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THE EVENT
You won’t believe this...

YOU think pigs can’t fly... pilots who flew over London yesterday.

There it was, cruising nicely at 7,000 feet—a happy, fat pink pig.

One pilot, passing Heathrow, who spotted it up on the radar.

A police helicopter went up and watched it fly around away, up to 12,000 feet.

Back on the ground, at Battersea, the Pink Floyd rock group were quite worried. After all, it was their pig—a huge inflatable balloon they were using for photographs. It finally came to earth by landing a trotter down to Mr. James Stewart’s farm at Chilham in Kent.

So, you see, pigs CAN fly.

Yes, life can still be fun with the Express.

Even in these gloomy days and in this weather, your paper is always bright. ENJOY IT.

The day a pig really flew

“CIVIL AIRCRAFT flying into the London area are advised to keep a look out for a fat slow Pink Pig, repeat Pig—pig, last seen in Battersea area approaching a height of 5,000 feet approximately. Pilots are advised not to attempt to intercept said pig but report all sightings to control.”

That was approximately the message that went out to pilots from the West Drayton air traffic control yesterday afternoon. Soon afterwards another message was received by the pilots of a Metropolitan Police helicopter flying over the Thames. “Inflatable Pig proceeding in an easterly direction over London Bridge. Keep under observation.”

In another part of the city, Enka Productions Ltd., was facing the fact that there had been an unavoidable technical hitch in the record sleeve pictures for its client, the pop group Pink Floyd. Explaining that they are flying a helium-filled tethered pink pig over Battersea power station because it will look good on the record cover is one thing. Confusing is the fact that the said pig has gone unpredictably adrift into one of the world’s busiest air traffic regions is something else.

The police helicopter stuck to its quarry as it drifted south-east over Crystal Palace, gradually gaining height, and sailed on out of the police area and into Kent, at which point the helicopter crew decided that it would save its own bacon and gave up.

Further sightings reported it at 18,000 feet over Chatham, still going strong, and the Civil Aviation Authority predicted with some relief that it would either disintegrate or reach Germany. “We understand that it was made in Germany and it may be a hunting pig,” said the authority.

There was silence for a while, with Kent police keeping a watchful brief. At last the news broke at Maidstone Police headquarters: “It’s landed.” The bulletin went on to say that the pig had lost a trotter, which possibly accounted for its descent. It had come gently to earth at East Stour Farm, Chilham, near Ashford, and the farmer, with great presence of mind, had recovered from the shock and tethered it to his barn.
If pigs could fly!

The new Pink Floyd album called 'Animals' in order to shoot a cover sufficiently surreal and yet sufficiently animalistic to live up to the Floyd's surreal animal track record (e.g., the memorable cow on 'Atom Heart Mother,' a vast 40 foot inflatable pink pig was specially unpolished). Made in the German Zeppelin factories, the pig was scheduled to ride triumphantly hovering above Battersea Power Station. But when hoisted, the pig came adrift from its mooring and sailed blissfully aloft into the stratosphere. Police helicopters set off in pursuit, but were forced to give up at 10,000 feet, leaving the pig drifting gently over the Channel towards the Fatherland.

Getting back to easier

There was a small scale flying saucer at Heathrow today... and it caused quite a few in the control tower. The trouble was speedily pinpointed by experts in spotting unidentified flying objects. It was a pig-pink, 40 foot-long, and floating gently, 7000 ft up across the air lanes.

Prints on the approach to Heathrow were studied and several had to be destroyed on the spot. The crew of the trouble was soon traced. The pig had taken off from Battersea Power Station, where it was being used as a background for photographs for a record by the rock group.

It caused quite a few raised eyebrows as it floated on a warning course, so scaring

English authorities in dazzling fashion. The Evening News has just seen a UFO, over Battersea Power Station, where it was being used as a background for photographs for a record by the rock group.

Another reader claims the Lovely pig flew high enough to send you on the wagon.

Chase

Police in a helicopter gave chase to the now identified U.P.O. as it began to pick up speed en route to Heathrow. They gave up at 8 miles raised the air lane.

Back at Battersea Power Station, the men who dreamt up the monster pig met with most dire consequences. A 200 lb. pig was spotted by the missile and shot it down into the upper atmosphere. The pig was eventually tracked to Germany where it was made. It could not be located by the Flying Pig office.

For a whole the Pink Floyd's office dropped an embargo on information regarding the pig's fate. They finally admitted the mishap but also contended that the paths to the 'pool' were not certain whether or not they had enough pictures of the pig for the album. Perhaps they just don't want to know anymore.

