

22 INT. YOUNG PINK'S MOTHER'S HOUSE. DAY. 1950

YOUNG PINK, now aged ten, has come home from school. His MOTHER is still out at work. He makes himself a piece of bread and jam. He wanders up the stairs and hovers outside her bedroom. The door is open. He looks inside. He decides to venture in. Nervously he peeks inside drawers of underwear, examining a voluminous pink bra. He slowly opens a bottom drawer and discovers his Father's uniform wrapped in tissue. He puts on the jacket, the hat and the Sam Browne with revolver holster. He toys with the gun and live ammunition that he has discovered.

23 EXT. RAILWAY EMBANKMENT. DAY

YOUNG PINK and two other small boys scramble over a high brick wall at the top of a railway cutting near a tunnel entrance. They buddle at the bottom of the wall as YOUNG PINK shares out his Father's remaining bullets equally between them. There is one bullet remaining. Egged on by his friends YOUNG PINK scrambles down the embankment, gingerly walks into the mouth of a dark tunnel, and places the bullet on the steel rail. A train approaches. YOUNG PINK flattens himself against the side of the tunnel. As the train roars past. C.U. of YOUNG PINK'S face, the wind blasts his hair off his forehead. We see his P.O.V. as the goods train rushes past. Through the slats we glimpse people packed in like cattle. Their faces are pink Scarfian masks. Their fingers reach out like claws. CUT back to YOUNG PINK. His face has also metamorphosed into a terrified pink mask. Over this we hear the TEACHER'S voice.

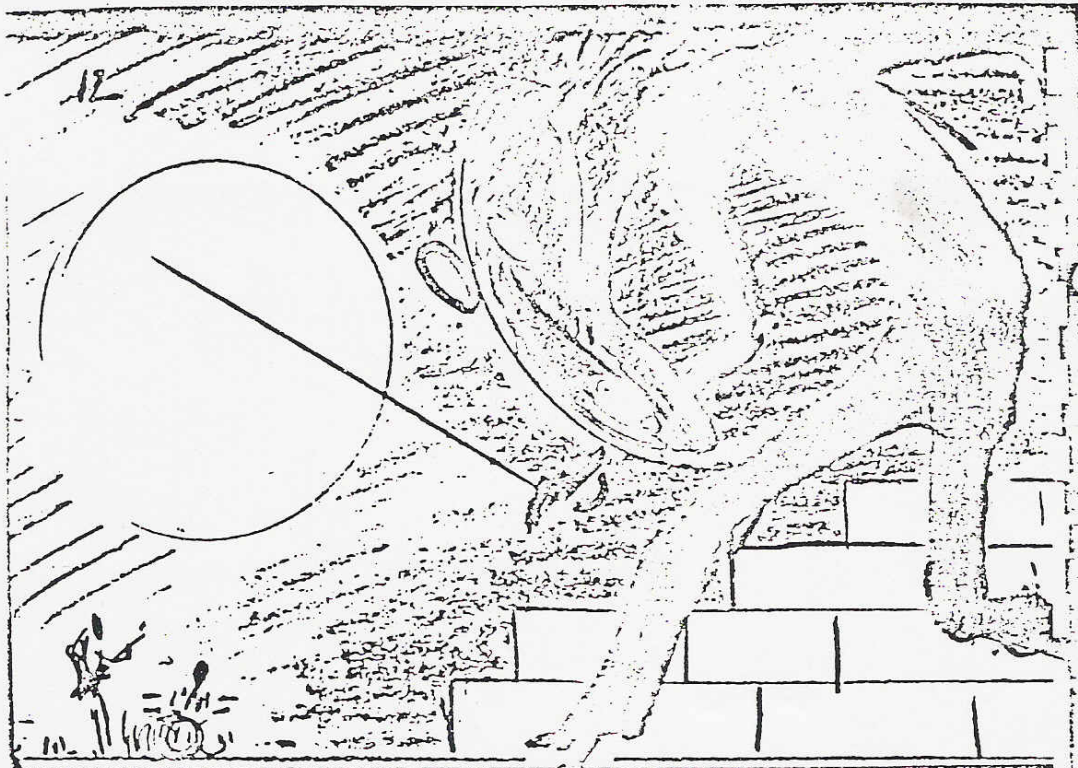
TEACHER

"You - yes you - stand  
still laddie!"

