling down the drain is accompanied by a fade-out of the opening musical figure, whose suspended fourth continually receives great emphasis due to its being a syncopated anticipation of beat three. The resulting effect is one of continual yearning for resolution, and this is enhanced by the fact that the piece fades out during this figure—the fade-out being a common signification of continuing in perpetuity. A relevant and important aspect of early object loss that therefore should be mentioned here and one that Zetzel illustrates is "failure to relinquish the object investment, leading to a continued search for the object in adult life" (in Levin 1966, 145). The perpetual yearning, portrayed musically above, returns later in the work when Pink searches for his lost father internally.

Meanwhile, Zetzel's further observations are highly relevant for Pink:

The absence . . . of either parent from a very early age on will have continued sequelae throughout growth and development. The progress from one-to-one to triangular relations may be impaired; the differentiation between identification and object investment may not be explicit. Furthermore, the loss of either parent before the resolution of the infantile neurosis may lead to regressive defenses and interference with the integration of a genuine sexualized identity. (in Levin 1966, 145)

Evidence of all these characteristics becomes apparent in Pink throughout the work. It should be noted, however, that this single traumatic experience is often enough to cause severe problems, but in Pink's case there exist many other contributing factors that compound the traumatic effects. The work at this point proceeds to explore these.

The film's next scene sees Pink distributing his father's bullets between two of his friends at the side of a railway track outside the entrance to a tunnel. Due to the approach of the oncoming train, Pink's friends are too frightened to accompany him into the tunnel to place one of the bullets on the steel rail. Instead, they leave him to accomplish the task alone, and he flattens himself against the side as the train approaches the tunnel. As it roars past him, Pink sees through the slats people packed into the goods train like cattle. This allusion to the inhumane acts of the Nazis in World War II sets up a comparison between the Nazis' inability to recognize Jews as individual human beings (portrayed by the pink masks that are worn in the place of faces) and a more recent example of a similar phenomenon: as Pink's face turns into a mask also, his teacher is

seen at the opening of the tunnel brandishing his cane and shouting, "You—yes you—stand still laddie!"⁹

"The Happiest Days of Our Lives," a phrase usually reserved for describing the fond memories of school days, is the ironic title of the next piece, which illustrates another of Pink's traumatic experiences:

When we grew up and went to school
There were certain teachers who would
Hurt the children any way they could
By pouring their derision
Upon anything we did,
And exposing every weakness,
However carefully hidden by the kids.

At this point in the film, the teacher, after finding a book of Pink's poems on his desk, humiliates him in front of the rest of the students by mocking his abilities. After reading aloud an excerpt from one of his poems (from "Money," a song on *Dark Side of the Moon*), the teacher says, "Absolute rubbish laddie . . . get on with your work!" and strikes him. This discouraging experience, in light of Brink's hypothesis in *Creativity as Repair* (1982), is likely a major contributing factor in Pink's inability to accept his father's death:

From the Romantic period of the eighteenth and early nineteenth centuries onward, the concept of imagination has increasingly been tied to the psychology of creativity. Developments in psychodynamic theory during the last few decades prompt a new attempt to be more precise about what imagination seeks to accomplish within the total psychological economy. I believe that its most important function is reconstructive in situations of loss of essential attachment figures, whether they be parents in early life or some combination of disruptions of the developmental process and later losses of sustaining personal relationships. . . . Every reader of literature, and of the biographies of writers, has noticed the high incidence of parent loss and forced adaptation among those who later become creative. (3–4)¹⁰

By discouraging his writing of poetry, the teacher threatens to rob Pink of a potentially powerful restorative activity.

According to Waters, this part of the work is very much drawn from his own experience, with his school life at a boy's grammar school being very much like this. Noting that the song is not intended as a blanket condemnation of teachers, he does urge that bad ones can create considerable problems for young people, especially if they never try to interest them in anything or encourage them to do things and they only put students down. According to Waters, many of his teachers just tried to keep the children quiet and still and crush them into the proper shape for going on to university and doing well (Vance 1979). The image of "crushing" people into the right shape is symbolically represented throughout

the work by hammers—tools used by blacksmiths to mould or shape metal. The first appearance of this symbol is a musical one, which occurs at the beginning of “The Happiest Days of Our Lives.” The hammer blows first appear in the guise of sharply accented shots performed together by bass guitar, bass drum, and high-hat but appear once again after the first melodic phrase when the teacher is heard striking Pink.

The introduction of the piece features a D tonic, but preceding the vocal entry, the harmony shifts to an A tonic, representing the teacher’s imposed constraint. The rigid school environment is portrayed through the mechanical bass drum appearance on every beat. This section, a slower rendition of which reappears later forming the middle section of “Waiting for the Worms” (a song portraying Pink as the leader of a fascist rally), is, for the duration of the first melodic phrase, composed of a transposed intervention of motif (B)—both melodically and harmonically:

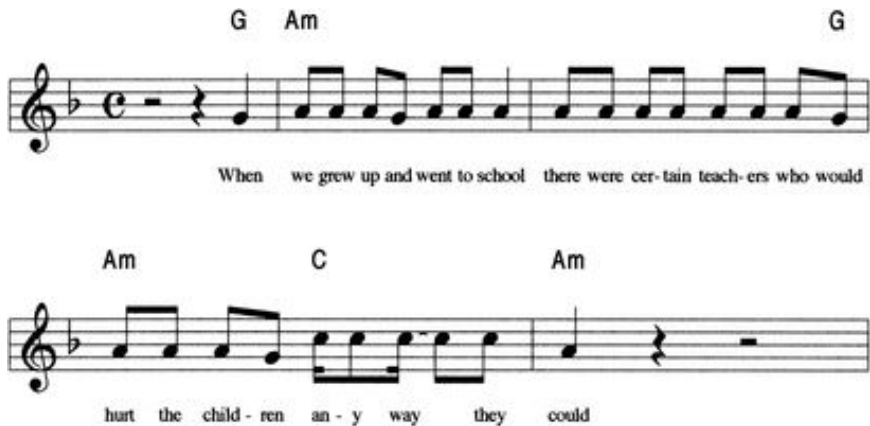


Figure 4.4.

During the second melodic phrase, however, the stifling limits of this figure are broken, and with the third melodic phrase, the piece escapes the imposed A minor tonality and returns to the original D tonic. This music, along with the revengeful tone in Waters’s voice accompanies the somehow slightly reassuring knowledge that the teacher too is victimized:

But in the town, it was well known,
 When they got home at night, their fat and
 Psychopathic wives would thrash them
 Within inches of their lives.

This melodic phrase ends by modulating to the relative major (F), bringing with it also a great deal of satisfaction. This sense is also conveyed at this point as the drums escape their rigid beat, breaking into a rhythmically free section for the duration of the piece. During the transition is

heard a high shriek, apparently a battle cry announcing the students' impending revolt in "Another Brick in the Wall (Part II):

We don't need no education.
 We don't need no thought control.
 No dark sarcasm in the classroom,
 Teachers leave us kids alone.
 Hey! — teacher! leave us kids alone.

During this selection is a portrayal of what Waters (1981) describes in a draft of the film's screenplay as "the factory farm techniques employed in schools to produce a docile and unquestioning workforce." The children are marched mechanically through a maze and on to a conveyer belt where they disappear behind a brick wall. They reappear on the other side of the wall sitting at their desks and are now wearing the pink masks that rob them of their identities. Along with the cogs and wheels that run this huge mechanical apparatus are hammers, which ultimately force the children into a mincer from which they emerge in a ground-down state.¹¹

Eventually, the kids rip off their masks and demolish and set fire to the school. Taking the remnants of the desks and blackboards outside, they hurl them onto an enormous fire and then drag the teacher toward it as well. This liberating act of revenge is accompanied by a musical one portrayed by the lengthy guitar solo, which is supported by powerfully sustained organ chords that rise higher and higher throughout.

As quoted in Dallas (1987, 135–36), Waters's observations from his own experience are, once again, illuminating. He suggests that a fair number of teachers, frustrated and bitter about their lives, were just serving time, which led them to treat the students abominably, particularly the weaker ones. Following their example, he remembers the "weak" teachers at his grammar school having nervous breakdowns because the students behaved in the same way toward them. As the guitar solo abruptly ends and the organ support disappears, however, it is made clear that this revolt took place only in the young Pink's imagination. Back in the classroom sitting at his desk, he still feels the effects of his alienation at the hands of the teacher, an experience that contributes to his increasing narcissism:

All in all it's just another brick in the wall
 All in all you're just another brick in the wall.

The experience, as we shall see, plays a major role in forming Pink's obsessive personality. As Sherrill (1991) observes,

Miller speaks of the pattern of the abused child, masochistically trying to please the oppressor, futilely trying to gain acceptance. Finally, losing all hope, he polarizes in the manner of enantiodromia from the masochist into the sadist. The child's rage merges with the introjected

cruelty of the adults who victimize him, and the vicious cycle is perpetuated. (85)

Although his experience with the teacher is crucial in Pink's personality development, it is the next song, "Mother," that provides the ultimate origin of his obsessional disorder.

Before the song begins, the adult Pink appears in his hotel room attempting to call the United Kingdom to talk to his wife. Finding her not at home, he imagines himself sharing an intimate moment with her, which soon transfers into a memory of snuggling up to his mother in bed. Fairbairn's observations of the characteristics of individuals with a schizoid element in their personalities are useful, and he finds evidence of the following features: First, they gained the conviction early in life that their mothers did not truly love and value them as their own persons, either through perceived indifference or through the mother's apparent possessiveness. Second, because they had a resulting sense of inferiority and deprivation, they remained profoundly fixated on their mothers. Third, this fixation featured an accompanying libidinal attitude characterized by extreme dependence and made highly narcissistic and self-preservative through anxiety over a situation that threatens the ego. Fourth, by way of a regression to the early oral attitude phase, there was the intensification of the libidinal cathexis of an already internalized "breast-mother," combined with an undue extension of the internalization process with relationships with other objects. Finally, that a general overvaluation of the internal at the expense of the external world was the result (23). That Pink's mother is primarily overprotective is made apparent by Waters,¹² who suggests that mothers tend generally to protect their children too much and too long. While suggesting that she is not a portrait of his mother, he does allow that one or two things in there apply to her, as well as to the mothers of a number of other people (Vance 1979). It is clear that Pink's incomplete telephone call presents itself as a threat to his ego, and this gives rise to a renewal of his fixation on his mother. At the end of the piece, when Pink discovers that his wife has cheated on him, it is clear that (following Fairbairn's fourth feature) she becomes internalized also and that the experience leads him further toward his overvaluation of the internal at the expense of the external world.

The song begins with some of Pink's insecurities, including the fear of falling victim to his father's fate and the fear of castration at the hands of the establishment:

Mother do you think they'll drop the bomb?
Mother do you think they'll like the song?
Mother do you think they'll try to break my balls?
Mother should I build a wall?

The fear of castration is an image that has often denoted a lack of control or loss of power in our predominantly patriarchal history. That the image

denotes also a threat to one's masculinity has implications with regard to Pink's inability to establish a genuine sexualized identity. Rochlin's (1980) comments are pertinent:

One of the most familiar problems to analysts is that created by the early loss of a parent, whether by death, divorce, or separation, which results in the remaining parent's (more often the mother) absorbing the whole of the young child's love and, thus, promoting early, persistent sexual conflicts. In the case of boys whose fathers are absent, emotional disturbances appear and are usually of a particular aggressive nature. These problems soon become associated with their developing masculinity. (48–49)

Evidence of the "aggressive nature" of Pink's emotional disturbances becomes apparent later in both "One of My Turns" and "Don't Leave Me Now." What appears to be a defense of his masculinity or power is seen during the film at the moment when Pink's wife comes home and, acting as the aggressor, tries to seduce him. Watching a soccer game on television (an activity that connotes competition), Pink ignores her advances only to try to initiate contact later after she has fallen asleep but to no avail. Henry Biller's (1974) comments are pertinent considering the absence of Pink's father as a role model:

Having observed his father's relationship with his mother, [the boy] has learned basic skills in interacting with females. He can communicate adequately with females. He does not feel intimidated by women, yet he does not have to constantly dominate them. He can accept their femininity because he is secure in his masculinity. (84)

That this is not true of Pink becomes evident in the third verse of the song.

The second verse, however, continues Pink's preoccupation with powerlessness at the hands of the establishment, the first line of which connotes his later lust for power (a tactic that will eventually serve to counter these fears):

Mother should I run for President?
 Mother should I trust the Government?
 Mother will they put me in the firing line?
 Mother am I really dying?¹³

The last two lines illustrate, once again, Pink's affinity with his father. The accompanying film footage reveals that, as a child, he experienced a disease that could have possibly proved terminal; his fears are augmented when the doctor calls his mother out of the room to talk privately.¹⁴ According to Joseph Natterson, "fear of death and object loss are closely related; moreover, the ego may actually employ the fear of death in coping with object loss" (in Levin 1966, 148).

The mother's response to Pink, sung by Gilmour, betrays her complex character. She appears to be driven partially by contempt for her son, but as Holbrook (1971) observes, "over-mothering was found by [D. M. Levy] to be a form of compensation in some cases for unconscious hostility" (148). One suspects that if this is the case, her hostility may be due to her son representing, for her, a constant reminder of her deceased husband:

Hush, now baby don't you cry.
 Mama's gonna' make all of your
 Nightmares come true.
 Mama's gonna' put all of her fears into you.
 Mama's gonna' keep you right here
 Under her wing.
 She won't let you fly, but she might let you sing.
 Mama will keep baby cosy and warm.
 Oooh babe, oooh babe, oooh babe
 Of course Mama's going to help build the wall.

It is clear from the last line that, in consonance with Brink's (1977) findings, distortion of maternal care can lead to increased narcissism (19). In addition to being helpful in analyzing Pink's inhibitions in his relationship with his wife, Brink offers an explanation of the mother's apparent ambivalence through his comments concerning the obsessional defensive technique:

It's origin, to state it simply, is with an oppressive mothering, rather than with a deficit to which the hysteric reacts. . . . Ambivalent attitudes toward mother, and consequently toward later attachments to women, will come in question. . . . In the obsessional defensive technique, it has been said, both good and persecutory aspects of the mother are internalized in the ego, the good being identified with while the persecutory are controlled; the mother is thus powerfully internalized in what might be called object surplus, rather than object loss. Nevertheless a sort of developmental deprivation results, with the individual feeling himself unfree to make spontaneous moves toward other and more appropriate attachment objects. At its most severe, he is monopolized by a one-parent identification standing in the way of the diverse experiences among which an optimal maturational course may be chosen. (40-41)

Evidence of Pink's ambivalent attitude toward his mother appears in the film when, after we first see him as a sick child going downstairs to his mother's bedroom to seek consolation by crawling into bed with her, the shot is later repeated showing his father's corpse beside her. This seems to display an unconscious fear that it was, perhaps, his mother who killed his father through her suffocating tendencies. That this corpse lies in her bed also seems to act as the foundation for his later view of his wife as a sexual predator in "Empty Spaces/What Shall We Do Now?"

This ambivalence forms the basis of his “developmental deprivation,” which is apparent through his fears of his wife expressed in the third verse:

Mother do you think she's good enough for me?
 Mother do you think she's dangerous to me?
 Mother will she tear your little boy apart?
 Mother will she break my heart?

Brink's (1977) comments, again, are helpful:

It thus appears that the obsessional comes by his interest in substitute objects . . . , not so much by wanting their love as by clinging to them in a testing, managing way. He cannot tell whether they are friend or foe and forever tries to discriminate between what are two sides of the same predicament. . . . The male obsessional's deepest preoccupation is with the overly strong mother, and predatory approaches to versions of her are to be expected. . . . Thus to show the obsessional defence at its most lethal is only to indicate what is found in literature and art in many modified forms recalling this primal “myth” of the feared danger of woman assuming mastery over man. (41–42)

Pink's mother's apparent involvement with his romantic life, especially her preoccupation with “dirty” women, appears to have amplified his sexual conflict:

Mama's gonna' check out all your girlfriends for you
 Mama won't let anyone dirty get through.
 Mama's gonna' wait up till you get in.
 Mama will always find out where
 You've been.
 Mama's gonna' keep baby healthy and clean.
 Oooh babe, oooh babe, oooh babe,
 You'll always be a baby to me.

That Pink has been unable to establish his own identity or differentiate himself from his “primary object,” due to her overprotective nature, is shown in the film by the reappearance of the pink masks subtly emblazoned on the drapes behind the girl whom young Pink asks to dance at the ballroom-type affair that he attends with his mother. His infantile dependence is symbolically portrayed when he assumes the fetal position on his bed, still attempting to reach his wife on the phone. As Fairbairn suggests, the most extreme form of dependence is the intrauterine state, and he infers that this state on its psychological side is characterized by its absolute degree of identity and absence of differentiation. In this regard, identification represents the persistence of a prenatal relationship into extrauterine life. When this identification persists after birth, the individual's object constitutes not only his world but himself, a fact to which he attributes the fervently compulsive attitude of many schizoid and depressive individuals toward their objects (47). As Fairbairn ob-

serves, the infant can only accept or reject his object, and this presents itself as something of a choice between life and death; thus, Pink's infantile state arouses sympathy. His innocence is portrayed musically in "Mother" through the abundance of acoustic instruments in the piece, particularly through the choice of acoustic guitars and, in the last verse, piano.

Pink's mother's domineering influence and his attempt to assert himself against her are also portrayed musically. The sections of the piece that are sung by the mother are exclusively in six-eight time (again denoting a lullaby), whereas Pink's sections are predominantly in four-four. The comfort of this straight four feel is interrupted, however: first of all, during the first two lines of each of his verses (where a bar of five-eight is inserted) and, second, where a bar of three-four appears preceding the end of each verse. Both these interruptions appear to represent the mother's continued crippling effect on Pink's character. Pink appears to assert himself, however, transcending the wall of his overprotective mother's influence during the guitar solo whose harmonic changes match those of the verses that he sings.¹⁵ This entire section is in an uninterrupted straight four feel, but the sense of escape achieved is lost with the return of the third verse. This affirmation of Pink's mother's undying influence on him he recognizes in the last line of the song; expressing dismay at his increasing narcissism, he asks of the wall, "Mother did it need to be so high?" His feelings of incompleteness are communicated by the last chord of the piece, which, rather than ending on the tonic, ends on the subdominant. This line, in the film, immediately precedes the answering of his phone call home, which is not answered by his wife but by another man—the result of the barrier that he has erected between his wife and himself.

The image of Pink sliding down the wall with the phone still in hand again reminds the viewer of the similar scene when Pink's father dies at Anzio. His thoughts are portrayed in the following animation sequence where a red rose and a lily grow and blossom. After they caress, the rose takes the guise of a penis and the lily, that of a vagina. They make love, but the peace is broken (symbolically portrayed by the two doves that fly away past the flowers) as they begin to fight. The female flower, a predatorial version of Pink's devouring mother (transferred now into a fear of women), eventually consumes the male flower, then metamorphoses into a pterodactyl and flies away.¹⁶ That he portrays himself as a red rose, a common symbol for love, suggests that Pink truly loves his wife but is unable to express his love due to his insecurities. That Pink's wife is portrayed as a lily, a flower associated with death, displays that the experience with his wife has become the beginning of the end. Considering the initial connection made between Pink and his father noted above and the portrayal of his wife as death, Guntrip's (1969) observation is relevant: "The ultimate unconscious infantile weak ego is very clearly experi-

enced consciously as a *fear of dying*, when its threat to the stability of the personality is being felt" (215).

The scene of the flowers is accompanied by the music to "What Shall We Do Now," a track that does not appear on the album but whose introduction is musically the same as "Empty Spaces," only transposed from E minor to D minor. Motif (A) is heard in augmentation; its location far back in the mix adds to its ominousness, as does the presence of backward-recorded speech, which gives the impression of an arcane language.¹⁷ The constriction of this figure is broken when the melody, escaping the interval of a minor third, jumps up to A (the fifth), and this is accompanied by the penetration of the vagina and subsequent love making. The sense of freedom achieved is immediately questioned when the A falls back within the minor third interval to E (the second), and this serves to foreshadow the fighting that begins as, after the above process is repeated, the E falls back to the tonic to repeat the original figure. The rose tries to reunite with the glowing lily as the figure ascends stepwise to A again, but the descending bass line signals the devouring of Pink by his wife and his subsequent increase in narcissism as he once again becomes trapped in motif (A) during the vocal entry:

What shall we use to fill the empty spaces
Where waves of hunger roar.

Accompanying these lines is the mechanical pulse of a synthesizer and the image of a wall of buildings and consumer goods that Waters (1981) refers to as "the wall of post war reindustrialisation." Brink's (1977) observations help to explain this portion of the animated sequence, and he notes Gregory Rochlin's explanation that loss of attachment objects increases narcissism. When important objects are lost, individuals unconsciously wish to renounce object attachment and react with further increases in narcissism. Though in significantly modified or pathological forms, objects are still sought, even in the most narcissistic states. Among a variety of means for making good a felt deficit and preserving self-esteem is the acquisition of inanimate objects (21). Thus mingled with images of consumer goods throughout the song are other things that Pink imagines might allow him to assert an identity or establish some feeling of significance. While a lot of these, as Waters suggests, display the idea of "adopting somebody else's criteria for yourself . . . without considering them from a position of really being yourself" (Vance 1979), the majority of the images betray Pink's desire for power, whether it be economic, physical, or through the adulation of his fans:

Shall we set out across this sea of faces
In search of more and more applause?
Shall we buy a new guitar?
Shall we buy a more powerful car?
Shall we work straight through the night?

Shall we get into fights?
 Leave the lights on?
 Drop bombs?
 Do tours of the East?
 Contract diseases?
 Bury bones?
 Break up homes?
 Send flowers by 'phone?
 Take to drink?
 Go to shrinks?
 Give up meat?
 Rarely sleep?
 Keep people as pets?
 Train dogs?
 Race rats?
 Fill the attic with cash?
 Bury treasure?
 Store up leisure?
 But never relax at all
 With our backs to the wall.

The last two lines recall *Animals* (1977) and the unease created by the competitive "back stabbing" of the dogs to achieve "pig" status. Whereas the narrating dog on that record was content to bury a single bone,¹⁸ Pink first contemplates burying "bones" and then toward the end of the piece "training dogs" (see p. 79). This progression seems to point to Pink's ambition to become a powerful pig, which is made apparent later after his transformation during *The Wall* performances: a large, evil-looking pig emerges from behind the wall during the piece "Run like Hell," representing Pink's megalomania.

Following the slow introduction of this piece, motif (A) is once again performed but this time with a forceful rhythm and power chords in the electric guitar, suggesting an extremely anxious attempt on Pink's behalf to escape the continuous inward movement toward schizoid withdrawal. The visual images that accompany this figure, however, suggest that the wall of "reindustrialisation," which "overshadows human feelings and crushes them beneath the weight of its inexorable cycle of production and consumption" (G. R. Waters 1981), will prove to be only a further impediment. This is illustrated by the screaming face that emerges from it; the shift of attention from organic to inorganic portrayed by a flower's transformation into barbed wire as the wall goes by it; the baby that grows up to be an unfeeling Nazi, clubbing another over the head; and the overall shattering of spiritual values as the wall bursts through a cathedral, whose bricks reform and are transformed into a neon temple housing bricks of gold—indicating now a reliance only on material wealth. The music, at first, seems to offer a faint opportunity for escape through its harmonic movement (D minor to A minor), but the initial melodic figure,

which begins with an escape of the minor third interval, returns to its midst each time:



Figure 4.5.

This sets the stage for the mechanical delivery of the rest of the text (beginning “Shall we get into fights?”), which becomes trapped in the continuous vamp on D minor. Compounding frustration is communicated by the entry of the background vocal at “bury bones,” and this continues until the end of the piece when, seemingly unable to withstand the pressure, the “guard is dropped” (the D minor vamp is broken as the harmony returns to A minor), and the forceful image of a hammer blow is seen. The hammer’s blow is also *felt* due to the abrupt ending of the piece.

Appearing on the album in the place of “What Shall We Do Now?” “Empty Spaces” takes a different approach to replacing the gap where Pink’s wife formerly was:

What shall we use to fill the empty spaces
Where we used to talk?
How shall I fill the final places?
How shall I complete the wall?

The last line of the piece signifies that Pink’s next tactic will eventually increase his narcissism further. “Empty Spaces” segues directly into “Young Lust,” which serves to answer the question stated at the end of the former song:

I am just a new boy,
Stranger in this town.
Where are all the good times?
Who’s gonna show this stranger around?
Oooh I need a dirty woman.
Oooh I need a dirty girl.

The film shows Pink sitting in a trailer in the backstage area of a concert venue after one of his performances. He eyes a groupie whom he eventually decides to take back to his hotel room. As Brink (1977) suggests, the obsessional defense is not to be fully dissociated from the hysterical in practice, but its quest is less for sublime scenes and beautiful inanimate objects than for persons (40).

Pink’s desire for a “dirty” woman suggests that he is not merely filling the “empty space” where his wife was. Remembering his mother’s abhorrence of such women (in “Mother”), it appears that Pink is attempting to escape her influence and assert his selfhood by going against her over-

bearing principles. Once again, it is also clear that he is attempting to assert his masculinity:

Will some cold woman in this desert land
Make me feel like a real man?
Take this rock and roll refugee.
Oooh babe, set me free.

Musically, the song exudes a renewed confidence in Pink. This is conveyed through Gilmour's strong, raspy singing (made even more powerful by the excessive reverb applied to it); the numerous guitar fills in conjunction with Gilmour's use of artificial harmonics; the long sustained organ chords, highly rhythmic bass playing, and the song's overall "swaggering" rhythm. The piece also boasts the first extended guitar solo in the work since "Another Brick in the Wall (Part II)." The various blues elements that are present within the song serve to connote a sense of confidence sexually as well—the blues being a popular platform from which to express sexual prowess.

This sense of confidence is not sustained in the next piece, however. Immediately after Pink and the groupie enter his hotel room, he slumps into his chair and switches on the television. Schizoid-like, he is completely unreceptive to her attempts to converse. As she waves her hand in front of his face to see if he is indeed conscious, he raises his hands to his temples. Sympathetically she asks, "Are you feeling okay?" and begins to tenderly and sensuously suck on his fingers. We hear Pink's thoughts during "One of My Turns," and realize that he is thinking about his wife. His movement from the general in the first two lines to the personal in the third suggests that the image of a dying man is related to his own disintegrating ego and his diminishing capacity to feel love:

Day after day love turns grey,
Like the skin of a dying man.
Night after night, we pretend it's all right
But I have grown older and
You have grown colder and
Nothin' is very much fun anymore.
And I can feel one of my turns coming on.
I feel cold as a razor blade,
Tight as a tourniquet,
Dry as a funeral drum.

The connotations of the series of similes that describe his decaying feelings in the last three lines suggest thoughts of a suicide attempt. The adjectives ("cold," "tight," and "dry") also suggest the image of an unaroused vagina. Rochlin's (1980) comments about one of his patients are interesting when applied to Pink:

The key to the underlying persistent problem was in the unconsciously held feminine identification that was incompatible with his masculine

development. He had not been able sufficiently to relinquish it or find expression for it in a way that was relatively free of conflict. He illustrated that when masculinity remained exaggeratedly bound to its infantile aspirations for power, performance, and prowess, they become associated with the erotic aims of the same period. The moderating effects of intimacy is precluded by the ruling masculine narcissism. As a result, a fusion of infantile masculine and erotic aims occur. The feminine identification, normally a necessary, unconscious defense against extravagant boyhood masculine yearnings that are associated with brutal relations, remains ineffective. When he felt "feminine," he pictured himself a hapless victim. (270)

At this point, Pink begins to experience one of his turns. Leaping out of his chair, he once again metamorphoses from the role of victim to that of the sadistic persecutor. Fairbairn's observations about schizophrenics are useful, suggesting that when feelings assert themselves, they are either typically quite inappropriate to the occasion and out of keeping with ideational content, or they can assume the form of sudden violent outbursts as in catatonic cases (20).

Pink chases the girl around the hotel room, demolishing it on his way:

Run to the bedroom, in the suitcase on the left
 You'll find my favourite axe.¹⁹
 Don't look so frightened
 This is just a passing phase,
 Just one of my bad days.
 Would you like to watch TV?
 Or get between the sheets?
 Or contemplate the silent freeway?
 Would you like something to eat?
 Would you like to learn to fly?
 Would you like to see me try?
 Would you like to call the cops?
 Do you think it's time I stopped?
 Why are you running away?

That his outburst is unconsciously directed at his mother's overbearing influence on defining his sexual identity is communicated by the ironic questions "Would you like to learn to fly?" and "Would you like to see me try?" (the image of flying evokes the idea of freedom and recalls the earlier use of the flying image "I won't let you fly" in the song "Mother"). That Pink feels the effects of his wall as a prison is portrayed in the film when the majority of objects that he destroys are either framed or boxlike.

Pink's outburst is also portrayed musically. The first half of the piece is sung to the accompaniment of a gentle-sounding synthesizer. Its long sustained chords provide a type of comfort, but this sense of comfort is continuously broken when, after being reaffirmed each time by a plagal cadence, the tonic chord (C major) is disturbingly played detached. Be-

cause the tonic chord is commonly understood as the ultimate “resting place” of any particular key, this musical device is all the more effective.

The contrast between Pink’s outburst and his calm state of dissatisfaction is achieved through an incredibly abrupt modulation of all musical characteristics: the sudden shift in dynamics from very soft to very loud; the full band entry (including piano whose percussive qualities contrast the predominantly smooth timbre of the synthesizer); the shift in time from a light six-eight to a driving and deliberate four-four; the octave-and-a-half leap in Waters’s vocal range, which gives the effect of screaming; and the unprepared harmonic modulation.

Rather than satisfying the ear by returning to the tonic following the decorated dominant seventh chord (a progression that the ear most expects), the piece abruptly modulates to D Phrygian. This unsuspected shift in mode, along with the other abrupt modulations in musical characteristics, is comparable to the shift that suddenly takes place in Pink’s character as his outburst begins. Walser’s (1993) comments about the Phrygian mode are pertinent:

Affectively, the Phrygian mode is distinctive: only this mode has a second degree only a half step away from the tonic instead of a whole step.²⁰ Phenomenologically, this closeness means that the second degree hangs precariously over the tonic, making the mode seem claustrophobic and unstable. Hedged in by its upper neighbor, even the tonic, normally the point of rest, acquires an uncomfortable inflection in this mode. (47)

The unstable nature of this mode reflects Pink’s own instability, and the claustrophobic feelings caused by his increasing narcissism have been observed above. It is interesting that the “closeness” that Walser mentions most strongly appears during the line “Would you like to see me fly?” where an E flat major chord descends to D minor. After he says “Would you like to see me try?” the D minor changes to a D major chord and the piece modulates momentarily to G major, giving the impression of a sense of escape. During the guitar solo that immediately follows, however, we are thrust back into the Phrygian mode again.

The guitar solo also fails to achieve a sense of transcendence, partially because its identical first and third phrases rhythmically follow the chord changes (E flat major/B flat to B flat major). Furthermore, while the second phrase is composed of a sequence that seems to ascend with great difficulty (it stops abruptly on single notes before again continuing its ascension), the last phrase begins over a D minor chord and ends when the piece rises back up to an E flat chord—making both the listener and Pink experience this “closeness” once again.

Both the film scene and the music have very unsettling endings. Pink, after throwing the television out the window, drives a piece of the broken glass into his hand as he grabs the pane and teeters on the high window

ledge, half inside and half outside the bedroom window. The song, instead of finishing on the tonic, ends on a G minor chord with Waters holding for a long time a note located a minor ninth above the root—a dissonance foreign to the rest of the song, which makes the absurdity of Pink's final question even more disturbing. Also relevant is Brink's (1977) observation that people with obsessional complaints tend to have an unusually high celibacy rate of 40 to 50 percent (40).

The next scene first has Pink lying Christ-like in the pool again, and the visions of his wife making love with another man conveys that the biblical comparison is now one of feelings of betrayal and forsakenness. Next he is seen indoors once again in front of the television, which, along with the standard lamp and chair, has become the only object that he has retained during his continued withdrawal.

The unsettling mood created in the previous song continues at the beginning of "Don't Leave Me Now"; the opening bass note (E) appears just after the final chord of "One of My Turns" (G minor), and the tritone relation between the third of the chord (B flat) and this E is strongly felt.²¹ Uneasiness is also created by the sound effects of heavy breathing, the unnaturally slow echo that is used on the guitar, and Waters's continued use of the high range that he utilized vocally during Pink's "turn" in the previous scene.

The harmonic and melodic dissonances of the piece are also disturbing. The root movement of the repeated progression of four chords (F flat augmented seventh, D flat major seventh [add 9], B flat eleventh, G to G augmented) outlines a diminished seventh chord—a chord composed of two overlapping tritones. That the piece is entirely nonfunctional harmonically seems to reflect Pink's diminishing stability. The vocal enters, after the first iteration of the chord progression, during the G-augmented chord. Waters's first note (an A) is a tritone above the sharpened fifth of the chord, and he descends melodically down to this note on the first chord of the progression. Much discomfort is created throughout the melody of the piece due to the fact that most of the time when a phrase ends, Waters is singing one of the most dissonant notes in the accompanying chord or a nonchord tone.

As Brink (1977) suggests, sometimes anger against the mother may cause attraction to forms of the breast to be reversed, and rather than selecting good secondary attachment objects, their substitutes are treated with irony, contempt, or hatred (26). The lyrics of the piece convey that in Pink's past relationship with his wife, he has displayed further characteristics of an obsessional personality disorder:

Oooh babe
 Don't leave me now
 Don't say it's the end of the road.
 Remember the flowers I sent?
 I need you babe,
 To put through the shredder
 In front of my friends.
 Oooh babe,
 Don't leave me now,
 How could you go?
 When you know how I need you
 To beat to a pulp on a Saturday night.
 Oooh babe
 Don't leave me now.
 How can you treat me this way?
 Running away.
 I need you babe.
 Why are you running away?
 Oooh babe.

Brink, in referring to the "dominant controlling ways" that obsessional persons have, inadvertently explains Pink's behavior, suggesting that the object may be honorifically idealized, covering fear with impossible desire, should it be associated with the avoided mother. Obsessionals, he suggests, aim to master and control the split and ambivalently held internalized object, and he notes too that, while simultaneously idealizing the object to placate it, they sometimes achieve this through fantasies of dominance, imposed submission, and punitive measures (41). That Pink idealizes his wife appears apparent from the section of music that closes the piece.

The film makes it clear that Pink also attempts to employ the paranoid ego defense. While he is watching television, the camera shows the shadow of his wife sneaking up behind him. She then momentarily metamorphoses into a king cobra and then into a praying mantis—an insect whose female species is commonly known to devour her mate after copulation. She next transforms into the fanged flower/vagina that was seen previously in "Empty Spaces," and she chases Pink around the room terrorizing him. According to Guntrip (1969), "the paranoid individual faces physical persecution (as in dreams of being attacked by murderous figures)":

When an individual is inwardly menaced by an involuntary schizoid flight from reality and depersonalization (as when too deep fear is too intensely aroused) he will fight to preserve his ego by taking refuge in internal bad-object fantasies of a persecutory . . . kind. Then, unwittingly projecting these on to outer reality, he maintains touch with the world by feeling that people are . . . plotting his ruin. (57–58)

At this point in the work, it is also worthwhile to note Guntrip's comment that people "do undoubtedly maintain persecutory anxiety as a defence against the development of a feeling of fading out into nothingness" (75).

Fairbairn describes the paranoid position by contrasting it to the hysterical, suggesting that while the hysteric overvalues objects in the outer world, the paranoid individual regards them as persecutors. Similarly, he recommends, while hysterical dissociation tends to be a form of self-deprecation, the paranoid individual's attitude is one of extravagant grandiosity (45). Fairbairn's comments inadvertently show an important similarity between the paranoid and obsessional attitudes—namely, that of "extravagant grandiosity." The combination of these defenses contributes to Pink's later imagined transformation into a Nazi-type leader.

That he has failed to control the ambivalently held internal object through the obsessional defense is illustrated by Pink's attempt to externalize his bad internal object in the form of a hallucination. Guntrip helps to explain further the need that some individuals have of internal objects:

The entire world of internal bad objects is a colossal defence against loss of the ego by depersonalization. The one issue that is much worse than the choice between good and bad objects is the choice between any sort of objects and no objects at all. Persecution is preferred to depersonalization. The phenomenon of internalization of bad objects has hitherto been regarded as arising out of the need to master the object. We have now to see it as arising even more fundamentally out of the need to preserve an ego. (in Holbrook 1971, 170)

The absurd size of the room in this scene helps to convey effectively the reality of Pink's diminishing sense of self.

His desire for his wife and his last expression of regret over his ever-increasing narcissism are portrayed through the music that accompanies his hallucination, which is launched by the full band entry. Pink's transformation back from the persecutor to the persecuted is conveyed by the return to a functional tonality (A minor), and his yearning is conveyed through the repetition of "oooh babe" (his shift in character is signified by Gilmour singing now) and by the repeated suspended seconds in the following chordal figures that "beg" for resolution:



Figure 4.6.

When the piece cadences on the tonic, Pink's immediate conflict has been solved in that he has stopped hallucinating. He finds himself alone, however, cowering in the corner.

