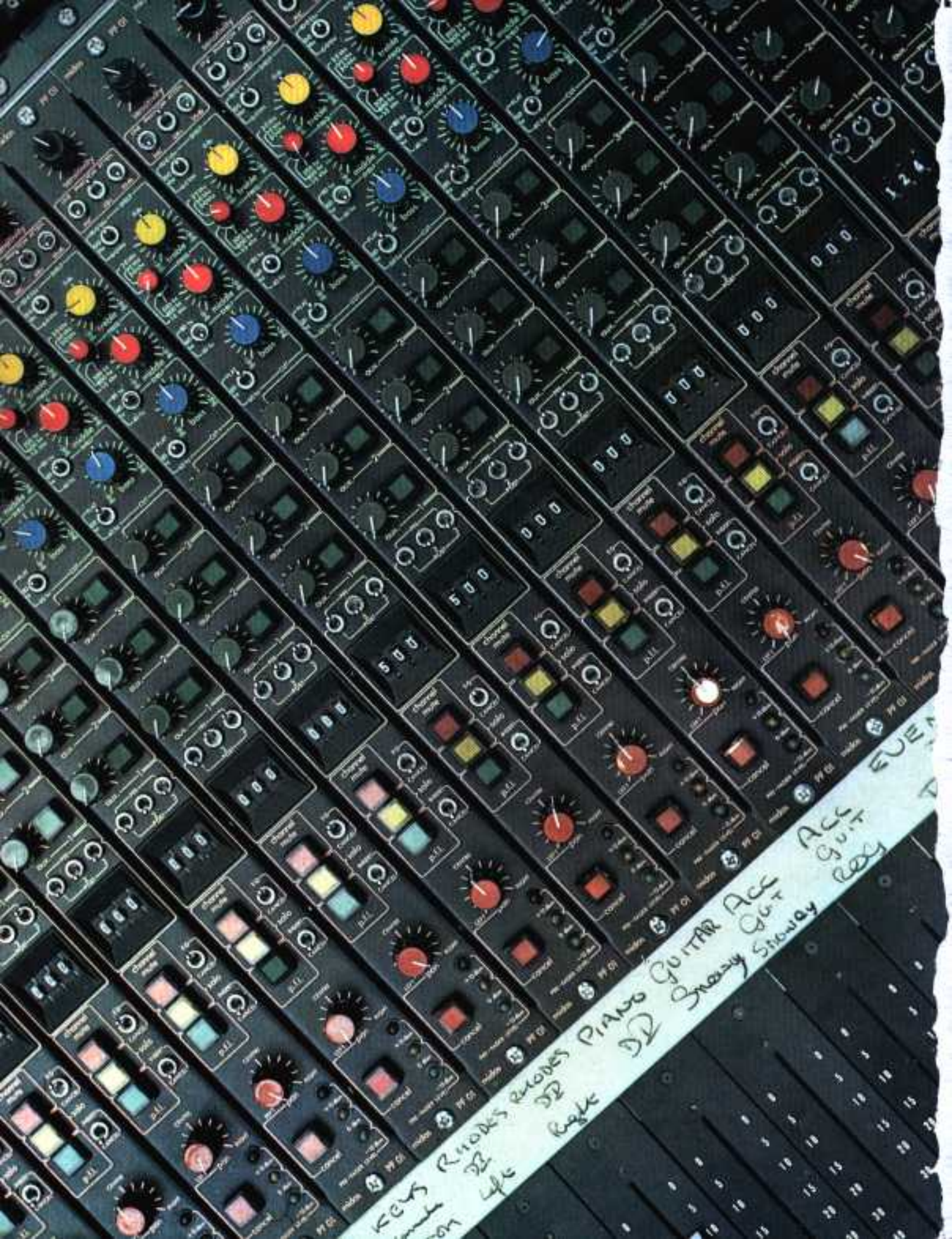


PINK FLOYD ANIMALS





KEYS
Rhodes Rhodes
DR
Life

PIANO
DR
Shooby Shooey

GUITAR
DR
Shooby Shooey

ACC
DR
Shooby Shooey

GUIT
DR
Shooby Shooey

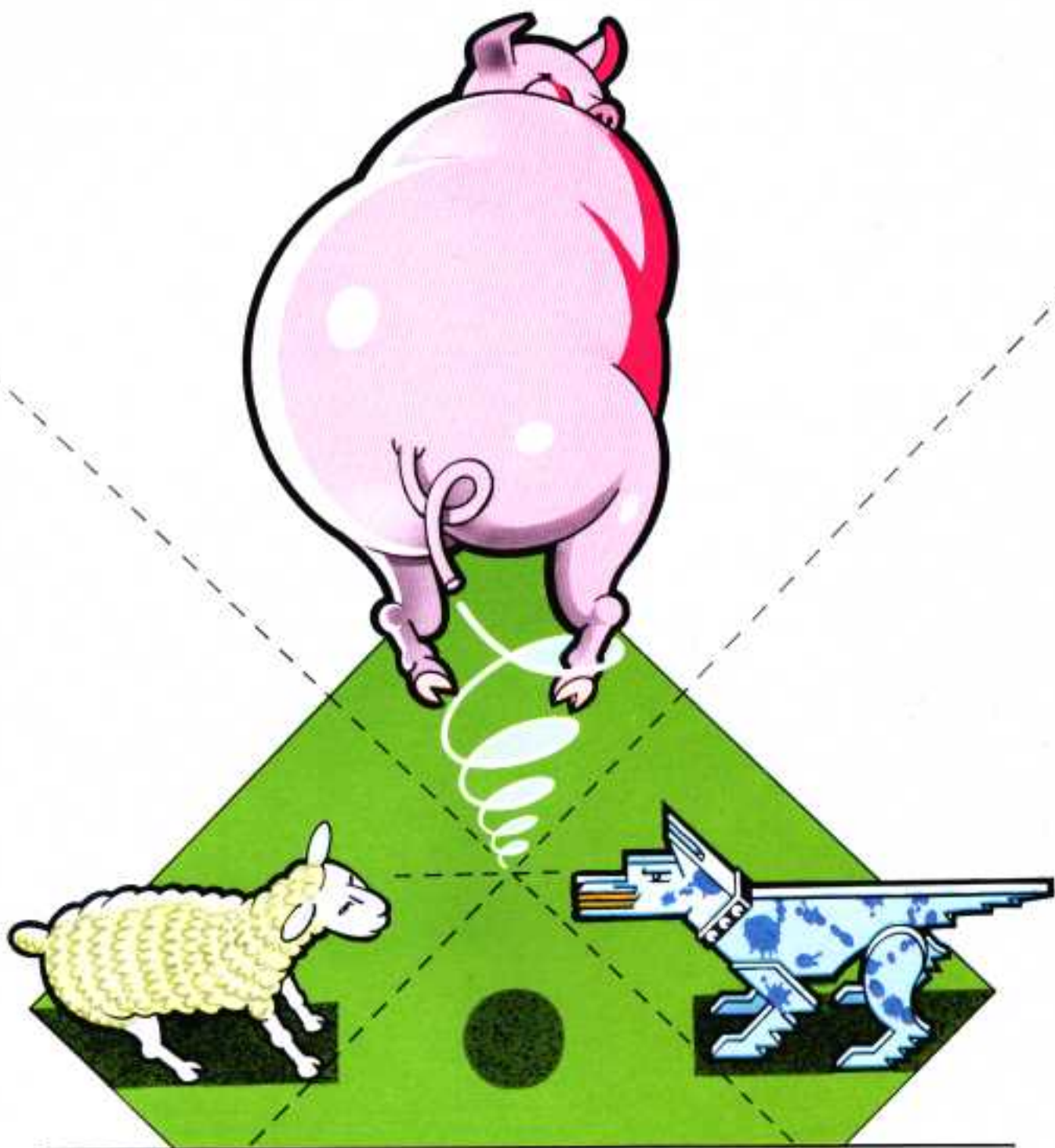
ROCK
DR
Shooby Shooey

FUNK
DR
Shooby Shooey



Rhodes Rhodes
DD
Rock
PIANO
DD
GUITAR
DD
ACC
GUIT
SNARE
SNARE
ACC
GUIT
ROCK
EVENTIDE
DD
DD

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|-----------------------------|----|
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THE EVENT

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IF PIGS COULD FLY

















You won't believe this...