We see YOUNG PINK'S P.O.V. of his teacher strongly backlit, silhouetted at the end of the tunnel. He stands between the rails, brandishing his cane. CUT back to YOUNG PINK'S face, a mask no more. Scared. We CUT to a grotesque puppet of the TEACHER. It dangles menacingly in the mouth of the tunnel. It ducks down and peers in. It's eyes like two car headlights in the night.

#### THE HAPPIEST DAYS OF OUR LIVES

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.  
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.



24    INT.    CONCERT.    NIGHT

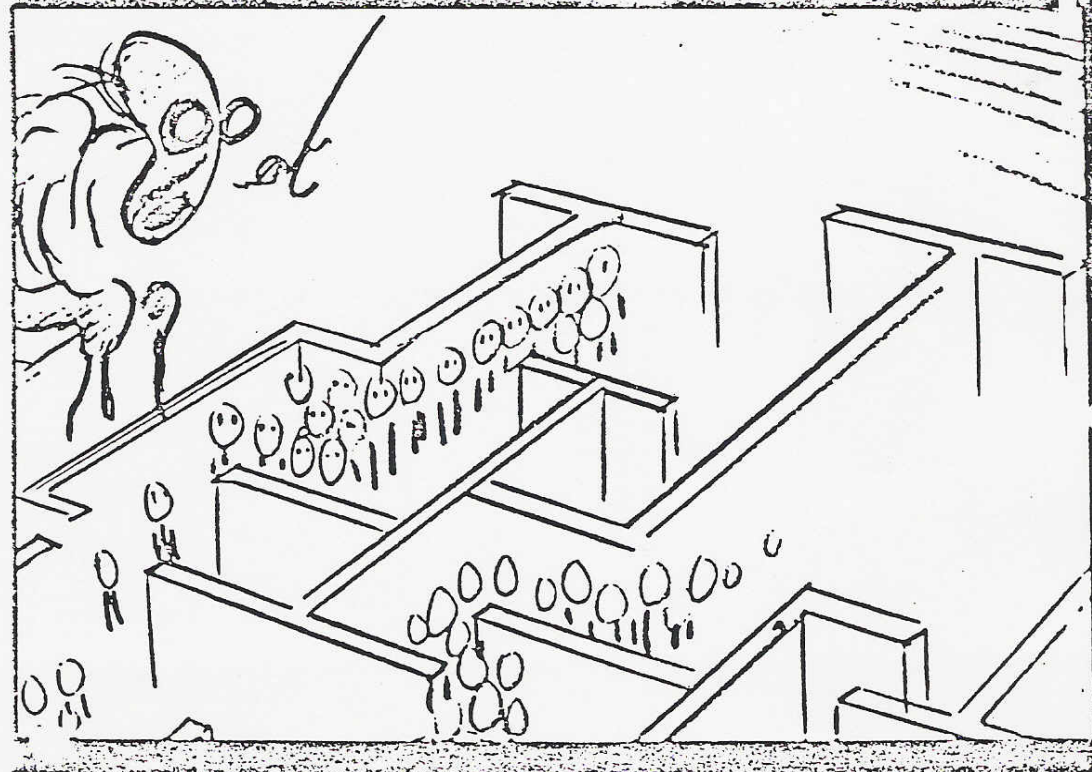
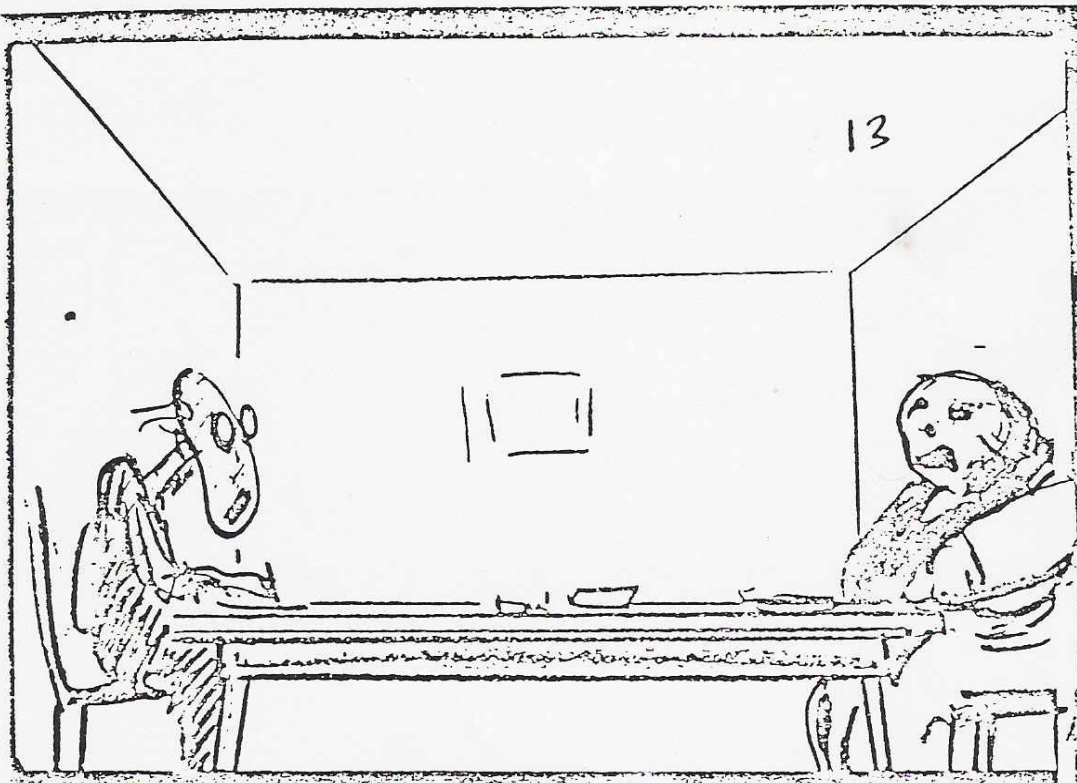
"When we grew up and went  
to school, there were  
certain teachers who would  
hurt the children anyway  
they could .... "