Dick Tracy

It seemed like a good idea. The Pink Floyd, well known avant-garde electronic ensemble, were looking for a suitable cover photo to grace their latest album 'Animals,' which features just three tracks called 'Duck,' 'Pig' and 'Sheep.' Some bright photographers suggested building a large inflatable pink pig, which is where our story begins.

Date Line: Thursday, December 2.

On a crisp clear morning a party of assorted photographers and film people were clustered around the base of Battersea Power Station waiting for the pig to be launched. The pig was constructed by a German firm, Bethel Fabrik, the people responsible for building the Zeppelins, the blinded and expectant crowd got ready to toast the pig with champagne.

In the shadows harked a hired marksman with rifle and dummy bullets ready to shoot down the monstrous piglet should it get out of control. All the party discovered they did not have enough helium to float their pink prods, so everyone drank up and went home.

Date Line: December 2.

On a crisp clear morning a party of assorted photographers and film people returned to witness the second launching attempt. Extra helium had been ordered and gradually the animal pig began to rise majestically into the air. Shutter clicking furiously, they watched as the large pink pig, covered in the foam by the pink and pink pig floated up into the blue

Dick Tracy

It will probably break the...
THEY FOLLOW LIKE SHEEP.
THE MUSIC
boredom and pain, occasionally glancing up thru' the rain,

wondering which of the buggers to blame,

And

watching for pigs on the wing.
If you didn't care

what happened to me,

and I didn't care for you,

We would-a zig-zag our way thru' the
boredom and pain, occasionally glancing up thru' the rain,

wondering which of the buggers to blame,

And watching for pigs on the wing.
You gotta be crazy

You gotta have a real need,

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.

Then moving in silently,
down wind and out of sight, you gotta strike when the moment is right, without thinking.

And after a while, you can work on points of style, like the club tie and the firm handshake, a certain look in the eye and an easy smile.
DON'T PULL THE WOOL OVER MY EYES.

Am9sus4 4th fr.

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.

Guitar solo

Dm9 4th fr.
You've gotta keep one eye, looking over your shoulder
A WOLF IN SHEEP'S CLOTHING

You know it's gonna get harder, harder and harder as you get older

Am9sus4

Yeah, and in the end you'll pack up and fly down south

Bb7

hide your head in the sand. Just another sad old man

Dm9

All alone and dying of cancer
And when you lose control,
you'll reap the harvest you have
sown
And as the fear grows,
Dm

The bad blood slows and turns to stone.

And it's too late to lose the weight you used to need to throw a round.

So have a good drown as you go down all alone.

dragged down by the stone.

Dm
Tempo I

Gotta admit that I'm a little bit confused, sometimes it seems to me, as if I'm just being used.
Got ta stay a-wake got ta try and shake off this creeping malaise.

If I don't stand my own ground, how can I find my way out of this maze, deaf, dumb and blind.

You just keep on pretending that
every one'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
Who was born in a house—full of pain
who was train’d not to spit in the

fan, who was told what to do by the man, who was bro-ken by train’d person-nel,
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 who was dragged down by the stone.
Em

Big man, pig man, ha ha charade you are.

Em

You well heeled, big wheel.
IN THE DOG HOUSE

ha ha char-ade you are.

And

when you're hand is on your heart,

you're near-ly a good laugh,

al-most a jo-ker with your head down the pig-bin say-ing keep on dig-ging

Am7

pig stain on your fat chin what do you hope to find down in the pig mine.
You're nearly a laugh,
you're nearly a laugh but you're really a cry.

Bus stop rat bag,
ha ha charade you are,

You fucked up old hag,
Ha ha charade you are. You
radiate cold shafts of broken glass, you're nearly a good laugh

Almost worth a quick grin. You like the feel of steel you're hot stuff with a hat pin

and good fun with a hand gun you're nearly a laugh.
you're nearly a laugh but you're really a cry.
Hey you, White house, ha ha charade you are,
Em

You house proud town mouse,

C G Em

Ha ha charade you are

You're trying to keep our feelings off the street

Am

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,

Mar-y, you're nearly a treat,

Mary, you're nearly a treat but you're really a

cry.