YOU think pigs can't ask pilots who flew over London yesterday.

There it was, cruising nicely at 7,000 feet—a happy, 40ft pink porker.

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

A police helicopter went up and watched it soar serenely away, up to 18,000 feet.

Back on the ground, at Battersea, the Pink Floyd rock group were quite worried. After all, it was their pig—an inflatable balloon they were using for photographs.

It finally came to earth—by losing a trotter and floating down to Mr. James Stewart's farm at Chilham in Kent, where last night it was tethered to a barn.

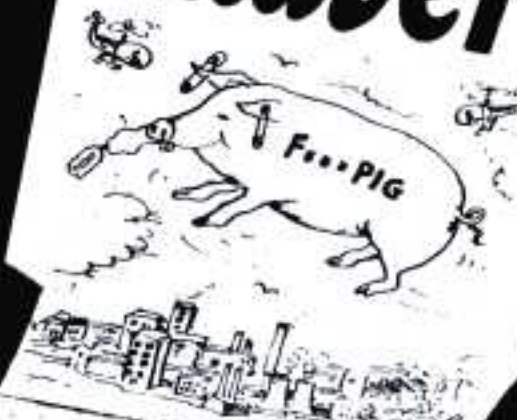
So, you see, pigs CAN fly...

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 Raver

Melody makes 11-12-76



BACKLASH to the Sex Pistols ABair quite indignant, but it up they'll have nowhere to play so their screaming tour So many venues have discovered them and that it looks as if they'll spend the next two months driving around the country with no particular place to go. That'll be a crapper for Johnny Thunders's New Yorkers who're tripping over from the States just for the tour. Two weeks in the back of a Transatlantic and they'll wish they were back at CBGB's.

PATRIOTS Corner: students at Birmingham Polytechnic last Thursday forced local band Number 2 to leave a Transatlantic from the stage where they were performing a selection of the songs of the National Front.

If pigs could fly, piglets would be the last thing on your mind. Last Friday the Pink Floyd made the contribution to The Week That Ended The World Of Popular Music. The Floyd's new album 'Ummagumma' has been imaginatively titled 'Ummagumma' and some aspiring creative genius conceived the idea of depicting a flying pig on the record sleeve. So, a dose of 30 foot long pink pig on the record sleeve. The idea of the behaviour became somewhat strange. It began to drift in one and free over the unsuspecting city of London—adrift in one of the busiest air traffic routes in the world West Drayton air traffic control sent out emergency signals to all in-con-tract. warning pilots that there was a flying pig in all in-con-tract. With a police helicopter in hot pursuit the pig was over Crystal Palace and onwards. The pig was seen on the air-traffic side. The Civil Aviation Authority decided that it would either disintegrate or land somewhere. The over alert Kent County Council happened to be in the Thames Valley force we can help you, but were relieved to hear from Maidstone Police headquarters that the pig had made a crash landing at East Stour Farm, Chilham near Ashford. The local farmer, quite fortunately approached the wayward animal and tethered it to his barn effectively preventing it from returning to the sky.

THE GUARDIAN

The day a pig really flew

"CIVIL AIRCRAFT flying into the London area are advised to keep a look out for a 30ft long pink pig, repeat F-I-G pig, last seen in the 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 morning. Soon afterwards another message was received by the pilot of a Metropolitan Police traffic helicopter flying over the Thames. "Inflatable pig proceeding in an easterly direction over London Bridge. Keep under observation."