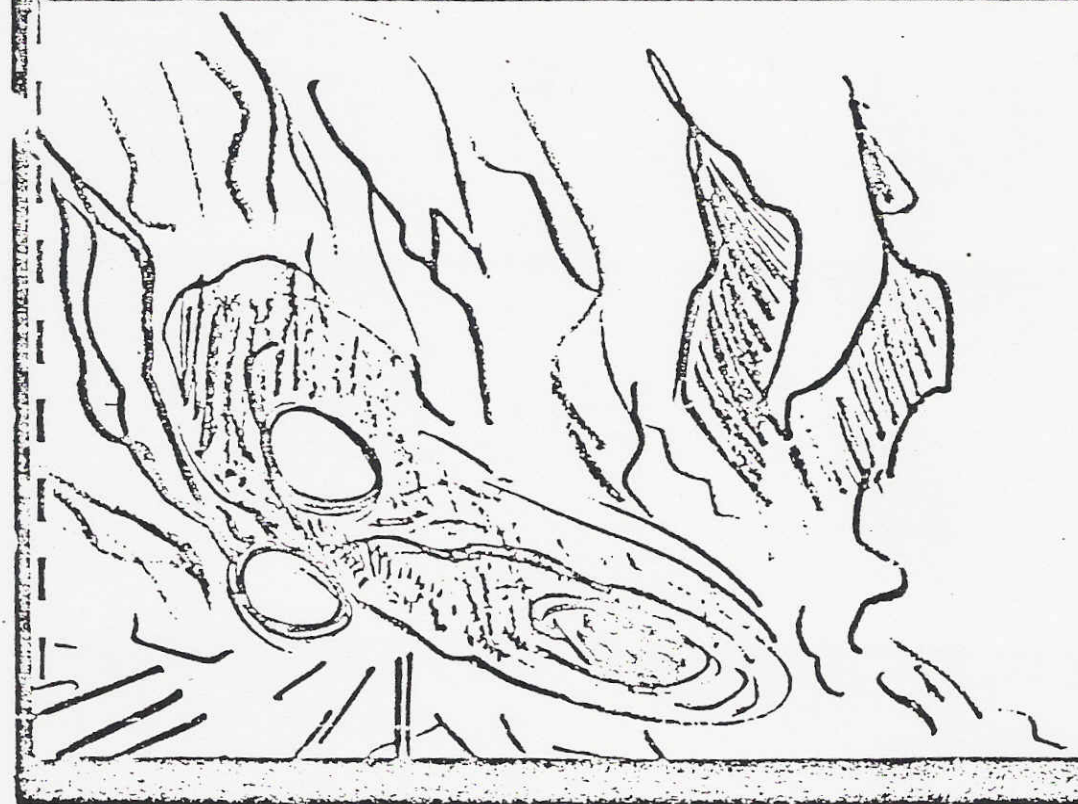
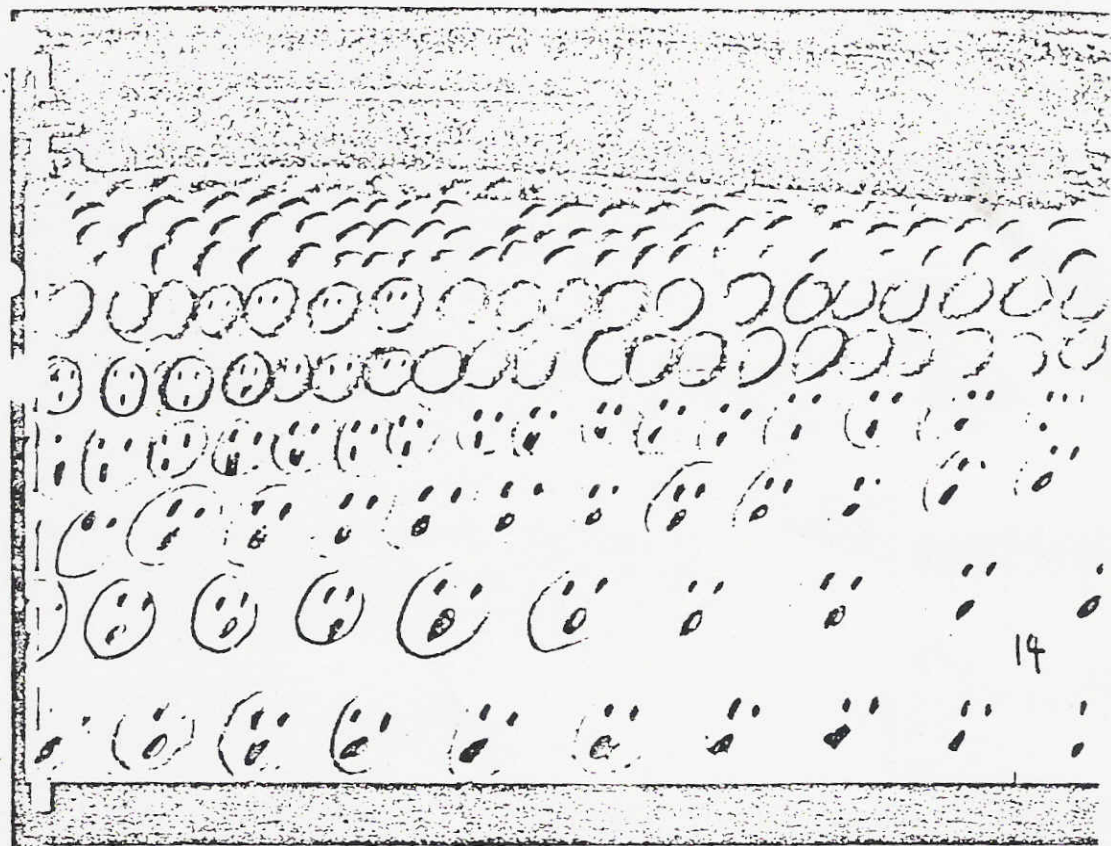
We see the grotesque puppet, in the concert situation,  
approaching the PINK FLOYD, our narrators. They sing  
'The Happiest Days of Our Lives'.  
We mix through to ...