Pink's renunciation of intimacy is expressed through his smashing of the television set when a romantic scene appears there. This violent outburst immediately precedes his mass withdrawal of libido in the next song. Fairbairn's observations, again, are noteworthy, suggesting that it is debatable whether such a mass withdrawal of libido can properly be ascribed to repression, although he points out that it gives that impression where the process is restricted to a withdrawal from object-relationships. Fairbairn has no doubt, however, that relief from emotional tension and mitigation of dangerous violent outbursts of precipitate action are the effects that result upon the withdrawal of libido from the conscious part of the ego. Much of the schizoid individual's anxiety, he likewise notes, represents the fear of such outbursts occurring, of imminent disaster, or of going insane. Fairbairn postulates, therefore, that the massive withdrawal of libido may have the significance of a desperate effort on behalf of an ego threatened with disaster to avoid emotional relationships with external objects, by way of a repression of the basic libidinal tendencies that urge individuals on to making emotional contacts (52).

In "Another Brick in the Wall (Part III)," it is clear that Pink has formerly used drugs to mitigate his violent outbursts, but he renounces them just as he does everything and everyone else:

I don't need no arms around me.
 I don't need no drugs to calm me.
 I have seen the writing on the wall.
 Don't think I need anything at all.
 No don't think I need anything at all.
 All in all it was all just bricks in the wall.
 All in all you were all just bricks in the wall.

Accompanying this song in the film is a montage of all the experiences that have led to Pink's state. That his wife is not the persecutor that he makes her out to be is evident by the image that portrays her screaming in agony.

As is the case in all of the parts of "Another Brick in the Wall," there is an attempt here to escape the stifling feeling of the minor third that constitutes motif (A). The first attempts occur during the second and third lines, in an upper direction initially but then in a downward one: Due to the continuing harmonic vamp on D minor, however, a true sense of transcendence is not achieved until the G chord where the melody leaps from D to a G also. This is only temporary, however, as the tune ends harmonically with a double statement of motif (B). In combination with the steady bass drum and the violent guitar power chords that occur after each line of the verse, the background harmony vocal in the last lines seems momentarily to display a sense of confidence, but this is countered by the termination of rhythmic intensity as the drums suddenly drop out.

Fairbairn reminds us of the narcissism that results from an excessive libidinization of internalized objects and that this is especially characteristic of schizoid individuals. He finds that an attitude of superiority variously manifests itself in consciousness as an actual sense of superiority, noting that this attitude bases itself on an orientation toward internalized objects. Conversely, the basic attitude of schizoid individuals in relation to objects in the world of external reality is essentially one of inferiority, although this may still be masked by a superiority façade rooted in the identification of external with internalized objects (50–51).

Pink's withdrawal into himself is portrayed in "Goodbye Cruel World" through the massive reduction in texture to only bass guitar and vocal. The film conveys that we are now back to the beginning of the work with the image of Pink sitting in his hotel room with a long, undisturbed ash on his burned-out cigarette. A sense of separation is achieved in this piece through the aural partition that is created by mixing the bass guitar in one speaker and the vocal in the other. His contentedness is conveyed by Waters's use of a major key and the satisfying perfect cadences (V–I) that characterize the piece; but this sense is disturbed with the uncomfortably abrupt ending of the song as Pink says "goodbye" for the last time:

Goodbye cruel world
 I'm leaving you today.
 Goodbye.
 Goodbye.
 Goodbye.
 Goodbye all you people,
 There's nothing you can say
 To make me change
 My mind.
 Goodbye.

Because the lyrics of this song remind one of a suicide note, Pink's withdrawal appears figuratively to be compared to death. Remembering Guntrip's comments that "the ultimate unconscious infantile weak ego is very clearly experienced consciously as a fear of dying," his further remarks are pertinent:

This can be associated with fear of breaking down into a regressed illness, or more mildly still feeling unable to cope. . . . On the other hand, when exhaustion begins to develop as it periodically does, out of the struggle to master this internal breakdown threat, then it may be experienced as *a wish to die*. (in Holbrook 1971, 170)

As the camera burrows through Pink's eye into his mind, the scene of him as a boy running across the rugby field reappears. The initial connection made with his deceased father in its first appearance (see p. 100) suggests that Pink's overwhelming identification with his father is por-

trayed again here through his own metaphorical death. At the same time, it becomes clear later in "Comfortably Numb," noting Guntrip's comment above, that this scene is related to Pink's nearly terminal childhood illness.

Guntrip's further comments are relevant in understanding Pink's "wish to die":

This is felt "in less uncompromising terms," says Guntrip, as "a longing to regress, to escape from life. . . ." The most poignant aspect of the Regressed Ego as manifest "most undisguisedly" in schizoid suicide is that the "life-tiredness" expressed in the withdrawal . . . is an attempt at rebirth. (in Holbrook 1971, 170)

That this is true of Pink is apparent during his internal search for his father. His hope to begin life anew is illustrated by his returning to his earliest major trauma to "make right" the experience that first led him to begin building his wall.

At this juncture in the live performance, the last brick is placed in the wall, which has been gradually built throughout the performance. It entirely separates Pink Floyd the group from its audience, just as it does Pink the character from the external world. Regarding schizoid individuals, Fairbairn notes that they erect barriers between themselves and their objects, tending to keep them at a distance and making themselves remote from them. They reject their objects, renouncing all emotional and physical contacts with other people and withdrawing libido from them, and it is possible that this can be carried to any length, including the surrender of all libidinal links with external reality. Typically when this occurs, individuals lose all interest in the world around, and everything becomes meaningless (50). That everything becomes "meaningless" for Pink is apparent in the next song, "Hey You," which is not included in the film.

Following the intermission in the live performance, the musicians continue the concert by performing behind the wall, which obscures the performers and the audience from each other. Just as "Hey You" marks Pink's attempt to reestablish contact with the outside world, it also marks an attempt on behalf of the performers to reestablish contact with the audience. Pink begins to reach the same conclusion of which Rochlin (1973) speaks: "Many studies . . . verify the conclusion that isolation or separation from those whom we value and the things that represent them is usually tolerated only temporarily. . . . Deprived of social experience, we are not self-sustaining" (3).

Just as Pink's withdrawal was communicated by a reduction of texture, his attempt to reemerge is portrayed through the gradually increasing instrumental texture, marked initially by the entry of acoustic guitar, fretless bass, and then electric piano. His fragility is communicated

through the brittle timbre of the acoustic guitar. According to Andy Ale-dort (1993),

the haunting opening acoustic guitar part was played on the album with a very unusual tuning, created by a very unusual *stringing*. Like “Nashville” tuning, which simulates a 12-string but with the normal strings removed (leaving only the high octave strings for the low E, A, D and G strings), this tuning is the same but the low E is replaced by another *high* E string, two octaves higher than normal. This creates a beautiful, crystalline sound enhanced by the sustained arpeggiating of the chords. . . . This guitar is also treated with flanging, giving it an even more ethereal sound.

The timbre of this guitar serves to help create the impression of a cold atmosphere devoid of any human warmth. This is enhanced by the dissonances played by the electric piano and its cold timbre (the result of its lack of overtones).

Although the song is basically in E natural minor, the chordal movement in the introduction from an E minor (add 2) to D minor (add 2) threatens to cast the piece into the claustrophobic Phrygian. That the chords are both in second inversion rather than root position also helps to bestow them with an unstable quality, and this is not alleviated by the bass guitar entry; although almost all of its phrases ascend to the root, the phrases inevitably end by sliding back down the string. This movement, in combination with the stifling threat of the Phrygian mode, anticipates Pink’s failure to transcend his claustrophobic wall. Pink’s efforts to break out of his prison are also portrayed through the forceful rhythm played together by the bass and drums after the latter’s entry in the second verse.

Although to a great extent it is clear that Pink is trying to establish contact with the audience beyond the wall, his efforts will ultimately prove fruitless because, as Waters says, he’s singing it to only himself (Vance 1979). This is clear from the fact that the characteristics of his addressee basically describe himself:

Hey you! out there in the cold
Getting lonely, getting old, can you feel me?
Hey you! standing in the aisles
With itchy feet and fading smiles, can you feel me?
Hey you! don’t help them to bury the light,
Don’t give in without a fight.
Hey you! Out there on your own sitting
naked by the ’phone would you touch me?
Hey you! with your ear against the wall
Waiting for someone to call out would you touch me?
Hey you! would you help me to carry the stone?²²
Open your heart, I’m coming home.

At this point, Pink confidently believes that he is going to transcend the wall, and this is conveyed through the guitar solo, which appears over a background of guitars playing motif (A). The sheer height of the wall is portrayed by the expanded range of the figure, both through its harmonization at the interval of a tenth and through its repetition on the subdominant as well as the tonic. Consequently, his attempt to escape his confinement is once again thwarted. Rochlin's (1973) observations help to explain Pink's sudden change of heart, in relation both to his audience and the outside world in general:

Alone, we seem unable to fully perceive our own worth—or to have an enduring conviction in it. The intelligent work, the creative act, the kind overture, in and of themselves, do not accomplish the endless task of self-confirmation. We require social approval and support for our very being. . . . When the grim realities are unrewarding, whether we have had a part in fashioning them or not, we turn to fantasies and dreams in which we ourselves can furnish, or so it seems for awhile, the all-important missing element—the company and concern of others from whom we draw support for our self esteem. (128)

That Pink has “furnished the all-important missing element” through fantasy is also communicated to the listener by the intervening narrator (whose part is sung by Waters rather than Gilmour, who sang the first two verses) in the bridge of the song:

But it was only 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.

Pink's repeated efforts to break out are conveyed during the musical accompaniment to this section. The piece modulates to G major, where a IV–V–I progression accompanies each line. The satisfaction that would normally be achieved by this cadential figure is thwarted when the meter momentarily shifts from four-four to two-four for one bar each time. During this bar, which begins with the tonic chord (I), the progression is quickly reversed. The tonic chord falls back to the dominant (V) and then, once again, to the subdominant (IV)—where the progression initially began. During the last line of the bridge, a deceptive cadence (V–vi) returns us to the less fulfilling E minor.

The bridge features the first reference to “the worms.” According to Waters, “the worms have a lot less to do with the piece than they did a year ago; a year ago they were *very* much a part of it. If you like they were my symbolic representation of decay . . . the basic idea of the whole thing really is that if you isolate yourself you decay” (Vance 1979). Entering during the recapitulation of the introduction, the sound of flies, evoked by the “buzzing” timbre of the synthesizer, convey that Pink is beginning to decay. Guntrip's (1969) description of a common schizoid tendency, as



Figure 4.7.

we shall see, applies to Pink: “Fear of loss of contact with the external world constantly motivates effort to regain contact with it, but this cannot be done by loving relationships, and therefore can only be done in terms of the other two basic emotional reactions, fear and aggression” (101). Pink’s process of decaying eventually takes the form of his loss of all human feelings, at which point he reacts only aggressively. He adopts the forceful image of the hammers and becomes the evil fascist figure that was seen at the beginning of the work during “In the Flesh?”

Pink’s increasing desperation is conveyed in the third verse, when Waters takes over the lead part singing an octave higher than Gilmour did:

Hey you? out there on the road
 Always doing what you’re told, can you help me?
 Hey you? out there beyond the wall
 Breaking bottles in the hall, can you help me?
 Hey you! don’t tell me there’s no hope at all,
 Together we stand, divided we fall.

Again while the first pair of lines is addressed to himself (“on the road” being a common expression for touring), the next two lines display Pink’s desperate pleas to his audience.

Pink’s constant efforts to escape his stifling prison are also evident musically in the body of the verses. The first two lines of every verse, like the instrumental interlude in “The Thin Ice,” is an interversion of motif (A) (see Figure 4.7 above). The claustrophobic confines of motif (A) are broken in each verse during the fifth line, and this occurs in conjunction with the transition from the group of minor chords in the first two pairs of lines (E minor and B minor) to the following group of major chords:



Figure 4.8.

The last line of each verse, however, once again returns to the confines of this figure and a descending series of minor chords representing his fall:

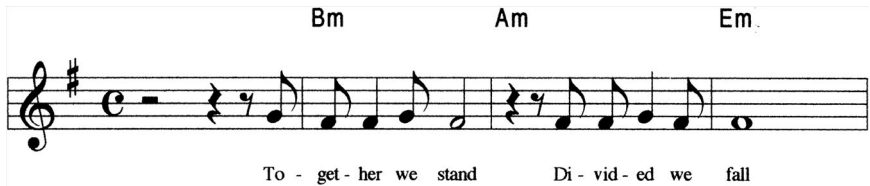


Figure 4.9.

At the end of the song, the lines "we fall" continue to echo after the song's conclusion, gradually receding away from the listener into the back of the mix. Pink's sense of separation becomes the listener's when it is clear that Pink "falls" back into himself.

The sound of the television being turned on again, in combination with the sounds of cars driving by outside his broken window, conveys that Pink is still in his hotel room. The film surrealistically illustrates his extreme sense of alienation when he is seen first clawing and then throwing himself against a massive brick wall. The wall's immensity is portrayed through the sense of great space created by the vast range between the low, ominous pedal point and the high strings that compose the opening of "Is There Anybody Out There?" The high keyboard sounds, which occur after the first vocal phrase, connote the sound of water drops, and their reverberations give the impression of dropping in a large cave. With the return of the sound of the buzzing flies (conveying Pink's continued decaying), a sound effect that was used in "Echoes" from *Meddle* (1971) is heard. In that piece, the sound effect was associated with an albatross and therefore might connote the bird's image here. The albatross was made famous in Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" (1798), and its use normally symbolizes frustration or guilt; in this instance, it appears to be the former.

Pink begins to comprehend the reality of his isolation. Holbrook (1971), quoting an American writer, Hora, describes a state that is now Pink's: "Existential anxiety stems from the need to have our existence confirmed by our fellow man. We are driven to reach out with our voices, and experience a connection through being heard by another power" (164). With his ear against the wall, Pink does just this, singing "Is there

anybody out there?" in an attempt to confirm his existence. His increased feelings of isolation are portrayed in the second half of the piece and throughout the next two songs, where, in each case, a solo instrument (classical guitar or piano) is pitted against orchestra.

The next scene shows Pink in a desperate attempt to preserve his ever-decaying ego. Waters (1981) describes the scene in the screenplay:

PINK now dressed in jeans and a T-shirt, obsessively sorts all his possessions and lays them out symmetrically down the centre of his living room, like a demented soldier preparing for kit inspection. He lays out everything, paying attention to the minutest details. Having dealt with his own possessions, he then incorporates the remains of several room service meals into the symmetry of his obsession. Stale bread. Chicken bones. Pieces of bacon. Throughout this gentle madness we hear the acoustic guitar bridge.

It is interesting to note Brink's (1977) comments that within the expected range of normal to pathological effects, the obsessional defense against schizoid or depressive withdrawals is observed to comprise orderliness, excessive cleanliness, and a fondness for collecting things, behaviors that correlate with the dominant controlling ways that obsessional people have. In addition to having a need to control people for fear of being controlled by them, substitute objects serve a deficit for undemanding attachment (40–41). Similar behavior, as we shall see, continues in the next piece, "Nobody Home," but Waters's above comparison of Pink to a soldier in his description of the screenplay suggests that Pink has now begun to take refuge in his overwhelming identification with his father. That his regression has begun is apparent by the use of both classical guitar and orchestra. The latter is employed throughout the entire return to his childhood and concomitant search for his father until Pink is revived to be taken to his next show in "The Show Must Go On"—a piece that exclusively returns to the more typical rock instrumentation. The use of orchestral instruments connotes a return to an earlier time musically, making their presence appropriate for Pink's regression.

The melody of the acoustic guitar bridge features a transposed variation of motif (A):



Figure 4.10.

The figure, which has now been reduced to two semitones, appears to illustrate an increase in Pink's claustrophobic feelings due to its reduced range, while the descending scalelike passages that follow its occurrences always fall back to the stifling pedal on A minor with which the piece begins.

The next scene shows Pink shaving, and during this process, he decides to shave his chest, hair, and eyebrows. Sherrill (1991), citing Kernberg, "suggests that such masochistic acts discharge aggression toward the self or release anxiety" (93). He returns to the television, seemingly the only external object that can penetrate his wall, but it becomes clear that it too does not provide any satisfaction. As "Nobody Home" begins, it is clear that Pink's thoughts are predominantly elsewhere:

I've got a little black book with my poems in,
 I've got a bag with a toothbrush and a comb in,
 When I'm a good dog they sometimes throw me a bone in.²³
 I got elastic bands keeping my shoes on,
 Got those swollen hand blues,
 Got thirteen channels of shit on the T.V. to choose from.
 I've got electric light,
 I've got second sight,
 I've got amazing powers of observation.
 And that is how I know,
 When I try to get through
 On the telephone to you
 There'll be nobody home.

Pink begins compulsively to enumerate his attributes and possessions in a vain attempt to affirm his identity. The "scanning" of objects is a tendency that is characteristic of the hysterical defense, which commonly collaborates with the obsessional. As Brink (1977) writes,

scanning refers to taking visual inventory of good objects, whose discovery in the environment gives pleasure and reassurance. Object selection is the scanner's method of preferential treatment of some objects over others—those most congenial in association and meaning to the ego, more readily activating imagination when taken in as stimuli. Hyper-dependence is the habitual way of depending for reassurance, for maintenance of ego strength, on the visual stimuli of selected objects. (38)

That these substitute objects are not successful in bringing Pink reassurance is made clear when an intimate scene appears on the television. As his hand caresses the television remote control, he is reminded about his inability to connect with his wife. He continues however:

I've got the obligatory Hendrix perm,
 And the inevitable pinhole burns
 All down the front of my favourite satin shirt.
 I've got nicotine stains on my fingers,
 I've got a silver spoon on a chain,
 I've got a grand piano to prop up my mortal remains,
 I've got wild staring eyes,
 I've got a strong urge to fly,
 But I've got nowhere to fly to.

Oooh babe, when I pick up the 'phone
There's still nobody home.²⁴

It is clear that Pink's deterioration is again compared to dying. In the first verse he speaks of having the sensation of "swollen hands," a symptom of his almost terminal childhood fever, while in the second he speaks of propping up his "mortal remains" at the piano.

Pink lists all of the possessions and features that he has, but they are all countered at the end by what he doesn't have. He has a strong urge to escape the stifling environment of his prison but is unable to do so, because he has cut himself off from others. His efforts are portrayed musically. During the line "I've got a strong urge to fly," the melody of the verse hits its highest point thus far but proceeds to fall back down during the next line, which is followed by a rapidly descending synthesizer effect. That he is now completely alone is most strongly conveyed to him through the loss of his wife, and his desperation is conveyed when Waters leaps momentarily into his high register to sing the penultimate line of the verse.

As an alternative, Pink takes flight further inward. He is now pictured with his television and standard lamp in what Waters (1981) refers to as a "desolate lunatic wasteland of mouldy decay," which is characterized by dead trees, barbed wire, and the charred hammers that foreshadow the result of his decaying later in the work. His desire for rebirth is figuratively illustrated in his metamorphosis back into a small boy. As he sets off to look for his father, the song ends:

I've got a pair of Gohills boots,²⁵
And I've got fading roots.

While suggesting his decreasing stability, the last line anticipates Pink's inability to ultimately locate his father. This sense of instability and incompleteness is also communicated musically through the song's abrupt ending and the unresolved E seventh chord at its conclusion.

Young Pink wanders into a bunker and stumbles on a section reserved as a sick bay. Finding no signs of any other people, he continues to explore, and he eventually finds a room with barred windows; in this room, he discovers his adult self completely mad and flees. According to Fairbairn, this would confirm that Pink's ego is split,²⁶ since the scene is typified by a sense of unreality, a sense of being wasted, intense self-consciousness, and the sense of looking on at oneself. This splitting of the ego is more fundamental than the impotence and impoverishment of the ego that Fairbairn already notes, and the effects of this split and the actual extent of the splitting process itself are intensified with the withdrawal of libido from external objects (51). Young Pink continues his search, walking through muddy trenches where he discovers a large number of dead soldiers, but he does not find his father among them. He is seen looking

on again, dreamlike, at his present adult self, who still sits watching television. He walks off into the mist where a steam train appears, which brings returning men in uniform that are greeted by their families. As he approaches the scene, we hear the beginning of “Vera”:

Does anybody here remember Vera Lynn?
 Remember how she said that
 We would meet again,
 Some sunny day.
 Vera! Vera!
 What has become of you?
 Does anybody else in here
 Feel the way I do?

Vera Lynn became a symbol of hope for Britain during the Second World War through her optimistic songs, such as the one to which Waters refers to here—“We’ll Meet Again,” a song written by Ross Parker and Hughie Charles with which she closed her radio series “Sincerely Yours.” Waters makes reference to the following excerpt of the song:

We’ll meet again,
 Don’t know where,
 Don’t know when.
 But I know we’ll meet again some sunny day.

Pink seems to suggest that Vera Lynn has vanished from the limelight for having disappointed so many people after filling them with a sense of false hope. In an attempt to allay his feelings of isolation, he asks whether anyone else on the receiving platform feels the same sense of futility that he does.

This sense of false hope is conveyed musically. The piece opens with a statement of motif (B) in the bass:

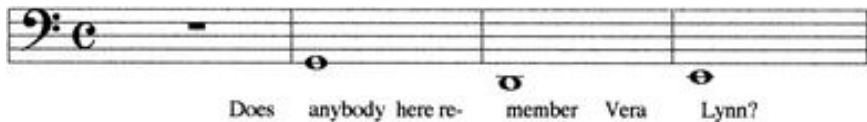


Figure 4.11.

The listener is given the impression from this figure that the piece is in G major, but as the song progresses, it becomes clear that it leans more toward E minor. This tonal ambiguity characterizes the piece throughout, but when it ends on an E minor chord, the sad truth is felt. This occurs in the film during the moment when Pink, after wandering through the crowds, tugs on the coat of a man who resembles his father. No sooner has the man turned around when he is greeted by his own family, and Pink sadly walks away. The false hope that Pink harbors as he searches for his father is also portrayed in the sense of escape from the bounds of motif (B) throughout the piece, but his impending anguish is felt through

the desperation in Waters's vocal performance and in the tritone bass movement that appears every time the chord progression G, D/F sharp, C is heard. That Pink is unable to find his father is unsurprising when considering Fairbairn's statement that "in our inner unconscious world where we repress and lock away very early in life our original bad objects, they remain always rejecting, indifferent, or hostile to us according to our actual outer experience" (in Holbrook 1971, 116).

The idea of alienation conveyed through the relation between solo instrument and orchestra is prolonged when the entire crowd of arriving soldiers and families turn toward young Pink and sing the jubilant "Bring the Boys Back Home":

Bring the boys back home.
 Bring the boys back home.
 Don't leave the children on their own . . . No No
 Bring the boys back home.

The choral arrangement of this piece, along with its fluttering piccolo and flourishing runs in the strings, establishes the piece as a celebratory and optimistic expression of the singing people. The repeated IV-V-I progression strongly conveys their sense of satisfaction, but this sense is entirely lost at the end when the progression changes to IV-V-vi, which illustrates Pink's unfulfilled expectations. As this last chord is reached in the film, Young Pink is seen at the platform now suddenly alone once again, resignedly walking toward his chair and television, which mysteriously appear there. In the recorded version of the song, this same sense is strongly conveyed as the choir suddenly drops out, leaving Waters's anguished voice (now at the front of the mix) holding the last note alone, before it too drops out seemingly exhausted.

That the song has a double meaning is conveyed by Waters:

It's partly about not letting people go off and be killed in wars, but it's also partly about not allowing rock and roll, or making cars, or selling soap, or getting involved in biological research or anything that anybody might do . . . not letting *that* become such an important and "jolly boy's game" that it becomes more important than friends, wives, children, or other people. (Vance 1979)

Waters's statements display that Pink's career ambitions have partially contributed to his isolated condition, and this idea is reinforced as he is brought back to a state of semiconsciousness by a knock on the door of his hotel room telling him that it's "time to go" to the show that he has to perform this night. That he is not fully conscious is illustrated by the rest of the sound effects in the tape loop montage, which illustrate the various things from earlier in the work that move through his mind; these include the teacher shouting, "Wrong . . . do it again!" the unconnected telephone calls to his wife, the groupie asking, "Are you feeling OK?"

and the operator saying, "There's a man answering . . . but he keeps hanging up." The knock on the door prompts Pink to ask, once again, "Is there anybody out there?"

The next scene shows the adult Pink slumped in his chair, seemingly the victim of a drug overdose, and therefore unable to respond to the door, which is now being broken down by his manager and entourage. Paramedics push his irate manager out of the way, and a doctor is seen attempting to revive him:

Hello?
Is there anybody in there?
Just nod if you can hear me,
Is there anyone at home?
Come on now,
I hear you're feeling down.
I can ease your pain,
And get you on your feet again.
Relax,
I'll need some information first,
Just the basic facts.
Can you show me where it hurts?

The return of rock instruments in this song connotes Pink's state before his withdrawal; the combination of rock and orchestral instruments, however, suggests a state of semiconsciousness. He is conscious of the doctor, but, as the film shows, he is still partly in his state of regression. That the doctor is "only coming through in waves" for Pink is evident by the echo effect, used both in the guitar part and on Waters's vocal, during the first line of each section of the verse. The doctor mistakes his pain for physical pain, but Pink, whose part is sung by Gilmour here, attempts to explain his situation:

There is no pain, you are receding,
A distant ship smoke on the horizon,
You are only coming through in waves,
Your lips move but I can't hear what you're saying.
When I was a child I had a fever,
My hands felt just 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.

As Pink's response to the doctor begins, the orchestral strings suddenly come to the foreground, illustrating that he is still very much in a state of regression. In the film, as this section of the piece begins, the scene of Young Pink running across the rugby field reappears. This time, however, we see that he has discovered something; he bends down to pick up a

dying rat. Holding it carefully in his arms and petting it, he takes it home to show his mother, who tells him to take it back outside. He runs with the rat to the garage, where he lays it in a box containing straw and takes off his sweater, which he uses to cover the dying creature. Following this, we see the scene that first appeared in "Mother," of Young Pink sick in bed, visited by the doctor. In his above response, Pink directly compares his present condition to that of his childhood sickness, which at this point appears to be an ailment known as "rat-bite fever."²⁷ Whereas he feared as a child that he was physically dying, now Pink feels as if he is dying emotionally. As the visual imagery of the worms illustrates, his feelings seem to have completely decayed; he is, as a consequence, numb to all pain.

The comfortable quality of Pink's state is communicated through the shift from B Aeolian (a "minor" mode) to D major and through the shift from Waters's sharp enunciation of consonants to Gilmour's much smoother articulation. Preceding the guitar solo, chimes are heard (a common signification, particularly in films, for a state of altered consciousness) illustrating Pink's dreamlike state, and his sense of escape is portrayed through Gilmour's pleasantly melodic solo, which occurs over the D major chord changes. This sense of transcendence or escape was also portrayed visually during the live performances of the work when Gilmour performed the guitar solo from atop the wall.

The return of the B minor modality signifies the doctor's intrusion into his comfortable state. The doctor gives him an injection of some sort to revive him:

OK
 Just a little pin prick,
 There'll be no more aaaaaaah!
 But you may feel a little sick.
 Can you stand up?
 I do believe it's working, good,
 That'll keep you going through the show,
 Come on it's time to go.

After Pink lets out an agonized scream, his manager is seen stuffing money into the pocket of what appears to be a very worried promoter. The doctor is clearly only concerned that Pink is in good enough shape to perform. Waters describes the situation and shares his own experience:

They're not interested in any of these problems. All they're interested in is how many people there are and tickets have been sold and the show must go on, at any cost, to anybody. I mean I, personally, have done gigs when I've been very depressed, but I've also done gigs when I've been *extremely* ill, where you wouldn't do any ordinary work . . . [because] they've paid the money and if you cancel a show at short notice, it's expensive. (Vance 1979)

Again Pink attempts to express himself:

There is no pain you are receding,
 A distant ship smoke on the horizon.
 You are only coming through in waves,
 Your lips move but I can't hear what you're saying.
 When I was a child
 I caught a fleeting glimpse
 Out of the corner of my eye.
 I turned to look but it was gone.
 I cannot put my finger on it now,
 The child is grown,
 The dream is gone,
 And I have become
 Comfortably numb.

In the film, immediately before the singing of this verse, Pink briefly sees the image of his father holding the dead rat. Next Young Pink, now cured from his illness, runs back to the garage, where he finds the rat now dead. Dejectedly, he picks it up by its tail and drops it into the neighboring canal. That the rat is, for Pink, symbolically related to his father, is evident. Sol Altschul's comments are useful:

To adapt by mourning to . . . loss requires a redistribution of internal cathexis to an object that is still needed for current as well as future developmental tasks. The cases presented suggest that development was hampered not only by denial and incomplete mourning but also by the absence of a suitable object for interaction. (in Levin 1966, 144-45)

It appears that the rat briefly became a substitute object for Pink, to help him cope with his father's death. Despite Pink's having invested much hope in being able to nurse it back to health, its death served to impede any future hopeful "glimpses" that he might have.

The closing guitar solo occurs over the B minor changes, representing the loss of Pink's freedom to the interests of the doctor and the music industry people. The entourage of the barely conscious Pink dresses him in his stage clothes and begins to carry him out of the building. This loss of freedom is also portrayed in the song "The Show Must Go On"—a piece not included in the film. The piece is based on the chord changes from Pink's verses in "Mother," and the lyrics seemingly represent a continuation of his previous concerns about his primary objects, or mother and father. That this is no longer his immediate worry, however, is conveyed by the fact that all of his lines (sung by Gilmour) express either his lack of desire to perform or his concern about his apparent loss of feelings. Meanwhile, the background vocalists (representing the music industry people) *pretend* that they are interested in his personal crises:

Oooh Ma, Oooh Pa
 Must the show go on?
 Oooh Pa take me home.
 Oooh Ma let me go.
 There must be some mistake,
 I didn't mean to let them
 Take away my soul.
 Am I too old? Is it too late?
 Oooh Ma, Oooh Pa
 Where has the feeling gone?
 Oooh Ma, Oooh Pa
 Will I remember the songs?
 The show must go on.

The insincerity of the background vocalists is initially portrayed through the confident, undisturbed four-four meter with which the song begins. They attempt to appear genuine when, during the third and fourth lines, the harmony shifts back and forth from a D major to a D-diminished seventh chord (a movement that creates much tension due to the latter's being composed of two overlapping tritones), but their inauthenticity is displayed by the continuously uninterrupted reassuring meter. The meter switches to three-four in the fifth line during Pink's entry, and this change, in combination with the complex rhythmic figures executed by the bass and drums, displays both his lack of confidence and his weak attempt to assert himself. His failure is displayed when the piece moves back to a straight four feel, but this is anticipated by the "bittersweet" quality of the major seventh chord (a chord composed of a major and minor triad), over which Pink sings these lines. The major seventh chord evokes a positive impression because of Pink's expression of regret over the loss of his soul or human feelings, but it also evokes the sad realization that for him it *is* "too late." This is illustrated at the end of the piece when it becomes apparent that the music industry people are not genuinely interested in his troubles with his mother and father but are actually concerned with the show going on as planned. During the last line, their voices overpower his to assert that "the show must go on."

As Pink is being dragged out of the hotel, his skin gradually decays to the point where he metamorphoses into what Waters calls "the PINK Scarfian dummy"—a portrayal of Pink as a flimsy rag-doll nonentity that appears later in the film during "Waiting for the Worms" and "The Trial." Pink is thrown into the waiting limousine whose "door slams closed like a prison door." Waters (1981) describes the following scene in the draft of the screenplay thus:

He starts to fight back for the first time. . . . He twists and turns from one window to another. His nails dig deep into his own "flesh." He begins to rip off the pink skin from his body. Passive no more. Piece by

piece the dead layers of decaying skin are torn away revealing first a Nazi-like arm band, and then eventually the whole uniform.

Having failed in his first attempt at rebirth, Pink is now reborn as the fascist demagogue who wears the symbols of crossed hammers on his sleeve—the figure that was seen at the beginning of the work during “In the Flesh?”

When he arrives at the concert hall, Pink is escorted to the stage by similarly uniformed, jackbooted guards. The hall is filled with banners bearing the crossed hammer insignia, and the atmosphere of the place is, as Waters (1981) suggests, like “an unholy marriage between Nuremburg 1936, Red Square on May Day, and a Klu Klux Klan meeting.” As the curtains are opened, Pink is exultantly welcomed by the crowds. He gives them the hammer salute (symbolized by crossed wrists), and they enthusiastically respond likewise. Now Pink has completely relinquished the position of victim for that of the sadistic persecutor. He approaches the podium to sing the reprise of “In the Flesh,” and the punctuated shots in the drums provide the necessary hammer blows:

So ya’
Thought ya’
Might like to
Go to the show.
To feel the warm thrill of confusion,
That space cadet glow.
I’ve got some bad news for you sunshine,
Pink isn’t well, he stayed back at the hotel,
And they sent us along as a surrogate band,
And we’re going to find out where you fans
Really stand.

At this point, Pink begins to isolate victims in the audience, who are then brutally dragged away by members of the hammer guard:²⁸

Are there any queers in the theatre tonight?
Get ‘em up against the wall.
There’s one in the spotlight,
He don’t look right to me,
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 and
Another with spots,
If I had my way
I’d have all of you shot.

As Pink concludes, the audience sadistically cheers in support of his mass condemnation. Fairbairn’s remarks are interesting in the light of this pro-

jection of hatred: because individuals with schizoid tendencies feel that they must neither love nor be loved, they renounce all social contacts. Sometimes this involves not simply being passively aloof but taking measures to drive one's libidinal objects aggressively away. Mobilizing the resources of their hate against others, particularly against their libidinal objects, and substituting hate for love in their object-relationships, they induce their objects to hate rather than love them, and they do this to keep their libidinal objects at a distance (26). That the audience has been induced to hate is evident by the many T-shirts worn by people that actually read "hate." Their enthusiastic chanting (on the album) of "Pink Floyd" after the conclusion of "In the Flesh," however, displays their sadomasochistic tendencies. Eventually, they begin to chant "hammer" as their support of his hatred grows.

Pink's oppressive display of power over his unthinking audience is displayed during the opening of "Run like Hell" when they all begin to move as one mechanical mass. Their faces suddenly turn into identical pink masks, as did those of the students in response to the teacher's oppression earlier in the work. Like the teacher before him, Pink now wants to create an expressionless society, where everyone is the same. People will now be made to feel guilty for their former actions, and any deviations from the norm will be punishable by the hammers:

You better make your face up in
 Your favourite disguise
 With your button down lips and your
 roller blind eyes,
 With your empty smile
 And your hungry heart
 Feel the bile rising from your guilty past.
 With your nerves in tatters
 As the cockleshell shatters
 And the hammers batter
 Down the door,
 You better run.

The oppressive force of the hammers is expressed here through Waters's use of rhyme ("tatters," "shatters," "batter") and the resultant consonance achieved using the harsh "t" sound. The image of the "protective shield" is now compared to the frailty of a cockleshell, which defends unsuccessfully against the forceful hammer blows that easily shatter them.

As the violence breaks out of the concert hall, the "blackshirts" are seen terrorizing the streets. They go into a restaurant and demolish it while beating up some black men, and then a Pakistani family is seen being driven from its house. They come upon a car, where a black boy is seen kissing a white girl, and smash the windshield with a bat. The boy is dragged away and beaten, while the girl is raped. The song continues,

and the hammers of oppression now also become the hammers of repression:

You better run all day
And run all night
And keep your dirty feelings
Deep inside. And if you're
Taking your girlfriend
Out tonight,
You better park the car
Well out of sight,
'Cos if they catch you in the back seat
Trying to pick her locks
They're gonna' send you back to Mother
In a cardboard box.
You better run.

It is clear that this element of repression, again due to the use of the word "dirty," is rooted in Pink's mother. Now he is instilling his fears in others, as evidenced by the last frightening image.

The imagery of being hammered "into the right shape" is portrayed through the musical processes of this song. An ominous air is established at the beginning of the song with the guitar due to its odd "scratchy" timbre, the brevity of its initial entry, and its unnaturally fast echo. As the rhythm section enters, the bass guitar begins to "hammer" the tonic on every beat. Suspense is created by the long cymbal rush, which introduces the attack of the electric guitar, whose chords do not stray outside the D major tonality set up by the pedal point in the bass. With the disappearance of the pedal point and the sudden occurrence of an F chord (a chord very much unrelated to D major), we suddenly receive the repeated warning to "run." As this warning is reiterated, we immediately conform and return to a D major tonality; an A major chord (V) follows the F, and then we return to D. The D vamp becomes unsettling with the return of the fast-echoing guitar, which performs a minor pentatonic fill against the D major chord.

The verse suddenly shifts to a progression, the root movement of which outlines the claustrophobic Phrygian mode (E major, F major, E major, C major, B major, E major). These feelings of claustrophobia represent the result of the addressee's withdrawal from the oppressive forces represented by Waters's intimidating singing style (which with every line approaches the listener from alternating speaker channels, giving the impression that this relentless attack is coming from all directions). As Waters screams "you better run" at the end of each verse, the piece returns once again to the oppressive D pedal point.

Following the second verse is a synthesizer solo, which seemingly takes over Waters's vocal. This solo, the only one played on synthesizer throughout the whole album, appears over a repetition of the Phrygian

progression. Remembering Walser's comments (p. 103) about the synthesizer's potential for sustain and its implications for power, the solo represents the threat of Pink's megalomania.

