



PINK does not respond. The camera moves slowly round his face.

"Day after day, love turns grey,
Like the skin of a dying man.
Night after night, we pretend
it's all right ...

... Run to the bedroom, in the
suitcase on the left
You'll find my favourite axe..."

From this point on he goes berserk. We see his violence expressed in her fear and her reactions. He is systematically taking the living room apart.

"Or contemplate the silent
freeway ..."

The camera manically follows him around the suite as he smashes things us. Furniture is broken, the entire living room destroyed. She is terrified. We see PINK'S face hideously distorted by rage. Flash cut to Scarfian screaming mask. The bedroom is also taken apart. She ducks as bottles and debris from the room are thrown at the window. Finally a T.V. set smashes through the window, and in slow motion falls towards the pavement.

"Would you like to learn to fly?
Would you like to see me try?..."

PINK leans dangerously out of the window, cutting his hand as he grips the mullion. The blood seeps through his fingers.
CUT to T.V. set shattering as it hits the ground.

45 INT. CONCERT. NIGHT

We cut back to our NARRATORS on the guitar solo, and hear,

"Would you like to call the cops?
Do you think it's time I stopped?
Why are you running away?"

in tight C.U. NARRATOR'S FACE.

DON'T LEAVE ME NOW

Ooooooh 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.

Ooooooh 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.

Ooooooh babe

Don't leave me now.

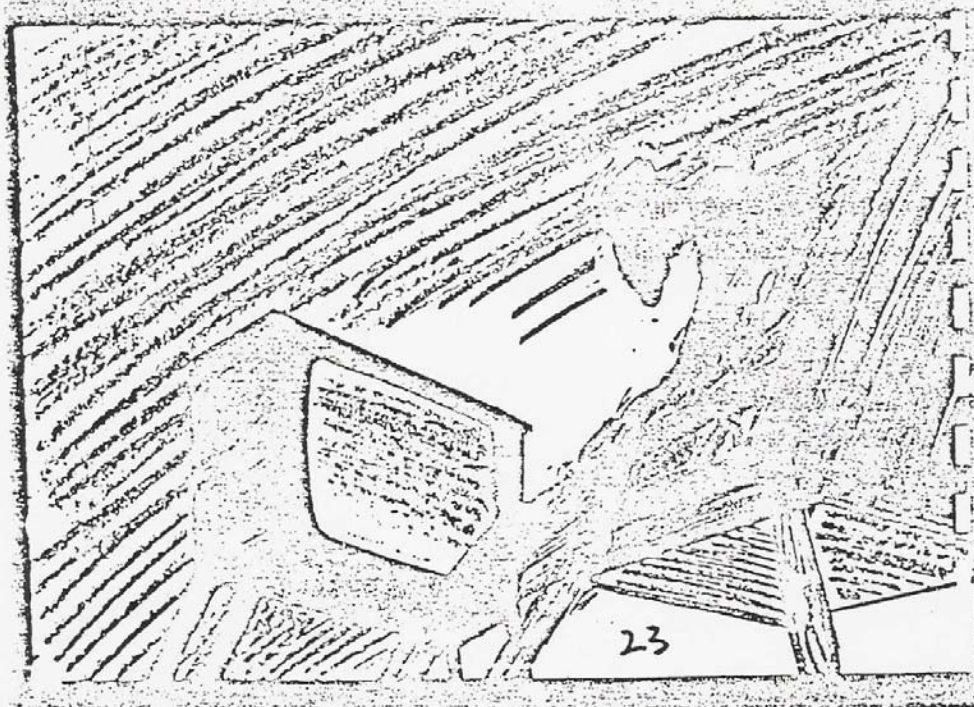
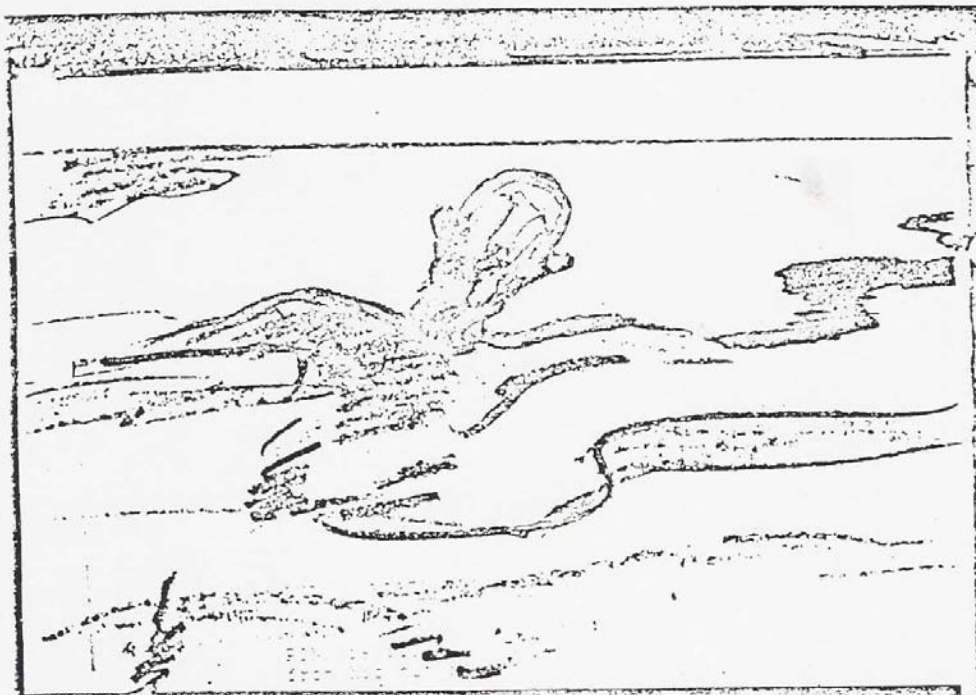
How can you treat me this way?