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,  
Teacher's leave us kids alone.  
Hey - teacher, leave us kids alone.  
All in all it's just another brick in the wall.  
All in all you're all just bricks in the wall.









25 A SYMBOLIC AND SURREAL passage depicting the factory farm techniques employed in schools to produce a docile and unquestioning workforce. The overbearing TEACHER puppet forces pink masked children through the system.

Children being channelled along  
a maze.  
Fed on to conveyor belts.  
Stuffed into a mincer.  
Marching amongst the cogs and  
wheels of a huge 'Metropolis'  
structure.

26 INT. TEACHER'S HOUSE. NIGHT

We see a suburban dining room. Dramatically lit. The TEACHER sits opposite his overbearing WIFE. Without speaking, they politely and mechanically eat their meal.

27 SURREAL SET

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

On the drum break preceding the children's vocal entry we see row upon row of regimented figures sitting perfectly still with their pink masks. A sea of pathetic pink faces. As they start to sing they tear the masks from their faces, and we see that they are ordinary children. Over the guitar solo we intercut the children rioting. They tear down the surreal sets from Scene (25).

28 EXT. SCHOOL YARD. NIGHT

With the school in the background, the children hurl their desks and other debris on to an enormous fire. They throw the giant TEACHER puppet, Guy Fawkes-like, into the flames. We slowly move in on the grotesque face as it begins to melt. We hear the TEACHER'S voice.

TEACHER

"Wrong - do it again - if you  
don't eat your meat you can't  
have any pudding."

We CUT to ...

29 INT. TEACHER'S HOUSE. DINING ROOM. NIGHT

TEACHER and WIFE still eating dinner. Total silence. Natural F.X. The TEACHER has nearly finished his meal. He folds his napkin, very precisely, as if finished. His wife indicates that he should completely finish what is on his plate. He obeys. We gradually fade in telephone ringing F.X.

MOTHER

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?  
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?

30 INT. LONDON. BEDROOM. NIGHT

"Mother do you think they'll  
drop the bomb? Mother do you  
think they'll like the song?  
Mother do you think they'll  
break my balls? ..."

We cut to C.U. of SX70 photograph of PINK and his WIFE.  
It sits next to a telephone on a bedside table. The  
telephone rings. Unanswered.

31 INT. AN HOTEL SUITE. DAY. UNITED STATES

We cut to tight C.U. of PINK on the telephone. He  
hangs up. We see PINK lying, pensive, on the bed.  
A crack of light appears through the curtains, and we  
CUT to ...

MOTHER

/cont'd .....

Hush, now baby don't you cry.  
Mama's gonna' make all of your  
Nightmare's 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 Mam'll help build the wall.





32    INT.    YOUNG PINK'S BEDROOM.    NIGHT

"Mama's gonna' put all of her  
fears into you. Mama's gonna'  
make all of your nightmares  
come true ..."

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. The DOCTOR calls the MOTHER ominously to one side and talks, as grown-ups do. We see YOUNG PINK'S frightened face. The door closes, leaving YOUNG PINK in darkness. He calls out for MOTHER to leave the door open. She opens it a crack. We see a narrow shaft of light across YOUNG PINK'S face.

33    INT.    CONCERT.    NIGHT

We intercut the whole of 'Mother' with our narrators, PINK FLOYD, on stage.

34    INT.    YOUNG PINK'S HOUSE

"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  
Mam'll help build the wall"

YOUNG PINK leaves his sick bed and pads down the hall to his MOTHER'S bedroom. He gently opens the door. His MOTHER is fast asleep. She snores loudly. YOUNG PINK gingerly pulls back the bedclothes and climbs in beside her. He snuggles up. We see C.U. of MOTHER snoring. We mix from shot of YOUNG PINK and his MOTHER to ....

MOTHER

/cont'd .....

Mother do you think she's good enough?  
Mother do you think she's dangerous to me?  
Mother will she tear your little boy apart?  
Ooh Aah Mother will she break my heart?  
Hush now baby, baby don't you cry.  
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 come in.  
Mama will always find out where  
You've been.  
Mama's gonna' keep you healthy and clean.  
Ooooh babe, ooooh babe, ooooh babe,  
You'll always be a baby to me.  
Mother, did it need to be so high?