The fear to conform is conveyed to the listener by the sound effects that appear over the D pedal during the outro of the piece. These include the sounds of the "blackshirts" running, their insane laughter, and the sounds of car tires squealing. Before the final entry of the D major guitar riff, the "battle cry" originally heard at the beginning of the students' revolt in "Another Brick in the Wall (Part II)" is heard; its appearance this time is more frightening because of the evil intentions of the attacking force.

The next song, "Waiting for the Worms," which even features a German count-in, illustrates the spread of Pink's decay as it increasingly takes on Nazi-like proportions. The oppressive force of the hammers, shown marching unopposed down the deserted street, has now caused the building of walls on a mass scale; as they march by houses, their inhabitants close their curtains and, in Waters's (1981) words, "retreat into themselves." The opening of the piece, a reprisal of the beginning of "The Show Must Go On," recalls Pink's state just before his transformation—suggesting that all the other citizens will now undergo similar metamorphoses. This is conveyed by the chorus of singers who sing the initial lines. The initial upward octave leap portrays their false sense of "comfort" or safety:

Oooh you cannot reach me now,
Oooh no matter how you try.
Goodbye cruel world it's over,
Walk on by.

The oncoming transformations of the background singers are depicted by their singing behind Pink during the next lines—behind both Gilmour's and Waters's voices. Because Gilmour sings the lead (in the same style as "The Show Must Go On"), this also suggests a flashback to Pink's state before his transformation. Waters explains that, in theatrical terms, the song expresses what happens in the show when the drugs start wearing off and his real feelings begin to take over again. The character, he says, flips back and forth between his real or original persona, a reasonably humane person, and the flipped-out "waiting for the worms to come" persona, who is ready to crush anything or anybody that gets in its way (Vance 1979). This continual reversion between both personae is indicated by the return of Waters's voice, which interjects, each time, with the line "Waiting for the worms to come":

Sitting in a bunker here behind my wall,
Waiting for the worms to come.

In perfect isolation here behind my wall,

Waiting for the worms to come.

That Pink still attempts to take refuge through his identification with his father is illustrated by his imagined increase in protective sheltering; he is not only behind his wall now but also in a bunker.

The film shows the hammers setting up a street rally, and Pink is seen shouting through a megaphone. Waters, again, explains the situation:

You hear a voice through a loud-hailer. . . . It goes "testing one-two" or something, and then it says "we will convene at one o'clock outside Brixton Town Hall," and it's describing the situation of marching towards some kind of National Front rally in Hyde Park. . . . So all that shouting and screaming, because you can't hear it. . . . If you listen very carefully you might hear "Lambeth Road," . . . "Vauxhall Bridge," . . . we might encounter some Jewboys." It's just me ranting on. (Vance 1979)

During Pink's speech, the piece returns to the A minor vamp, which first appeared during "The Happiest Days of Our Lives" and represented the teacher's "imposed constraint." The force of the marching hammers is now represented through the detached rhythmic playing of the guitar and bass and through the deep male voices that support Pink at the beginning of each phrase singing "waiting." Waters's melody is almost exclusively constructed from the claustrophobic motif (B):

Waiting to cut out the dead wood,
Waiting to clean up the city,
Waiting to follow the worms,
Waiting to put on a blackshirt,
Waiting to weed out the weaklings,
Waiting to smash in their windows
And kick in their doors,
Waiting for the final solution²⁹
To strengthen the strain,
Waiting to follow the worms,
Waiting to turn on the showers
And fire the ovens,
Waiting for the queens and the coons
And the reds and the Jews,
Waiting to follow the worms.

Although Pink's drugs are wearing off, it is clear that the worms have begun to affect his real personality, as well as the personalities of the town's inhabitants. The reappearance of the original background singers displays this, as does the return of Gilmour's voice when the following lines are sung:

Would you like to see Britannia
Rule again my friend?
All you have to do is follow the worms.

Would you like to send our coloured cousins
Home again my friend?
All you need to do is follow the worms.

Pink imagines the idea of Britain, once again, becoming a colossal colonial or imperial power. Like Hitler, he envisages raising the Anglo-Saxon race back to its former strength and purity.

These lines are separated by a return of motif (A) in the electric guitar, which reappears during the outro in combination with the latter half of motif (B):



Figure 4.12.

The combination of these figures is repeated over and over, while Pink continues to shout instructions over the megaphone. The film shows the forceful animated hammers marching ever onward, and the crowd's shouting of "hammer" becomes increasingly loud as Pink's evil and hatred assume control; everyone is forced first to withdraw and then become part of this evil after one's feelings decay.

At the height of this crescendo, Pink realizes the frightening aspect of his hatred. There is a sudden reduction of musical forces to piano and solo voice as he ends his nightmarish hallucination screaming "Stop." His impending madness is portrayed in the piano's chromatic dissonances and in the surrealistic echoing of his words. The film shows Pink pathetically sitting in one of the arena's washroom stalls beside a toilet bowl. With bottle in hand, he reads to himself from his "little black book" of poems and then sings:

Stop.
I wanna' go home,
Take off this uniform
And leave the show.
And I'm waiting in this cell
Because I have to know,
Have I been guilty all this time?

Pink's sudden feelings of guilt are, in part, related to the fantasy of his projected hatred. Fairbairn discusses two of the common motives for the substitution of hate for love in schizoid individuals, noting that one is moral and the other immoral. The latter surfaces through considerations that because they are barred from the joy of loving, they can instead deliver themselves over to the joy of hating and achieve whatever satis-

faction is possible from that. The moral motive, however, is commanded by the idea that, where loving involves destruction, it is better to destroy with an overtly bad and destructive hate than to destroy by love, which is inherently creative and good (26–27). It would appear that Pink's motive has thus been the "immoral," and his feelings of guilt initially stem from this realization.

A security officer who has entered the bathroom discovers Pink in the stall. As he opens the door, the animated scene of "The Trial" begins. It is immediately clear that Pink, once again, becomes the victim—he is again portrayed as "the pink Scarfian dummy" and is guarded by two hammers at either side of the door. Like his former victims from the reprise of "In the Flesh," he is literally "up against the wall." Waters (1981) describes the scene:

A double door opens, which gives on to an enormous stadium. Inside the stadium, strange music business figures jabber at one another. A stage, made of writhing worms produces itself, an actor-cum-lawyer preens himself in front of a dressing room mirror. This is the prosecutor, invented by PINK in his subconscious, as a tool with which to pick the locks of his own guilty feelings. A large worm rears up. Upon its faceless head it wears a judge's wig. It sways menacingly in the air, like a cobra ready to strike.

That this piece satirizes both the judicial system and stadium rock is evident. It compares trials to spotlighted performances, whose lead actors are clearly the lawyers and whose function has become, in part, entertainment. At the same time, it mocks the immensity of packed stadiums; this is displayed by the huge wall, which runs down the center, dividing one half of the people from the other (also portrayed on the inner sleeve of the original vinyl recording). The satirical nature of the work is conveyed not only by the visual images but also by the music. The piece, through its orchestration, chromatic colorings, and characteristic repeated bass figure, recalls the music of Kurt Weill—particularly that for the stage works written in collaboration with the satirical poet and dramatist Bertolt Brecht.

The piece creates an aura of doom immediately when the foreboding bells chime thrice three times. The chimes also set the stage for the three hammer blows portrayed through the judge's pounding of his gavel. Pink's alienation is reflected both in the excessive use in the melody of the interval of a tritone above the bass and in the return of the claustrophobic Phrygian root movement of the opening chord progression (E minor, F major/E, E minor, C, B seventh): the same root movement that appeared in the verses of "Run like Hell."

The prosecutor begins his address and then calls as his first witness the teacher, who appears as a marionette dropped over the wall by his wife:

Good morning Worm your 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.
 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 played him into shape
 But my hands were tied.
 The bleeding hearts and artists
 Let him get away with murder.
 Let me hammer him today.

According to the prosecutor, Pink is guilty for having displayed feelings by halting his sadistic spread of decay. The teacher metamorphoses into a hammer and offers to crush him into the right shape; his threatening aspect is conveyed by the ascending chromatic run in the low basses.

Pink's instability is communicated during his entry, where the rising tritone figure reappears in his melody (forming an E diminished chord). Its affect is heightened, however, due to its being held for two beats before resolving upward. When this figure is repeated two bars later, it forms a B major seventh chord, and the "bittersweet" quality evokes the listener's sympathy. Pink's fears of disintegration are conveyed in his response and confirmed both by the appearance of the diminished chord at the end of his lines and by the line sung by the chorus:

Crazy, toys in the attic, I am crazy.
 Truly gone fishing.
 They must have taken my marbles away.
 Crazy, toys in the attic, he is crazy.

Pink's "unrootedness" is illustrated, in the film, through his portrayal as an ever-falling leaf.

Next the prosecutor calls Pink's wife—his second witness. In the form of a snake, she slithers beneath the wall and then stings him after she metamorphoses into a scorpion. Her testimony differs from that of the teacher and conflicts with the prosecutor's charge:

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 did, but no, you had to
 Go your own way. Have you broken any
 Homes up lately?
 "Just five minutes Worm your honour
 Him and me alone."

As Pink's wife asks the judge to give him to her to punish, his mother bursts forth from out of the wall and flies to protect him. Her descent in the form of a bomber coincides with her rapidly descending pitch (also the string slides in the violins), and her voice flies from the right speaker channel to the left where the wife was located:

Babe,
Come to Mother baby, let me hold you
In my arms
M'Lud I never wanted him to
Get in any trouble
Why'd he ever have to leave me
Worm your honour, let me take him home.

In the form of a pair of giant lips, Pink's mother sucks him up and, turning into herself, snuggles him in her arms. She then turns into a gigantic wall. Pink, again, expresses his torment. That he is crazy is supported again by the chorus:

Crazy, over the rainbow, I am crazy,
Bars in the window,
There must have been a door there in the wall
When I came in.
Crazy, over the rainbow, he is crazy.

During this internal self-examination, it is evident that Pink's bad objects have escaped from his unconscious. This, according to Fairbairn, would explain his sudden sense of guilt that was expressed in "Stop." Fairbairn suggests that guilt is a defense against the release of bad objects from the unconscious—a defense that he terms "the moral defence," whose essential feature and aim are to transform an original situation in which an individual is surrounded by bad objects into a novel situation, where he is himself bad and his objects are good. The resulting moral situation belongs to a civilized or higher level of mental development than the original situation and a level at which belongs the interplay between the ego and super-ego. Fairbairn recommends, therefore, that most analytically minded psychotherapists would seek to reduce anxiety and guilt by mitigating the harshness of a patient's super-ego because such measures are frequently rewarded with exceptional therapeutic results (68–69).³⁰ Guntrip continuously characterizes the super-ego as sadistic in *Schizoid Phenomena, Object Relations and the Self* (1969), as a result of the intensity of the guilt to which it gives rise in people. The judge in "The Trial" is clearly Waters's portrayal of Pink's super-ego, and it is therefore appropriate that in the film he appears first in the form of a worm (a symbolic representation of decayed feelings) and later as an asshole on legs. It is clear that Pink's employment of "the moral defence" fails because his objects are still portrayed as bad and they *are* released from his unconscious. Fairbairn explains this phenomenon:

There is now little doubt in my mind that . . . the deepest source of resistance [to psychotherapy] is fear of the release of bad objects from the unconscious; for, when such bad objects are released, the world around the patient becomes peopled with devils which are too terrifying for him to face. . . . At the same time there is now little doubt in my mind that the release of bad objects from the unconscious is one of the chief aims which the psychotherapist should set himself out to achieve . . . for it is only when the internalized bad objects are released from the unconscious that there is any hope of their cathexis being dissolved. The bad objects can only be safely released, however, if the analyst has become established as a sufficiently good object for the patient. Otherwise the resulting insecurity may prove insupportable. . . . The release of such objects obtained in analytical treatment differs . . . from a spontaneous release of such objects in that it has a therapeutic aim—and ultimately a therapeutic effect in virtue of the fact that it is a release controlled by the analyst. . . . Here it should be noted that the release of repressed objects of which I speak is by no means identical with that active externalization of internalized objects, which is the characteristic of the paranoid technique. The phenomenon to which I specially refer is the escape of bad objects from the bonds imposed by repression. When such an escape of bad objects occurs, the patient finds himself confronted with terrifying situations which have hitherto been unconscious. (69, 75–76)

It must be remembered, as Fairbairn suggests, that the cathexis of internal bad objects must be dissolved to free an individual's libido from being narcissistically directed within so that it can be directed externally toward appropriate objects.

When the judge approaches Pink to deliver his verdict, he is literally in the form of an asshole on legs. As he approaches Pink, the wall forms a cylinder, which surrounds the defendant, walling him in ever tighter. His frightening power is conveyed through the sudden electric guitar entry, which plays motif (A) at the tonic and the subdominant—reflecting Pink's increasing feeling of constriction as the narrow riff compounds and compounds. The judge hovers above the cylinder that envelops Pink as if over a toilet bowl, and he delivers his judgement:

The evidence before the court is
 Incontrovertible, there's no need for
 the jury to retire,
 In all my years of judging
 I have never heard before of
 Someone more deserving
 The full penalty of law.
 The way you made them suffer,
 Your exquisite wife and mother
 Fills me with the urge to defecate.
 Since my friend, you have revealed your

Deepest fear.
 I sentence you to be exposed before
 Your peers
 Tear down the wall.

At this point we must recall Fairbairn's characterization (from p. 159) of the gradual transition from infantile dependence to mature dependence, which features "a gradual change in libidinal aim, whereby an original oral, sucking, incorporating and predominantly 'taking' aim comes to be replaced by a mature, non-incorporating and predominantly 'giving' aim." His further comments are informative:

In conformity with the predominance of taking over giving in the early oral attitude, individuals with a schizoid tendency experience considerable difficulty over giving in the emotional sense. In this connection it is interesting to recall that, if the oral incorporative tendency is the most fundamental of all tendencies, those next in importance for the organism are the excretory activities (defaecation and urination). The biological aim of the excretory activities is, of course, the elimination of useless and noxious substances from the body; but, although, in conformity with their biological aim, the child soon learns to regard them as the classic means of dealing with bad libidinal objects, their earliest psychological significance for him would appear to be that of creative activities. They represent the first creative activities of the individual; and their products are his first creations—the first internal contents that he externalizes, the first things belonging to himself that he gives. In this respect the excretory activities stand in contrast to oral activity, which essentially involves an attitude of taking. This particular contrast between the two groups of libidinal activity must not be taken to preclude the coexistence of another contrast between them in an opposite sense; for there is, of course, also a respect in which the oral incorporative attitude towards an object implies valuation of the object, whereas the excretory attitude towards an object implies its devaluation and rejection. What is relevant for the immediate purpose, however, is the fact that, at a deep mental level, taking is emotionally equivalent to amassing bodily contents, and giving is emotionally equivalent to parting with bodily contents. (14)

As the judge spits images of his past life at him, Pink displays his knowledge that he is, in fact, guilty. The crime that he was initially charged with was "showing feelings of an almost human nature," which he did throughout the work by withdrawing further into himself to protect them. This is not the crime with which he is charged, however. The crime that he is ultimately charged with and punished for is not having *expressed* his feelings—an inaction that resulted in his making others suffer. It is this observance of suffering that gives the judge (or Pink) an urge to defecate or "give."

Pink's deepest fear was to expose his weaknesses, a fear that prevented him from making any true human contact.³¹ By tearing down the wall,

Pink displays his realization about the detrimental effects of his narcissism or “self love” on others. In considering Fairbairn’s belief that we are all fundamentally schizoid to varying degrees, it is appropriate that the listener is addressed in the work’s final piece—“Outside the Wall”:

All alone, or in twos,
The ones who really love you
Walk up and down outside the wall.
Some hand in hand.
Some gathering together in bands.
The bleeding hearts and the artists
Make their stand.
And when they’ve given you their all,
Some stagger and fall, after all it’s not easy
Banging your heart against some mad bugger’s
Wall.

This piece accompanies the final scene of the film, which shows a group of children helping to clean up the debris where rioting has taken place. The young boy who is seen collecting bricks suggests that the cycle of building walls has already begun again. This idea is also illustrated on the album through the incomplete statement at its conclusion, which is completed as the record begins, making the album endlessly cyclical; it says, “Isn’t this where we came in?” The film ends with an image of hope, however; another small boy, who closely resembles the young Pink, finds a Molotov cocktail from which he removes the rag and, after retching at its smell, empties the liquid from the bottle, displaying his innocent distaste at bringing harm to others.

That Pink’s realization comes too late makes him a tragic figure, but through his symbolic gesture, he emancipates himself from guilt. Pink Floyd the group, under Waters’s supervision, did likewise by choosing to perform the work in smaller venues—shows that proved to be the last that Waters would perform with the group until what would be its final performance in 2005. Following the performances, the barrier between the group and its audience came tumbling down, after which they strolled among the rubble and performed “Outside the Wall” using acoustic instruments—a signification of authenticity and innocence, portrayed also by the children’s voices on the studio version of the piece. The work’s ultimate meaning is allegorically powerful and is best expressed by its author (in Pond 1990, 29), who says, “The show is about redemption, and we are redeemed when we tear our walls down and expose our weaknesses to our fellow man and sit around the fire and talk. That’s the acoustic song at the end.”

NOTES

1. For Brink (1977), the ego is the governing center of emotional life and the locus of intrapsychic activity. A theoretical construct describing topography and structure, to account for the individual's emotional development and activity, Brink notes that the ego for Fairbairn and Winnicott is a unitary governing system that incorporates all the features that Freud identifies while more accurately reflecting the developmental experience through which infants and children generally proceed (34–35).

2. In World War II, Allied forces landed at Anzio (a town of central Italy in the region of Lazio and the province of Rome) on January 22, 1944, and formed a bridgehead that, because of German resistance, did not link up with the main front until May 25, 1944.

3. I remember being staggered at a display of power that I witnessed during a performance by the Rolling Stones in 1990 when, at one point, Mick Jagger raised his hands to clap above his head, the thousands upon thousands in the audience did likewise—a stunning sight at first but then somehow troubling.

4. Most lullabies usually are in either three-four time or, like this one, six-eight.

5. During the ongoing tour of *The Wall* that he began in the fall of 2010 (and which continues in 2014 as I write), Waters solicited from fans the photographs of loved ones lost in wars, and during performances he has had these photos projected onto the wall, along with brief biographical statements about each individual. Poignantly, many of them are casualties of our most recent conflicts in Afghanistan and Iraq; thus, the work effectively displays its ongoing and increasing relevance, especially in the wake of the administration of U.S. president George W. Bush.

6. The five stages of bereavement, according to Elisabeth Kubler-Ross, are denial and isolation, anger, bargaining, depression, and, finally, acceptance (1969, chaps. 3–7).

7. That the event has also profoundly effected Waters is apparent by the continual references to his father throughout his work—in particular, the song “Free Four” from *Obscured by Clouds* (1972), in *The Final Cut* (1983), and in the song “Three Wishes” on *Amused to Death* (1992).

8. As Karl Dallas (1987) notes, the Tiger refers to the Wehrmacht Panzer Divisions’ most potent World War II tank (77).

9. On the recording, the teacher’s approach is portrayed by the sound of an oncoming helicopter. His overwhelming presence is communicated by the helicopter’s loudness, which, as it gets closer, drowns out the sound of the kids playing in the schoolyard. The teacher’s preying on Pink has a similar effect for him to that of being the victim of a helicopter assailant.

10. Waters’s comments appear to give further support to Brink’s thesis: “My father was a schoolteacher before the war. . . . He taught physical education and religious instruction, strangely enough. He was a deeply committed Christian who was killed when I was three months old. A wrenching waste. I concede that awful loss has colored much of my writing and my worldview” (White 1988, 162).

11. It would appear that this imagery does not originate with Waters’s use, as the following extract from Marshall McLuhan (1951) recommends: “That man counts himself happy today whose school training wins him the privilege of getting at once into the technological meat grinder. That is what he went to school for. And what if he does have the consistency of hamburger after a few years? Isn’t everybody else in the same shape? Hamburger is also more manageable than beef cuts. And the logic of a power economy is rigorous but crude. It laughs at political shadings, at Marxist and Fascist, but it frowns at heavy-boned characters who knock the teeth out of the meat grinder. Our educational process is necessarily geared to eliminate all bone. The supple, well-adjusted man is the one who has learned to hop into the meat grinder while humming a hit-parade tune. Individual resistance to that process is labeled *destructive* and *unco-operative*” (128).

12. As Henry Biller (1974) observes, if "the father is absent, the probability of a pattern of maternal overprotection is often increased. The child's age at the onset of father absence is an important variable. The boy who becomes father absent during infancy or during his preschool years is more likely to be overprotected by his mother" (90).

13. On the recording this line is replaced with "Is it just a waste of time?" although it appears in the liner notes as it does here.

14. This disease, we find out later in "Comfortably Numb," is characterized by fever and a swelling of the hands. In a draft of the screenplay for the film, Waters (1981) writes: "We see YOUNG PINK, aged ten, ill in bed. His MOTHER tidies and fusses the bedclothes, and looks on anxiously as the DOCTOR stuffs a thermometer into his mouth, and tests his legs, as if for Polio." Polio is an infectious viral disease that affects the central nervous system and can cause temporary or permanent paralysis—perhaps the physical equivalent to being "Comfortably Numb."

15. The sense of escape that is created by the entry of the guitar solo corresponds in the film with the image of Pink's marriage to a "dirty" rock-and-roll woman—definitely an act of rebellion against his mother's overprotectiveness.

16. If one recognizes the common mythical association of the phallus with potency or power, Pink's apparent impotence can be seen to analytically coincide with the power struggle between he and his wife.

17. This message, which appears only on the recording, when played backward says, "Congratulations. You have just discovered the secret message. Please send your answer to Old Pink, care of the Funny Farm, Chalfont."

18. See "Pigs on the Wing (Part II)."

19. "Axe" is a term that musicians commonly use to refer to their instruments—in this case, guitar. In this context, however, its literal meaning makes its use somewhat frightening.

20. Walser seems to have excluded the locrian mode, which shares this characteristic with the Phrygian.

21. The tritone, as has been said, is the most jarring and unstable interval in tonal music.

22. Here Waters alludes to *Animals*. In "Pigs on the Wing (Part II)," the narrating dog did not feel "the weight of the stone" that dragged down the first character in "Dogs"; he did not feel it, because he was not isolated like the first dog. Because Pink is entirely isolated, however, he feels the weight of the stone tremendously.

23. Waters again alludes to *Animals*. Pink realizes that he is merely a slave to the "Pigs" who reward his good work with "bones."

24. It is interesting that Waters seems to have partially modeled the character Pink on Syd Barrett. He says of this song that Syd was the only person he knew who kept his boots together with elastic bands. Concerning the etiology of Syd's condition, Gilmour made the comment to *Guitar World* (February 1993) that "in my opinion, it's a family situation that's at the root of it all. His father's death affected him very heavily, and his mother always pampered him—made him out to be a genius of sorts." Barrett lost his father at age twelve, however.

25. Gohill's is a shoe store in Camden, North London.

26. Fairbairn notes that Freud most stressed the adaptive function of the ego—that is, the function that it performs in relating primal instinctive activity to the social environment and the prevailing conditions of external reality. He points out that the ego also performs integrative functions, however, including the integration of perceptions of reality and the integration of behavior, in addition to its discrimination between inner and outer reality. When the ego splits, Fairbairn observes, it has the effect of compromising all of these functions' progressive development (9).

27. Harrison's *Principles of Internal Medicine* (13th edition) describes rat-bite fever: "High-grade fever, rigors, headache, vomiting, and myalgias followed by regional lymphadenopathy, arthralgias, and arthritis constitute the clinical syndrome. A maculopapular rash on the palms and soles may progress to petechial haemorrhages. If the

patient is not treated, fever persists, and the patient may die" (Isselbacher and Braunwald 1994, 570).

28. According to Karl Dallas (1987), this technique was used to isolate hecklers or outsiders at mass rallies at places such as Olympia and Earls Court when Sir Oswald Mosley's British Union of Fascists were making their last stand prior to World War II destroying their mass support (85).

29. Genocide, for the Nazis, was the "Final Solution of the Jewish question." It is effective that Waters alludes to what was perhaps the largest organized display of hatred in the history of mankind—a hatred that was exercised also in mass killings of other victims, including Poles, Russians, gypsies, Jehovah's Witnesses, homosexuals, and political prisoners, among others. For an extended discussion of the activities of the Third Reich, see Richard Breitman's *The Architect of Genocide: Himmler and the Final Solution* (1991).

30. Although Fairbairn rejected Freud's concept of the id, he retained his basic conception of the super-ego—the part of the mind that acts as a conscience and responds to social rules.

31. This fear was expressed earlier by Pink when he was seen sitting in the toilet stall, before he sang "Stop": "Do you remember the way it used to be, / Do you think we should have been closer? / I put out my hand just to touch your soft hair, / To make sure in the darkness that you were still there. / I have to admit I was just a little afraid / Of the ones fiddling under their dirty old macs, / The ones that were pointing the guns at our backs." The revised excerpts of these lines eventually found their way into the songs "Your Possible Pasts" from *The Final Cut* (1983) and "The Moment of Clarity" from Waters's first solo album, *The Pros and Cons of Hitchhiking* (1984).

FIVE

The Final Cut

A Requiem for the "Post War Dream"

War is the continuation of politics by other means.

—Carl von Clausewitz

Perhaps the greatest faculty that a human being can demonstrate toward fellow human beings is empathy. Unsurprising, this attribute is often difficult to express, as a result of the day-to-day concerns that individuals are forced to face and the increased removal that they feel as the world moves closer and closer to becoming a "global" society. It is, however, a striving for compassion that plagues *The Final Cut* (1983)—in particular, the struggle to empathize with what Waters calls "the post war dream" and with those who fought for that aspiration in the Second World War (1939–1945).

Arising from Waters's fears that this dream had been betrayed (largely his reaction to the conflict that occurred between April and June 1982 between Great Britain and Argentina over the "Malvinas" or "Falkland Islands"), the work is an admission of possible guilt for having also betrayed those like his father, who were involved in defending it. He said of the album to Karl Dallas (1987):

It says something about a sense, I suppose for me personally, a sense that *I* may have betrayed him. He died in the last war and I kind of feel that I personally may have betrayed him, because we haven't managed to improve things very much. That the economic cycles still over-ride everything, with the best intentions, the cycle of economic recession followed by resurgence still governs our actions. (148)

The feelings of conflict that Waters expresses are apparent in the two contrasting portraits that adorned the original vinyl album's inner

sleeves—the first of which showed a hand holding out poppies to a uniformed soldier standing far in the distance and the second displaying the same soldier standing in the foreground with a knife in his back. Inviting listeners to enter into this conflict, *The Final Cut*'s message becomes increasingly more important as time distances us further from what was possibly the last century's greatest tragedy, particularly as the number of people directly affected by this tragedy diminishes.

As the album begins, the listener hears a radio being tuned to various stations reporting the news. Among the snippets of information heard are talk of the plans to build a nuclear fallout shelter at Peterborough and Cambridge, the occurrence of rising violence in Third World countries like Bolivia, and an announcement that Japan will build the replacement for *The Atlantic Conveyor*, a British container ship lost in the Falklands conflict. The hearing of these then current events prompts the commencement of the requiem—a genre that, in the Roman Catholic Church, is a mass for the repose of the souls of the dead. Waters sings:

Tell me true, tell me why was Jesus crucified,
Was it for this that Daddy died?
Was it you? Was it me?
Did I watch too much TV?
Is that a hint of accusation in your eyes?

In the belief that the sacrifices of Christ and individuals like his father were meant to preserve peace, the aforementioned newscasts about continuing violence and portents of apocalyptic destructiveness reproach Waters with the notion that his father's sacrifice was a complete waste. His sobriety communicated through the deliberateness of his soft slow articulation of the words, this idea prompts him solemnly to ask who is to blame. The song acquires an air of religious seriousness through its use of the organ-like harmonium and through the appearance of the plagal embellishments, which occur at the end of each iteration of the harmonic ostinato.

The next verse returns directly to one of the news bulletins heard previously. It documents an issue that was very much in the forefront of the world's attention and concern throughout 1982, as displayed by this excerpt from the editorial of the Canadian weekly news magazine *Maclean's*:

The Japanese economic miracle is best described by one startling statistic. During the past three decades, the country's productivity has increased more than elevenfold, an annual growth of a least 8.5 per cent. The recent Canadian equivalent is almost too small to be meaningful. According to the Economic Council of Canada, productivity in this country between 1975 and 1980 grew by precisely one-quarter of one per cent per year. (Newman 1982, 3)

As the verse begins, the entry of French horns conjures the image of hunting (the instrument has long had this association)—once an activity required for one's survival but one that has generally been replaced in the modern world by the need to acquire money. Heard against the background of the sound effects of someone counting change, the lyrics of the verse effectively illustrate, as Waters observes above, the prevalence that we grant to economics within our general purview:

If it wasn't for the Nips¹
 Being so good at building ships
 The yards would still be open on the Clyde.²
 And it can't be much fun for them
 Beneath the rising sun
 With all their kids committing suicide.

The end of the verse, however, pinpoints the detrimental effects of Japan's economic success. According to Maurice Pinguet (1993),

between 1965 and 1975, the number of under-fourteen suicides in Japan doubled from forty-six a year to ninety-five. In the same period there was a tenfold increase in the number of stomach ulcers among school-children in the same age bracket. For a long time the suicide figure for minors (under twenty) stayed around the 700-a-year mark: then in 1977 it went to 784, and suddenly, in 1978, to 866. . . . In a competitive society where conditions are no longer immutable, families want their children to "succeed." Japanese society has many tensions, springing firstly from competition among firms, but also from the get-ahead ambition within families. The adolescent is expected to be both child and adult, taking charge of his own future. . . . One thing follows another: to get into a good firm you need a degree from a good university; to take the entrance examination for a good university you have to be from a good school; to get into a good school you have to come from a good primary school. In short, competition starts in kindergarten. (36–37)

This survey of the bleak conditions of his time prompts Waters to address British Conservative Prime Minister Margaret Thatcher. The entry of full orchestra—a musical representation of the masses—signals the assignment of blame to the general population:

What have we done? Maggie what have we done?
 What have we done to England?

The solemn tone of the introduction is angrily shattered as the piece breaks into rock. The heavy drum entry, in combination with the harsh timbre that results from sliding the pick down the top string of the distorted electric guitar, effectively contrasts the predominantly smooth texture that preceded. The sudden increase in dynamics and Waters's abrupt leap into his high vocal register help to communicate his anger as he sings:

Should we shout, should we scream,
 "What happened to the post war dream?"
 Oh Maggie, Maggie what did we do?

The discomfort caused by the abrupt modulation of musical characteristics is also accomplished melodically and harmonically. Dissonance arises through the use of a chromatic passing tone (appearing on the first and last occurrences of the word "we") and due to the substitution of the major for the minor chord, which would normally appear on the mediant (III; occurring on the word scream). In the midst of this angry outburst, a hint of pathos arises when, during the singing of "What happened to the post war dream?" the subdominant (IV) is altered to the minor subdominant.

As this outburst ends, an impression of resignation is conferred as all the musical characteristics modulate back to their original state. A solo trumpet takes over the melody as the piece ends, providing a "taps-like" gesture, a bugle call commonly used at a military funeral—in this case, that of the post war dream. The piece does not finish with a sense of finality, however, as a result of the rising major sixth interval that ends the trumpet's melody; every preceding occurrence of this interval appeared during the midst of a melodic phrase. This refusal of closure marks the beginning of Waters's inquiry, which occurs throughout the work.

During the segue into "Your Possible Pasts," a railcar is heard being backed into a siding, and the sound effect anticipates the last line of the song's first verse. A feeling of coldness arises as a result of the wind sound effects but also through the use of electric guitar for the typically acoustic guitar-style figure that introduces the piece.³ The lyrics remind listeners of the possible pasts that delicately "flutter" behind them, the threat of which was dispelled by the soldiers of the Second World War who defeated Nazi Germany:

They flutter behind you your possible pasts
 Some brighteyed and crazy some frightened and lost
 A warning to anyone still in command
 Of their possible future to take care.

The threat of our possible pasts, as Waters observes, acts as a warning to those who are still capable of controlling future safety. By the long pause that follows the word "command," however, Waters seems to be suggesting that future safety depends very much on those in positions of authority.⁴ The unsettling knowledge of possible threats to future safety is conveyed through the continued insertion of a measure of two beats, which disrupts the comfortable triple metre every other line, and by the snare drum's simulated sound of a gunshot at the end of the third line. The abrupt shock of this event (an effect that the sudden loud power chords in the electric guitar and organ help to achieve) immediately dissipates,

illustrating that this is merely a false alarm. The last lines of the verse nevertheless forebodingly warn of the poppies that now “entwine” because of insufficient care and cultivation. This refusal to remember threatens the possibility of a recurrence of organized genocide, as suggested by the “cattle trucks” or railcars that lie in wait:

In derelict sidings the poppies entwine
With cattle trucks lying in wait for the next time.

Although the present sense of safety is conveyed through the perfect authentic cadence (V–I) that ends the verse, the sudden modulation to the relative natural minor for the chorus disturbs this sense of satisfaction, as do the increase in dynamics and Waters’s screaming of the lyrics:

Do you remember me? How we used to be?
Do you think we should be closer?

Recalling the character Pink (from *The Wall*), who developed fascistic traits due to his isolation, the chorus suggests that being closer to one another may help us to increase our power of empathy and enable us to avoid future catastrophes. Waters’s voice nonetheless displays the frustration of his own sense of insularity. Other elements that serve to communicate this feeling are the melody of the chorus (a repeated occurrence of what was known in *The Wall* as motif (A)—a figure that, due to its narrow interval, connotes feelings of claustrophobia or isolation) and the echo effect on the word “closer,” which ironically recedes away from the listener with each repetition.⁵ Frustration gives way to a sense of quiet poignancy, as a result of the dissonant major seventh contained in the chorus’s final chord.

The next verse, anticipating “Sexual Revolution” from *The Pros and Cons of Hitchhiking* (1984), explores the sense of division between the sexes. Waters sustains the sense of coldness through the prostitute’s fraudulent smile and “cold” eyes:

She stood in the doorway the ghost of a smile
Haunting her face like a cheap hotel sign
Her cold eyes imploring the men in their macs
For the gold in their bags or the knives in their backs
Stepping up boldly one put out his hand
He said, “I was just a child then now I’m only a man.”

Although she feigns warmth, as the use of acoustic guitar illustrates during this verse, its electronic treatment betrays her insincerity. Not interested in making genuine contact, the prostitute instead wants only money, or to be recognized, like the ex-servicemen she propositions, as hard-done-by, because of her femininity. As the one who approaches her suggests, however, his unfair treatment had nothing to do with his gender; the background sound effects of children playing connotes innocence and anticipates the character’s attitude that the fact that he is masculine is

insignificant.⁶ The trepidation that the man feels as he approaches the woman (which portends the traumatic difficulties of the hero in "The Hero's Return") is communicated through the recurrence of the "gun-shot" sound effect. The man's warm gesture coincides with the sense of satisfaction that results from the perfect authentic cadence that ends the verse, but the chorus quickly dispels this again.

The piece remains in the key of the relative minor for the guitar solo that follows, during the first half of which the harmony travels back and forth between the chords of E minor and C major. The F sharp, which appears above each chord, sustains the chorus's dissonance harmonically, and the solo appears to be the narrator's reaction to his apparent inability to "connect" (expressed in the lyrics of the chorus). Ushered in by the flailing organ chords, the greater portion of the solo consists of a repeated figure that is played each time at the same pitch level and articulated by playing a note on the first string while bending the second up to the same note.⁷ The repetition of this figure creates an effect of compounding frustration, while Gilmour's apparently indeterminant slides on the low E string add a sense of uncontrollable anger. The solo ends on a B (the major seventh interval above the C root), and this dissonance does little to ease the exasperation that the solo generates.

The lyrics of the third verse see Waters commenting on the idea of being approached by ones who sought to comfort by the thought that lost loved ones have not truly died, while being fearfully discomfited by the idea that one needs to be redeemed to personally achieve this state, as a result of unconditional guilt or original sin. The lyrics sustain the motif of coldness:

By the cold and religious we were taken in hand
 Shown how to feel good and told to feel bad
 Tongue tied and terrified we learned how to pray
 Now our feelings run deep and cold as the clay
 And strung out behind us the banners and flags
 Of our possible pasts lie in tatters and rags.⁸

The verse seems to suggest that continuous concentration on "other worldliness" makes one less empathetic toward events in this world, particularly those of the past, as a result of one's attention being primarily directed toward the "future." The last two lines propose that such perception contributes to our inability to properly commemorate events like the war, and, consequently, its "banners and flags," the memorials of our freedom, are destroyed.

Unwilling to express satisfaction with such a conclusion, Waters postpones the perfect cadence that ends the verse, in an attempt to deny the listener a sense of gratification. This fulfilment inevitably comes, nevertheless inducing a violent bash of frustration as the tonic is repeated before the chorus returns for the last time. Ultimately, the listener is left

ungratified, however, as the piece fails to end on the tonic and as Waters's voice fades into the distance, leaving both he and the listener isolated.