Repeat and fade
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 a-bout

Well I've looked over Jordan and I've seen,

Things are not what they seem.
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.
(Spoken:) 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.
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.
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.
You know that I care,

what happens to you,

I know that you care for me too,

So I don't feel alone or the
PUPPY LOVE

weight of the stone,
now that I've found some-place safe to

D7
G
Am
F
D7

bury my bone,
and any fool knows a

Am
F
C
Am

dog needs a home,
a

D7
C
G

shelter
from pigs on the wing.
THE REHEARSAL
YOU CAN’T MAKE A SILK PURSE OUT OF A SOW’S EAR.
PINK FLOYD MUSIC LIMITED LONDON
PINK FLOYD EQUIPMENT AND TECHNICAL RIDER - EUROPEAN TOUR 1977

Unless specific arrangements are made to the contrary, the following requirements must be completed before the load-in time, which has been set at 08.00 for all venues.

1 (a) Pink Floyd require a stage area as per the attached plan. This stage should be a scaffold platform of interlocking tubular structure capable of sustaining up to 500 kg of equipment per square metre. The surface of the finished deck should be fireproofed, plywood, stable and have no flexibility and be level with no irregularities to ensure adequate support to equipment which is highly sensitive to vibration and movement. The deck should be freshly painted with matt black stage covering wherever indicated, and completely clear of any equipment other than Pink Floyd's. The sides of the stage platform should be covered with matte black material wherever visible by the audience. A security barrier 1 meter high is to be erected around the stage at a distance of between 1 m and 1 m 50.

The stage must be 24 metres across by 10 metres deep and shaped according to the enclosed stage plan, with two sets of stairs and a loading ramp. The arena floor must be strengthened in the areas marked to support the weight of the hydraulic towers (approximately 5,000 kilograms each). The optimum stage height required is 1 m 85, but a height of 1 m 60 can be accepted.

(b) The projection tower must be of an extremely stable construction, capable of supporting a highly sensitive cine projector and other delicate equipment of approximate total weight 750 kg. It is essential that the positioning and dimensions of this tower are exactly as specified on the attached plan. Platform dimensions are 4 metres by 4 metres at an exact height of 5 m 40 above stage level. Provisions must be made to lift the projector and associated equipment onto the platform and exact details will be arranged at each venue. The projector dimensions are 2 m 20 in height, 1 m 20 wide, 1 m 80 long and 500 kg in weight. The tower is to be equipped with a 90 cm safety rail on four sides and a 2 m 20 rail on the back and sides. For those venues where the projector is to be raised through the tower itself, the structure of the tower is to be continued to a height of 4 metres above the platform level, and topped with a rigid steel joist and block and fall or chain hoist. There should be no structural uprights on the front of the tower above platform level.

(c) Quadrophonic speaker platforms - three scaffolding towers will be required of rigid construction and located according to plan or, as specified by our representative.

These towers should be 2 metres high by 4 metres long by 2 metres deep, with 3 metres overhead clearance. The area directly below these towers will contain highly valuable equipment, so each tower should be surrounded by the 1 m 20 security barriers.

(d) An area no less than 6 metres wide by 5 metres deep on the ground floor audience level at the exact centre of the house i.e. equidistant from stage front and house rear, left and right, must be reserved for the sound and light mixers. Contained in this area is to be a platform 5 m 50 wide by 1 m 20 deep and with a height of 75 cm. This platform must be able to support equipment weighing 500 kg. Behind this platform seating must be supplied for Pink Floyd's technicians who will be operating the sound and lighting for the duration of the concert. It is essential that the whole area is surrounded by a secure barrier (1 m 20 high) See hall plan for further details.

2 The area above the stage must be clear of any hanging obstruction to a height of 15 metres to allow clearance for equipment to be flown over the stage.

3 (a) We will supply a fire-proofed drape (Duvetyne) of finished width 30 metres and depth 15 metres, made up of four sections each weighing approximately 50 kg. We require the necessary lines and bars to hang this drape in a position which will be arranged at the technical meeting and then be entered on the hall plan.

(b) 6 metres from the front of the projection tower, we require facilities for flying a circular 9 metre projection screen. The screen frame and material weigh approximately 250 kg. The optimum screen hanging arrangements is as shown. All lines L1, L2 and the tensioning line should comfortably reach the stage level. All lines must be black. Referring to (a) and (b) above, the Duvetyne drape and black lines L1 and L2 will be delivered to each venue during the afternoon preceding the load-in day.

(c) Any additional work required for the attachment of the inflatable wire to the various points on the arena walls must be completed before the load-in time.

4 The power requirements and positioning are as per the attached sheet. All cable runs must be terminated with suitable disconnects, and ready for use.