Running away.

I need you babe.

Why are you running away?

Ooooooh babe.



46 INT. HOTEL SUITE. NIGHT

The camera moves slowly, tracks around the floor of the wrecked hotel room. F.X. breathing. We're not quite sure whether we're going to come across the battered body of the GROUPIE or not.

47 INT. BEDROOM. LONDON

We see the WIFE and her LOVER making love. The camera moves slowly over their bodies.

"Ooooooh babe, don't leave
me now ..."

48 INT. HOTEL SUITE. SWIMMING POOL

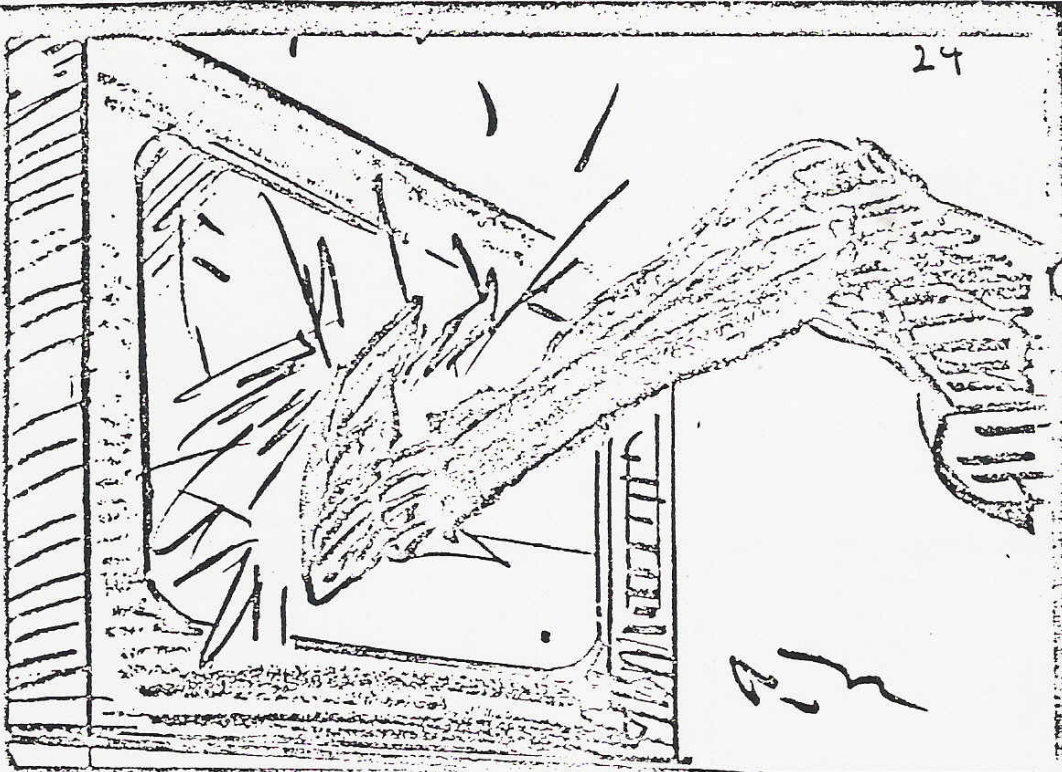
PINK is floating, once more, in the pool. The blood from his cut hand clouds the water.