"One of the Few" continues this sense of isolation, which is created initially by the ominous ticking of an alarm clock and by the sounds of someone sleeping. This state of desolation, however, belongs to the returning hero of the following piece—an ex-airman of the Royal Air Force, whom Waters refers to as the bomber (Dallas 1987, 150). That he is an airman is also made apparent by the piece's title, derived from Winston Churchill's epochal speech before the House of Commons on August 20, 1940, an oration that famously included the statement "Never was so much owed by so many to so few." Shortly afterward, the British government published a poster showing five airmen with this quotation printed above as an expression of the nation's gratitude to the Royal Air Force.⁹

The music of the piece creates an eerie sense of unease for the listener, who is permitted to observe the thoughts of the sleeping airman. In combination with the unusually low dynamic level, the dark broad tone of the low droning pedal point creates an air of foreboding. The contrast achieved between the keyboard's hue and the comparatively high thin tone of the guitar gives the latter a quality of brittleness, providing the listener with the impression that something or, perhaps more appropriately, somebody is going to "break." Because the melody of the piece avoids the second scale degree, its mode is ambiguous. As a result of the guitar's slide from the minor third scale degree to the tonic, nevertheless, at the end of both phrases of the instrumental introduction, the ear is initially inclined to hear the mode as Phrygian.¹⁰ As the reader may recall from the discussion of "One of My Turns" from *The Wall*, Robert Walser characterizes the Phrygian mode as "claustrophobic and unstable," and the brief hints given of this affective quality encourage the listener to suspect that these may be attributes of the sleeping airman.

The modal ambiguity nevertheless reflects the ambiguity of the airman's situation, and his frustration is communicated through Waters's sharp enunciation of the "k" and "t" sounds that occur throughout the piece and through the nature of the melodic phrases—both gradually descend to the tonic after the large initial upward leaps that signify a sense of striving:

When you're one of the few to land on your feet
What do you do to make ends meet?
(Teach)

The lyric's initial image (and one that is variedly repeated throughout the album) is that of an airman who survived air battle and, unlike those who didn't return, landed on his feet. The second line has a double meaning. Besides asking what type of profession he can adopt to secure his sustenance (foreshadowing his appearance as a classroom teacher in the next

song), through the archaic sense of the word “meet” (meaning suitable or proper), the airman also expresses his concern that the resolution that he and others fought to defend not be compromised. As communicated through the subliminal pronouncement of “teach” (an effect achieved through the use of echo and the word’s background position in the soundscape), his instincts tell him that he should attempt to educate others so that they too will have an understanding of the horrors that he experienced firsthand. Aware of the general difficulty in identifying with a situation that one is removed from, however, the airman’s next question is how to teach others of his experience:

Make them mad, make them sad, make them add two and two,
Or make them me, or make them you, make them do what you want
them to,
Make them laugh, make them cry, make them lay down and die?

Among the alternatives that the airman considers is that of appealing to people’s emotions, making them “put two and two together,” changing them into those who are already sympathetic, or amusing them. The sense of ambiguity that the uncertainty of mode establishes soon dissipates, as the subtle background instrument finally provides the major second before the last line of the verse (confirming that the mode is actually Aeolian). This sudden clarity anticipates that which the airman seems to arrive at by the end of the song: he suspects that, in general, people will be so removed from his situation that they will be unable to empathize with his knowledge of death and pain, unless they personally are harmed. The frightening laugh, which precedes the verse’s last line, demonstrates the maddening effect that the frustration of this suspicion creates in the mind of the Hero.

The transition to “The Hero’s Return,” a song that documents the character’s difficulty in readjusting after his return from the war, recalls that between “Another Brick in the Wall (Part I)” and “The Happiest Days of Our Lives,” both from *The Wall*. The listener hears the sound of children playing, and the teacher’s approaching footsteps are heard before the door opens on the classroom havoc, which is portrayed by the sudden dynamic increase with which the piece begins.

The Hero’s frustration is conveyed during the instrumental introduction of the song (a section forming the basis of the music for its first and third verses). The rhythm electric guitar articulates a strong quadruple rhythm, but the drums and the melody of the lead guitars (one a twelve-string acoustic and the other a distorted electric) create a great deal of tension because of their creation of eight beat phrases against the rhythm guitar’s consistent four feel. While the acoustic guitar plays on the beat, the electric guitar’s articulation of the melody on off beats further enhances this effect. The cymbal rolls also portray the hero’s frustration; normally, the tension that such a gesture creates is released with a crash,

but the cymbals are muted here at the height of their crescendo, consistently frustrating the listener's expectations.

The piece is predominantly in D Mixolydian—a mode that, as a result of its flattened seventh note, contains the interval of a tritone between its third and seventh tones. By outlining this interval, the first two phrases of the melody accent its harshness.¹¹ During the last phrase of each appearance of this introductory section, however, there is a shift to the Ionian or major mode where the seventh is sharpened, thus creating a temporary sense of relief. Notwithstanding this brief abatement, it only succeeds in intensifying the dissonance that immediately returns at the beginning of each verse as the piece reverts to Mixolydian.

The lyrics express the hero's inability to relate to his students. His frustration is again conveyed through Waters's use of consonance ("t"), rhyme ("about," "clout," "out"), and the electric guitar power chords that punctuate each line:

Jesus Jesus what's it all about?
 Trying to clout these little ingrates into shape
 When I was their age all the lights went out
 There was no time to whine and mope about.

The narrator's estrangement is caused by the children's vast removal from his experience. Unlike them, he was forced to grow up quickly as a result of the threat of air raids, and, to him, the things about which they complain seem trivial by comparison.

During the next verse, the teacher's frustration gives way to desperation. The continually repeated descent from the tonic to the flattened seventh chord portrays his falling spirits, and the latter's major seventh dissonance intensifies the poignancy that this process creates. The rhythmic tension disappears, and the addition of a lower voice reduces the harshness of Waters's voice, its entry signaling an internal visit to the hero's traumatizing past. Like the chorus of "Your Possible Pasts," which is formed from the claustrophobic motif (A) from *The Wall*, the verse's melody communicates his sad sense of alienation. Waters sustains the allusion to the band's previous album, further illustrating the reasons for this teacher's "dark sarcasm":

And even now part of me flies over
 Dresden at angels one five
 Though they'll never fathom it behind my
 Sarcasm desperate memories lie.

The bomber confesses to the horrors that his participation in the February 13–14, 1945, Allied raids on the defenseless city of Dresden created. According to the "conservative" casualty estimations, the raids resulted in the deaths of at least 135,000 civilians, a large percentage of whom were refugees (Bidinian 1976, 51). With part of him still flying at 1,500 feet over

the burning city, the hero reveals his anxiety about what historians commonly refer to as “an unnecessary tragedy” (Morrison 1982, 291). One imagines the bomber’s feelings to be similar to those that the American Captain Laurence Critchell expresses, as quoted in Alexander McKee’s *Dresden: The Devil’s Tinderbox* (1982):

This strange state of mind which fell upon us for a little while after the guns had been silenced was a vague obscenity. It was the faint, lingering aftertaste of having achieved something monstrous. We had unleashed powers beyond our comprehension. Entire countries lay in waste beneath our hands—and, in the doing of it, our hands were forever stained. It was of no avail to tell ourselves that what we had done was what we had to do, the only thing we could have done. It was enough to know that we had done it. We had turned the evil of our enemies back upon them a hundredfold, and, in so doing, something of our own integrity had been shattered, had been irrevocably lost. . . . We who had fought this war could feel no pride. Victors and vanquished, all were one. (308)

In combination with the extreme reduction of texture and dynamic level, the return of the ticking alarm clock signifies that the teacher is, once again, back at home in bed. The lyrics of the verse, though, make it clear that his difficulties are not just limited to his relationship with the students however:

Sweetheart sweetheart are you fast asleep, good
 ‘Cos that’s the only time that I can really speak to you
 And there is something that I’ve locked away
 A memory that is too painful
 To withstand the light of day.

The hero’s trauma also affects his ability to relate to his wife or lover. His internal torture contrasts the image of outer celebration as the return of the lower voice marks a return to his past once again:

When we came back from the war the banners and
 Flags hung on everyone’s door
 We danced and we sang in the street and
 The church bells rang.

Although the memory of the war has all but disappeared from the minds of the general public, the sense of desperation communicated during these lines demonstrate that, for the narrator, the anguish that the experience causes is ongoing.

Through the acoustic guitar texture so typical of “the confessional,” the hero discloses, through Waters’s half-whispered vocal, the agonizing memory that he has been unable to share. Its halting effect is communicated as the sixteenth-note motion of the rhythm electric guitar gives way to the quarter-note motion of the acoustic guitar—an effect magnified by

the shift to triple time. The piece seems to modulate at this point to G major, giving the listener a false sense that resolution will occur. This impression is soon dispelled, however, with the sudden pang to which each repetition of the tritone bass movement (G, G/F sharp, C) gives rise. Even more strongly this time, his concealed inner woe profoundly contrasts the former images of celebration, and Waters's piercing enunciation of the "t," in the last word of the first line, conveys the sharpness of his pain:

But burning in my heart
The memory smoulders on
Of the Gunner's dying words on the intercom.

By finishing on an E minor chord, the piece ends in E Aeolian, and the discord created in the melody, as it ends on the second scale degree (F sharp), enhances the haunting effect this creates. This immediately precedes the chilling sound effects of the Gunner's dying words before—seemingly unable to evacuate—he is forced to go down with the plane.

The next song, "The Gunner's Dream," displays the power of the hero's empathy. Waters surrealistically portrays the character imagining that he is the gunner (one of the few who was not fortunate enough to land on his feet), falling to his death, and thinking of the dream for which he has offered his life. This effect is achieved, first, as the sound of the falling plane is transformed into the sound of cold winds and, second, by the use of a pedal point (a device connoting stasis) in the piano throughout the first five bars of the piece. The sensation of stasis anticipates the slow-motion image as the bomber contemplates himself "floating" rather than falling to the ground:

Floating down through the clouds
Memories come rushing up to meet now
But in the space between the heavens
And the corner of some foreign field
I had a dream
I had a dream.

As he imagines himself descending, the gunner's memories ascend toward him from his unknown grave, located somewhere in "the corner of some foreign field," an image that Waters has borrowed from "The Soldier," by English poet Rupert Brooke (1887–1915). For the hero, the most important memory is that which he imagines was the gunner's last, experienced during his fall to the ground—the vision of a post war dream.

During this first verse, the combined timbres of the acoustic and electric pianos create a mixed sense of warmth and cold. The impression of warmth increases dramatically in the second verse with the addition of orchestral strings, but the imagery present in Waters's lyrics ("silver," "cold November air," "tolling bell") helps to sustain the initial mixture

after the third line. The sudden warmth that the string entry creates seems to reflect the imagined spirit of the gunner looking down after a Remembrance Day ceremony attended by his mother and a character called Max, who together honor the gunner's dream. The gunner's spirit addresses Max—a character who would appear to be the hero himself:

Goodbye Max
 Goodbye Ma
 After the service when you're walking slowly to the car
 And the silver in her hair shines in the cold November air
 You hear the tolling bell
 And touch the silk in your lapel
 And as the tear drops rise to meet the comfort of the band¹²
 You take her frail hand
 And hold on to the dream.

The image of the hero raising his hand to touch the poppy in his lapel recalls the album's front cover, which features a view of the front of his uniform, where a portion of the poppy and his war medals are pictured.¹³ As Max takes the hand of the Gunner's mother, he evokes the earlier scene from "Your Possible Pasts," where the ex-serviceman offers his hand to the prostitute; with the existing doubt of whether or not the prostitute ever took his hand, the listener is allowed to savor this image of warm human contact as a result of the delayed cadence that ends the verse. The beauty of this image is momentary, nonetheless, as a result of the disturbing aspect of the hero's sudden outburst (inherent in Waters's screaming vocal). This outbreak appears to be the result of his uncertainty as to the objective feasibility of the dream and the consequent threat that the Gunner's sacrifice was a meaningless waste—an idea sparked by the sound effect of the tolling bell, which in his mind signifies the death of the post war dream.

The solo becomes a personification of the Hero's conception of the "dream," as Waters's singing of the word is transformed into the sound of the saxophone. The instrument struggles to exert itself against the oppressive forces represented by the background instruments, which appear simultaneous to its own entry.¹⁴ Throughout the solo, the appearance of three fast-ascending runs (at least an octave each time) helps to communicate a sense of striving, and the last appearance of this gesture coincides with a reduction of these oppressive forces (achieved primarily through the departure of drums). The solo at this point gives the semblance of slowly dying, however, as a result of its short final phrases and its continually descending pitch and owing to the listener's impression that the saxophonist has run out of breath. The cadencing of this section in the Aeolian mode (natural minor) rather than the Ionian (major)—a process that has been continually threatened throughout the piece—also supports this idea.

In the next verse, the hero defines the gunner's post war dream through Waters's calm-sounding voice. The disturbed shouting heard in the background of the recording mix, though, reveals his inner strife. This intense frustration is also communicated to the listener by the incredible tension achieved through the verse's highly irregular poetic meter and by Waters's abundant use of alliteration, assonance, consonance, and rhyme:

A place to stay
 Enough to eat
 Somewhere old heroes shuffle safely down the street
 Where you can speak out loud
 About your doubts and fears
 And what's more no-one ever disappears
 You never hear their standard issue kicking in your door
 You can relax on both sides of the tracks
 And maniacs don't blow holes in bandmen by remote control
 And everyone has recourse to the law
 And no-one kills the children anymore
 And no-one kills the children anymore.

The snare drum's depiction of the sound of someone kicking in the listener's door increases the sense of apprehension already apparent in the verse. It is also enhanced by the rhythmic acceleration of the lyric, beginning midway through the sixth line and ending with "standard issue" (the standard boots worn by police or soldiers). The reason for this uneasiness is the same as before: the hero is inclined to believe that the dream is dead. This conclusion is reached in the ninth line of the verse through his allusion to the incident which took place July 20, 1982, in London; during a concert by the Royal Greenjackets Band under a Regent's Park bandstand, six army musicians were blown apart, and twenty-eight people were injured when the Irish Republican Party exploded a bomb.

The bomber's attempt to empathize with the gunner proves to be too overwhelming. Suffering another outburst, he reverts back to his tormented self again, and the substance of his lines recalls the former sound effects of ticking clocks earlier in the work:

Night after night
 Going round and round my brain
 His dream is driving me insane.

With the hero's long, agonized scream fading into the background, Waters himself seems to narrate the rest of the piece (an interpretation partially made by the lyrics of the next song).¹⁵ He encourages the listener to honor the Gunner's dream so that his sacrifice not be considered insignificant:

In the corner of some foreign field
 The Gunner sleeps tonight
 What's done is done
 We cannot just write off his final scene
 Take heed of the dream
 Take heed.

As the piece disappointedly ends in Aeolian, the listener feels the hero's alienation—the result of feelings of madness brought on by his attempt to honor the dream in the face of everything that surrounds him. His unfulfillment is expressed in the song's unresolved last chord and in the sound effect of his slow, sad shuffle, anticipated in the song's third verse.

"Paranoid Eyes," a song addressed to the saddened hero, appears to feature Waters in the role of narrator again. The song documents the hero's reservations about confronting the external world and attempts to comfort him. This sense of consolation is portrayed through the snappy rhythm of the repeated piano figure and the shift back to the Ionian mode (major); through the warmth that the use of brass instruments and strings provide; and through Waters's voice, which is treated with less reverb than usual and which appears slightly further in the front of the mix, giving the impression of closeness.

Waters's understanding of the hero's plight, however, is also expressed musically, suggesting that Waters can relate to his condition (foreshadowing his own expression of similar feelings later in "The Final Cut"). A variety of musical elements express a sense of discomfort or dissatisfaction. Among these are the interruptions of the comfortable twelve-eight meter with a bar of six-eight before the last line of each verse and the insertion of a bar of nine-eight during the second line of the first verse. Another musical characteristic that helps to achieve this effect is the delayed conclusion of each verse (basically, a highly embellished plagal cadence)—an effect that is augmented after the last verse, where the cadence is delayed even further than previously. In addition to these elements is the piano's characteristic withholding of the thirds of chords throughout the first half of every verse; it alternates between the chords of G sus 4 and C sus 2, and these suspensions create tension and a desire for resolution.

Waters reacts against the frustrating external forces that this characteristic of the piano represents by providing the thirds in the melody of the vocal, attempting thereby to lessen the feelings of tension. Waters's tone is supportive and reassuring, but his own sense of frustration with the situation portrayed appears to be betrayed by the short, harsh quality of his internal rhyme ("lip," "slip," "grip") at the beginning of the first verse:

Button your lip and don't let the shield slip
 Take a fresh grip on your bullet proof mask

And if they try to break down your disguise with their questions
 You can hide hide hide
 Behind paranoid eyes.

Waters attempts to instill confidence in the traumatized hero, suggesting that he can successfully conceal his anguish from others. After the third line of the verse, Waters again displays his understanding through the reappearance of the tritone bass figure (G, D/F sharp, C) that the hero initially used at the end of "The Hero's Return" to express the pain of his haunting memory.

The insincere prostitute from "Your Possible Pasts" can be heard propositioning the hero as he passes her by on his way "over the road":

You put on your brave face and slip over the road for a jar
 Fixing your grin as you casually lean on the bar
 Laughing too loud at the rest of the world
 With the boys in the crowd
 You can hide hide hide
 Behind petrified eyes.

With the threat of exposing his true disenchantment with others by "laughing too loud," Waters reassures the hero that he is able to avoid further alienation by concealing his torment. The instrumental interlude, which divides the second from the third verse, seems to convey that the hero has successfully integrated himself into the bar room atmosphere. The confident strumming of the acoustic guitar, the section's undisturbed meter, and the piano's free provision of the thirds of chords all suggest this.

The third verse, however, imparts the hero's general feeling of unfulfillment again. The verse expresses his frustrated expectations—the result of his society's misleading "success" stories, which are represented by the sound of the trumpet calls that beckon members of the society to action. Sounding immediately after the first line of the verse, the trumpets (like the piano) sustain the G sus 4 chord and deny its desire for resolution:

You believed in their stories of fame fortune and glory
 Now you're lost in a haze of alcohol soft middle age
 The pie in the sky turned out to be miles too high
 And you hide hide hide
 Behind brown and mild eyes.¹⁶

Similar to the symbol of the elevated pig from *Animals*, the "pie in the sky," or the contemporary conception of "success," proves to be unattainable for the hero, whose disappointment drives him to alcohol. The mocking laughter that is heard preceding the last line of the song is complemented by the apparently ridiculing piano, which lightheartedly provides the tonic chord's third at the end. Heard as he leaves the noisy bar, this resolution comes only as the hero is finally forced to withdraw. It

is clear that this moment of resolve is still not his, however, as he is heard back in the street disturbingly shouting “Oi!”

The opening of the second half of the work also features this expletive, but this time, it is followed by the sound of somebody angrily yelling “Get your filthy hands off my desert!” Following this, the listener hears the sound of an exploding missile, which signals Waters’s reference to some of his time’s primary betrayers of the post war dream. He first refers to the former Soviet Union’s invasion of Afghanistan in December 1979 under the direction of President Leonid Brezhnev and to the Israeli invasion of Lebanon and subsequent encirclement of Beirut in June 1982, under the administration of President Menachem Begin.¹⁷ Waters then refers to the April 2, 1982, Argentinean capture of the British-ruled Falkland Islands (located in the South Atlantic 12,800 km/8,000 miles away from the United Kingdom) through the leadership of the head of the ruling junta, Lt. Gen. Leopoldo Galtieri.

The invasion of the islands was supposed by many to be an attempt by Galtieri to distract the Argentinean public from concerns about their worsening economy (which may in part be true), but the seizure of the islands must also be considered a reaction to the United Kingdom’s failure to resolve the seventeen-year dispute over the sovereignty of what U.S. president Ronald Reagan called “that little ice cold bunch of land down there” (*Facts on File* 1982, 317).¹⁸ Margaret Thatcher’s response to the invasion was to dispatch a naval task force to the South Atlantic (a two-week trip from the United Kingdom), where Britain announced that, as of April 30, it would impose a total air and sea blockade around the islands—it would intercept all ships and planes, civil and military, of all nations, within the previously announced 200-mile war zone:

Brezhnev took Afghanistan
And Begin took Beirut
Galtieri took the Union Jack
And Maggie over lunch one day
Took a cruiser with all hands
Apparently to make him give it back.

The latter half of the song refers to the May 2 sinking of the Argentine Cruiser *General Belgrano* by the submarine *HMS Conqueror*. With a loss of 368 Argentinean lives, this action began the conflict’s heavy fighting.¹⁹ The decision to sink the cruiser was purportedly made by Thatcher and members of her inner war cabinet while lunching at Chequers (Dalyell 1983, 20). It is seemingly the latter fact that prompts Waters to utilize a string quartet as the main performance force of the piece. As a result of its being a genre largely developed and popularized by Franz Joseph Haydn (who for most of his life was a court composer), the string quartet retains its continued association with elitism. Its use intensifies the image of a monarch, who sits being entertained while she carelessly controls the

lives of others (an image immediately reinforced in "The Fletcher Memorial Home" through the condemnation of "incurable tyrants and kings").

The sinking of the Argentine cruiser carried further implications however:

The *Belgrano* . . . was torpedoed when it was about 35 miles (56 kilometers) outside the 200-mile (320 kilometer) war zone Britain had declared around the Falklands. British officials claimed that the cruiser, which was accompanied by two destroyers, was sunk because it posed a serious threat to British ships. Nevertheless, the sinking quickly aroused controversy because of the heavy loss of life and the fact that the ship had been outside the 200-mile war zone. (*Facts on File* 1982, 317)

Waters's use of the word "apparently" in the last line of the song, reflects the growing suspicion among many that the decision to sink the Argentine cruiser was made for political rather than military reasons. This was suspected by Tam Dalyell, a Labour Party shadow minister who was dismissed from his position on the front bench after opposing his party's support of the Conservatives' decision of sending the task force in the first place. When the conflict was over (mid-June), Dalyell called for an investigation into the *Belgrano* sinking, after he was able to reveal that the original government account of the circumstances surrounding the sinking of the cruiser was almost entirely false (see Dalyell 1983). It was Dalyell's belief that Thatcher should possibly be charged with a war crime, because of his suspicion that she had had full knowledge of a Peruvian diplomatic settlement (supposedly acceptable to Galtieri and one that the world would have expected her to accept) when she ordered that the cruiser be sunk:

The fusing of personal vanity and political calculation can lead to dreadful results. A tribunal might well take the view that electoral considerations in Britain were not the paramount reason why the Prime Minister ordered the sinking of the *Belgrano*. It might perceive that it had even more to do with the leadership of the Conservative Party, because who doubts that in the absence of a scrap . . . and military victory *per se*, the return of the fleet would have raised all sorts of doubt about the wisdom of dispatching the task force in the first place. (Dalyell 1983, 23–24)

Dalyell's efforts prompted an investigation by the House of Commons Select Committee on Foreign Affairs, which consisted of seven Conservative Party members and four members of the Labour Party.²⁰ Given what were undoubtedly political biases, the committee split, with the Conservatives producing one report and the Labour Party members another—the former becoming the Majority Report and the latter the Minority Report, which the committee rejected by six votes to four (the committee chairman, Sir Anthony Kershaw, did not vote). As quoted in the July 25, 1985, edition of *The Times*, the Minority Report (unlike that of the Major-

ity) did not exonerate Thatcher's government: "'The view of the Labour minority is that the possibility of a link between the Peruvian initiative and the sinking of the *Belgrano* is still an open question.' It is one of the many matters which, they insist, a fresh parliamentary inquiry should consider" (1). Because the committee rejected the Minority Report, there has never been any further inquiry. The additional evidence available to the Select Committee (supposedly for the protection of military intelligence) was not released to the Public Record Office until thirty years later, over the 2012 Christmas holidays, incidentally, just a few months prior to Thatcher's death. As Richard Norton-Taylor and Owen Bowcott (2012) point out, however, many pages remain weeded or redacted from the files, and there is no reference in the minutes of the war cabinet to the order to sink the *Belgrano*.

The Falklands conflict instilled an intense patriotism in England, and the United Kingdom's military victory, as Lawrence Freedman (1988) notes, appeared to ensure the future of Thatcher's government:

In the aftermath of the 1983 general election it was widely believed that the 'Falklands factor' had been the key to the Conservative Party's re-election. Prior to the war dissatisfaction with Mrs. Thatcher's administration had been running high. By the end of the conflict it enjoyed substantial popular support and it never again trailed in the polls. (100)

It is clear, however, that the resort to arms did absolutely nothing to solve the dispute between the two nations, which, of course, poses the threat of future armed conflicts over the islands—a fact which was made apparent in the 1989 Argentine presidential elections through the statements of the subsequent president Carlos Saul Menem. As *Facts on File* records,

in one of the most controversial statements of the campaign, Menem had implied that he would attempt to conquer the British-ruled Falkland Islands (Malvinas) militarily. "I don't know how much blood we will have to shed, but our territory will return to the Argentine people," he had said. (*Facts on File* 1989)

The danger of a recurrence of hostilities is sure to increase with time, especially as the United Kingdom continues to refuse to discuss the issue (talks since the 1993 resumption of diplomatic relations between the two countries have excluded any discussion of sovereignty).

By 1992 the total expenditure on the war, on Fortress Falklands, and on the economic aid extended to the islands over the previous ten years would cost British taxpayers in excess of £5 billion (Dillon 1989, 237), and since that time, it has generally cost between £60 and £143 million annually.²¹ This figure becomes even more staggering when it is considered that approximately 1,800 people inhabit the islands. More disturbing, however, was the cost in human life—on both sides, approximately 1,000

men were killed and 2,000 injured or maimed. But, as Michael Bilton suggested in 1989, the effects of the war do not stop there:

Rather than decreasing, the casualties from the Falklands War are actually increasing. Psychiatrists who travelled with the Task Force began treating soldiers and sailors even before the landings at San Carlos. Battle stress was a significant feature among the casualties in the South Atlantic: forty out of the 770 were judged to have psychiatric problems of one kind or another. As is shown in this book, the symptoms of stress due to acute battle reaction can vary from the sailor who, in his own words, put his wife and kids through hell for eighteen months after returning home, to the Royal Marine who twice tried to kill himself after surviving the bombing of *Sir Galahad* at Fitzroy in which forty-eight soldiers and crewmen were killed. . . . Now military and civilian psychiatrists are dealing with increasing numbers of men from the Falklands campaign suffering from the effects of delayed-stress syndrome. . . . Their patients are both officers and other ranks. The Royal Naval Hospital in Portsmouth has so far treated 500 of these cases, and they expect to receive, on average, one a week for the next ten to fifteen years. Many of their patients have not been able to talk about their experiences, believing that their loved ones—families, parents and friends—just wouldn't understand what they had been through. (Bilton and Kosminsky 1989, 4)

Bilton's last statement recalls the agony of the returned hero. Waters's reaction to the conflict, which appears to have achieved nothing except Margaret Thatcher's continued political success, is expressed in the next piece.²²

Waters attempts to sustain the element of mockery in the lyrics of "The Fletcher Memorial Home," but the seriousness of his dismay is soon revealed. The piece, taking its departure from the sense of childishness conveyed in the previous song's title, suggests building a type of communal playpen for those political leaders who act like "overgrown infants":

Take all your overgrown infants away somewhere
And build them a home, a little place of their own
The Fletcher Memorial
Home for incurable tyrants and kings.

The desperation that is inherent in Waters's derision is made apparent through a number of musical elements, the most obvious of which is the employment of his high vocal register. In addition to the minor 9th dissonance (performed as a harmonic in the violins), which appears above the chord at the end of the first line, tension is also achieved through Waters's borrowing of the augmented chord (III) from the parallel minor (occurring on the word "place"). These musical depictions of anxiety prepare the listener for the solemn notion that this "playpen" is to be a memorial to the composer's lost father ("Fletcher" having been his middle name). They are reinforced through the unison doubling of Waters's

voice during the last two lines and through his refusal to cadence on the tonic at the end of the verse (instead, he does so on the subdominant).

The next verse conveys Waters's impression of the self-absorption of these politicians—a sentiment shared by Tam Dalyell (1982), who suggests that, during the Falklands conflict, Margaret Thatcher “gave the clear impression of being highly elated by her presence on the centre of the world stage, involved in a cause which she had almost instantly come to see in stark black and white terms” (73). Waters suggests that in “The Fletcher Memorial Home,” this vanity can be fueled by the presence of “closed circuit TV” so that the rest of the population need not watch:

And they can appear to themselves every day
On closed circuit TV
To make sure they're still real
It's the only connection they feel.

The last line of the verse conveys a sense of anger and frustration, which is communicated by its cadencing in the natural minor (Aeolian) and by Waters's leap up to the highest tone of the song's melody—an effect that is combined with his short, accented articulation of the word “feel.” The line asserts that these “incurable tyrants” are unable to empathize with anybody but themselves. Again, Dalyell (1982), when referring to his initial hesitation about dispatching the Falklands task force, supports Waters's suspicion:

During my National Service, I had been tank crew with the Scots Greys in the British Army of the Rhine. Though never involved in actual fighting, 1950–52 was the time of the Korean War, and the possibility of combat was less than a far-fetched nightmare. Indeed, many of those with whom I did my basic training at Catterick and Aldershot, were sent to Korea. Some of them, among those who joined the Eighth King's Royal Irish Hussars, were badly shot up and never returned. Firing live ammunition and inhaling all the fumes in the turret of a Centurion tank was at least an experience which has made me feel that politicians should think twice before committing the members of their armed forces to military operations. It has seemed to me that, among leading politicians, those who were least enthusiastic in endorsing military action were precisely those who had ‘a good war’ in 1939–45—for example, Carrington, Healey, Heath, Pym and Whitelaw. With some exceptions, such as John Silkin, who had been a naval officer in dangerous waters in World War II, those who most vehemently endorsed the task force were those who had never put on uniform, for whatever reason. I could barely control a smouldering anger at Mrs Thatcher's hawkish stance when I reflected that she had not only not been in the services but that Grantham, where she was brought up, had never been bombed. In particular, it stuck in my gullet every time she caringly referred to ‘our boys’ in the South Atlantic. (29)

During the next section of the song, Waters calmly conducts a mock procession of some of the home's inhabitants, but the combined effect of musical events is an unsettling one. Among the characteristics that contribute to this effect are the initial ambiguity of the E sus 2 chord that begins the section, combined with the quick, sharp embellishment from the minor third down to the dissonant second by the flutes; the piano's accented and detached right-hand chords, in combination with its low dark left-hand octaves; the repeated figure in the strings, which emphasizes the major seventh dissonance above the pedal point on C; and the prolonged pedal point itself, whose connotation of stasis foreshadows the disturbing thought that these people will never leave the home.

Waters plays the master of ceremonies:

"Ladies and Gentlemen, please welcome Reagan and Haig,
Mr. Begin and friend, Mrs. Thatcher and Paisley,
Mr. Brezhnev and party,
The ghost of McCarthy
And the memories of Nixon,
And now adding colour a group of anonymous Latin
American meat packing glitterati."²³

A hint of pathos underlines the element of jest made in the last two lines as the section ends with the tritone bass figure (G, D/F sharp, C), which was used to communicate the grief caused by the hero's traumatic memory. This pathos signals the return of Waters's sense of desperation as he returns to his high register to sing, "Did they expect us to treat them with any respect?" As the tritone figure returns to form the basis of the next three lines, it invokes both the memory of the Gunner's death and that of Eric Fletcher Waters. In combination with the reduction of musical forces, the decrease in dynamic level, and Waters's employment of his lower vocal register, the lines take on a sombre quality:

They can polish their medals and sharpen their smiles,
And amuse themselves playing games for awhile
Boom boom, bang bang, lie down you're dead.

Waters envisions a scenario where the political leaders will kill one another off rather than take the lives of innocent people. A sense of mournful longing still lingers throughout the first two utterances of the tritone figure, nonetheless, as a result of the sustained D in the violins—the note begs for resolution each time during the last chord (C major) of the figure. The last line continues this dissatisfaction by cadencing in the natural minor, and this effect becomes even more pronounced through the piano's E sus 2 chord (the vocal melody also disturbingly ends on the second of the chord).

The guitar solo that follows seems to be a passionate display of lament, as suggested by its slow short phrases and David Gilmour's ex-

pressive use of vibrato. The seemingly resigning, indeterminant string slides, which seem to threaten collapse with each appearance, convey this sense; the dissonance that Gilmour's sustaining of the major seventh interval causes strongly suggests this as well. Gilmour plays most of the solo by bending the strings upward, and the resultant impression of longing appears to reflect a desire to alter the past. This is communicated even more strongly in the latter part of the solo where the tritone bass figure reappears, again conjuring the memory of the dead. With each appearance of the figure a harmony guitar part is added, compounding the sense of longing with its expanding texture. An element of disturbance takes place at the end of the solo—once again, partly because it cadences in the natural minor, but even more so, it is the result of the guitar's upper embellishment, which forms the interval of a tritone (C-F sharp). This quality of unease anticipates the song's disturbing conclusion.

The song returns to the major mode for the last verse, but Waters's vocal expresses the desperation that was initially apparent. He illustrates his recognition that the inmates of "The Fletcher Memorial Home" must be supervised by a "cold glass eye"—one that neither can see nor shed tears:

Safe in the permanent gaze of a cold glass eye
 With their favourite toys
 They'll be good girls and boys
 In the Fletcher Memorial Home for colonial
 Wasters of life and limb.²⁴

Through the stress applied to the word "wasters," Waters momentarily communicates a sense of intense anger. But this immediately subsides with the return of the tritone bass figure and the song's last lines:

Is everyone in?
 Are you having a nice time?
 Now the final solution can be applied.

Heard immediately after the second line is the sound of a pained voice in the background yelling, "Did they?" (implying the question "Did they have a nice time wasting the lives of others?"). The line ends with the chord C add 9—the ninth on top again begs for resolution—and with the appearance of the last line, it appears that this resolution can only come through retribution. With the phrase "final solution," Waters again alludes to the mass extermination of Jews in the Second World War. The song ends with the suggestion that this is the treatment that these "wasters of life and limb" should suffer in exchange for their wrongdoings. The reappearance of the Aeolian cadence, combined with the melody's dissonant second over the song's last chord, conveys the haunting nature of this solution.

"Southampton Dock" quickly dispels this disturbance with the sounds of seagulls, with the bright sound of the solo acoustic guitar (with capo), and with Waters's calm narrative, which is located closer to the front of the mix and not treated with reverb—qualities that give it an air of intimacy. Both the lyrics of the song and the drone of the deep nasal voices heard during the fourth and fifth lines document the general feeling of sobriety felt at the end of the war in 1945 because of the vast numbers of people who did not return:

They disembarked in '45
And no one spoke and no one smiled
There were too many spaces in the line
And gathered at the cenotaph
All agreed with hand on heart
To sheath the sacrificial knives.

With the knowledge of the heavy cost of war in terms of human life fresh in their minds, the English honored their lost heroes by solemnly vowing to put an end to any further human sacrifices. However, the return of the background voice, which again yells "Did they?" immediately challenges the truth of this statement. This exclamation precedes the contrast that is achieved between the past and present (in the first and second verses consecutively) with the words "but now," which create a jolting effect as a result of their treatment with reverb.

The second verse recounts the April 8, 1982, departure of a cruise ship from Southampton dock, which contained three thousand troops destined for the conflict in the South Atlantic. The sound of the cruiser is heard as a woman, apparently Margaret Thatcher, stands on the dock, waving goodbye to the troops:

She stands upon Southampton Dock
With her handkerchief
And her summer frock clings
To her wet body in the rain
In quiet desperation knuckles
White upon the slippery reins
She bravely waves the boys goodbye again.

Desperately attempting to hold on to the "slippery reins of power or state,"²⁵ Thatcher cleverly suppresses her intense concern for the saving of her political skin. Her bravery, quite appropriate for one so safely "out of range," suspiciously coincides with the encouragement that she gave to the nationally televised, ignorantly patriotic display that accompanied the cruiser's departure. Her "quiet desperation" is matched by that of Waters, whose agitated high voice sings behind the one that calmly narrates in the last three lines. This concealment of his genuine feelings of intense anger, along with bringing a slight sense of irony to the initial impression of intimacy, anticipates "The Final Cut." The cadence that

ends the first section of the song repeats a process that occurred at the beginning of the album during the line “What happened to the post war dream?” (the subdominant is altered to the minor subdominant before it ends on the tonic). As a consequence, this question again arises in conjunction with the sense of poignancy that accompanies it.

Waters’s voice regains its usual passionate quality with the piano’s reappearance, and the religious connotations of its gospel-style playing signals a return of focus back to the death of the post war dream. The men who fought for this dream are seemingly stabbed in the back with the same knife with which they were sacrificed:

And still the dark stain spreads between
 Their shoulder blades
 A mute reminder of the poppy fields and graves
 And when the fight was over
 We spent what they had made
 But in the bottom of our hearts
 We felt the final cut.

Besides acknowledging our guilt for killing the post war dream, the fifth line cleverly alludes to Waters’s observation quoted at the beginning of the chapter: that we allow economic concerns to determine our actions. The line implies that we cashed in or benefited from the peace and freedom that they earned for us. This realization brings with it a sharp pang of guilt, and, consequently, *we* feel “the final cut” of the “sacrificial knife”—the harshness of which is conveyed through Waters’s articulation of the “t” in the word “cut.” The ii–I cadence, with which the song ends (a V–I cadence would have ensured a feeling of contentedness), serves to reinforce the feeling of disappointment that the song creates.