5 The optimum follow spot requirement is as follows: Eight Super Trouper follow spots must be provided for each performance no later than 14.00 on the day of the performance and should be equipped with the following Roscolene filters:
841 Surprise pink
817 Deep golden amber
839 Rose purple
866 Deep urban blue
823 Medium red
877 Medium blue green

Eight qualified and experienced operators, who must be able to understand simple lighting cues in English, should be called no later than half an hour prior to the time of the performance. At your venue it has been agreed that the deployment of the spot lights is as entered on the hall plan and that the number of lights will be . . .", supplied by . . .", and . . .", local operators will be required.

6 The stage and all facilities of the building should be made available to the Pink Floyd at 08.00 on the day of the load-in. No outside events, such as rehearsals by other artists, preparations for future events, or major maintenance operations should be allowed to take place at any time between 08.00 on the day of the load-in and the time when all the equipment belonging to Pink Floyd has been removed from the auditorium.

7 Pink Floyd require access for equipment trucks at 08.00 on the day of the set up. Sixteen stage hands should be provided, including a nominated representative to receive instructions for his crew from either Graeme Fleming (productions, lighting and effects), Mick Kluczynski or Robbie Williams (sound and stage). This stage crew will be required to both off-load and on load the equipment from trucks to stage at both the beginning and the end of the general set up and breaking down of the equipment for the concert.

8 (a) Two fork lift units with two experienced drivers should be provided for the load-in (08.00) and load-out of all Pink Floyd equipment. Both should have a 1,000 kg load capacity and should be in good working order.

(b) Two motorised trolley units suitable for interior use must also be provided.

9 A minimum of two qualified electricians, including the chief house electrician, are to be available at 09.00 on the day of the set up and also, if applicable, on the day of the performance to connect (and stand by and dis-connect) all electrical power supplies required as according to the rider. Two riggers, independent of the stage crew, to be made available at 08.00 on the day of the load-in and also for the duration of the show and for de-rigging. At venues where the load-in occurs the day before the performance, the number of stage hands required for the day of the performance to be arranged.

10 On the day of the load-in, a sit down hot meal is to be served between 12.00 and 13.00 for the Pink Floyd crew (twenty people), local stage crew, and house staff involved in setting up the show. This meal must be served in a civilized manner, with place settings. In view of the "take aways" suffered in the past, the proposed menu should be given careful consideration.

11 Four 10 kg CO2 fire extinguishers to be provided at the venue along with two large fire blankets.

12 Graeme Fleming will make all decisions as to the use and deployment of any stage lighting facilities, including follow spots, instruments and control boards. He will give all light cues and have final approval of staging of Artists' equipment, including lighting and communication equipment and also have complete artistic control over all the above facilities.

13 A representative of the Pink Floyd (Norman Perry) will be at the venue the day before the set-up to supervise all installation with reference to the Pink Floyd show. He is to have absolute authority in connection with all matters relevant to the Pink Floyd. During the load-in and concert days, a representative from the promoters and a representative of the building, must be present at all times to deal with any problems which may arise. Any immediate queries regarding sound and related considerations, should be addressed to Mick Kluczynski; queries regarding overall production, lighting and special effects, to Graeme Fleming (England).

14 Pink Floyd will supply their own sound, lighting, communication systems and these will only be available for use by Pink Floyd.

15 No other person than the Artists or the Artists' direct employees will be allowed on stage one hour before the concert starts, and no announcements may be made during the fifteen minutes prior to the concert. Otherwise, the Artists reserve the right to curtail their act without prejudice to their fee.

POWER REQUIREMENTS (See note 5)
The power supplies listed below should be located according to the attached plan:

1 PROJECTOR:
3 phase 4 wire and earth (each phase 240 volts); 60amps per leg; Brought to base of projector tower.

2 QUAD STATIONS:
The three 'audience' stations each require: Single phase plus earth; 60 amps; 240 volts.

3 STAGE:
Single phase plus earth; 200amps; 240 volts; Brought onstage (stage right).

4 LIGHTS:
3 phase 4 wire plus earth (each phase 240 volts); 200amps per leg; Brought to below the stage (stage right).

5 HYDRAULIC MOTORS:
3 phase 4 wire and earth (each phase 240 volts); 60amps per leg; Brought to below the stage (stage right).

*These details vary according to building.
ALL ANIMALS ARE EQUAL — BUT SOME ARE MORE EQUAL THAN OTHERS.

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