In another part of the city Emka Productions, Ltd, was facing the fact that there had

By GILLIAN LINSOTT

been an unavoidable technical hitch in the record sleeve pictures for its clients, the pop group Pink Floyd. Explaining that you are flying a helium-filled tethered pink pig over Battersea power station because it will look good on the record racks is one thing. Confessing 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 homing pig," said the authority.

There was silence for a while, with Kent police keeping a watching 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.



PIG AHOY

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 photographer suggested building a large inflatable pink pig, which is where our story begins.

Date: 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. Specially constructed by a German firm, Balloon Fabrik, the people responsible for building the Zeppelins, the hushed and expectant crowd got ready to toast the pig with pink champagne.

In the shadows lurked a hired marksman with rifle and dum-dum bullets ready to shoot down the monstrous porker should it get out of control. Alas, the party discovered they did not have enough helium to float their pink prodigy, so everyone drank up and went home.

Date: Friday, December 3. On a crisp, clear morning a party of assorted photographers and film people returned to witness the second launching attempt. Extra helium had been laid on and gradually the 40 foot pig began to rise majestically into the air. Shutter-clicking hurriedly and then, a sudden roar, one of the lines securing the beast broke and the pig floated up into the blue beyond the out-of-reach of the frantic humans below.

First sightings came from an out-of-control pilot who after touchdown at Heathrow, rushed to the control tower to report he had seen a large pink pig floating through the sky. He had to be breathalysed before anyone took his information seriously. Immediately a police helicopter was dispatched on the pig's trail. It was sighted over London and tracked to 5,000 feet before the helicopter had to give up the chase. Then the Civil Aviation Authority swung into action, warning all pilots that a flying pig was in the vicinity.

The London Evening News began receiving reports from its readers who claimed to have seen a pink UFO and one reader commented: "This large pink thing flew over my wagon."

When I spoke to the press man at the CAA he told me: "It was last sighted east of Doding, near Chatham in Kent at 10,000 feet going east before we lost it on our radar. When I asked him what he thought the ultimate fate of this flying phenomenon was likely to be, he said: "It will either disappear into the upper atmosphere and dissolve, or continue across the Channel until it reaches Germany where it was made. You could call it a homing pig." Later reports confirmed the pig had come to ground in Kent.

For a while the Pink Floyd's office shipped an embargo on information regarding the pig's activities. When they finally admitted the mishap they also confessed that they were not even sure whether or not they had enough pictures of the pig for the album. Perhaps they just don't want to know anymore.

□ DICK TRACY

If pigs could fly

THE NEW Pink Floyd album is 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 imported. 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 earth...

Watch out, there's a flying pig about!

THERE was a small scale flying alert at Heathrow today... and it caused quite a few snorts in the control tower.

The trouble was speedily pinpointed by experts in spotting unidentified flying objects. It was a pigpink, 40ft long, and floating gently 7000ft up across the air lanes.

Pilots on the approach in Heathrow were alerted and several had to delay their final run.

The source of the trouble was soon traced. The pig had "taken off" from moorings near Battersea Power Station, where it was being used as background to photographs for a record sleeve by the rock group Pink Floyd.

It caused quite a few raised eyebrows as it floated on a swerving course to eastward.

Untroubled pig-worshippers in London immediately began showing the Evening News, claiming: "I've just seen a pink UFO, over Dulwich."

Mr. Ellis Gardner, 38, of Addiscombe Road, Croydon, said: "If pigs could fly... I've seen it all now."

Another reader said: "This large pink thing flew over my garden. It's enough to send you on the wagon."

Chase

Police in a helicopter gave chase to the now identified UFO as it began to pick up speed en route to Heathrow. They gave up as it neared the air lanes.

Back at Battersea Power Station the man who dreamed up the monster pig record director Steve O'Rourke, said: "I feel sick."

"It's a joke that has gone wrong. It could have inflamed with aircraft," Mr. O'Rourke, 36, said the pig arrived from Germany yesterday. It is made by Balloon Fabrik—the company that manufactured the Zeppelin, the famous German wartime airship.