“The Final Cut” documents the composer’s own reaction to the pain that this guilt causes and to the various other frustrations that the work presents. That he is hesitant to share the seriousness of these feelings is communicated first as the listener hears him shudder and then by the piano’s slight hesitation before the vocal entry—an effect that conveys a sense of not wanting the song to begin. This inhibition is also apparent throughout the piano’s initial chord progression. Reluctant to leave the comfort of the tonic chord (F major), the piano’s right-hand chord does not follow the left hand’s movement to the dominant until the third beat of the second bar. The third measure’s movement to the subdominant also demonstrates this unwillingness; the piano retains the pedal tone (C) in the top voice (present throughout the entire first half of the verse) forming the chord B flat add 9. This device provides the impression of an attempt to hang on to the haven represented by the tonic.

The lyrics attest to the composer’s unhappiness:

Through the fish eyed lens of tear stained eyes
 I can barely define the shape of this moment in time

And far from flying high in clear blue skies
 I'm spiralling down to the hole in the ground where I hide.

Besides effectively describing the kaleidoscopic quality of vision that anyone experiences looking through tears, the image of the "fish eyed lens" (a very wide-angle lens) functions as a testament to the expansive depth of Waters's own perception and the power of his empathy. It is exactly this intense ability to empathize, though, that causes both his unhappiness and his inability to demarcate his own position in the present. The image of "spiralling down" in the last line reveals that his thoughts are still in part with the traumatized hero, who, imagining that he was the betrayed Gunner, "floated down" to his location in "the corner of some foreign field." Sharing the hero's desire to honor the dream, Waters also shares his sense of alienation because of the world's apparent refusal to attempt to do likewise. Like the Hero, Waters acknowledges that he is also inclined to "hide."

The second section of the verse illustrates his desire to dissolve the barricades that he has found it necessary to erect, a theme that we have seen expressed before in both *Animals* and *The Wall*. The full band's entry on the push-beat conveys a sense of increased confidence, as he invites an outsider to penetrate his defenses:

If you negotiate the mine field in the drive
 And beat the dogs and cheat the cold electronic eyes
 And if you make it past the shotguns in the hall
 Dial the combination, open the priesthole
 And if I'm in I'll tell you what's behind the wall.

As listeners make it "past the shotgun," the disappearance of the full drum kit's confident pulse, in combination with the deceptive cadence (V-vi), leads them to suspect that the outsider's mission may not be accomplished. As the chord progression rests on G min 7 (ii) throughout the fourth line and the first half of the fifth (recalling the dissatisfying conclusion to "Southampton Dock"), this sense of suspense is sustained. Unable to finish the fifth line of the lyric, Waters displays his fear that admission of the outsider will prove to be devastating, as the sound of a shotgun blast and the celebratory outburst of the shooter appear to illustrate.

Before the tonic returns, at any rate, the dominant is heard in the bass, signifying with its strong sense of satisfaction that the outsider has been successful in penetrating the sophisticated defense system. Waters proceeds to confess his insecurities, but his passionate singing, along with the figure that the accompanying strings perform, communicate their painful nature. The figure is characterized by its treatment of seconds throughout the entire chord progression that ensues:



Figure 5.1.

The dissonance that characterizes the appearance of the seconds in each chord continually promises to be appeased as the nonchord tones resolve to chord tones.²⁶ This process is repeated throughout the entire section, however, demonstrating his ongoing disquietude. The lyrics disclose a lack of confidence with women that is extended to his mate, and he suffers doubts about whether or not she actually expresses her true feelings to him:

There's a kid who had a big hallucination
 Making love to girls in magazines
 He wonders if you're sleeping with your new found faith
 Could anybody love him
 Or is it just a crazy dream.

The music returns to that which began the piece, and the melody is sung to the syllable "Ah," a syllable that often in poetry (particularly that of the Romantics) is an expression of intense pining, as it is here.

The use of appoggiaturas musically conveys the same effect during the beginning of the next verse. Through the return of the sound of the alarm clock and the reduction of texture, Waters's struggle is linked to that of the hero, who was also fearful of fully exposing himself to his mate:

And if I show you my dark side
 Will you still hold me tonight?
 And if I open my heart to you
 And show you my weak side
 What would you do?

Wondering how the addressee will react if he allows her to know him fully, Waters again expresses anxiety by singing in his high register. Among other things, he wonders if she would betray him to one of the leading American rock music magazines for monetary benefit:

Would you sell your story to Rolling Stone?
 Would you take the children away
 And leave me alone?
 And smile in reassurance
 As you whisper down the phone?
 Would you send me packing
 Or would you take me home?

The last line of the lyric contrasts with all the previous lines in its expression of hope, and this is reflected in the satisfaction achieved through the reappearance of the perfect (V-I) cadence. This sense of contentment is fleeting, nonetheless, as a result of the chromatic dissonance that appears in Waters's vocal (on the word "me") and because of the return of the unfulfilling figure performed by the strings. It is these feelings of unfulfillment that the following guitar solo seemingly reacts against.

In the last section of the song, the composer fully exposes the extent of his vulnerability and pain:

Thought I oughta bare my naked feelings
 Thought I oughta tear the curtain down
 I held the blade in trembling hands
 Prepared to make it but just then the phone rang
 I never had the nerve to make the final cut.

Waters shares the knowledge about an attempt permanently to end the feelings of disquietude. For the first time in the song, this section of music does not articulate the dominant before it returns to the tonic; instead, the bass guitar slides up to the mediant (III) before the verse ends. In combination with the return of both the dissonant figure (performed this time by strings and harp) and the chord progression that began the piece, this effect signifies the continuation of his feelings of distress. The voice heard on the other end of the phone is oblivious to his plight, and its eruption into laughter parallels the contrast between the gentle timbre of the harp and the mechanical timbre of the organ swell into which it is altered at the beginning of the next piece.

Unlike any other track on the album, “Not Now John” is a boisterous heavy rocker that satirizes not only the British but all Western societies.²⁷ The song dismisses the quest for compassion that characterizes the rest of the work, saying “Fuck all that!” and suggests that there is no time to think about such things. Instead, it returns to the economic concerns alluded to at the beginning of the album. David Gilmour sings the lead in an unsympathetic rough voice, and for the first time on the album, the lead voice has the support of the masses, as the chorus of background singers conveys:

Fuck all that we’ve got to get on with these
Got to compete with the wily Japanese
There’s too many home fires burning
And not enough trees
So fuck all that
We’ve got to get on with these.

The singer, only concerned about competing with the Japanese, complains about the vast quantity of unemployed people (there are not enough trees to fuel all of their fireplaces).

In combination with the sound effects of machinery and the incessant delivery of the text from all directions of the speaker spectrum, the lyrics of the next section portray the strain of our technocratic society. The vamp on one chord conveys the static quality of this lifestyle:

Can’t stop lose job mind gone silicon
What bomb? get away pay day make hay
Breakdown need fix big six
Clickity click hold on oh no brrrrrring bingo!

Too busy to worry about the “bomb,” the singers of this song are more concerned with the rewards reaped through their labors—vacations (“get away”) and “pay day”—regardless of the “breakdowns” they inevitably will suffer. Appropriately, everyone yells “bingo” at the end of the stressful delivery of words.²⁸

In the next portion of the song, Waters acknowledges that he too has been susceptible to becoming a slave of the corporatist economic machine. The piece hearkens back to "One of the Few," where he and the hero formerly expressed a concern with educating people. By the end of the first line, however, art has been transformed into moneymaking entertainment:

Make 'em laugh, make 'em cry, make 'em dance in the aisles,
Make 'em pay, make 'em stay, make 'em feel OK.

To ensure that consumers will attend future concerts, they must be provided with a good time. This sentiment also provides the focus of the next verse, where Hollywood is the "pot of gold" that lies "at the end of the rainbow":

Not nah John
We've got to get on with the film show
Hollywood waits at the end of the rainbow
Who cares what it's about
As long as the kids go
So not now John we've got to get on with the show.

Although "John" probably has something meaningful to say, the narrator merely brushes him off.

Gilmour effectively portrays the narrator through his guitar solo, which is characterized by its flashiness, instead of the usual melodic quality with which he plays. Launched by a power chord, the solo seems to convey that the narrator is more interested in asserting rather than expressing himself. Again, he has the support of the background singers, who, in the second half of the solo, urge him on as he begins to play an ascending passage. When the display commences, they again endorse him, saying "got to get on."

The next two sections of lyric also show the narrator abruptly dismissing "John." The first illustrates him being distracted by his work, but the second seemingly illustrates the same behavior extended at home:

Hang on John
We've got to get on with this
I don't know what it is
But it fits on here like. . . .
Come at the end of the shift
We'll go and get pissed
But not now John
I've got to get on with this.

Hold on John
I think there's something good on
I used to read books but. . . .
It could be the news

Or some other amusement
 Could be reusable shows.

Both sections exemplify the narrator's ignorance; rather than participating in meaningful exchange, he is inclined to "get pissed" or watch television. Too entranced by the action on the screen, he is unable to explain why he no longer reads books.

During the last verse the sense of haste is increased, as the main riff is immediately repeated with every passing line. What were originally economic interests are now transformed into military ones, as the narrator demonstrates his intense patriotism and the desire to assert his country's power:

Fuck all that we've got to get on with these
 Got to compete with the wily Japanese
 No need to worry about the Vietnamese
 Got to bring the Russian bear to his knees
 Well, maybe not the Russian bear
 Maybe the Swedes²⁹
 We showed Argentina
 Now let's go and show these
 Make us feel tough
 And wouldn't Maggie be pleased
 Nah nah nah nah nah nah!

S'cusi dove il bar
 Se para collo pou eine toe bar
 S'il vous plait ou est le bar
 Oi' where's the fucking bar John!

The song ends with the narrator exhibiting sophistication through his impressive multilingual display. The nature of this character carries solemn implications, however, in light of the statistics represented by polls conducted after the end of the Falklands conflict: with the Islands regained, satisfaction with the government's handling of the crisis had reached 84 percent (Freedman 1988, 95).

Again Tam Dalyell's (1982) comments are enlightening:

I came to the conclusion that Argentina's claims were far stronger than had been represented by Britain. However, when I tried to interest the press in my discoveries, only *The Times'* "Diary" responded. From that brief mention arose a contact which was to confirm my doubts as to Britain's claim. It came from Dr. Peter Beck, an historian and international relations specialist, who had been researching into the Falklands dispute for several years. . . . Dr. Beck had himself written a study indicating the uncertainty in the Foreign Office from 1910 onwards, which had been bought by *The Sunday Times*, but not published by them until after the British had retaken the Falklands—for patriotic reasons, the editor maintained. (25)³⁰

The implication of Dalyell's criticism appeared again three years later in the Minority Report of the Foreign Affairs Committee:

The overall conduct of the war, as we see it, has undermined confidence in the ability of this British Government to manage crises in the nuclear age when the calibre of leadership in the heat of a crisis should be demonstrated by a balance of diplomatic and military activity and not by over-readiness to press the red button. Nor do we believe that matters relating to the competing demands of secrecy and open government, of ministerial accountability to Parliament, can be solved by turning up the volume of the National Anthem. (House of Commons 1985, 116, para. 9.6)

Besides pinpointing the troubling topic of nationalism, the report raises concern about the issue of nuclear weapons—a concern that also provides the focus for the next piece.

As “Not Now John” fades away, the listener withdraws from the hammering chaos³¹ into the peaceful calm of “Two Suns in the Sunset”—a contrast achieved primarily through the appearance of acoustic guitar and by the reductions in dynamics and texture that accompany it. The sounds of cars whizzing by, in combination with the song's first line, denote that the narrator of this song is driving.³² His disturbing premonitions, nevertheless, disturb the sense of serenity that the sunset's picturesque beauty provides:

In my rear view mirror the sun is going down
Sinking behind bridges in the road
And I think of all the good things
That we have left undone
And I suffer premonitions
Confirm suspicions
Of the holocaust to come.

Waters's thoughts about humanity's continued demonstration of its inability to utilize its potential for good ushers in the disturbing idea of the possibility of mass destruction as a result of nuclear war. The advent of his premonitions coincides with the first appearance of minor chords in the song and with the departure of the comfortable riding rhythm of the drums. The metric disruptions that occur anticipate this sense of disturbance, and the appearance of a fragment of the song's opening riff constantly interrupts the straight four feel of the verse. These disruptions take place after the first and second lines are sung (a bar of seven-eight is inserted) and during the singing of the fourth (a bar of three eight is inserted).

This disturbing threat of the use of nuclear weapons was quite real at the time, as Paul Rogers remarks in reference to the Falklands conflict: “Several different sources, in Government, in the Ministry of Defence and even from within the Polaris fleet, have informed Tam Dalyell and others

that a Polaris missile submarine *was* ordered on patrol in the South Atlantic within missile range of Argentina during the Falklands War" (in Dalyell 1986, 19). If, in fact, this was the case, then the implications discolour Britain's actions even further in light of Dalyell's (1987) observations:

Britain (though not Argentina) had signed Protocol One of the Treaty of Tlatelolco under which nuclear weapons were not to be used in the South Atlantic. Moreover, the British Foreign Office had boasted that it led the way in proclaiming that our country would never threaten to use, let alone use nuclear weapons against a non-nuclear power. (18)

As Dalyell records, in any event, the government has continually refused to answer questions related to this issue, "taking sanctuary in the 'need for secrecy'" (20).

The second verse of the song continues to imagine the scenario of a nuclear holocaust, the lyrics portraying the image of someone "pushing the red button" in a sudden fit of anger. Waters imagines driving toward what he thinks is the setting sun but suddenly remembers that he is driving east:

The rusty wire that holds the cork
That keeps the anger in
Gives way
And suddenly it's day again
The sun is in the east
Even though the day is done
Two suns in the sunset
HMMMMMMMMMMMM
Could be the human race is run.

The symbolic connotation of the day's end acquires special significance as Waters contemplates the possibility of the human race being a thing of the past.

The middle section of the piece departs from Waters's calm narration. It features sharp rhythmic shots and the alarming entry of a distorted guitar. Appropriately, the lyrics also feature a departure from the initial mode of the interior monologue to that of directly addressing the listener. Waters compares the remaining brief moments to those that one would have before experiencing a fatal traffic accident:

Like the moment when the brakes lock
And you slide toward the big truck
You stretch the frozen moments with your fear
And you'll never hear their voices
And you'll never see their faces
You have no recourse to the law anymore.

As the recorded sound effects demonstrate, Waters invites listeners to fully contemplate the situation by truly feeling what it might be like

when they will never again have the opportunity of contact with loved ones. Alluding to “The Gunner’s Dream” and the idea of being thankful that “everyone has recourse to the law,” Waters terrorizes listeners with his observation that “the law” is now superfluous because it no longer offers protection.

The third verse reverts back to an interior monologue, and the composer again adopts his calm narration of events:

And as the windshield melts
And my tears evaporate
Leaving only charcoal to defend
Finally I understand
The feelings of the Few
Ashes and diamonds
Foe and friend
We were all equal in the end.

As portrayed through the passionate outburst in his voice, Waters conveys that he is finally *fully* able to understand the feelings of the returned Royal Air Force hero (one of the “few”) and what he identifies as all the other war casualties (Dallas 1987, 150). By imagining his own last remaining moments in the wake of a total nuclear holocaust, he is truly able to recognize the gift of human life and the devastating idea of its meaningless waste: to recall the words of the American Captain Laurence Critchell, such senseless waste “shatters the integrity” of us all. And in the aftermath of the Final War—a war devoid of survivors—when all of our remains are eventually compacted into diamonds, the disputes that existed between “foe and friend” will be tragically redundant, as we will all inevitably be truly equal.

The reason for Waters’s placid tone throughout most of the song becomes clear. We cannot continuously live in fear of such an occurrence, yet we should not forget its possibility. Nor should we forget those who died such that we might live. As cars continue to whiz by him at the end of the song, it is clear that life goes on. The return of the main riff and its fade into perpetuity demonstrate that all that we can do is strive to be happy—savoring the times of satisfaction represented by the riff’s arrival at the tonic (D major) and braving those times of dissatisfaction when it returns to the subdominant (G major). Its awkward nine-eight meter seemingly reflects this inevitable discomfort that the human condition poses.

As the saxophone—the aural representation of the Gunner’s post war dream—makes its reappearance, Waters encourages listeners to “hold on to the dream,” even in the face of the bad news that is again heard on the radio as the piece fades out. This is, of course, a lesson that needs to be taught again and again to present and future generations, a concept conveyed with the hearing of tomorrow’s inclement weather. The news of

scattered showers redirects listeners back to the beginning of the album, where the sound of car tires revealed that it either was or had been raining.

It is tempting to return to the symbolism that Waters employed on *Dark Side of the Moon*: with the closing of the album, the sun is still in the process of setting as he continues to make his way home. The unobstructed sun brilliantly shines its truth on his “moment of clarity” now, as he continues “holding on to the dream.” As the world presented itself to Waters in the early 1980s, it did appear that this dream was, indeed, dead. *The Final Cut*, however, remains his contribution to its attempted resurrection.

NOTES

1. *Nippon* is the Japanese word for *Japan*. It means literally “land of the rising sun.”
2. The Clyde is a river in Scotland. In the eighteenth century, it was made navigable to the center of Glasgow, which soon became the world’s largest shipbuilding center. As Waters recounts, the Clydeside shipyards, which bordered the river for 20 miles (32 km) below Glasgow, suffered severely from foreign competition after World War II.
3. The use of acoustic guitar would have given too warm an effect, countering that which Waters apparently desired to portray a lack of genuine human contact.
4. This notion foreshadows the focus of “The Fletcher Memorial Home.”
5. The same effect was used at the end of “Hey You” from *The Wall*.
6. These lines are similar to the following from “Sexual Revolution”: “Hey Girl / Don’t point your finger at me / I am only a rat in a maze like you / And only the dead go free / So . . . please hold my hand / As we blunder through the maze / And remember / Nothing can grow without rain.”
7. The technique is the same as that used in the beginning of the solo that appears at the end of “Pigs (Three Different Ones)” from *Animals*.
8. Although the third and fourth lines are omitted from the recording, they are contained in the accompanying lyric sheet.
9. For a reproduction of this poster, see Barker (1981, 46).
10. The guitar’s melody quickly slides from the minor third through the major and minor second scale degrees, but the ear is more apt to record the last tone (the flattened second) before the tonic is reached.
11. As has been previously noted, the tritone is the most jarring and unstable interval in tonal music.
12. Note the piano’s use of word *painting* after the word *rise*—the piano responds with an ascending scale figure.
13. The top medal is the Distinguished Flying Medal, and from left to right, the other three are the 1939–45 Star, the Africa Star, and the Defence Medal.
14. The insights that Robert Walser (1993, 53–54) provides concerning rock guitar solos are widely applicable to other instruments.
15. This aural effect seems similar to a common cinematographic effect: one imagines the camera zooming out from its focus on the agonized bomber on to the speaking narrator.
16. In Britain, “brown and mild” is an alcoholic beverage that mixes brown ale and mild beer, also referred to as “half and half.”
17. Soviet troops were deployed in the north of Afghanistan where Islamic rebels were engaged in fierce fighting against government forces. Moscow feared that the Moslem rebellion would spread to its own Moslem population in central Asia; conse-

quently, it did not withdraw its occupation of the country until the beginning of 1989. The Israeli attack was aimed at the Palestine Liberation Organization, and the country was severely criticized for its refusal to withdraw from the Lebanon until September 1983.

18. As it turns out, that “ice cold bunch of land” appears to be sitting on significant quantities of oil.

19. Before the sinking of the *Belgrano*, no British blood had been spilt in the conflict; two days later, however, an Argentine fighter-bomber destroyed the British destroyer *Sheffield* in retaliation.

20. The government sought to purposely mislead the committee, but this was revealed to Dalyell (1986) from within the Ministry of Defence, an event leading to the arrest in mid-July 1984 of Clive Ponting (13), who was subsequently acquitted. Mysteriously and conveniently, the Control Room logbook of *HMS Conqueror* vanished the very day the defence secretary of the time was due to give evidence related to the *Belgrano* to the Select Committee on Foreign Affairs (Dalyell 1987, 16). Apparently, the missing logs included those from the entire three months following the war as well, and some maintain that they went missing not to cover up anything about the *Belgrano* but of details regarding a Cold War mission against the Soviets to capture a towed-array sonar that the submarine embarked on after its return from the Falklands.

21. “MPs claim UK defense spending on Falklands 50% down in six years,” Merco-Press: South Atlantic News Agency, March 2, 2010, <http://en.mercoexpress.com/2010/03/02/mps-claim-uk-defense-spending-on-falklands-50-down-in-six-years>.

22. Waters produced a “video EP” for *The Final Cut* that featured visuals for “The Gunner’s Dream,” “The Fletcher Memorial Home,” “The Final Cut,” and “Not Now John.” The video for “The Fletcher Memorial Home” depicted a father, who had lost his son in the Falklands conflict, wreaking his vengeance on Margaret Thatcher.

23. Alexander Haig Jr. was the American secretary of state from the beginning of the Reagan administration in 1980 until he resigned in 1982. Ian Paisley is a militant Irish Protestant leader who cofounded the Democratic Unionist Party in 1971 and who was elected to a seat in the British House of Commons in 1970. Joseph McCarthy (d. 1957) was a U.S. senator who in 1950 led a severe anticommunist campaign in the United States for four years, blacklisting hundreds of people until he was censured by the senate in 1954. Richard Nixon was the thirty-seventh president of the United States, who was forced to resign after being linked to Watergate—one of the greatest political scandals in American history.

24. Waters, by leaving Galtieri out of the home, seems to share the viewpoint of the former Soviet Union with regard to the Falklands conflict. The USSR dropped its original position of neutrality, suggesting that the American mediation mission (conducted by Haig) was merely a “smokescreen” for Britain’s efforts to preserve its “colonial” position in the islands (*Facts on File* 1982, 261).

25. The first use of this expression may have been by Abraham Lincoln in his *Reply to the Missouri Committee of Seventy* (1864): “I desire so to conduct the affairs of this administration that if at the end, when I come to lay down the reins of power, I have lost every other friend on earth, I shall at least have one friend left, and that friend shall be down inside me.”

26. The discomfort that this figure creates is even more pronounced over minor chords, where the interval between the second and third of the chord is a semitone rather than a tone. The first line of text is sung over an A minor chord where the second is altered from B flat to B natural—a note outside the song’s key, which therefore creates an even more dissonant effect.

27. In England, the name “John” corresponds to the North American use of the name “Mac” or “Jack”—a name that is often used to address someone who the speaker does not know. Therefore “John” could represent *anybody*. As we shall see, it is likely that Waters perceived “John” as a representation of *everybody*.

28. Bingo, of course, is a game whose objective is to win money.

29. This line brings a further sense of pathos with the knowledge that Sweden has pursued a neutral foreign policy since the early nineteenth century, which, incidentally, kept it out of both world wars.

30. Dalyell also tells how the University of Stirling invited all seventy-one Scottish MPs on April 24, 1982, to a one-day seminar (“over which they had taken considerable trouble, with a number of distinguished speakers”), which would provide them with background to the current crisis. Dalyell reports that he was the only MP to show up (22).

31. Appropriately the main riff of “Not Now John” is a recurrence of the claustrophobic motif B from *The Wall*.

32. According to Waters, the ideas presented in the song actually occurred to him while driving home one night (Dallas 1987, 150).

SIX

Amused to Death

Kind-hearted people might of course think there was some ingenious way to disarm or defeat an enemy without too much bloodshed, and might imagine this is the true goal of the art of war. Pleasant as it sounds, it is a fallacy that must be exposed.

—Carl von Clausewitz

Although he still calls it a concept “album,” a term once reserved for the vinyl LP, Roger Waters’s third solo recording, *Amused to Death* (1992), represents his first expression of the extended form in CD format, a technology that, among other things, does not burden its listener with having to get up to turn it over at the halfway point. Nor, thereby, does it disrupt the musical form’s characteristic narrative continuity. Its cover features a primate—identified throughout the lyrical content of the album as “the monkey”—for which reason it is useful to approach the work armed with the knowledge that, besides adopting its title from Neil Postman’s popular book *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (1985), Waters alludes to *2001: A Space Odyssey* (1968), by Arthur C. Clarke and Stanley Kubrick. Waters borrows the primate image from the opening scenes of the science fiction film’s portrayal of tribal “man-apes.” Of the species family Hominidae, the single extant example is *Homo sapiens*. The monkey sits and watches television, the technological development whose cultural consequences provide the primary concern also of Postman’s book. The television features a gigantic eyeball, which stares at the solitary simian viewer. Not unlike the all-seeing eye on the obverse face of the American dollar bill, however, this gaze meets that of the album cover’s viewer as well, thus implicating all three in a powerful triangular relationship. Viewers turned listeners, to examine their own relationships to television, are invited to associate themselves throughout the recording’s narrative with the mesmerized monkey. The unsettling

juxtaposition of the unnaturally close-up glare of the eyeball with the innocent witness reflects Waters's characterization of television as a "two-edged sword": "it's a very, very powerful medium as we all know, and it can either . . . destroy us [or] save us. . . . I see it as powerful a medium as that really."¹

Postman's perspective reflects that of Waters insofar as the media scholar argues in *Amusing Ourselves to Death* that his fellow Americans and, by implication, the rest of the world are in a race "between education and disaster" (163). Given the rich religious thematic content of the album, however, it is interesting to compare Waters's language of television as "savior" to comments that Postman makes in his later book *Technopoly: The Surrender of Culture to Technology* (1992), particularly given its contemporaneity with Waters's album. Postman suggests that technology is now a dangerous enemy and that this much relates to America's spectacular display during the Iraqi war of technological preeminence. In this relation, he writes, America's success may confirm "the catastrophic idea that in peace as well as war technology will be our savior" (xii).

Postman notes that the English author Aldous Huxley in his novel *Brave New World* (1932) employs similar theological imagery through the reckoning of time as Before Ford (BF) and After Ford (AF). It was with the emergence of Henry Ford's empire and Fordism,² he suggests, that Huxley identified the decisive shift from technocracy to totalitarian technocracy, cultural conditions that Postman denotes with the shorthand neologism *Technopoly*. For Postman, writing in 1992, the culture of the United States was the sole exemplar of Technopoly and probably remains so, given the character of the global technological system. Several years earlier, in *Amusing Ourselves to Death*, Postman had summarily treated the importance of what he called "the Huxleyan warning." Contrasting the portrayal of the future in *Brave New World* with that which Huxley's compatriot George Orwell advanced in *Nineteen Eighty-Four* (1949), Postman argues that Huxley's depiction of the collapse of liberal democracy in the United States is likely to be the more accurate one. He points out that, in Huxley's vision, "no Big Brother is required to deprive people of their autonomy, maturity and history" through the instilling of fear; rather, "people will come to love their oppression" and "to adore the technologies that undo their capacities to think" (vii). For Postman, in 1985, the epistemology of television and its momentous reconstitution of public discourse were bringing this into effect, an anxiety that Waters appears to share; like Postman, he says he has had "preoccupations" (Cromelin 1992), with the ways in which human beings communicate with one another, and both see the issue as fundamental to any contemplation of human affairs.

In Postman's (1992) analysis, new technologies—besides competing for time, attention, money, and prestige—compete for dominance of their worldview, a fact that is obvious once one acknowledges that a medium

contains an ideological bias. "It is not merely a matter of tool against tool," he writes, "the alphabet attacking ideographic writing, the printing press attacking the illuminated manuscript, the photograph attacking the art of painting, television attacking the printed word. When media make war against each other, it is a case of world-views in collision" (16). From the Gulf War to media war, in the case of television, Postman's fundamental assertion is that all subject matter that appears there is presented as entertaining and that entertainment is therefore the "supra-ideology" of all discourse that issues from the medium. Moreover, television's powerful worldview tends to affect other communications media as well, drawing them into epistemological conformity with itself. Thus, it has become the "command centre" of American culture. In this regard, it is worth noting at the outset that the information environment that both Postman and Waters portray is very different from that characterizing the present—one that includes widespread digital communications, but I maintain that this new environment is still largely under the sway of the supra-ideology of the public discourse paradigm that American television creates.³

* * *

Postman is recognized as a focal contributor to the outlook that has come to be known as media ecology. The point of view emphasizes that, as with any environments, those that technology creates are ecological; thus, technological change is not additive but substantive. The heretofore predominantly North American perspective therefore inquires into the interactions of communications media, technology, technique, and processes with human feeling, thought, value, and behavior (Nystrom 1973), and among other foundational individuals associated with the perspective are Lewis Mumford, Harold Innis, Jacques Ellul, Walter Ong, and Marshall McLuhan. McLuhan, perhaps one of Postman's most central influences, uses the word *medium* to describe what he otherwise calls the technological "extensions of man." In this way, communications media are perceived as extensions of the senses in various ratios; thus, they have a profound effect on the quality of human consciousness. In contrast to animals, which evolve by incorporating new technologies into their bodies—by growing new teeth or altering their digestive systems, for example—the dynamics of human evolution began to shift, with the advent of invention, from the realm of biology to that predominantly of technology, McLuhan suggests. He emphasizes, therefore, that a "medium," the technological extension of some human organ or faculty should not be conceived as some type of bridge between humanity and nature but, rather, as nature itself. Appropriate to the prominence of Waters's religious imagery, as Postman (1985) reminds us, is that for most of human history the "language" of nature has been that of myth and ritual, forms that did

not threaten nature and that encouraged the belief that humanity was part of it.⁴ Postman (1970) characterizes media ecology as being predominantly concerned with how our interaction with media facilitates or impedes our chances of survival, a concern that acquires greater importance as the rate of technological change continues exponentially to accelerate over time, therefore creating existential conditions unknown even to our most immediate historical predecessors. It is because of this phenomenon that McLuhan suggests that education must be reconceived as civil defense against media fallout, a sentiment that Postman would readily support. Postman (1992) gives definition to what might perhaps be the fundamental domain of contemporary concern for the humanities: that the vital sources of our humanity are destroyed by the uncontrolled growth of technology, creating a culture that lacks a moral foundation and undermining the social relations and mental processes that make life worth living.

Postman distinguishes between a technology and a medium, suggesting that the former—a physical apparatus—is to the latter as the brain is to the mind. Like the mind, a medium is the use to which one puts a physical apparatus. Sometimes known as “affordances” (i.e., the range of uses that a particular tool affords its user), one of the most powerful scenes in 2001—and one that Waters dramatizes at the beginning of the album’s third track, “Perfect Sense, Part I”—features a solitary man-ape who, holding a large broken bone from the skeletal remains of some kind of animal, very gradually comes to the realization that it can be utilized as a deadly weapon. From this portrayal of the prehistoric birth of tool use and intelligence, the next scene has this individual and a couple of others of his tribe brutally clubbing to death a member of a rival clan that has advanced on their territory.

This scene helps give shape to what is perhaps Waters’s primary concern on the album: one that is pertinent in light of Postman’s comments about 1991’s Persian Gulf War—the potentialities that the confluence of advanced weapons systems, war, and television have for mass desensitization. In part a response to the American-led action that was to become branded “Operation Desert Storm,” Waters says with regard to *Amused to Death*,

A lot of the songs on this record developed from watching television and just checking out what’s been going on around the world in the last few years. I have this sense of a lot of human and political disasters being exacerbated if not caused by a need that we have in the Western *civilised* countries to amuse our populations, in the exercise of dramatic foreign policy, i.e. one of the things that we find most amusing is to have wars, hopefully in distant lands and, it’s a concern to me to see war as entertainment on television. (Ladd 1992)

Elsewhere, Waters suggests that this particular type of “gunboat diplomacy” (i.e., political negotiation supported by the use or threat of military force) “has got tied up with economic factors that we don’t notice because it’s done so subtly” (Johnson 1992), and he intimates that the phenomenon is one that television has reinvented. With his choice of the word “civilized,” he highlights the irony of his juxtaposition of the Western television viewer and the symbol of primitive man. His comments also reflect Postman’s elucidation that a technology becomes a medium as it “employs a particular symbolic code,” “finds its place in a particular social setting,” or “insinuates itself into economic and political contexts.” While a technology is merely an artifact, a medium is the social and intellectual environment that an artifact creates. As Waters observes above, such environments are not always easily discernible, because at any moment they are, by definition, environmental and subliminal. Moreover, the ecological conditions of continuous flux that are characteristic of the contemporary era further complicate the situation.

* * *

Whereas Postman and Waters are both concerned with television’s operation on consciousness, we might say that the former predominantly focuses on how the technology influences *thought*, value, and behavior, while Waters attends more to the matrix of *feelings*, value, and behavior. New technologies, as Postman (1992) says, paraphrasing Harold Innis, alter the structure of our interests or the things that we think *about*. Particular ones alter the character of our symbols—the things that we think *with*. They also alter the nature of community, the arena in which thoughts develop (20). The same can be said for our feelings, of course. This is why some media ecologists have given particular attention to what they consider to be the social role of the artist. Because they are generally the only people in society who devote their whole business to the updating and retraining of sensibility, McLuhan (1964) likens serious artists to the antennae of the race. Art works function as “anti-environments” or “counter-environments,” insofar as they help to convert perceptual ground into figure or, in other words, to bring environmental areas of inattention into conscious awareness. In doing so, they provide advance knowledge of how to cope psychically and socially with the cultural change that new technologies induce by illustrating how to rearrange one’s psyche to anticipate their effects. Works of art therefore function as navigational aids that help us learn how to accommodate ourselves to the demands of the changing environment (65–66). With the acceleration of technical innovation, this function, to risk belaboring the point, is seen as becoming increasingly crucial—even requisite for human survival, as Postman suggests. McLuhan (McLuhan and McLuhan 1988) suggests that without the artist’s intervention, humans tend to robotically

adjust to new technologies, becoming in the process a type of servomechanism.⁵

The contemporary artist's role might also be seen as one of helping people to select ideas in a world where the information environment has evolved to the extent of overload, a condition intrinsic to what Postman terms *Technopoly*. Accordingly, Waters claims that most of his work consists of having "to absorb the information from wherever and whenever it comes in" (Stojanovich 1987). As the Nobel laureate economist Herbert A. Simon has explained, "what information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it." Though functioning in a larger way as a counterenvironment to Technopoly, *Amused to Death* clearly serves in a similar capacity toward television.⁶ In illustrating this, it will be helpful to recount some of Postman's analysis of the complete transmogrification of the information environment that electronic communications effected and their consequent metamorphosis of the content and meaning of "public discourse." This will entail analytically contrasting the epistemology of a typographic culture with that of our televisual one.

* * *

Toward the beginning of *Amusing Ourselves to Death*, Postman introduces the supposition that the media of communication available to a culture are a dominant influence on its social and intellectual preoccupations. Specifically referring to the Bible and the second commandment in particular ("Thou shalt not make unto thee any graven image, any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water beneath the earth"), Postman identifies how it intimates the idea that particular kinds of content are favored by different forms of media. He notes that it is curious that, as part of an ethical system, the Hebrew God left instructions on how his people were to symbolize and not to symbolize their experience. But he posits that this framework assumes a link between the quality of a culture and its forms of communication: "We may hazard a guess that a people who are being asked to embrace an abstract, universal deity would be rendered unfit to do so by the habit of drawing pictures or making statues or depicting their ideas in any concrete, iconographic forms" (9). As Postman suggests, iconography became blasphemy to allow a new kind of God to enter a culture and that the Hebrew God was to exist only in and through the Word.

Requiring sophisticated abstract thinking, this conception was unprecedented. In this relation, Postman points out that it is no accident that the age of reason coexisted with the growth of print culture, first for the Europeans and then the Americans. It was during the eighteenth

century that the preeminent form of the analytic management of knowledge—science—first begins to remold the world. It was also during this time that capitalism is construed to be a rational and liberal system of economic life and that the divine right of kings and religious superstition come under severe criticism and attack. Appropriately, it is during this time also that the importance of universal literacy becomes apparent.

Postman observes that almost every scholar who has confronted the question of what reading does to one's habits of mind has concluded that the written word fosters rationality. Its linear and sequential character entails following an argument or line of thought—an activity that requires considerable taxonomic powers, inference making, and reasoning. To read, as Postman explains, means to detect inconsistencies of logic and common sense and to uncover lies, obfuscations, and overgeneralizations. Such analytical management of knowledge consists also of comparing and contrasting assertions and connecting generalizations to one another. These activities all require a distancing and detachment that the isolated and impersonal text encourages.

In a culture dominated by print, Postman suggests, the coherent and orderly arrangement of facts and ideas tends to characterize public discourse. Typography, in the eighteenth and nineteenth centuries, he argues, recommended a definition of intelligence that prioritized the objective and rational use of the mind, while encouraging forms of public discourse with serious and logically ordered content. Typography, of all media, also has the greatest bias toward *exposition*, which Postman appropriately describes as “a mode of thought, a method of learning, and a means of expression” (63). And he calls that period during which it was to the sovereignty of the printing press that American minds were submitted “the Age of Exposition.”