49 INT. HOTEL SUITE

We track along bloody footsteps until we find PINK naked, slumped in his T.V. chair. As we move around PINK'S face and slowly pull out we see PINK, with the T.V. set, the standard lamp and the chair as his only props, now isolated from the real world, and dwarfed by images depicting the painful areas of his past experience, particularly the pain of his relationship with his WIFE.

ANOTHER BRICK IN THE WALL Part III

I don't need no arms around me.
I don't need no drug to calm me.
I have seen the writing on the wall.
Don't think I need anything at all.
No don't think I'll 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.



50 INT. HOTEL ROOM. T.V. SCREEN

The previous images now flicker on a T.V. screen.
PINK kicks the screen with his boot. We repeat
this image over and over again, from different angles,
as we hear the F.X. on the intro to 'Another Brick
in the Wall - Part III'.

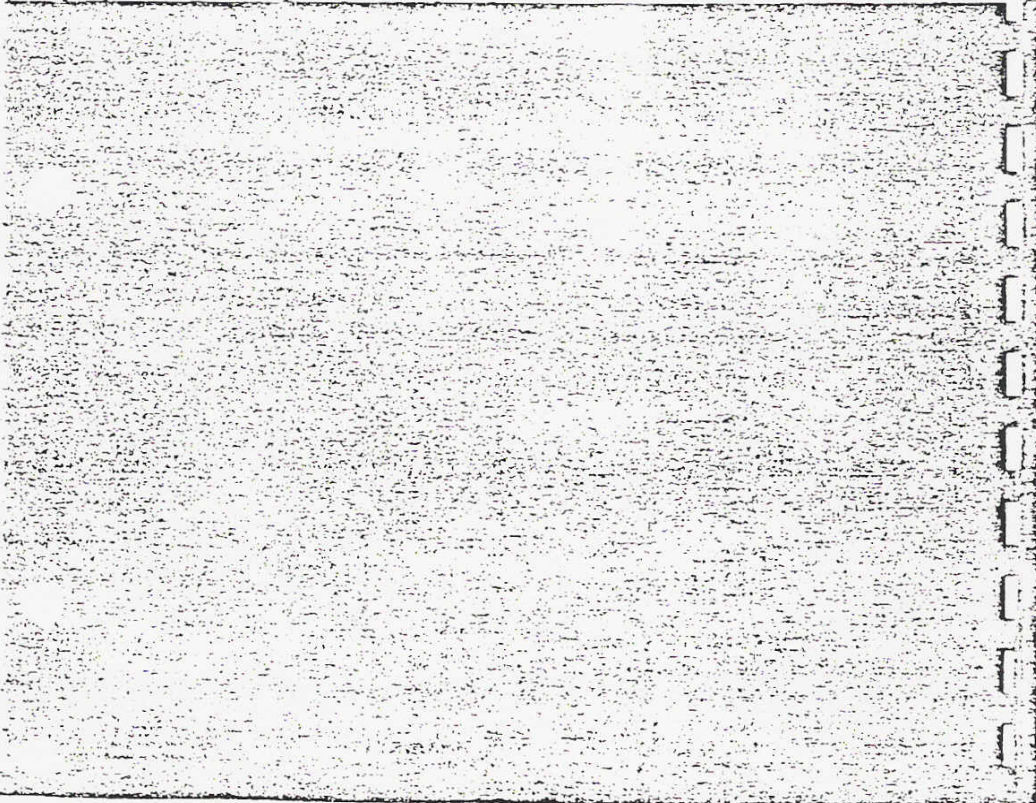
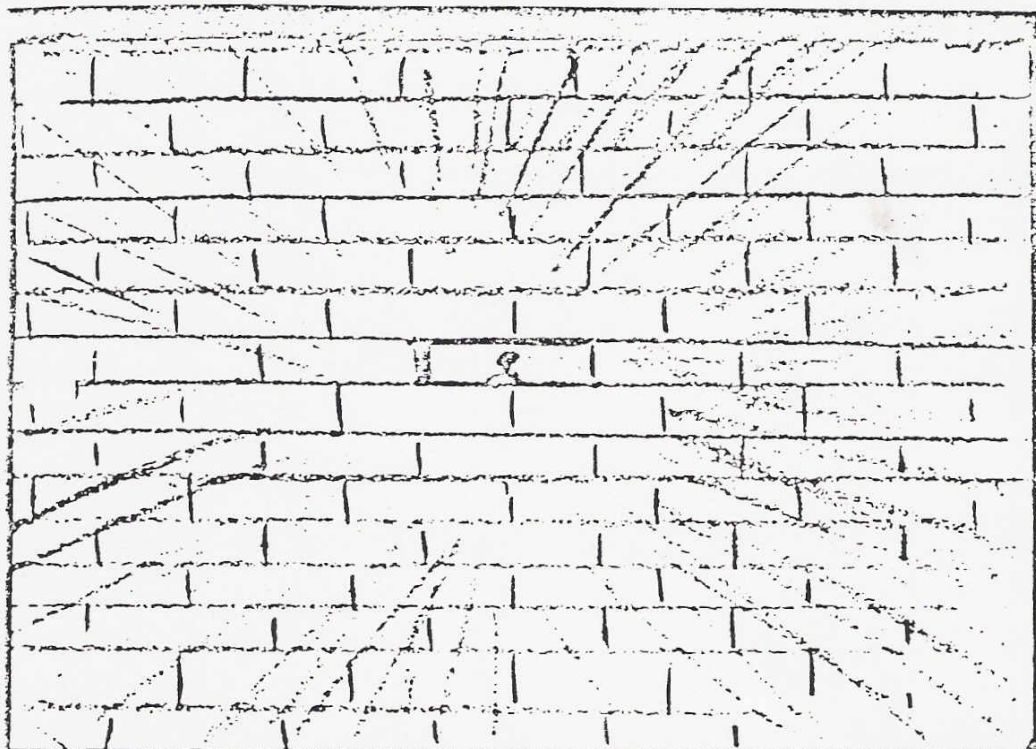
51 MONTAGE RECAP

"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
..."

We recap on images that have gone before.

GOODBYE CRUEL WORLD

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.



An enormous wall fills the frame, top, bottom, left and right. In the centre a small hole, the last brick has yet to be placed. PINK is silhouetted within this hole, strongly back lit by powerful white light. We slowly, slowly track in.

"Goodbye cruel world
I'm leaving you today ..."

As the song finishes the final brick is placed in the wall and we cut to black. The barrier is complete. F.X. human breathing. The buzzing of hovering flies. A bone drill. We hold the black frame of the unlit wall.