The cultural mind-set and predispositions created through the monopoly of print technology were dramatically altered with the realization of electronic communications and their irreversible transformation of the symbolic environment, an event via which we were ushered into what Postman describes as “the age of show business.” The invention of the telegraph effected the disengagement of communication from transportation for the first time and illustrated that space was not an inevitable barrier to the movement of information. In the process, it destroyed the prevailing definition of information and gave new meaning to the idea of public discourse. It did so, first, by demanding conversations among disparate places populated by strangers that knew nothing but the most superficial facts about one another and, second, by requiring the content of that conversation to be different from that to which typographic culture had been accustomed. In short, Postman points out, telegraphy assaulted and then revised typography's definition of discourse through its massive introduction not only of irrelevance and impotence but also of incoherence. By giving legitimation to context-free information, telegra-

phy contended that the value of information “may attach to its novelty, interest and curiosity” and need not be tied to any “use value” that it has in social and political decision making and action. The telegraph, rather, made information into a commodity that could be bought and sold regardless of its meaning and uses, a development that it did not initiate in isolation but in conjunction with newspapers: Postman notes that the first known use of the telegraph by a newspaper took place exactly one day after its demonstration by Samuel Morse, and it was just four years after Morse opened America’s first telegraph line in 1844 that the Associated Press was formed.⁷

Whereas information in typographic America had been local, functional, and tied to problems and decisions that individuals had to address for managing their personal and community affairs, the telegraph created conditions in which “news from nowhere, addressed to no one in particular, began to criss-cross the nation.” Because the movement of information had little or nothing to do with those to whom it was addressed or “with any social and intellectual context in which their lives were embedded,” Postman identifies that the “information-action ratio” of electronic peoples had been dramatically altered from that of their predecessors. Insofar as it would not lead one to any meaningful action, most news became “inert,” which is to say that the relationship between information and action was now generally abstract and remote. In both oral and typographic cultures, as Postman elucidates, information derives its importance from what action it makes possible. In America, prior to the introduction of the telegraph, most of what people knew possessed “action-value”; therefore, people had a sense of being able to control some of the contingencies of their lives, since the information-action ratio was relatively close. With the information glut that the telegraph initiated, however, a diminishing social and political potency began to take shape. The other side of this story—that is, the other epistemological ancestor of television, photography—developed almost concurrently with telegraphy. Although the realm of the image was nothing new—after all, painting is three times as old as writing—what was new was what Postman describes as its sudden and massive intrusion into the symbolic environment in the form of photography and other forms of iconography. It is an event that Daniel Boorstin refers to as “the graphic revolution,” and Postman explains that, in coining this phrase, Boorstin meant to indicate the extent of mechanically reproduced imagery’s assault on language, as its use rapidly diffused throughout American culture in the form of drawings, prints, photographs, posters, and advertisements. Postman further illustrates the symbolic political economy, suggesting that the image did not work as just a supplement to language but in effect replaced it “as our dominant means for construing, understanding, and testing reality” (74). Traditional definitions of information, news, and, in large part, reality as well were now undermined by the new focus on the image. Exposition

was forced into the background and sometimes obliterated entirely, initially in posters, advertisements, and billboards, but then in such "news" publications as *Life*, *Look*, and the New York *Daily Mirror* and *Daily News*. By the end of the nineteenth century, advertisers and newspapermen had discovered that a picture was not only worth a thousand words but, where sales were concerned, was better. For countless Americans, seeing, not reading, became the basis for believing.

Postman clarifies how language and image constitute two entirely different modes of conversation. The latter exists only in particulars, and its vocabulary is limited to concrete representation. The photograph does not present an idea or concept about the world, as do words and sentences, "unless the image is converted to idea through recourse to language itself" (72). In the absence of doing so, it is unable to deal, as Postman elucidates, with "the unseen," "the remote," "the internal," or "the abstract." It does not speak of "man" or "tree," only of *a* man and *a* tree. A photograph can present a particular fragment of only the here and now; one cannot photograph "nature" or "the sea," let alone larger abstractions, such as truth, honor, love, falsehood, and time. In the "lexicon of pictures" such things cannot be talked about. Even the most basic act of naming something represents an act of thinking, where one compares things with others, selects in common particular features, and ignores that which is different with its creation of an imaginary category. Furthermore, a photograph has no capacity to argue with the world, since it lacks a syntax, a deprivation that ensures that it makes no propositions, assertions, or extended commentaries, thereby also guaranteeing that it is also not refutable.

Subsequent developments in the electronic conversation, such as film and radio, amplified the epistemological biases of the telegraph and the photograph, but, as Postman argues, it was not until they coalesced in television that they were given their consummate expression. In television, the interplay between image and instancy achieved its most seductively exquisite and alarming perfection, and the new television-based epistemology brought Americans to live permanently in what Postman calls the "peek a boo" world, where one event, then another, comes into view for a moment and then vanishes, only to be immediately replaced by another. In terms of the realms of public discourse that Postman explores—commerce, politics, religion, news, and education—the epistemologies of print and television did not coexist, for, as he suggests, this would simply imply some type of parity between them. Rather, television's structuring of discourse succeeded in largely overwhelming the influence of the former. As is apparent by now, Postman believes that this fact has had grave consequences for American public life; as we shall see, Waters largely agrees.

Immediately from its opening moments, *Amused to Death* prepares us for the anthropomorphism that Waters employs throughout the work, a technique that serves to conjure that broad anthropological perspective that views the evolution of the human animal in relation to other species. First we hear the age-old sound of chirping crickets, followed soon thereafter by the barking of a dog—the first animal that humans domesticated (circa 15,000 BCE) and therefore well deserving, as their oldest ally, of the epithet “man’s best friend.”

That the monkey lives either in the country or in an extremely peaceful neighborhood is apparent by the sparseness of the soundscape. Turning on the television, the monkey interrupts these comforting sounds, and the event establishes a contrast between those natural phenomena that are the product of human ingenuity and those that are not. One imagines that Waters does not intend the monkey’s aesthetic gesture to be an enjoyable one, judging by the call-in auction program that we hear on the television. After switching from channel to channel throughout the album’s duration, we are returned to this same program during the prelude to its final track “Amused to Death.” It acts as yet another manifestation of an omnipresent leitmotif throughout the work, to whose overwhelming presence Waters responds in the finale’s opening lines, singing, “Doctor, doctor . . . what is wrong with me? This supermarket life is getting long.” The television announcer’s singing salesman voice represents the permanently inflated sense of cheerfulness that permeates commerce in what Postman calls the age of show business, a phenomenon to whose development television has helped provide definition and one that some psychologists have referred to as “the tyranny of the positive attitude.” In the midst of the ensuing exchange between a man and a woman, the music softly enters with spacy, sustained synthesizer chords and a mournful electric guitar. Its minor key is outlined in conjunction with the sound of changing television stations, re-creating that disjunctive experience of the twentieth-century channel surfer. Materialistic exchanges about jewelry give way to a woman’s tearful voice speaking about the more intangible experience of keeping someone in her “thoughts” and in her “heart,” illustrating the tension that Waters attempts to make apparent between the potential affordances of television.

While the electronic age instrumentation connotes the future,⁸ the sound of growling conjures the aforementioned opening scenes of *2001*, where a wild cat attacks a man-ape and is then later heard growling during the night, while a tribe is huddled, quite frightened, trying to sleep. A similar scenario is presented at the beginning of Kurt Vonnegut’s novel *Galápagos* (1985), a work that apparently provides Waters with another source of reference throughout the album, as we shall see.⁹ Named for the islands that Charles Darwin made famous as a result of the discoveries he made there during his voyages, the prowling wild cat evokes

the struggle for survival. Vonnegut's ghost narrator, speaking from a million years into the future, when human beings have morphed into a type of fish, comments upon "another human defect which the Law of Natural Selection has yet to remedy: When people of today have full bellies, they are exactly like their ancestors of a million years ago: very slow to acknowledge any troubles they may be in" (129).

A state of satisfaction likely common to the majority of Waters's post-World War II international audience, the station-changing monkey rests on a British documentary about the emotional and psychological effects of war on World War I veterans, providing listener-viewers with an experience, in all probability, quite exotic from their own. Alf Razzell, or Razz, a company file clerk in the British Royal Fusiliers who found himself on the front lines during the First World War's "Battle of the Somme," recounts the tale of meeting up in no man's land with his comrade Bill Hubbard, a member of his original company.¹⁰ The profundity of the experience for Razzell, obviously a very old man, is apparent by the sobriety of his tone, which stands in marked contrast to that of the auctioneer salesman:

Two things that have haunted me most are the days when I had to collect the pay books, and when I left Bill Hubbard in no-man's-land. . . . I was picked up and taken into their trench. And I'd no sooner taken two or three steps down the trench when I heard, "Ho Hello Razz, I'm glad to see you! This is my second night here," he said, "I'm feeling bad." And it was Bill Hubbard, one of the men we'd trained in England, one of the original battalion. I had a look at his wound, rolled him over. I could see that it was probably a fatal wound. You could imagine what pain he was in, he was drippin' with sweat. And after I'd gone about three shell-holes, traversed that—had it been . . . had there been a path or a road, I could have done better—he pummelled me, "Put me down, put me down, I'd rather die, I'd rather die, put me down." I was hoping he would faint. He said, "I can't go any further, let me die." I said, "If I leave you here, Bill, you won't be found. Let's have another go." He said, "All right then." The same thing happened. He . . . couldn't stand it any more, and I had to leave him there . . . in no man's land.

Unable to secure the survival of his comrade, for whom the opening track is named, and in whose memory the album is dedicated, Razzell's tale is another testament to the sentiment that "war is hell," a fact known in a significant way to Waters, having lost not only his father but his grandfather in the Second and First world wars, respectively. Incapable of taking the pain of being transported, Hubbard begs to be left to die, leaving Razzell with the "haunting" memory of abandoning him in no man's land. We hear no more about his experience, however, as the monkey is heard abruptly to turn the television channel. This sense of irresoluteness

is soon reinforced by that conveyed harmonically with the prompt conclusion of the piece.

Next we hear a fleeting sound bite, "I don't mind about the war, that's one of the things I like to watch . . . if it's a war going on . . . 'cause then I know if my side's winnin' . . . if our side's losin'." Spoken by a preteenage female English television viewer, the clip presumably derives from the aftermath of television coverage during the Gulf War—"the first live, in your living room, as it's happening, via satellite war" (Ladd 1992). It serves to demonstrate Waters's fears that war in the television age will be portrayed and perceived as entertainment. The radical disjuncture between Razzell's direct experience of war and its representation in the young girl's experience is striking. As Waters suggests, "all games are a symbolic form of hunting or warfare,"¹¹ and, going back at least to the song "Us and Them" from *Dark Side of the Moon* (1973), much of his work has been an attempt to debunk the opposite conception—that is, of man's inhumanity to man being perceived as a game. The clip serves to transfer us from "The Ballad of Bill Hubbard" to the beginning of "What God Wants, Part I," which commences with the sounds of anxious monkeys scattering, very much in the manner of those in 2001 when hostile tribes approach. According to Waters, the song has a specific source:

"What God Wants" derives at least in part from George Bush's statements during what came to be known as Desert Storm—all that crap about God being on the side of the American people, which is always crass, but within the context of what was going on there, a "holy war," is ludicrous and obscene. The idea of whose side God is on is 600 years old—can we please move on from the fucking "Crusades"? It's good smokescreen material for the powers that be, but it doesn't help us ordinary people one little bit. It's no help to anybody, except him, of course.¹²

As the song begins, the foreboding five-note motif repeated in the synthesizer throughout Alf Razzell's monologue in the previous piece reappears here in double time, bestowing a sense of urgency. The combination of this musical gesture with the distant sound of a mob shouting "What God wants God gets" creates an unsettling effect, which the foregrounded female voices enhance, ominously adding "God help us all" to the chanted slogan. The action heard on the television set consists of someone knocking at a door, which, when the individual on the inside opens it, brings the sounds of the mob into the monkey's living room. This event is heard alongside the juxtaposed friend and foe conveyed through the sounds of the barking dog and the growling wild cat.

With the distorted electric guitar entry, we get the first musical intimations of the crassness of George Bush's statement, which is further elaborated with the aggressive disquiet introduced in tandem with the heavy full band entry.¹³ As we have seen, distortion is commonly asso-

ciated with power, and the cheering crowd amplifies the potency of this gesture. So does the enantiodromiacal transformation of the perturbed warnings of the female singers into a chorus of cheerleaders, supportively chanting, "What God wants God gets," as though buttressing their team at a sporting event. The precursor to "the monkey in the corner" of the coming refrain, the aspiring young musician could conceivably be a younger version of Waters himself:

The kid in the corner looked at the priest
 And fingered his pale blue Japanese guitar
 The priest said
 God wants goodness
 God wants light
 God wants mayhem
 God wants a clean fight

The bizarre juxtapositions that the slogans about "what God wants" create reflect the situation surrounding the conflict in the Gulf. "There we all are dropping bombs and firing shells at each other all firmly believing that we're doing it all in God's name," suggests Waters, "and the paradoxes that are involved in that still don't seem to have been brought home to us all" (Cockburn 1993).

The jarring nature of this paradox is expressed harmonically as the next section of the song disjointedly exits the established mode, signifying a shifted point of view and mood. This sobering view (a mood reinforced through Waters's use of chromaticism) belongs to the alien, whose evocation, common within the genre of science fiction, functions as an additional technique that provides affordance to the "anthropological perspective"—in this case, the outsider who studies human civilization.¹⁴ Backed by choirs the prophet warns us, "Don't look so surprised, it's only dogma." Waters again:

All that religious bullshit when it's used to bolster our side in a war is extremely distasteful and offensive to me, and I'm sure to a lot of other people. It certainly ought to be to all Christians, because that wasn't what Christ was trying to teach. And yet here we are . . . in England and in North America . . . apparently mainly Christian countries . . . still going through all this nonsense about God being on our side, and I thought the whole point was . . . that we were supposed to love one another . . . I'm not a practising Christian myself but it always staggers me that people who claim to be—like your president, George Bush—can stand up and spout all this bullshit. (Ladd 1992)

In this regard, although he says elsewhere that he doesn't subscribe to any particular religious dogma, "I'm closer to believing in God than I am to being agnostic," Waters remarks. "I believe in the idea that there are matters that are spiritual."¹⁵

It is insofar as the theme of religion is omnipresent throughout the album that the work can be said to operate as a counterenvironment to Technopoly, an attempt to make its cultural conditions visible. The reason is that Technopoly means, in part, what Postman articulates as the eclipsing of the "traditional" worldview by that of the "technological"—the latter a doctrine that he otherwise denotes "technological theology." Postman describes how enlightenment rationalism was, in its essence, a revolt against orthodoxy, the principal one of the time being the Christian worldview, observing that it was inevitable that the latter would therefore be the target of continuous attack. Rationalism itself, particularly as it evolved into what Postman and others have called "scientism," has replaced Christianity as the new orthodoxy and provides one of the pillars of the phenomenon that Postman identifies as Technopoly.

George Bush's absurd obliteration of the content of Christianity fits congruously into the rejection of history and the traditional worldview, as represented in the next song "Perfect Sense, Part I." With a switch of the television channel, we are transferred into an interesting juxtaposition of future and past that returns us once again to 2001. The future is invoked through the use of the synthesizer and through Waters's simulation of the sounds that appear toward the end of Kubrick's film. There, after the artificial intelligence kills his fellow astronauts and conspires unsuccessfully to lock him out of the spacecraft, one of the astronauts, Dave, shuts down the HAL 9000 computer, which is barreling the ship along on its race toward Jupiter. As Dave gradually disengages HAL's "memory," we hear the computer intoning "My mind is going . . . I can feel it . . . I'm afraid," the irony being the idea that disembodied intelligence can be possessed of feeling.¹⁶ A lyrical portrayal of the aforementioned scene from the film's introduction represents the archaic past and depicts the man-ape discovering the martial affordances of the bone—a weapons technology that is superseded toward the end of the song by a nuclear submarine (not to mention Semtex in the previous song and other forms variously throughout the work). Although we have seen in the previous song that, unlike the other animals, the monkey has discovered writing and records lessons and jokes in his book, here the preverbal monkey hears "the strains of a Viennese quartet," a literate cultural product associated with the values of individualism gained in the West through the effects of phonetic literacy and then amplified by the mechanical age technology of typography,¹⁷ in tandem with the civilizing attributes of the Christian worldview (another religion of the Word).¹⁸ The invention of writing creates a form of transpersonal memory, as Postman (1979) observes, which in a collective sense becomes understood as "history." "Prehistoric man is simply preliterate man living in a timeless world of seasonal recurrence," suggests McLuhan, who wonders whether the conditions that electronic media have manifested will abolish history.¹⁹ The monkey in the television age, who declares that "histo-

ry is for fools," is certainly estranged from memory and believes that "progress" requires nothing from it. Cleaning his hands "in a pool of holy writing," the monkey soldier turns his back on the knowledge of good and evil that "the garden" represents to pursue progress in "the nearest town."

The entry of the female voice, however, creates a notable contrast to this position at which he arrives. Often associated with superior emotional intelligence and greater capacity for feeling,²⁰ the female initially implores him in a soothing gospel vocal style:

Hold on, hold on soldier
 When you add it all up
 The tears and the marrowbone
 There's an ounce of gold
 And an ounce of pride in each ledger
 And the Germans killed the Jews
 And the Jews killed the Arabs
 And the Arabs killed the hostages
 And that is the news
 And is it any wonder
 That the monkey's confused?

Urged to consider the value of human life expressed in the transpersonal memory that ledgers create, the woman demonstrates sympathetic understanding for the soldier monkey's state of mind, given the models of barbarism that abound,²¹ the "manuals" dedicated to technical progress that he must continually read, and the direction given him by the joint chiefs of staff and the brokers on Wall Street. Collectively, these technocratic elites reaffirm, in the manner of "Our Ford,"²² his original sentiments that "time is linear" and that history does not repeat itself. After giving him command of a nuclear submarine, they send him retrogressively back to the "perfect sense" heavenly city of which the eighteenth-century rationalists dreamed. But this "Garden of Eden" is prior to the knowledge of good and evil, humanity being not itself a moral force but "a tool in the hands of the great God Almighty." Since "memory is a stranger," the concepts of individuation and self-improvement are irrelevant.

Harkening back to the sound bite of the preteenage television viewer who construes war as a game, "Perfect Sense, Part II" has the submarine captain literally taking center stage.²³ Featuring play-by-play commentary provided by the sportscaster Marv Albert, we witness the telecast of "a sensational match up" (despite an uneven one) between the American submarine and an oil rig.²⁴ Prior to this main event, the piece opens with an exasperated Waters, who sings, accompanied by a solo acoustic piano,²⁵

Can't you see
 It all makes perfect sense
 Expressed in dollars and cents
 Pounds shillings and pence
 Can't you see
 It all makes perfect sense

The nationalistic aspect of the currencies' symbolic content (the United States, Great Britain, and their various offshoots) is significant, particularly given that, in the next repetition of this chorus, the refrain becomes "our global anthem." The mass invisible crowd of the television audience ceremoniously sings the anthem prior to the commencement of the great contest. Recalling Waters's mention of the new "gunboat diplomacy," his comments about the "international" satellite television network CNN are pertinent. In Waters's view, the network is not a positive "adjunct to our lives," and in conversation with Jim Ladd (1992), he observes in reference to its presentation of the war in the Gulf:

Nobody was being blown apart and yet here . . . was America at war, and there was lots of stuff going off and lots of reporters going "Oh wow, there's one coming in!" and dashing for cover or whatever they were doing. And "There goes another Patriot [missile]," and "Isn't this terrific? Aren't we all having a whale of a time?" And we did have a whale of a time . . . and they showed . . . interminably . . . computer imagery of laser targeting this and that and the other and we could all get involved in the sexiness of the hardware and . . . ever since those few days . . . extraordinarily, in my view, their selling machine has gone into full operation and CNN has been selling itself upon the basis of those few days . . . saying "hey look, this is better than game shows," you know, "Aren't we wonderful?" and they make very little attempt to actually disseminate news. . . . Their whole thing is "Here we are, a global news service!" And they're not, it's an entertainment channel . . . it's pure entertainment and that's what it's for and that's what they're selling to their sponsors and that's the whole Ted Turner [CNN owner] thing . . . in my view. . . . Maybe I'm wrong, I may be proved wrong. . . . The way it's been marketed since, the videos that have come out . . . it's something that's really nice and simple and easily assimilable by the marketing machine. . . . Sales of American arms have quadrupled, quintupled, it's been fantastic for business. . . . You guys [Americans] made a profit.²⁶

Waters's reference to the United States, not only indicative of the fact that CNN's headquarters is there, relates back to the Wall Street brokers and joint chiefs of staff from the previous song. He does not, however, simply refer to the military-industrial complex that General Dwight Eisenhower described (just prior to leaving the office of the president) as having emerged as an extension of the American state following World War II.²⁷ Rather, his emphasis is on the intrinsic connection between global tech-

nologies and commerce—what one might call the *financial-military-industrial-media complex*—to which he alludes in the song “Late Home Tonight, Part I.” The protagonist of that song is a pilot whose “kind Uncle Sam feeds ten trillion and change into the total entertainment combat video game.” Although economies in the “new world order” are left to globalize according to a corporate libertarian variation on the principles of laissez-faire, the parlance of contemporary political economy adopts the command economy dynamic of the United States as “the global economic engine.”

Following the completion of the last repetition of the “global anthem” can be heard the sounds of crowds cheering, as though at a large rock concert. Appropriately, with the commencement of “The Bravery of Being out of Range,” we are returned to a similar heavy and distorted rock feel to that which characterized “What God Wants, Part I.” Whereas there the music was evocative solely of the crassness of George Bush, here, at least in the first verse of the song, according to Waters, we are presented with a portrait of Bush’s predecessor, Ronald Reagan, under whom the former served as vice president. During the writing of *Amusing Ourselves to Death*, Postman observes that the president of the United States is a former Hollywood movie actor, and he makes note of Reagan’s statement from 1966 that “politics is just like show business.”²⁸

Postman demonstrates the enormous difference between the nature of the discourse that television’s image politics create and that characteristic of typographic America—when “the printed word had a monopoly on both attention and intellect, there being no other means, besides the oral tradition, to have access to public knowledge.” He points out that it is quite likely that the first fifteen presidents of the United States would have gone unrecognized by the average citizen if they had been passed in the street. Insofar as people were known publicly, they were generally known not by their looks or even by their oratory but by their words. Such people, in other words, were judged according to their arguments, public positions, and intelligence as expressed in print. Postman goes on to contrast this with what it generally means to think about public figures in the contemporary environment, providing the examples of recent presidents, preachers, and even Albert Einstein. What comes to mind typically, he suggests, is the image of a face, usually on a television screen, accompanied by a relative absence of words. This, he suggests, marks the contrast between thinking in an image- versus word-centered culture.²⁹

Postman similarly directs us to the fact that William Howard Taft, the twenty-seventh American president, could not be put forward as a presidential candidate in today’s world, because he was “multi-chinned” and “three hundred pounds.” Although the shape of a person’s body has little to do with the shape of their ideas in writing or on the radio, Postman suggests that it is not irrelevant on television, where it is largely through visual imagery that discourse is conducted, giving us a conversation not

in words but in images. Postman also describes how American political figures on television can at any time make an appearance anywhere, doing anything, and not be considered in any way peculiar, presumptuous, or somehow out of place, since they have been assimilated to the general culture as celebrities.³⁰ He proceeds to give numerous examples of politicians who have made cameo television appearances, among whom are Gerald Ford and Henry Kissinger, who both appeared on *Dynasty*, and once mayor of New York City, Edward Koch, who hosted *Saturday Night Live*. Of course, a much larger list could be assembled if taking into account the years that have passed since Postman wrote his book.

Waters portrays Reagan as a smooth image operator, suggesting that he is “good fun at parties” and wears “the right masks,” while his feeling “at home on the range” and his having “a natural tendency to squeeze off a shot” convey his jingoism. His magnum pistol is “a comfort” and “a friend,” which only the Uzi machine gun and its superior affordances overshadow. His craving for power is executed not just when he shows off his pistol but when he “deafens the canyon” with it. This potency is given a particularly masculine flavoring through association with the sports locker room and through the suggestion that the machine gun’s “recoil” reminds him of sex. The question of whom Reagan is going to kill next, as we shall see, appears to be answered in the next song, “Late Home Tonight, Part I.”

The second verse departs from Reagan and returns us to Bush and the war in Iraq. The “band of angels . . . coming for to carry me home,” which Waters’s allusion to looking over Jordan connotes, is that of “a U.S. Marine in a pile of debris.” Along with “the Indian who lay on the Federal Building steps” back home, the image is one that international viewers are not so likely perhaps to see on their televisions. Although no doubt being shot at with the aid of enemy rangefinders, the one on Waters’s camera captures the drug-popping, disenchanted soldiers on the front line, who are weary of “the mess they find on their desert stage.” They are also sick of the apparent bravery of those safely out of battle range—not only the decision makers responsible for sending them there in the first place but the audience for whom their ordeal has been reduced to something of a thrilling spectator sport.

The third verse, “set in a bar anywhere in America during that conflict,” shows the furor of hawkish super patriotism as many Americans become in Waters’s words “team orientated” (Ladd 1992):

Hey bartender, over here
 Two more shots
 And two more beers
 Sir, turn up the TV sound
 The war has started on the ground
 Just love those laser guided bombs

They're really great
 For righting wrongs
 You hit the target
 And win the game from bars
 3,000 miles away

The high-fidelity sounds of roaring missiles and the visually dazzling laser effects enhance viewers' sentiment of pride in their team, as warfare becomes aestheticized through technological fetishism, since, as Waters says, "it wasn't a real person being killed with a smart bomb it was a blip on a screen, like a video game." Such nationalism is not an uncommon consequence of a country's going to war, unless, as in the case of Vietnam, the television images consist of constant streams of your countrymen returning home in coffins by the score. Of course, American public relations experts learned thereafter how to control such unwelcome airing of dirty laundry—the press being barred from Dover Air Force Base, where body bags landed during the Gulf War (Gerbner 1992). In the present, as seen in the most recent episode in Iraq in 2003–2004, reporters are specially embedded with military forces according to where strategists wish them to be, a procedure that has backfired to a large extent with the exposure of the shocking images depicting U.S. troops abusing Iraqi prisoners, transmitted via the soldiers' own digital movie cameras and the Internet.³¹

The beginning of "Late Home Tonight, Part I" presents a striking contrast to the boisterousness of the preceding track. With the sound of birds chirping, the mooing of cows, and the soft sound of a dripping tap, we are transferred to the tranquility of the English countryside. Waters's foregrounding of the acoustic instrumentation of guitar and string orchestra is appropriate to the rural scene, which is complemented by the quaint tradition of "tea time":

Standing at the window
 A farmer's wife in Oxfordshire
 Glances at the clock it's nearly time for tea
 She doesn't see
 The phantom in the hedgerow dip its wing
 Doesn't hear the engine sing

Although the farmer's wife is unaware of the American F-1 fighter-bomber departing from a Royal Air Force base near to where she lives,³² we hear the sound of the jet aircraft. The voice of the navigator heard over the pilot's radio, in combination with the "techno glow" of the pilot's cockpit with its array of shiny dials, enhances the jet's marked juxtaposition with the pastoral setting. As portrayed earlier with the nuclear submarine captain, questions of right and wrong are of no concern. The aesthetic value of Dover's white cliffs, the beautiful blue and sunny sky, and another sophisticated piece of high-tech weaponry overshadows

them: "I would think if you're a fighter pilot," Waters remarks, hearkening back to the previous song, "it must be very difficult not to be completely seduced by all that sexual energy that you have at your control. All that shiny stuff that spits out death . . . there's something very, very attractive about it and that's what's worrying about it to me" (Ladd 1992).

This element of attractiveness, along with that associated with the television image, is reflected in the glossy production values of the song, especially its lavish string arrangement and lush background vocals (where Tin Pan Alley meets Hollywood cinema meets AM radio). The background vocals enter, following the impressive sound effect of the plane flying over our heads,³³ and, playing the supporting role to Waters's lead vocal, are reminiscent of the game's cheerleaders and fans at home watching it all on television. Waters's evocation of a television commercial for jeans, interspersed with "the bad guy" getting hit, effectively represents the distracted and discontinuous nature of the world as television presents it. Postman describes this quality in reference to the common phrase used in television news, "Now . . . this" (often used to indicate that what one has just heard or seen has no relevance to what one is about to hear and see). These words suggest in effect that viewers have thought long enough on the previous matter and must now give their attention either to some other news fragment or to some commercials. No matter how disturbing a news item may be, viewers know that it will shortly be followed up by a series of commercials, the effect of which will be to rob the news of its importance and rendering it banal. This aspect alone is enough to discredit television news as a serious form of public discourse as Postman recommends. Suggesting that they contrast this bizarre tendency to their perception of books, Postman demonstrates this absurdity to his readers:

Imagine what you would think of me, and this book, if I were to pause here, tell you that I will return to my discussion in a moment, and then proceed to write a few words in behalf of United Airlines or the Chase Manhattan Bank. You would rightly think that I had no respect for you and, certainly, no respect for the subject. And if I did this not once but several times in each chapter, you would think the whole enterprise unworthy of your attention. Why, then, do we not think a news show similarly unworthy?

Indicating the profundity of our perception toward the medium of television, Postman then offers an explanation as to why we do not, suggesting that whereas we expect continuity of content from books, we have become so accustomed to television's discontinuities that we are no longer shocked when news anchors announce something like the inevitability of nuclear war and then tell the audience that the show will return following a message from the likes of Burger King. Postman illustrates why this

is ultimately so harmful, clarifying the damage that these kinds of juxtapositions do to people's sense of the world as a serious place. Young viewers especially are those most easily drawn into an epistemology premised on the idea that reports of death or cruelty are just hyperbole and not to be responded to sanely or taken seriously.

Postman's reference to youthful viewers reminds us of the young school girl from the clip toward the beginning of the recording, who likes to watch television, particularly "when there's a war going on." Waters clearly shares Postman's concern about television's possible distancing of us from the appropriate feelings involved in particular types of situations. This is especially evident when we see "the children bleed" in juxtaposition with the nostalgic images of "BB gun days" and with those that Waters evokes in conjunction with his seductive alliteration ("were you struck by the satisfying way the swimsuit sticks to her skin").

On the night of April 14–15, 1986, flying from bases in the United Kingdom and from American Sixth Fleet aircraft carriers in the Mediterranean Sea, U.S. bombers carried out raids on the Libyan cities of Tripoli and Benghazi and their environs. The attack was in response to Libya's alleged involvement in terrorist activities in Europe and was precipitated by the death of a U.S. serviceman in the bombing of a discotheque in Berlin earlier that month. The attack, according to Noam Chomsky (1987), was the first bombing in history staged for prime-time television. The bombing raids, as Chomsky documents, were timed to begin at precisely 7 pm Eastern standard time. Of course, this is exactly when all three national television network channels in the United States broadcast their nightly news programs, which agitated network anchors switching to Tripoli for eye-witness reports preempted. It later came to light that the attack was carried out merely with "suspicion" that Qaddafi had been responsible for the discotheque incident, although the administration had claimed that it had possessed "certain" evidence. World reaction was polarized between a minority of countries who supported the raid and a large majority, especially from the Third World, who censured it loudly. Chomsky cites an editorial from the *Toronto Globe and Mail* referring to America's "bizarre cowboy leader," reminiscent of Waters's own portrayal of Reagan in the previous song.³⁴ "I think it was just an exercise of entertainment, and trying out a few weapon systems," says Waters, "and a little bit of training for the guys . . . I found it deeply upsetting at the time, particularly because my country was involved in it, which I disapproved of enormously" (Ladd 1992). As the song concludes, the return to the more sober music of the introduction and to the sound of the dripping tap sets the stage for a comparison between the farmer's wife in England and "another ordinary wife" in Tripoli. On the ground now, we hear the sounds of an announcer on the Libyan woman's radio or television set, in combination with the sounds of her crying infant and a noisy demonstration "in the street below," in which her husband is participat-

ing. Upon hearing the pilot's bomb dropped, we dramatically hear nothing.³⁵

The sombre introduction to "Late Home Tonight, Part II" appropriately resembles funeral music, an effect achieved through Waters's use of a choir, an organ-like synthesizer, and solo trumpet.³⁶ The peaceful chirping of the small birds' ode to life reinforces the sense of poignancy. With Waters's enunciation of the first line, "Hark the wire service sing," we prepare ourselves to hear the broadcast of these tragic tidings, but no sooner has he begun than we realize that this is not what we are about to hear at all. Rather than memorializing or lamenting the senseless carnage, we are drawn into participation, through Waters's continued acrid usage of satire, in the American media's lionization of the young "kid from Cleveland." Waters outlines an ensemble of communications technologies employed in the commodification of global information—the satellite link, the fax machine, photographic images, newspapers, and local television stations. The pictures that arrive do not portray images of destruction but dramatic portrayals of the F-1 gliding in "nose-up through the cloudbase" to the accompaniment of the cheering ground crew.³⁷

Like the young American soldier, we are not encouraged to ask questions surrounding the legitimacy of the whole event. Transferred at the end back to the farm in England, neither the farmer nor his wife has yet heard the evening news, being presumably too busy with the milking and other chores. The woman does recognize, however, due to their proximity to the military base, that their "American friends are late home tonight."

With the next song, "Too Much Rope," we are transferred to what seems to be another low-technology environment, with its sounds of horse-drawn sleigh and someone chopping firewood (notably with an axe, not a chain saw). The chilling howl of a timber wolf suggests that we are near wilderness, but the ubiquitous sound of the television set reminds us that we are still just as much a part of the global village in terms of the movement of information. The tone of the television program running quietly in the background is one of seriousness, as we overhear a man solemnly speaking about a woman lying on a bed, for whom it is apparent that she is soon to die. One imagines that we are still in the monkey's living room and that the wilderness to which we're transported is, in actuality, a symbolic one. The lyric begins by assessing friendships along one's difficult journey through wintry wilds:

When the sleigh is heavy
And the timber wolves are getting bold
You look at your companions
And test the water of their friendship

With your toe
They significantly edge

Closer to the gold³⁸

Waters alludes to a theme that here takes its form in gold but which he first introduced in the song "Money," from *Dark Side of the Moon*. There, the medium of money—first introduced by the Lydians in its present form of coinage in the seventh century BCE (Weatherford 1997)—is represented as possessing an inherent darkness because of its special ability to amplify contradictions and inconstancies in our personalities. With its capacity to influence us, even outright control us, it is possessed of a force that expresses itself in the form of what Waters characterizes as a pressure that is "anti-life." In "Money," Waters evokes the popularly misconstrued adage that money is the root of all evil while alluding to the complete idea behind its original formulation: According to Paul, the Christian apostle from whom it originates, it is *the love of money* that lies at the root of all evil (1 Timothy 6:10), since that is what threatens to obstruct the pursuit of transcendent values such as godliness, faith, love, patience, meekness, or fidelity toward other persons. The New Testament, in general, characterizes riches, avarice, and worldly gain as a false god, and, according to no less authority than Christ himself, one cannot serve God and Mammon (Matthew 6:24).

Waters's account of the tension that exists between these two domains is extended throughout the next couple of songs. In "What God Wants, Part II," Waters portrays a television evangelist³⁹ who is able to speak to the power of money and who depicts God as wanting "contributions" and accepting them in a variety of currencies beyond the aforementioned Anglo-American ones.⁴⁰ "What God Wants, Part III" features a constellation of monetary technologies—including cashbox, bags of change, cash registers, and financial institutions; there, Waters illustrates what he perceives as the fervency of the present-day deification of money, which is communicated through the rapid delivery of the second half of the following section of lyric:

Crazed, the checkout lady's fingers
Flash across the till
And the captain posts
The menu of the day
And in banks across the world
Christian, Moslem, Hindu, Jew
And every other
Race, creed, colour, tint or hue
Get down on their knees and pray

Although this devotion would appear to be not unlike the "cash-register morality and religion of an industrialised world" that Samuel Butler ridicules in *Erewhon* (1872) as McLuhan (1964, 135) observes, Postman (1999) notes that it has particular relevance to what has been called Reaganism in both his and Waters's time—pointing out that it was eighteenth-centu-

ry thinkers such as Bernard Mandeville and David Hume that chiefly provided Reagan with his ideas, “especially those arguments which give to ambition and even greed a moral dimension” (28).

Waters satirizes the “self-interest” ethos created by economic neoliberalism (or “‘self-interest’ economics” as Postman refers to them), in the second verse of “Too Much Rope,” which again projects us from the individual context to that of the entire species, with its suggestions that “history is short” and that “the sun is just a minor star.” The individuals who can afford to indulge in high-technology fetishism—in this instance, with the latest model of the Ferrari automobile—dismiss the fact of the poor man selling his kidneys in some “colonial bazaar” simply as “what will be will be.” While Waters’s use of “colonial bazaar” conjures the Third World, his following comments suggest that he believes that it is not simply money in isolation that is divinized in the present age but its conjunction with the market fundamentalism of *laissez-faire*,⁴¹ where the electronic movement of money and markets is permitted, alongside other new technological developments, a central role in determining the direction of human affairs:

I’m a little bit worried that the free market has become our God. . . . Maybe it is the answer to everything. Maybe this whole trickle down thing works. Maybe eventually if we sell more motor cars than the Japanese do, maybe that fact will eventually put food in the bellies of the people in Somalia. If we care about them. . . . I don’t think it works. It’s the idea of trade as an answer to life’s problems, [which] I think belongs in the 17th century. And I think that we now ought to be addressing the problems that face the whole human race with at least giving some air time, and some credence, and some thought to other ways. Maybe cooperation is better than competition. Maybe, I don’t know. But the free market ideology that has been extant certainly in . . . Western . . . countries and certainly in the United States, and certainly in Great Britain . . . doesn’t seem to me to be providing all the answers.⁴²

“Regarding commerce as the answer to all life’s problems” is reminiscent of Thomas Paine, although it must be said that Paine, aside from being a market optimist, was likewise very much encouraged by the potentialities that he saw as inherent in the processes and techniques of representative democracy.⁴³ This ambitious American radical—who involved himself not only in the American Revolution but a few years later in that of France, where he was arrested and imprisoned—was also unswervingly committed to reason, to the paramountcy of human rights, and to recognizing and expounding the brutality of war. He was also convinced that the United States represented a beacon of hope for the world.

Paine could not possibly have foreseen the conditions of irrationality that were to become pervasive following the electronic communications revolution. As McLuhan (1955) observes, between our own time and the

typographic age of Paine, it is no longer possible to be sure of what being a member of society may involve. Aside from affecting the transformed information-action ratio of electronic man, this irrationality, as Postman illuminates, is embodied in the transformation of economics from a science into a performing art, which occurred as expository prose was gradually supplanted within commercial discourse by the nonpropositional language of slogans and rhymes and then by their lethal encounter with photographs, music, and, eventually, the shiny moving image. No longer presenting products in a form that calls on analytic skills, or "what we customarily think of as rational and mature judgment," "commercials" in most forms became insusceptible to logical analysis, were not refutable, and did not require sophisticated adult judgment to assess. In this regard, someone like Paine would have recognized that advertising aimed specifically at children constituted the abandonment of a key assumption of mercantilism: that both buyer and seller are *capable* of making a trade based on a rational consideration of self-interest. "This assumption is so deeply ingrained in capitalism that our laws severely restrict the commercial transactions children are allowed to make," writes Postman (1982). "In capitalist ideology, itself heavily influenced by the rise of literacy, it is held that children do not have the analytical skills to value the buyer's product, that children are not yet fully capable of rational transactions" (108). As Postman demonstrates, this was in large part a result of the fact that they had generally not yet learned to read, with the typographic information environment, unlike the televisual one, requiring a lengthy period of initiation before it allows one entry to it. As I have suggested, Postman characterizes television as the command center of the epistemology of pre-Internet electronic culture, but he also recommends that it functions likewise in the way that it orchestrates our use of other media too; it does so, perhaps, for no medium more so than money. This is, of course, attributed to the unique property that money has of being convertible into almost anything else but also because of the near ubiquity of what Postman calls the TV-commercial parable—the most prominent form of technological theology's religious literature (1982, 110–12). "Business and culture have become interchangeable in the new information environment,"⁴⁴ writes McLuhan (1970), a fact in response to which Waters articulates being overwhelmed at the end of the album, with reference to the duration of "this supermarket life." We get a similar expression from the alien prophet in "What God Wants, Part III," who observes the emerging common culture of humanity. The alien prophet's expression of fatigue is communicated not only by his sigh but also by the slow and deliberate articulation of this introductory section. The sound of a screeching eagle, the national symbol of the United States, adds to the idea that we inhabit some type of spiritual wasteland:

Don't be afraid, it's only business

The alien prophet sighed

During the nineteenth century, as Postman (1992) observes, people came to believe that when people are not thought of as children of God or citizens but as consumers or markets, this is when the engines of technological progress are most efficient. By the twentieth century, the same depersonalization achieved representation in the evolution in technocratic vocabulary from "personnel" to "human resources." Essentially, we might say that there is an increasing tendency for people to be viewed as either the inputs or the outputs to some kind of social machinery. It is, perhaps, this devaluation of the individual that also permits consumption in the twenty-first century to become an act of patriotism.

It is the special power of money, of course, that permits all of this. Whether in the form of pesetas, pounds, francs, dollars, or cents, what is always common to money is that it is expressed numerically. This makes it something of a natural cornerstone to Technopoly for "technopolistic discourse is quantitative discourse, so that it is not so much any particular class or type of technology that is at the core of technopoly," as Lance Strate (1994) observes, "but rather it is the worldview which not only believes but demands that all reality be reduced to numeric form, measured and statistically manipulated to maximize efficiency" (167).

When combined with the fact of the military-industrial-financial-media complex, the poor man selling his kidneys, and the senseless slaughter of innocents ("collateral damage" in technocratic discourse), Waters, in "Too Much Rope," ruefully sings in response to it all:

You don't have to be a Jew
To disapprove of murder
Tears burn my eyes
Moslem or Christian, Mullah or Pope
Preacher or poet, who was it wrote
Give any one species too much rope
And they'll fuck it up

"Too much rope," of course, translates into too much freedom of action, and this overabundance proverbially ends in the protagonist's downfall by hanging himself or herself with it. This freedom of action again draws to mind *laissez-faire*, the spirit of unrestraint that has not been characteristic simply within the realm of action constituting economics but as part of a matrix that includes the domains of scientific and technical development as well. Explaining how the idea of invention was itself invented and took hold in the nineteenth century, Postman (1992) suggests that it was during this time that we learned *how* to invent things and that the question of *why* we invent things receded in importance. He recommends, in other words, that it was in the nineteenth century that the idea was born that if something *could* be done that it *should* be done, and he notes that a profound belief, at that time too, was developed in the princi-

ples by which invention succeeds—among them, objectivity, standardization, measurement, expertise, progress, and, of course, efficiency. Unlike Technopoly, the conditions of nineteenth-century technocracy allowed the traditional worldview to coexist with the technological one, Postman observes, but “two thousand-year-old traditions are antagonistic to the technocratic way of life,” because they “represent a thought-world that stands apart from technocracy and rebukes it—rebukes its language, its impersonality, its fragmentation, its alienation” (46).

Postman prefaces his book *Technopoly* with Paul Goodman’s epithet “Whether or not it draws on new scientific research, technology is a branch of moral philosophy, not of science.” The reasoning behind this statement is that while science tells us what we can do, it cannot tell us what we *ought* to do—in part because it is not equipped with the necessary tools with which to do so, particularly since, as Catherine Pickstock (1998) observes, it is a “non-loving epistemology.” So while Waters suggests that you don’t have to be a Jew to disapprove of murder, he is certainly also aware that the Decalogue has doubtless exercised enormous influence in introducing the attitude into Western civilization in the first place. Religion, as René Girard has said, is “the placenta” of culture, meaning that without religion’s initial establishment of social order, we do not develop the potential to become “sensitized” in the first place. Girard, an anthropologist of the Bible, gives definition to the legacy of Christian doctrine for this sensitization and for the thought-world of non-violence in his formulation that we did not stop killing witches because we invented science—rather, we invented science because we stopped killing witches.

In connection to Waters’s aforementioned notions of cooperation being perhaps superior to competition, it is worth noting that it was the sociological theorist Herbert Spencer who coined the phrase “survival of the fittest” and not Darwin himself. Moreover, it is interesting that the religion of the Jews forbade them to practice usury except it be outside their own cultural group. Equally interesting is the fact that the Christian church did not allow it at all for a great part of its history.

* * *

Whereas Waters clearly shares Postman’s perception about the power that television has to undermine rational discourse, he is also very aware of some of the medium’s potentialities. Among these, Postman (1985) includes that which it has to be a theater for the masses and its ability to create such strong emotional power so as to arouse people’s sentiments against racism or the war in Vietnam. In this way, as a counterenvironment, *Amused to Death* seeks to explore the potential that television may have for “sensitising” us. A central television event for Waters was 1985’s Live Aid, an intercontinental bonanza rock performance, spearheaded by

ex-Boomtown Rats singer Bob Geldof who played Pink in *The Wall*, to raise funds for victims of famine in Ethiopia, the true horrors of which were apparently brought home to people in the United Kingdom in October 1984 through Michael Buerk's BBC television documentary. In the finale of his album *Radio KAOS* (1987), "The Tide Is Turning (After Live Aid)," Waters wrote of the event:

Now the satellite's confused
 'Cos on Saturday night
 The airwaves were full of compassion and light
 And his silicon heart warmed
 To the sight of a billion candles burning . . .
 I'm not saying that the battle is won
 But on Saturday night all those kids in the sun
 Wrested technology's sword from the hand of the War Lords.

On *Amused to Death*, the first instance of exploring such possibilities occurs during the third verse of "Too Much Rope," where Waters sings of the portrayal of a Vietnam vet "last night on TV," who returns to Asia and sees the monstrous examples of the effects of widespread American use of the chemical compound Agent Orange, including hydrocephalic fetuses preserved in formaldehyde. This individual meets and befriends a Vietnamese war veteran, and the moving tale prompts Waters to ask of "this tender TV":

What does it mean
 This tear jerking scene
 Beamed into my home
 That it moves me so much
 Why all the fuss
 It's only two humans being

The importance of the image of "two humans being" is central to Waters's work because, for him, it represents the primary means by which we "humanize" ourselves. "My work flickers back and forth between introspective writing and general political comment on the way the world works," he says. "It also tries to make sense of both of those things together. If one looks into one's own life and discovers what it is we find joy in, deep fundamental joy and pleasure, it's nearly always connections with other human beings, whether they're family or friends or people who are strangers."⁴⁵ Such connections, as Waters intimates, are also made with strangers through the new type of relational activity that takes place on television, which Postman's student Joshua Meyrowitz highlights in his exploration of the separation of social from physical space as a type of "para-social interaction."⁴⁶

However, to experience the effects of such programs, they must of course be watched. Recalling Alf Razzell's televised tale of "The Ballad of Bill Hubbard" at the beginning of the album (and the monkey's changing

of the channel before Razzell has finished his tale, to watch instead the entertaining footage of the Gulf War), "What God Wants, Part III" presents us with a similar scenario. Here we get the dramatic portrayal of the travails of another tortured war veteran, whose traumatized interior fog is exacerbated by his "bottle of gin" and by his being alone in the hellishness of a televised war zone:

Christ, it's freezing inside!
 The veteran cries
 The hyenas break cover
 And stream through the meadow
 And the fog rolls in
 Through his bottle of gin
 So he picks up a stone
 That looks like a bone
 And the bullets fly
 And the rivers run dry
 And the fat girls sigh
 And the network anchor persons lie
 And the soldier's alone
 In the video zone
 But the monkey's not watching
 He's slipped out to the kitchen
 To pile the dishes
 And answer the phone

When the monkey picks up the phone, on the other end he hears someone singing the Tin Pan Alley-era tune "Wait 'Till the Sun Shines, Nellie" (1905), by Andrew B. Sterling and Harry Von Tilzer. This individual is none other than Razzell himself (Ladd 1992). That he hangs up on the old man communicates that the monkey is yet impervious to his message.

When the monkey returns from the kitchen, he sits back in front of the television. As he flips through the stations, we hear a variety of program snippets, including some light entertainment and the sound of a car salesman gleefully rhyming off the technological components of the car that he is selling ("power door locks, power mirrors, AM/FM cassette, air conditioning"). Just as Waters begins to sing "We were watching TV," the television momentarily features a station broadcasting the news, on which a Chinese announcer is heard to begin describing details of the event that took place June 4, 1989, in Tiananmen Square in Beijing, China.⁴⁷ The governmental crackdown on predominantly student pro-democracy demonstrations, commonly referred to as the Tiananmen Square Massacre, represented the defeat of China's reformers and the triumph of hard-liners such as Li Peng (the country's number two during the 1990s) and then paramount leader Deng Xiao Ping, setting the stage for the rise of Jiang Zemin. It is Peng who is thought to have given the orders to fire

on the demonstrators, one of whom Waters eulogizes in “Watching TV,” as though she were his lost love.

Waters characterizes the young girl as “a short-order pastry chef,” “the daughter of an engineer,” and “a student of philosophy” and gives details of her beauty. Directly exhorting the listener to grieve with him and to “shed a tear” for his “yellow rose,” Waters’s employment of the acoustic guitar and the Anglo Celtic folk, singer-songwriter tradition communicates the narrator’s honesty, intimacy, and authenticity. As the background vocals of ex-Eagle Don Henley enter, we are encouraged not only to share in their grief but also in their outrage. The stones, knives, and pistols present a notable contrast to the machine guns heard at the beginning of the piece, not to mention the laser-guided bombs and other weapons of mass destruction that we have heard about elsewhere:⁴⁸

So get out your pistols
Get out your stones
Get out your knives
Cut them to the bone
They are the lackeys of the grocer’s machine
They built the dark satanic mills
That manufacture hell on earth
They bought the front row seats on Calvary
They are irrelevant to me

Those who bear the weight of their fury are the servile political followers of the unfeeling market mechanism—“grocer,” meaning in Middle English literally “one who sells in the gross.” These builders of the “dark Satanic mills,” an allusion to the English Romantic poet William Blake’s “Jerusalem” (1804), according to David Erdman (1977), “produce dark metal, iron and steel, for diabolic purposes,” adding that “London . . . was a war arsenal and the hub of the machinery of war.” It was these same benumbed individuals who also bought “the front row seats on Calvary,” the hill outside ancient Jerusalem where Christ was committed to death.

Halfway through the song, we hear the duo powerfully sing, “And I grieve for my sister,” and the music comes to an abrupt stop—made surrealistic by their echoing words, by the return of the television, and by the disjunctive effect of the sound of Waters asking his sound engineer, “Did we do anything after this?” The latter’s, “I’ve a feeling we did,” leads Waters back into singing the refrain and then into carrying on with the girl’s history, illustrating, as he does so, that neither the phone nor commercials nor any other distractions divert us. We learn that her grandfather fought in the communist revolution of 1948 against Chiang Kai-shek, and we are invited to imagine the barbarism of Chiang’s ordering “his troops to fire on the women and children,” before he was to flee and establish the “shoe factory called Taiwan.” At the end of the song,

Waters articulates the historical uniqueness of the girl's tragic circumstances by contrasting her to a number of other historical tragedies, ancient and modern:

And she is different from Cro-Magnon man
 She's different from Anne Boleyn
 She's different from the Rosenbergs
 And from the unknown Jew
 She's different from the unknown Nicaraguan
 Half superstar, half victim
 She's a victor star, conceptually new

And she is different from the Dodo
 And from the Kankabono⁴⁹
 She's different from the Aztec
 And from the Cherokee
 She's everybody's sister
 She's symbolic of our failure
 She's the one in fifty million
 Who can help us to be free
 Because she died on TV

In contrast to the other events that Waters here recounts, the young freedom fighter's demise is televised and thus has the potential to move large numbers of people who are able to witness it and mourn for her. Our compassion is further enhanced through her surviving lover's narration of the song. Her slaughter is not aestheticized, as in the examples of contemporary American warfare; rather, "her blood-stained clothes" are seen in full view. "You never resolve that loss, in my opinion, which is why I feel so for all the people in . . . Iraq, and the girl in Tiananmen Square," says Waters. "When something like that happens in your life, you never, ever resolve it. It's with you until the day you die. . . . Loss is deeply important to me. In some ways, in experiencing loss, to some extent, it defines our humanity. . . . I take comfort from the pain and loss of a loved one because it means I can still feel. My love for the people that I've lost is important. . . . The residue of the grief is precious because it keeps the love alive."⁵⁰

The residue of grief continues into the next song, "Three Wishes," which begins with a similarly surrealistic and backgrounded repetition of the phrase "And I grieve for my sister." Sung this time by Waters alone, the sentiment is reflected later in the plaintively sung line "bring her home" but more immediately in the television program that we now overhear. Reminiscent of the poor man selling his kidneys, we appear to be privy, in this instance, to the story of an impoverished South African woman, soberly recounting the tale of how she had tried to take her own life, alongside those of her children, though unsuccessfully, because the gas bottle that she was able to afford was inadequate to the job:

I went and buy a . . . a gas bottle. At first I wanted to buy a big one, but then I hadn't got enough money. So I had to buy a smaller one. And I think if I bought a bigger one, then it would have been . . . the way I wanted it. And then we went down, and I put the children to bed and I tidied the flat and everything and then . . . and they were asleep and everything was kind of at night. I made a bed in the bathroom. I carried them there and put on the gas bottle. . . . But today when I think back about that if God did take me, then I would've been in hell because I wasn't right.

The phenomenon of family suicides is apparently an all too common event resulting from economic hardship in South Africa.⁵¹ The excerpt ends prior to Waters's vocal entry with the woman recognizing the depravity of her actions. Waters enters directly into the song in a similar way that he did the last (with the inclusion of his interchange with the sound engineer). Like the South African woman, Waters "reached back for the bottle" but, unlike her, was fortunate enough to have at the same time "rubbed against the lamp," resulting in his being offered three wishes by the genie who suddenly appears. The genie illustrates that he is a product of the electric age by predicating his granting of the wishes only "if you don't take too long." Waters responds:

Well, I wish they all were happy in the Lebanon
 Wish somebody'd help me write this song
 I wish when I was young
 My old man had not been gone

His first wish is in keeping with the recording's theme of religious conflict. Lebanon, wracked by civil war from 1975 to 1990, is notable for its diverse religious composition—the country being composed of a Moslem majority that derives from various sects, a Jewish minority, and a larger Christian minority. His last wish refers to the foundational grief and regret associated with the father that he never knew, which connects him to the previous song's narrator, who pines for the young Chinese girl, and to the near tragedy of the South African woman and children. Under the pressure of his quick response, Waters realizes immediately afterward the frivolousness of his second wish: "it's the old three wishes story, the Genie comes out of the bottle and before you know it you've had your three wishes and you never got 'round to the thing you really wanted . . . in this case true love" (Cockburn 1993). The genie is unsympathetic, however, and the lyric ends with a sense of unfulfilment, which our return to the South African woman on television serves to compound. Presumably with regard to the flat where she and her children had lived, she says, "I go there . . . sometimes twice a year now . . . and sometimes only once . . . and sometimes when I feel like crying I just go there." The song's fading out communicates the perpetual lack of resolution to her struggle, while the song's appropriation of blues stylings

throughout conveys the struggle itself. When asked by a fan some years later what he would choose were he given the opportunity at that moment to have three wishes granted, Waters responded thus: "One, the innocent should be spared. Two, that the guilty should be forgiven . . . Three, that John Lennon should have been seen as right when he said all you need is love."⁵²

Waters, of course, is aware that the idea that Lennon espouses has roots that go much further back than the leader of the Beatles. But significant for him, I imagine, is that Lennon is among its prime exponents in the realm of popular music—a pursuit about which Waters wonders whether, along with the rest of our technologies of communication and culture, it will help us to understand one another better or will deceive us and keep us apart. Of course, by invoking their Judeo-Christian tradition's divinization of love, Lennon and Waters both illustrate that such understanding among people requires renunciation of self, what Ivan Illich suggests has always been the logical precondition for the practice of love.⁵³ Such ideas, of course, have to fight for their lives within a culture saturated by consumerism, self-interest economics, and technological theology.

This struggle forms the basis for the album's penultimate song, "It's a Miracle," whose atmosphere of seriousness and religiosity is conveyed by its droning intro, organ-like synthesizer, and spacey-sounding choir.⁵⁴ While the sounds of children playing are a lonely reminder of the South African woman, they also evoke the future—children being, as Postman (1982) suggests, "the living messages we send to a time we will not see" (xi). As in "Perfect Sense, Part I," simultaneous to this evocation of the future, the song's historic references to "the Dead Sea" and to the "Tigris and Euphrates" elicit the deep past. These, along with the references to various continents, also conjure the song's global scope. The first verse's encapsulation of the global village seems to echo John's apocalyptic description of the fallen city of Babylon, whose "merchants were the great men of the earth" (Revelations 18: 23):

Miraculous you call it babe
 You ain't seen nothing yet
 They got Pepsi in the Andes
 They got McDonalds in Tibet
 Yosemite's been turned into
 A golf course for the Japs
 The Dead Sea is alive with rap
 Between the Tigris and Euphrates
 There's a leisure centre now
 They got all kinds of sports
 They got Bermuda shorts

According to Waters, in the midst of the movement of commodities, practices, and peoples around the world, "it is important that everybody looks after what connects them, and that includes the land and our history. The way that we have to do this is keeping our cultural inheritance."⁵⁵ Alluding to the eclipsing of history and the traditional worldview, however, he remarks, "What I see is this cultural inheritance being destroyed, eroded by the multinationals." Clearly, electronic communications devices are among these "multi-nationals," while an aspect of the disappearing cultural inheritance to which Waters alludes is that imagined community that typography helped to bring in to existence—the nation-state.

This tradition consists also in large part of an intellectual heritage. Postman (1992) refers to Irving Howe's comments that "we are living at a time when all the once regnant world systems that have sustained (also distorted) Western intellectual life, from theologies to ideologies, are taken to be in severe collapse." This, Howe continues, "leads to a mood of skepticism, and agnosticism of judgement, sometimes a world-weary nihilism in which even the most conventional minds begin to question both distinctions of value and the value of distinctions." That a tone of world-weariness pervades "It's a Miracle" and the album's finale is evident. Waters's satirical celebration of the wonders of production ("warehouses of butter" and "oceans of wine") and of the highest in automotive technology ("Mercedes," "Porsche," "Ferrari," and "Rolls Royce") is bitterly punctuated by his dismissal of the idea that "we got choice." With regard to the present zeitgeist of technological theology, here referring to it as "the Technopoly story," Postman writes,

Into this void comes the Technopoly story, with its emphasis on progress without limits, rights without responsibilities, and technology without cost. The Technopoly story is without a moral center. It puts in its place efficiency, interest, and economic advance. It promises heaven on earth through the conveniences of technological progress. It casts aside all traditional narratives and symbols that suggest stability and orderliness, and tells, instead, of a life of skills, technical expertise, and the ecstasy of consumption. Its purpose is to produce functionaries for an ongoing Technopoly. It answers [Allan] Bloom by saying that the story of Western civilization is irrelevant; it answers the political left by saying there is indeed a common culture whose name is Technopoly. (178–79)

The efficiency, interest, and economic advance, which fill the space of the missing moral center of the Technopoly story, are manifest in the corrupted collective intelligence that, for Waters, composes "the pressures of the marketplace." Meanwhile, the lack of moral center is itself represented by the civilizing "grace of God Almighty," in whose hands it is recalled that we are but tools and from whom evil somehow frequently flows. The song's real "miracles" are those instances where transcen-

dence of market and self is achieved, as when “a Brazilian grew a tree,” when “a doctor in Manhattan saved a dying man for free,” or when “an honest man finally reaped what he had sown.” Such examples represent instances of individuals rising above the self-interest that market relations prescribe and contrast those who, as persecutors of Christ, gather at the Garden of Gethsemane to amuse themselves with his arrest, as a type of entertaining prelude to his subsequent crucifixion.

The last verse features an injection of humor, as Waters “has a go” at fellow popular music composer Andrew Lloyd-Webber, whose work is deemed to possess profundity sufficient to have earned him a knight-hood. Waters can be heard shuddering before he begins to sing:

We cower in our shelters
 With our hands over our ears
 Lloyd-Webber’s awful stuff
 Runs for years and years and years and years
 An earthquake hits the theatre
 But the operetta lingers
 Then the piano lid comes down
 and breaks his fucking fingers
 It’s a miracle.

Portraying a cultural wasteland, where we are forced to endure Lloyd-Webber’s music indefinitely, we are saved, apparently, only through an act of God. Commenting on the enormously successful performance runs that Lloyd-Webber’s musical works have had in theater districts internationally, one gets the sense that Waters does not believe that his compatriot’s work has much to say to contribute to “helping us to understand one another better,” particularly in the age of global technology. With reference to “The Phantom of the Opera,” Waters remarked, “I could not believe how mediocre the stuff was. I knew it was going to be because I have seen him being interviewed on television and you can tell just by looking at him.”⁵⁶ As the song concludes, we hear signs of life and hope with the cheerful chirping sounds of a small bird, the cadencing of the piece in the relative major key, and the sound of a nontechnologically treated choir. This satisfaction is fleeting, however, as we come to hear the sounds of a struggle emanating from the television.

As the monkey changes the station, we return to the same call-in auction program with which the album began, and, thus, the dissatisfaction continues. Emerging from the excited sounds of buying and selling, we once again hear a shudder before Waters enters. This time with a female vocalist singing in unison behind him, the movement of the piece from the established major tonality to the ominous relative minor accompanies his entry:

Doctor Doctor what is wrong with me
 This supermarket life is getting long

What is the heart life of a colour TV
 What is the shelf life of a teenage queen

The sense of world-weariness is apparent in Waters's alienated questioning of himself in relation to the existential conditions that constitute "this supermarket life," a phrase that, aside from connoting the ubiquity of commercial messages in a civilization that governs itself predominantly according to economic and technological dictates, elicits an image of the type of tabloid culture to which television gives rise. One of the features of such a culture, as we have seen, is the aforementioned inherent confusion in what and how it values—an idea indicated in Waters's troubling juxtaposition of the "heart life of a colour TV" and "the shelf life of a teenage queen." While the former image personifies a technology, the latter depersonalizes a commodified individual whose days are numbered. "As I write, twelve- and thirteen-year-old girls are among the highest-paid models in America," according to Postman (1982). "In advertisements in all the visual media, they are presented to the public in the guise of knowing and sexually enticing adults, entirely comfortable in the milieu of eroticism. After seeing such displays of soft core pornography," he continues, "those of us not yet fully conditioned to the new American attitudes toward children yearn for the charm and seductive innocence of *Lolita*" (3).

Certainly, similar attitudes pervade the collection of news, which, in the age of show business, exists not for us to use in any meaningful way but primarily for our amusement, as the snickering laughter heard in the background of the verse suggests:

News hound sniffs the air
 When Jessica Hahn goes down
 He latches on to that symbol
 Of detachment
 Attracted by the peeling away of feeling
 The celebrity of the abused shell the belle

Recalling 1987's sensationalized scandal involving the popular American televangelist Jim Bakker and his adulterous sexual encounter with a buxom church secretary, Waters points out how the depersonalized instant celebrity helps sell audiences to advertisers, especially when we are able to delight insensitively in her downfall. Both examples lead Waters to express empathy with the contemporary treatment of females in Western culture, as he and the accompanying female singers sing "Ooh Western woman, Ooh Western girl," a gesture that recalls the idea of woman's primary importance as evolutionary cultural sensitizer.

Waters next makes reference to *Melrose Place*, described by tabloid newspaper *The Calgary Sun* no less as a "tawdry" and "scandalous," Californian prime-time soap opera—a spin-off of the successful program *Beverly Hills, 90210*:

And the children on Melrose
 Strut their stuff
 Is absolute zero cold enough
 And out in the valley warm and clean
 The little ones sit by their TV screen
 No thoughts to think
 No tears to cry
 All sucked dry
 Down to the very last breath

Waters surmises that "the media is . . . a mirror that we hold up to ourselves,"⁵⁷ and he suspects, along with Postman, that the show's young viewers, depending so much on television for their clues as to how to respond to the world, are rapidly becoming incapacitated in their abilities to think and feel. "One is entirely justified in saying," writes Postman (1985), "that the major educational enterprise now being undertaken in the United States is not happening in its classrooms but in the home, in front of the television set, and under the jurisdiction not of school administrators and teachers but of network executives and entertainers" (145).⁵⁸ The adult woman realizes that she too is "out of breath," illustrating that the children's condition is not endemic simply to youth.

The captain communicates to the woman that the entire species has, in fact, "amused itself to death." As the work moves into its grand finale, Waters details the end of human civilization:

We watched the tragedy unfold
 We did as we were told
 We bought and sold
 It was the greatest show on earth
 But then it was over
 We oohed and aahed
 We drove our racing cars
 We ate our last few jars of caviar
 And somewhere out there in the stars
 A keen-eyed lookout
 Spied a flickering light
 Our last hurrah

Waters once again evokes the aliens, who busy themselves studying humanity from afar. They attempt to deduce the turn of events that eventually led to our fatal end:

And when they found our shadows
 Grouped around the TV sets
 They ran down every lead
 They repeated every test
 They checked out all the data on their lists
 And then the alien anthropologists
 Admitted they were still perplexed

But on eliminating every other reason
 For our sad demise
 They logged the only explanation left
 This species has amused itself to death

As the piece comes to a dramatic climax, the full band suddenly drops out, and the piece deceptively cadences back into the minor. The alien anthropologists that record our final history confirm the captain's earlier report. In the pregnant pause that follows, the female voices whisper over and over again this final explanation, as though the news were traveling among the aliens. Waters, again, with the acoustic guitar's connotations of confessional intimacy, rearticulates the conclusion:

No tears to cry
 No feelings left
 This species has amused itself to death

As the female voices mournfully and ongoingly repeat the refrain, we suddenly hear the television station changing yet again, as if to remind us one last time of the album cover's implication for the responsibilities inherent in our own relationship to television. We return to the voice of Alf Razzell and to the old man's conclusion to "The Ballad of Bill Hubbard":

Years later, I saw Bill Hubbard's name on the memorial to the missing at Arras. . . . And I—when I saw his name, I was absolutely transfixed. It was as though he was now a human being instead of some sort of nightmarish memory that I'd had of leaving him all those years ago. . . . And I felt relieved. And ever since then I've felt . . . happy about it, because always before, whenever I thought of him, I was searching myself—"Was there something else that I could have done?"

At this point we hear, from the earlier monologue at the beginning of the album, the repetition of Bill Hubbard's haunting words "Put me down. Put me down. I'd rather die. I'd rather die. Put me down." Their appearance in the opposite speaker channel from the rest of the ongoing monologue communicate that the words exist only in the memory of Razzell, who duly continues:

And that always sort of worried me. . . . But having seen him, and his name in the register; as you know in the memorials there's a little safe, and there's a register in there with . . . every name. . . . And seeing his name and his name on the memorial. . . . It sort of lightened . . . lightened my heart, if you like.

Following this, we hear the female interviewer ask the old man, "When was it that you saw his name on the memorial?" to which he replies, "Ah . . . when I was eighty-seven . . . that would be the year . . . ninety-f . . . eighty-four . . . nineteen eighty-four." With Razzell's response, Waters leads us back to Postman's discussion of the prophecies of Orwell

and Huxley, and the old man's statement demonstrates that the Orwellian vision failed to come true, at least during the time that Orwell himself had allotted to it anyway.

When an interviewer asked Waters whether *Amused to Death* functioned as a warning, he replied, "Partially. But I hope it will also be a beacon of hope. . . . You take what you like from it."⁵⁹ Given that elements of recent American administrations have continued to emphasize techniques of "shock and awe" and the importance of conducting what they call "theater wars" to maintain American dominance, the continuing relevance of Waters's concerns is clear. As the final section of the old man's account of Bill Hubbard rarely fails to draw a tear to the eye, Waters's work certainly has the capacity to sensitize and humanize us, performing an edifying counterenvironmental role that is clearly a continuation of the project that Jean-Jacques Rousseau began. Returning to the questions that Waters raises about progress and about right and wrong throughout the work, Rousseau recognized that science had begun to replace Christianity as the new orthodoxy.

As Postman writes in what was to become his final book, *Building a Bridge to the Eighteenth Century* (1999), "Rousseau placed himself on the side of religion and spirituality and of the significance of the life of feeling. . . . Materialism and atheism, he claimed, went hand in hand, and he thought them demeaning to the human spirit." While I have noted Waters's allusion to William Blake, for Postman one of the most noteworthy statements of this counterenlightenment resistance is that of the later English Romantic poet Percy Bysshe Shelley's "A Defence of Poetry" (1821), where the poet made the arguments explaining why reason itself was insufficient to produce *humane* progress. Unlike scientific and technological advances, social progress could not proceed in the absence of an ethical basis. "Indeed, when science and technology claim to provide ethical imperatives, we are led into moral catastrophe," Postman writes. "Shelley used as illustrations of his point the Terror that accompanied the French Revolution, and the Napoleonic dictatorship," he continues, adding that Shelley "wrote his essay in 1821. Had he been writing it in 1944, the Holocaust would have served even better. It is only through love, tenderness, and beauty, he wrote, that the mind is made receptive to moral decency." Moreover, as Postman points out, "it is the poetic imagination, not scientific accomplishment, that is the engine of moral progress Thus, the 'heavenly city' that the eighteenth-century rationalists dreamed of is not reachable through reason alone, and history will turn an angry face toward a society that relies on it. Progress is the business of the heart, not the intellect" (32).

Appropriate, therefore, to his epithet about personal responsibility with which this exposition began, according to Waters, "my hope would be my work would enable spiritual change in people. I hope that's what it does for me."

It seems to me that if art has any responsibility, I described it in a poem I wrote after reading Cormack McCarthy's *All the Pretty Horses*. The poem starts off: "There is a magic in some books / That sucks a man into connections / With the spirits hard to touch / That join him to his kind." Those couple of lines express what it is that I feel about art. When I read that novel it touches me in a way that helps me to connect. . . . It's that connection that is central to all my work—not just with other men, women and children, but with whatever you want to call God.⁶⁰

NOTES

1. The Roger Waters Interview, *MTV Europe—News at Night*, October 12, 1992. In an earlier interview that appeared in *Penthouse Magazine* in September 1988, Waters says the following: "What it comes down to for me is: Will the technologies of communication and culture—and especially popular music, which is a vast and beloved enterprise—help us to understand one another better, or will they deceive us and keep us apart? While there's still time, we all have to answer for ourselves."

2. For further discussion of "Global Fordism," see Joachim Hirsch, "Globalization of Capital, Nation-States and Democracy," *Studies in Political Economy* 54 (fall 1997): 39–59.

3. See Phil Rose, "Pragmatism Not Idealism: Radiohead, Technopoly, and the Global Movement for Change," PhD thesis, York University, 2009.

4. In March 2004, the UK government's chief scientist, Professor Sir David King, told a House of Lords committee that the level of carbon dioxide in the atmosphere was probably the highest it had been for sixty-five million years, since the Palaeocene epoch, when most dinosaurs became extinct. He suggested that urgent action was needed "within the next few years" to avert the threat of sudden and severe climate change, charging that global warming is a bigger threat than terrorism and that "Washington is failing to tackle the problem."

5. McLuhan's understanding of the artist, besides being apparent in Postman's treatment of Huxley and Orwell, is reflected in Ellul's description of the artist as "a seismograph that records the fluctuations of man and society" and in Mumford's relation of art to the cultivation of the inner life and for the discovering of harmonies between our inner states and surroundings. See Jacques Ellul, *The Technological Society* (New York: Vintage Books, 1964), 404; and Lewis Mumford, *The Lewis Mumford Reader* (Athens: University of Georgia Press, 1995), 349.

6. In this role, its "cinematic" or "visual" quality well serves Waters's work. Though beyond the scope of this project, it would be interesting to explore this aspect in relation to the phenomenon of synesthesia and its connection to the concept of media change à la McLuhan.

7. Postman also explains that it is largely through newspapermen that commercial telegraphy was developed.

8. McLuhan notes the sculptor Umberto Boccioni's comment from 1911 that "we are the primitives of a new culture"; *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), 135.

9. Waters is generally very fond of Vonnegut. "I've read all of his novels several times. He's one of my great heroes. I think because of the lateral nature of his thinking" (personal communication, April 1994).

10. Reg—the International Roger Waters Fan Club, "In Memory: To Raz and Bill from all of us," *Reg* (14), <http://www.rogerwaters.org/bh.html>.

11. "Rebel without a pause." Interview from *The Daily Telegraph*, London, May 13, 2000.

12. M. Resnicoff, "Roger and Me: The Other Side of the Pink Floyd Story," *Musician* (December 1992). Of course, such smokescreen material has a significant history in American culture as Bob Dylan recounts in "With God on Our Side," found on his album *The Times They Are A-Changin'* (1964).

13. It is quite common for Waters to use a heavy rock style when trying to represent impropriety. For examples, hear "Money" from *Dark Side of the Moon* (1973), "Have a Cigar" from *Wish You Were Here* (1975), "Young Lust" from *The Wall* (1979), "Not Now John" from *The Final Cut* (1983), and "The Bravery of Being Out of Range," the fourth track on *Amused to Death*.

14. Hence, we have the alien anthropologist who appears at the end of the work. For us to aspire to such a perspective entails that we must, while being part of our own culture, be able to be out of it at the same time. See Neil Postman and Charles Wein-gartner, *Teaching as a Subversive Activity* (New York: Dell, 1969), 4.

15. "Roger Waters Webchat," MSN, March 13, 2000.

16. Waters approached Kubrick to use the computer's monologue from the film on the album, but the latter denied him permission to do so. The monologue does appear in the published sheet music for the recording, however, and Waters used it during performances of the song throughout his 1999–2000 North American tour.

17. The song is situated against the background of another significant achievement of the mechanical age of technology, the piano, which, set against the synthesizer, contributes to the intermixture of past and future in the piece.

18. According to Eric McLuhan (1998, 92), cultures that have not developed individualism cannot technically be called civilized, however refined or sophisticated they may have become, because at the root of *civilization* is the *civis*, or private, individual.

19. Marshall McLuhan, "Culture without Literacy," *Explorations* 1 (1953): 117–27. McLuhan's student Walter Ong identifies these conditions as "secondary orality." "Television," McLuhan presciently notes, "may be as decisively the successor to writing as oral speech was the predecessor of writing"; McLuhan, "A Historical Approach to the Media," *Teachers College Record* 57, no. 2 (November 1955): 110. Postman remarks that television is rendering us unfit to remember because it vaults us into a continuous, incoherent present (Postman 1985, 137).

20. Some have deduced that this is the result of the evolutionary situation of females, which requires vigilance and massive investment on their part to ensure survival of their young. Males, unlike females, are not biologically limited to a single avenue of reproduction at any given time, though they are sometimes limited by social mores.

21. Regarding such acts of barbarism, it is worth noting that Huxley wrote *Brave New World* prior to the atrocities of either Hitler or Stalin.

22. Huxley makes reference to Henry Ford's famous purported statement: "'You all remember,'" said the controller, in his strong deep voice, "you all remember, I suppose, that beautiful and inspired saying of Our Ford's: History is bunk"; Aldous Huxley, *Brave New World* (London: Flamingo, 1994), 30.

23. It appears likely that Waters very loosely adopts Vonnegut's captain, who, as a graduate of the U.S. naval academy in Annapolis, might at any time be "given command of a submarine." In *Amused to Death*, the captain appears also in the songs "What God Wants, Part III" and "Amused to Death."

24. The speech with which Bush won approval from Congress for his action in the Gulf—"President Bush's Address to Congress on the Persian Gulf Situation"—includes the following statement: "Vital economic interests are at risk as well. Iraq itself controls some 10 percent of the world's proven oil reserves. Iraq plus Kuwait controls twice that. An Iraq permitted to swallow Kuwait would have the economic and military power, as well as the arrogance, to intimidate and coerce its neighbors—neighbors who control the lion's share of the world's remaining oil reserves. We cannot permit a resource so vital to be dominated by one so ruthless. And we won't. . . . Recent events have surely proven that there is no substitute for American leadership. In the face of tyranny, let no one doubt American credibility and reliability"; reprinted

in Gilbert Achcar, *Clash of Barbarisms: September 11 and the Making of the New World Disorder* (New York: Monthly Review Press, 2002), 9.

25. The acoustic piano signifies authenticity, appropriate to the gospel stylings of the piece.

26. "It is commonplace of opinion research that the public does not much care about foreign policy," according to Hallin and Gitlin (1994). "There is, however, one very dramatic exception: war. No political event inspires more public interest or emotion than war. This is why, if war is 'the health of the state,' it is also the health of the news media, at least in terms of audience size. During the Gulf War twenty of the twenty-five largest newspapers had circulation gains. On television, to give a few examples, CNN had an 11.7 prime-time rating January 15–21, higher than the network ratings and better than ten times normal" (149). Following the war, according to another commentator, the stock of weapons manufacturers Raytheon and General Dynamics soared. See Paul Edwards, *The Closed World: Computers and the Politics of Discourse in Cold War America* (Cambridge, MA: MIT Press, 1996), 355.

27. Dwight D. Eisenhower, *Public Papers of the Presidents* (Office of the Federal Register, 1960), 1035–40.

28. Postman (1999, 380) also juxtaposes the following statements by George Washington and Ronald Reagan to demonstrate how far the latter is removed from the typographic mind-set: "There is nothing which can better deserve our patronage than the promotion of science and literature. Knowledge is in every country the surest basis of public happiness" (Washington, address to Congress, January 8, 1790). "Why should we subsidize intellectual curiosity?" (Reagan campaign speech, 1980).

29. Waters adds: "There is no longer room for a Charles James Fox or Pitt the Younger to express their views at length with passion and eloquence because our attention span has been reduced to a few seconds of sound bites. Populist politics has become everything"; *The Daily Telegraph*, London, May 13, 2000.

30. Of course, celebrities have increasingly experienced political success in the United States, particularly in gubernatorial races, as the recent elections of wrestler Jesse Ventura and actor Arnold Schwarzenegger demonstrate. One should also note the political success of the late singer Sonny Bono.

31. Robert Plummer, "US Powerless to Halt Iraq Net Images," *BBC News Online*, May 8, 2004.

32. In Ladd (1992), Waters talks about the plane leaving from the Royal Air Force base Boscombe Down, which is actually located not in Oxfordshire but in Wiltshire.

33. *Amused to Death* is recorded in Q Sound, which Waters differentiates from the Holophonic stereo technology that he used after leaving Pink Floyd to record his first album, *The Pros and Cons of Hitchhiking* (1984): "Q Sound is designed primarily for speakers, whereas the Holophonic system was for headphones. . . . Holophonics was invented by a man named Zucarelli, an Argentinean, who was slightly crazed and very secretive about what the thing actually was. And though we know it did something, nobody, I think, to this day knows exactly what. Q Sound comes from Calgary, from a couple of Canadians and a Russian working together and they're not secretive about it. They're very pragmatic about it and so we know exactly what their system does. It divides any signal into a left and right component and so it works with any stereo system and it introduces minute delays at different frequency levels into left and right components to make your brain think that the sound is coming not from in front of you from the two speakers, but from any one of a number of other positions around you. But, you have to be sitting right between the two speakers, I mean exactly to within like an inch or an inch and a half either side of the central perpendicular axis" (Cockburn 1993).

34. Chomsky also notes that in July 1981 a CIA plan to overthrow and possibly kill Qaddafi with a paramilitary campaign of terror was leaked to the press.

35. Total military and civilian casualties in the attacks were estimated at about 130, including, according to his own account, Qaddafi's adopted daughter.

36. The choir and organ derive their significance, of course, through the Christian church, while the trumpet, entering with the vocal, is commonly heard at Western military funerals and memorial services.

37. According to Hallin and Gitlin with regard to Gulf War coverage, "an analysis of the visual images in our sample showed that images of technology dominated the visual representation of the conflict, taking up to 17 percent of total television time, considerably more than any other major category. . . . It is probably not surprising that they left the journalists 'wide-eyed,' as CNN anchor David French put it. French proclaimed himself 'wide-eyed' after being 'honored' with a ride in an F-15E, a most successful photo opportunity for the air force (CNN, January 18). . . . The Gulf War looked quite different from an ordinary news event. In part, this was because of the unusual sense of power conveyed by the images—the armor surging forward, the F-15E thrusting into the air with afterburners glowing, the sixteen-inch guns of the battleship *Wisconsin* belching fire. But there was something else distinctive about many of these images: they were beautiful. Turn off the sound, look at the visual texture of most evening news, and you will notice that it changes sharply between the news and the commercials. The commercials have a kind of beauty, a romantic or awesome quality, that the news normally doesn't. During the Gulf War, however, the separation between the news and the commercials was much less clear. Probably the most striking similarity was in the lighting. One of the things that give the images in commercials their romantic quality is strong back-lighting, often with a light source shining from behind the scene into the eye of the viewer. Many of the scenes in Gulf War coverage were lit in this way. One of the most common images was that of the fighter-bomber taking off or landing at sunrise or sunset; 38 percent of film reports from Saudi Arabia had at least one such image" (154–55).

38. The next two lines, "Each man has his price Bob, and yours was pretty low," refers to Bob Ezrin, who had agreed to coproduce Waters's *Radio KAOS*, only to pull out later because he was simultaneously being sought to produce *A Momentary Lapse of Reason* (1987), the first Pink Floyd album to be released without Waters. According to the latter, Ezrin's decision was monetarily driven.

39. Postman explains in his chapter "Shuffle Off to Bethlehem" from *Amusing Ourselves to Death* that, when televised, "everything that makes religion an historic, profound and sacred human activity is stripped away; there is no ritual, no dogma, no tradition, no theology, and above all, no sense of spiritual transcendence. On these shows, the preacher is tops. God comes out second banana" (1985, 116).

40. It is worth noting that *Amused to Death* preceded the Euro by about five years.

41. The Austrian-born economist Joseph Schumpeter, in relation to his concept "creative destruction," emphasized the central importance of technical efficiency in economic theory over the market's allocative efficiency that classical and neoclassical economists laud. See Robert Kuttner, *Everything for Sale: The Virtues and Limits of Markets* (New York: Knopf, 1997).

42. Radio interview, "Amused to Death Premiere," *Album Network* (Toronto), August 1992.

43. See Thomas Paine, *Rights of Man* (Mineola, NY: Dover, 1999).

44. Marshall McLuhan, *Culture Is Our Business* (New York: McGraw-Hill, 1970).

45. Newspaper interview, "Not Just Another Brick in the Wall," *The Age* (Melbourne), April 5, 2002.

46. Joshua Meyrowitz, *No Sense of Place: The Impact of Electronic Media on Social Behavior* (New York: Oxford University Press, 1985).

47. <http://ingsoc.com/waters/albums/>.

48. According to Waters, "I'm not a pacifist, but I feel very bad that innocent people get killed" (Stojanovic 1987).

49. The Kankabono are taken from Vonnegut's *Galápagos*. Fictional, they are a near extinct tribal people indigenous to the Ecuadorian rainforest.

50. Radio interview, "Amused to Death Premiere"; newspaper interview, "Not Just Another Brick in the Wall," *The Age* (Melbourne), April 5, 2002; newspaper interview,

"Roger Waters Talks about the Happy 'Syd Barrett' Years," *New Indian Express* (Bangalore), April 2002.

51. <http://ingsoc.com/waters/albums/>.

52. "Roger Waters Webchat," MSN, March 13, 2000.

53. David Cayley, "The Corruption of Christianity: Ivan Illich on Gospel, Church and Society," *Ideas* (Toronto: CBC Radio, January 2000).

54. Waters provides the formula for how they produced the sound of the choir: "What we did—it was Pat Leonard's [idea], actually—was to take the choir and to isolate the sound of the choir and to cut them up into 80cm length, throw it all in dustbin, and stick it back together at random. Backwards, forwards, however it come out, and then play it against the track. And because it is in the same key as the track, the random position of what we really recorded at a different tempo and that . . . strange . . . conglomeration of bits of tape works, I think, really well and gives it that weird atmosphere in the background. . . . It's an old Beatles trick, I have to say"; ATD interview, September 18, 1992 (from radio station SWF3 in Germany).

55. Roger Waters interview (Brazil), <http://www.terra.com.br>, March 2002.

56. Radio interview, "Amused to Death Premiere."

57. Radio interview, "Amused to Death Premiere."

58. Elsewhere, Postman (1979) refers to television as "the first curriculum" (47).

59. Radio interview, "Amused to Death Premiere."

60. G. Kot, "The Different Shades of Roger Waters," newspaper identified only as *The Tribune*, July 1999—<http://www.pinkfloydonline.com/int45.htm>.

Interview With Roger Waters

February 28, 1995

Transcript of a conversation between Phil Rose and Roger Waters.

PR: I'm interested in your literary and poetic influences.

RW: I suppose . . . I'm not a huge reader of prose, though I have read a number of novels in my life. I suppose the important ones, when I was an adolescent, would fall into two groups—one being a group of science fiction writers of whom, I suppose, the ones that were most important to me would have been Asimov, Arthur C. Clark, Ray Bradbury, Theodore Sturgeon and, most important of all, Kurt Vonnegut . . . I still love Kurt Vonnegut. I've read all of his novels several times. He's one of my great heroes. I think because of the lateral nature of his thinking. I think when you read Vonnegut he, by example, gives you permission to go laterally. Then, I suppose, Huxley was important . . . Herman Hesse . . . Thomas Mann to some extent. . . . And of all contemporary novels, *Catch 22* was an important book for me when I was younger . . . Joseph Heller. . . . More recently I've been very touched by Norman McLean's book, *A River Runs through It* . . . and even more recently Cormack McCarthy's stuff, particularly *All the Pretty Horses*, but also *Blood Meridian* and some of his earlier things. So, there's a few books that have been important to me . . . not to mention—you mentioned later *One Flew over the Cuckoo's Nest*. Of course, Kerouac and Kesey were very important when I was younger. I think the poetic influences were only really important in the late 50s with the beat generation in North America . . . Gregory Corso, and of course, Ginsberg . . . Ferlinghetti and that team, because they made some kind of connection between the black music . . . between blues and intellect . . . which produced the melting pot out of which all the kind of middle-class English rock 'n' roll developed I suspect.

PR: I was interested in asking you whether you had ever read Thomas Hardy's poetry?

RW: Thomas Hardy's poetry? No I haven't.

PR: I was struck, when I began to read Thomas Hardy, how much he reminded me of you and vice versa . . .

RW: Really?

PR: Yeah . . .

RW: Well I did, of course, read Hardy at school, because we had to . . .

PR: . . . I've never been a fan of his novels . . .

RW: No I confess I found his novels . . . I think I had to do *Far from the Madding Crowd* and *The Mayor of Casterbridge* when I was a child, and I found it very dull fare.

PR: Right. But I think his poetry I'm much more impressed with . . .

RW: Well, maybe I'll look into that. I love Dorset . . . so maybe I'll look into his poetry.

PR: It's interesting . . . because from his novels I don't find . . . I can't sense any of his actual personality, which I think you can derive from the poetry. . . . In fact, that's basically what it all is for the most part, even when he is referring to other things. But I was quite curious whether you had ever . . .

RW: No. I don't know him.

PR: I shall be interested, perhaps sometime, in knowing what you think if you ever get a chance to check that out.

RW: Right. I was . . . As a younger person I was always really more interested in . . . I don't know . . . air rifles than I was in poetry.

PR: Have the following works acted as catalysts on your own pieces in any way? *One Flew over the Cuckoo's Nest* (Ken Kesey), *Lord of the Flies* (William Golding), *Howl* (Allen Ginsberg), *The Trial* (Franz Kafka), *Animal Farm* (George Orwell).

RW: Oh, it's very hard to say. I mean, I loved *One Flew over the Cuckoo's Nest* . . . I thought it was a fantastic novel. I've read it a number of times. Consequently I loathed the movie. I think it's a well made film, but when you love something and somebody changes it . . . when somebody reduces it to the popular taste in a way that . . . Douglas produced it, didn't he . . . Michael Douglas . . . ?

PR: I can't remember . . .

RW: Yeah, he produced the movie, and I can't remember who . . . who directed it? . . . I can't remember now. Anyway, I felt, you know, the adding of the scenes for laughs really pissed me off . . . a whole bunch of stuff. . . . All that business with the loonies playing basketball and things isn't in the book at all as I recall, but anyway. . . . There was a whole history with the film because it was a big thing, I think, of Michael Douglas putting his father in his place, because Kirk Douglas had been trying to make it for years and years and years. It was always his great ambition to play Randall McMurphy. He too had fallen in love with the novel . . .

PR: I didn't know about that . . .

RW: . . . Yeah, and I think, you know, a younger Kirk Douglas would have been a fantastic Randall McMurphy, I have to say . . . so yes, that piece is certainly a big love of mine.

PR: It was very interesting for me, because of the book's influence in bringing to the forefront all that questionable therapeutic sort of thing . . . shock therapy . . . lobotomy . . .

RW: I'd been aware of all the controversy about that, I think, long before I read *One Flew over the Cuckoo's Nest*.

PR: So it was not necessarily something brought to your mind by that book . . .

RW: No, I just think that it's a beautiful piece of writing . . . it's a wonderful story and a fantastic piece of writing. *Lord of the Flies*, of course, I've read and I know quite well. . . . I'm not sure that it had much . . .

PR: I was always interested in . . . it was in "Run like Hell" when you say "the cockleshell shatters" . . . it almost seemed to me like the image of the conch that the boys have. I don't know . . .

RW: The cockleshell would have two references. One would be to the nursery rhyme . . . "Mary, Mary, quite contrary, tell me how does your garden grow? With silver bells and cockle shells, And pretty maids all in a row" . . . , though I wouldn't have been making any reference to the ideas in that. Of course, that lyric appears in "Walking the Dog"—the Rufus Thomas tune. It's the second verse of "Walking the Dog." [sings] "Baby's back. Dressed in black. Silver buttons all down her back. Hi ho, tipsy toe. She broke the needle, but she can sew. Walking the dog." The second verse quotes the nursery rhyme. . . . The other thing that cockleshell means over here is . . . there was a movie made about a team of Marines—or maybe they were Special Boat Service—who went in kayaks up a Norwegian fiord to try and blow up either one of the German battleships or a German heavy water plant, and they . . . I think they actually failed, and they were all killed except one . . . one or two got out . . . or maybe they succeeded . . . I don't remember the history very well. But they were known as the cockleshell heroes. It was their kayak canoes . . . they were dropped by submarine and they went into this fiord, and their canoes were extremely frail craft, like cockleshells. So no it has nothing to do with conches, which are very solid things. They're brilliantly constructed and in fact incredibly powerful. Very hard to shatter.

PR: In that book it kind of seemed to symbolize the order that they had during their meetings. And the lack of order . . . the degeneration of order corresponds to the breaking of the conch.

RW: It was never a big deal for me . . . *Lord of the Flies*. Howl . . . again, you know, we all sat around in our darkened rooms and read that stuff when I was 15 or 16 years old. It was important culturally, but it was very much . . . I'm not sure how important the content and the work was, but the posing was very important. You know . . . the being "cool" . . . and pretending to like it [laughs].

PR: I think it was Schaffner who notes that you use that device that Ginsberg uses in the poem of the repetition of "who" in the last lines of "Dogs." Was that a conscious . . . because it struck me immediately . . . the title "Howl" and a song called "Dogs" . . .

RW: Right. No, no. I didn't make that connection. That's not to say it doesn't exist, of course.

PR: No. . . . In fact I've suggested that it might.

RW: *The Trial* I've never read, though . . . clearly I know the story . . . because you get told the story in synopsis form every time anyone ever mentions the book. I've seen odd movies I think, or bits of them, but I've never actually read the novel.

PR: So you didn't intend any allusion to that work in "The Trial" from *The Wall*?

RW: No . . . absolutely no. "The Trial" from *The Wall* is just, you know, an internal self-examination. It's not based on any model . . .

PR: I've not read "The Trial" myself either, but from some of Kafka's other stuff . . . I wouldn't have had any doubts if you had told me that you had meant some allusion to that work just because his work is very psychological . . .

RW: *Animal Farm* I read when I was younger, and I was never very crazy about it.

PR: No?

RW: Well, it's OK. It's a nice metaphor, I suppose. I'm not sure how well it's stood the test of time.

PR: Yeah. . . . I was curious about that one because, to me, the hierarchy of animals in *Animals* seems to reflect the hierarchy that seems apparent in Orwell as well.

RW: Yeah, well it's using characteristics as we perceive them of different animals in the same way . . . animals are very easy metaphors to use.

PR: Did you name all the titles on *The Dark Side of the Moon*?

RW: Well, I don't know . . . You tell me what the instrumental pieces are called, and I'll tell you what I know about them.

PR: Well, there's "Speak to Me" . . .

RW: "Speak to Me" definitely, yeah. That's a . . . it's one of my great regrets that I gave the publishing [rights] on that track to Nick Mason who had nothing to do with any of it.

PR: Oh, really [laughter]?

RW: Yeah [laughs]. He got . . . he was given that as a little gift for sitting in the corner and playing the drums while we were working on the piece. It's very galling to me when I read how he created this thing, because he was never anywhere near any of the machines when it was being done . . . when I was doing it. Anyway, that's neither here nor there . . .

PR: It's funny how the books convey that, though, don't they . . . ?

RW: Yeah . . . well, don't forget I didn't speak to any of the people who wrote the books. I haven't spoken to anyone about any of this really, except in odd interviews and things. . . . I didn't speak to Schaffner and I didn't speak to Dallas. And I don't know who else has written books. . . . But I didn't want to get into fights about things with people, so I just kept

quiet and let them get on with it. . . . "Speak to Me" is something that a guy . . . one of the roadies . . . Chris Adamson, who is the guy whose voice you hear at the beginning, going "I've been mad for fucking years." . . . That's Chris Adamson's voice and it was a catchphrase of his. He used to say, "speak to me" when he wanted to be told what to do. So that's where that comes from. What's the next one?

PR: "On the Run" . . . that one I'm not as concerned with . . . "The Great Gig in the Sky"?

RW: I couldn't say . . . I can't recall. It sounds like me. But it sounds like anybody really. I think it's a phrase that had been used quite a lot. I mean . . . the Happy Hunting Ground . . . the great whatever-it-is in the sky . . . just to put "gig" it sounds like my kind of humour, but I wouldn't swear to where that came from really.

PR: I guess the only other one is "Any Colour You'd Like." I'll tell you my theory, if you want to hear it first . . .

RW: OK.

PR: I know that it was one of the questions you were asking people, was it not? "What is your favourite colour"?

RW: Yeah, probably, one of the openers. Just to get people going . . . I wasn't interested in what their favourite colour was. I wanted to get people to just get on a roll of answering a question, simply so that when the questions that I *was* interested in came up, they answered them.

PR: Well then, don't worry about my theory then, Roger [*laughing*]. . . . How about we just hear yours then?

RW: OK. Well, it's. . . I'll tell you where it comes from, so as I can. . . . I suspect I did think of the title, because it comes from . . . it's a Cockney thing, and maybe regional as well. At cattle markets and street markets—it's a street trader thing. In Cambridge where I lived, people would come from London in a van—a truck—open the back, and stand on the tail-board of the truck, and the truck's full of stuff that they're trying to sell. And they have a very quick and slick patter, and they're selling things like crockery, china, sets of knives and forks. All kinds of different things, and they sell it very cheap with a patter. They tell you what it is and they say, "It's ten plates, lady, and it's this, that and the other, and eight cups and saucers, and for the lot I'm asking NOT ten pounds, NOT five pounds, NOT three pounds . . . fifty bob to you!" and they get rid of this stuff like this. If they had sets of china and they were all the same colour, they would say, "You can 'ave 'em ten bob to you, love. Any colour you like, they're all blue." And that was just part of that patter. So, metaphorically, "Any Colour You Like" is interesting, in that sense, because it denotes offering a choice where there is none. And it's also interesting that in the phrase "any colour you like, they're all blue," I don't know why, but in my mind it's always they're all blue, which, if you think about it, relates very much to the light and dark, sun and moon, good and evil. You make your choice but it's always blue.

PR: I see. . . . I was always thinking of it, perhaps, in relation to the album cover . . . just because it was interesting to me, you know, to break down the components of colour, and . . . I believe it was Schaffner who talks about it as the prism or the triangle being a symbol of ambition. Now I don't know how much involvement either yourself or anyone else had with the creation of the album cover?

RW: The front sleeve just arrived as a fait accompli with about half a dozen other images, and we all went, "Oh, we like that one." That was it. I did the inside . . . the heart-beat, and the stuff for the gate-fold, but the outside was just . . . Aubrey Powell and Storm Thorgensen rolled up with it.

PR: That's interesting because . . . yeah . . . the breaking down of the components of colour on the inside of the album is over the heart-beat, or the pulse.

RW: Yes.

PR: I kind of thought that it might also reflect "all these things in life" . . . you know these separate components of life, but they all . . .

RW: Well it might, but now we're getting into your thesis . . . [laughs]. It's *your* thesis.

PR: Right [laughter]. . . . Alright then. In the last verse of "Dogs," are those lines questions or statements?

RW: Right. I haven't listened to that for a while, but do you mean by . . . you know . . . [sings] "Who were da da by trained personnel" . . . that stuff?

PR: Right. Right.

RW: Those are statements . . . [sings] "Who was told not to spit in the fan. Who was told what to do by the man." Yeah . . . I'm sure they're statements.

PR: I was curious because . . . you know how in Ginsberg's *Howl*, it starts off saying, "I saw the best minds of my generation..

RW: "Best minds of my generation, destroyed . . . yeah."

PR: I've never been quite sure . . . I mean . . . I know that they're referring to the first dog, right? It's the second dog giving his own back to the first dog, but I always imagined them as being questions rather than you know . . . like ironic questions, saying, "Who was dragged down by the stone"?

RW: Well, if you want them to be, they can be. It's your thesis [laughs].

PR: I'm not sure how it works when the companies put the lyrics down, and whether they take as much care as you would like with punctuation and stuff . . .

RW: Well I always check that . . . so they should be right, yeah.

PR: We shan't worry about that then. Did you write what Dallas refers to as "the official synopsis of *The Wall*"?

RW: I've no idea . . . I haven't read the book . . .

PR: I have a feeling he might have taken it off the cover of the video cassette or something . . .

RW: It sounds like it was probably written by Alan Parker or somebody . . . I wouldn't dream of trying to write a synopsis of *The Wall* . . . I don't think.

PR: Where did the musical influence for "The Trial" come from?

RW: That's Kurt Weill . . . clearly. Pure Brecht . . . well Kurt Weill.

PR: I don't know his stuff very well . . . but I remember having got a bunch of them out of the library . . . playing them as I was doing something . . . and there was one—I've not had the chance to go back and see which work it came from—but there was one which had a similar melody.

RW: If you look at the credits from the album, you'll see that that track is credited as being co-written by Ezrin. That's the track where he's key. Most of the Kurt Weill influence came via him . . . so you'd need to ask him which particular thing he ripped it off from [*laughing*] . . . because I give him credit for that. It's very much in style anyway. I don't know Kurt Weill's work well enough to be able to identify specific pieces and name them . . . apart from *The Threepenny Opera* . . . which is the best known thing.

PR: In "Your Possible Pasts" from *The Final Cut*, is the woman standing in the doorway a prostitute?

RW: Yeah, that's the image. It's about lack of contact . . . not connecting.

PR: In "The Gunner's Dream," is Max a fictional character or is he a real person?

RW: That's a fictional character . . . hang on, let me think [*sings the words*]. Maybe Max . . . it must be the gunner's parents. The father must have had medals as well . . . or somebody . . . it's about medals. I don't know why I used the name Max, it's a strange name to use. It's very interesting because it's a Jewish name, isn't it? But it also sounds like Baron Richtofen in some strange way . . . or maybe that's because there was a movie called *The Blue Max* that was about First World War fighter pilots. I'm not saying that's where it came from but . . . I don't know. I don't know where that name came from, but anyway he's not a real person. Sometimes, you see, when I write songs—I write them in a consciously engendered state of complete passivity so that I try to put as little into the song as possible, and allow as much to come out as possible. And so words and names and things come out sometimes, and if they scan and sound all right, I'll leave them there even if I don't know what they are or where they come from really.

PR: *The Pros and Cons of Hitchhiking* was based, in part, on actual dreams, wasn't it? I read somewhere that the "Yoko" portions were someone else's dream . . .

RW: Yeah, I'll tell you who that was. Andy Newmark . . . drummer? He's drumming with Eric [Clapton] now. He did a lot of John Lennon's solo albums with him . . . wonderful drummer. That was his dream . . . terrible dream. He's actually from Bermuda so . . . eastern seaboard is actually closer to his geographical origins than it is to mine. My dream was just about driving about in eastern Europe . . . the sort of sense of foreboding. *The Pros and Cons of Hitchhiking* and the dreams that I can remember . . . the actual dreams that triggered the thing . . . and triggered the idea of writing a piece that was about forty-five minutes of sleep . . . the actual dreams have long been consigned to bits of memory that I don't care to get at— or can't get at—and am not interested in getting at anyway really . . . because they're not fundamental.

PR: I guess you must have sort of kept a dream diary?

RW: No, I don't write dreams down.

PR: Was "The Pros and Cons of Hitchhiking" the only song on the album that was based on someone else's dreams?

RW: Yeah.

PR: Do you know if he felt any particular hostility towards Yoko Ono for any reason?

RW: Well I don't know . . . I would assume so, having put her in his dream like that. I know I do. I have no right to really. I have that kind of "proprietary thing" that fans have for their idols about Lennon. I kind of feel that she has betrayed a lot of what he stood for. We tend to idealize our dead heroes. All the stuff that she's done since he died is sort of alien, I would suggest, to the central beliefs and philosophies that are inherent in his work.

PR: Did you harbour any of those types of feelings before his death?

RW: They kept pretty much . . . I thought that all that making albums together, and her wailing and howling and things, was just kind of uninteresting musically but laudable emotionally. So I had nothing really against that, I just wasn't really very interested in it. I'm not interested in Yoko Ono's art . . . as is no one in the world . . . because it's worthless . . . as far as I can make out. That's not to say she hasn't got great worth . . . she has, as we all do. She just hasn't got anything interesting to say about anything, as far as I can tell. I find it very irritating that after he died, she kind of adopted his mantle and pretended that she had got interesting things to say. I was pretty upset by her parading the child around on-stage round the world and things like that. I just thought it was unnecessary . . . and parading his power around, as if it was her own, I found upsetting at times but . . . that's a cross she has to bear . . . you know?

PR: Is there an intentional musical quotation from "The Fletcher Memorial Home" in Clapton's slide guitar intro to the song "Go Fishing"?

RW: No. I don't think there's any intention . . . it's just that people who write music tend to write the same thing over and over again [*laughs*]. I'm sure Eric wouldn't know "The Fletcher Memorial Home." Interestingly

enough, at the moment I'm working on a kind of operetta . . . opera . . . I'm not sure how heavy it will turn out . . . about the French Revolution. It's where I'm only doing the music, the libretto's written by a friend of mine . . . a Frenchman . . . well actually he's Spanish, but he lives in Paris—a guy called Étienne Roda-Gil. I've been working on this thing, on and off, for four or five years. There's quite a lot of musical references in it to past pieces of work that I've just borrowed. I've just done a thing on a letter that Louis XVI sent to his cousin Bourbons D'Espagne . . . a fabulous letter, and the melody that I've used behind that is the melody from the end of *The Pros and Cons of Hitchhiking*.

PR: You're also working on a stage production of *The Wall*?

RW: Yeah. At the moment I'm looking for a collaborator, but I'm not looking all that hard because I have a sense that the story . . . is not quite finished. It's not quite over. I feel I need to arrive somewhere in my own life, and in my own mind, and in my own heart. I need to arrive. . . . It's been so long since I wrote *The Wall* . . . now . . . and I've come so far . . . and changed so much that . . . I feel I need to be standing four-square "outside the wall" . . . before I can complete a piece for Broadway. I'm not interested in it being as enigmatic as it is. It needs more light in it. If it's going to work as a play, I think it needs lots of humour and it needs more light, and it needs more explanation. It needs to be more accessible, easier to grasp, and it needs to have some kind of a conclusion . . . or else I don't think it's worth putting on.

PR: So you don't intend to make that your focus at this point?

RW: Well I do. I think it's almost there, you know . . . I think that things run in parallel.

PR: This project that you're working on . . . the operetta . . .

RW: Let's call it an opera . . . sounds better doesn't it?

PR: . . . is that going to be a rock-style operetta?

RW: Oh no, no, no . . . it's orchestra and chorus, and sound effects. It's a big orchestra, a big chorus and some soloists . . . no there's no electric instruments.

PR: What did you think of the McCartney oratorio?

RW: Oh I thought it was no better and no worse than *Give My Regards to Broadstreet*.

PR: Something I would like to talk to you about especially is your poetry. You're writing poetry and prose now is that right?

RW: Yeah, well I'm not writing a novel or anything. I've written a few short stories, and I've written . . . I don't know . . . maybe twenty or thirty poems . . . something like that.

PR: And are you planning to publish them eventually?

RW: I will publish at some point, yeah.

PR: Good, I look forward to that.

RW: You haven't heard it yet, you might not like it . . . [laughs].

PR: Yeah, I just assume that I will . . . [laughs]

RW: It's actually pretty good I have to say. I've rather surprised myself.

PR: Oh, really! Are you working more with short poems or longer poems or . . . ?

RW: Some are quite long and some are . . . I mean I don't know what you call long, but some are sort of thirty or forty lines long, and some are only ten or fifteen lines long. There's nothing epic . . . there's no epic work. They're all um . . . they're all love poems. Well there's one or two hate poems, but . . . [*laughs*]. They're one or the other anyway.

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Album Information

DARK SIDE OF THE MOON

Produced by Pink Floyd; recorded at EMI, Abbey Road, June and October 1972, January and February 1973; engineered by Alan Parsons; assisted by Peter James; mixed by Chris Thomas and (quad version) Alan Parsons; released March 24, 1973.

David Gilmour—vocals, guitars, VCS3
Nick Mason—percussion, tape effects
Richard Wright—keyboards, vocals, VCS3
Roger Waters—bass guitar, vocals, VCS3, tape effects

Speak to Me—Mason
Breathe—Waters, Gilmour, Wright
On the Run—Gilmour, Waters
Time—Waters, Wright, Gilmour, Mason
The Great Gig in the Sky—Wright
Money—Waters
Us and Them—Waters, Wright
Any Colour You Like—Gilmour, Mason, Wright
Brain Damage—Waters
Eclipse—Waters

All lyrics—Roger Waters
Backing vocals—Doris Troy, Leslie Duncan, Barry St. John
Vocal on “The Great Gig in the Sky”—Clare Torry
Saxophone on “Us and Them” and “Money”—Dick Parry

WISH YOU WERE HERE

Produced by Pink Floyd; recorded at EMI, Abbey Road, January 6–July 1975; engineered by Brian Humphries; assisted by Peter James; released September 15, 1975.

Shine on You Crazy Diamond
Part I—Wright, Waters, Gilmour
Part II—Gilmour, Waters, Wright

Part III—Waters, Gilmour, Wright
Part IV—Gilmour, Wright, Waters
Part V—Waters
Welcome to the Machine—Waters
Have a Cigar—Waters
Wish You Were Here—Waters, Gilmour
Shine on You Crazy Diamond
Part VI—Wright, Waters, Gilmour
Part VII—Waters, Gilmour, Wright
Part VIII—Gilmour, Wright, Waters
Part IX—Wright

All lyrics—Roger Waters
Vocal on “Have a Cigar”—Roy Harper
Backing vocals—Venetta Fields and Carlena Williams
Saxophone on “Shine on You Crazy Diamond”—Dick Parry

ANIMALS

Produced by Pink Floyd; recorded at Britannia Row, London, April–November 1976; released February 4, 1977.

Pigs on the Wing—Waters
Dogs—Waters, Gilmour
Pigs: Three Different Ones—Waters
Sheep—Waters
Pigs on the Wing: Part II—Waters

All lyrics—Roger Waters

THE WALL

Produced by David Gilmour, Bob Ezrin, Roger Waters; recorded at Superbear (Miraval, France), Producers Workshop (Los Angeles), CBS (New York), April–November 1979; coproduced and engineered by James Guthrie.

In the Flesh?—Waters
The Thin Ice—Waters
Another Brick in the Wall: Part I—Waters
The Happiest Days of Our Lives—Waters
Another Brick in the Wall: Part II—Waters
Mother—Waters
Goodbye Blue Sky—Waters
Empty Spaces—Waters

Young Lust—Waters/Gilmour
One of My Turns—Waters
Don't Leave Me Now—Waters
Another Brick in the Wall: Part III—Waters
Goodbye Cruel World—Waters
Hey You—Waters
Is There Anybody Out There?—Waters
Nobody Home—Waters
Vera—Waters
Bring the Boys Back Home—Waters
Comfortably Numb—Gilmour/Waters
The Show Must Go On—Waters
In the Flesh—Waters
Run like Hell—Gilmour/Waters
Waiting for the Worms—Waters
Stop—Waters
The Trial—Waters/Ezrin
Outside the Wall—Waters

All lyrics—Roger Waters
Other engineers—Nick Griffiths, Patrice Quef, Brian Christian, John McClure, Rick Hart
Sound equipment—Phil Taylor
Orchestra arrangement—Michael Kamen and Bob Ezrin
Backing vocals—Bruce Johnston, Toni Tennille, Joe Chemay, John Joyce, Stan Farber, Jim Haas, Islington Green School

THE FINAL CUT

Produced by Roger Waters, James Guthrie, and Michael Kamen; recorded in England at Mayfair, Olympic, Abbey Road, Eel Pie, Audio International, Rak, Hookend, and the Billiard Room, July–December 1982; engineered by James Guthrie and Andy Jackson; assistant engineers—Andy Canelle, Mike Nocito, Jules Bowen.

The Post War Dream
Your Possible Past
One of the Few
The Hero's Return
The Gunners Dream
Paranoid Eyes
Get Your Filthy Hands Off My Desert
The Fletcher Memorial Home
Southampton Dock
The Final Cut

Not Now John
Two Suns in the Sunset

By Roger Waters. Performed by Pink Floyd, David Gilmour, Nick Mason, and Roger Waters. Conducted and arranged by Michael Kamen.

Michael Kamen—piano, harmonium
Andy Bown—Hammond organ
Ray Cooper—percussion
Andy Newmark—drums on “Two Suns in the Sunset”
Raphael Ravenscroft—tenor sax; the National Philharmonic Orchestra

AMUSED TO DEATH

Produced by Patrick Leonard and Roger Waters, recorded in London at The Billiard Room, Olympic Studios, CTS Studios, Angel Studios, Abbey Road Studios, et al. Coproduced and recorded by Nick Griffiths. Mixed by James Guthrie. Engineers—Hayden Bendall, Jerry Jordan, and Stephen McLaughlan.

The Ballad of Bill Hubbard
What God Wants, Part I
Perfect Sense, Part I
Perfect Sense, Part II
The Bravery of Being Out of Range
Late Home Tonight, Part I
Late Home Tonight, Part II
Too Much Rope
What God Wants, Part II
What God Wants, Part III
Watching TV
Three Wishes
It's a Miracle
Amused to Death

By Roger Waters. With performances by Jeff Beck, Rita Coolidge, N'Dea Davenport, Don Henley, Brian Macleod, and John Patitucci. Released September 1992.

* * *

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