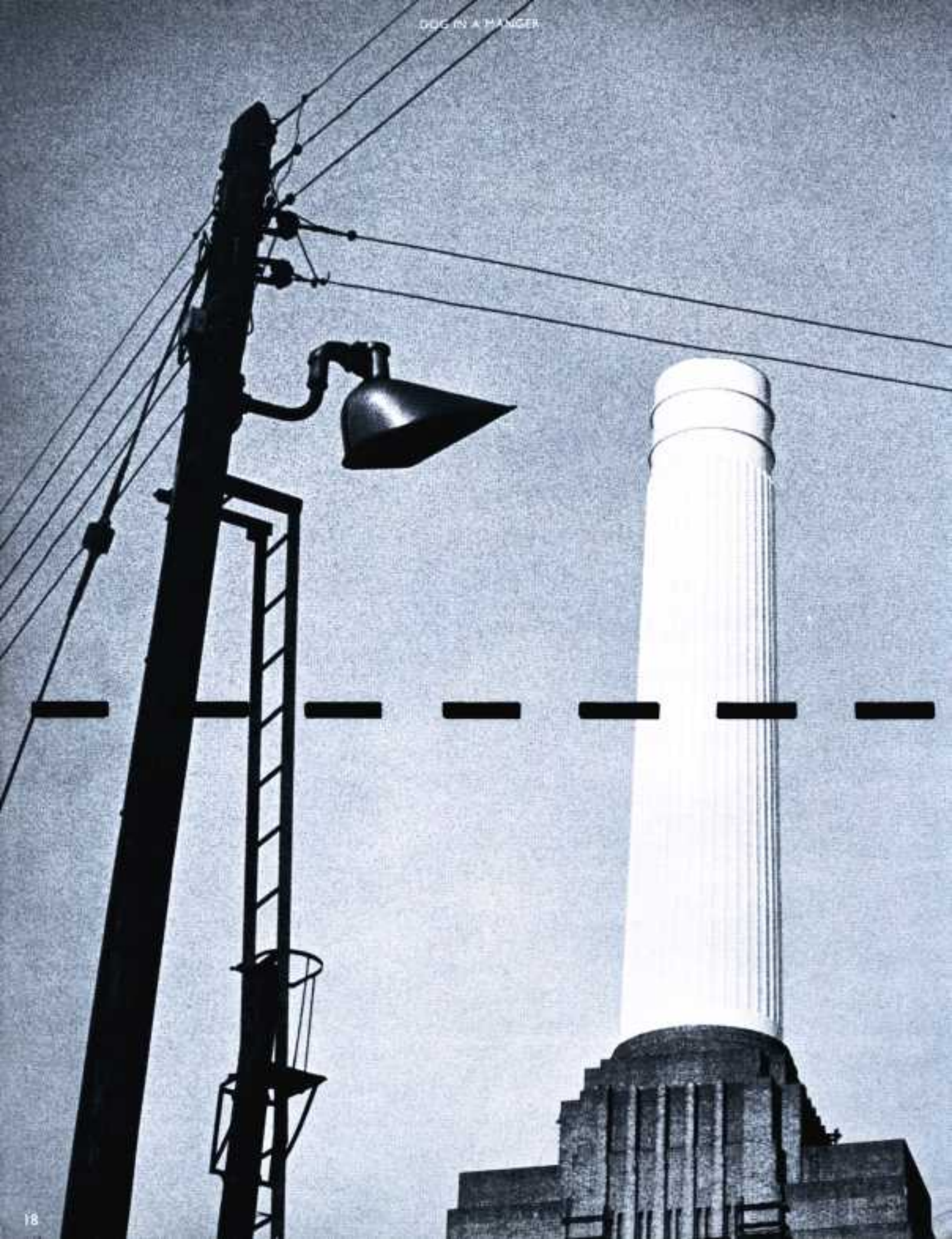
As the pig homed in on Heathrow it gave quite a few pilots a laugh.

The last reported sighting of the pig was at 15,000ft, over Manston, Kent.

An airline spokesman said: "It will probably break up. We are no longer interested in it."

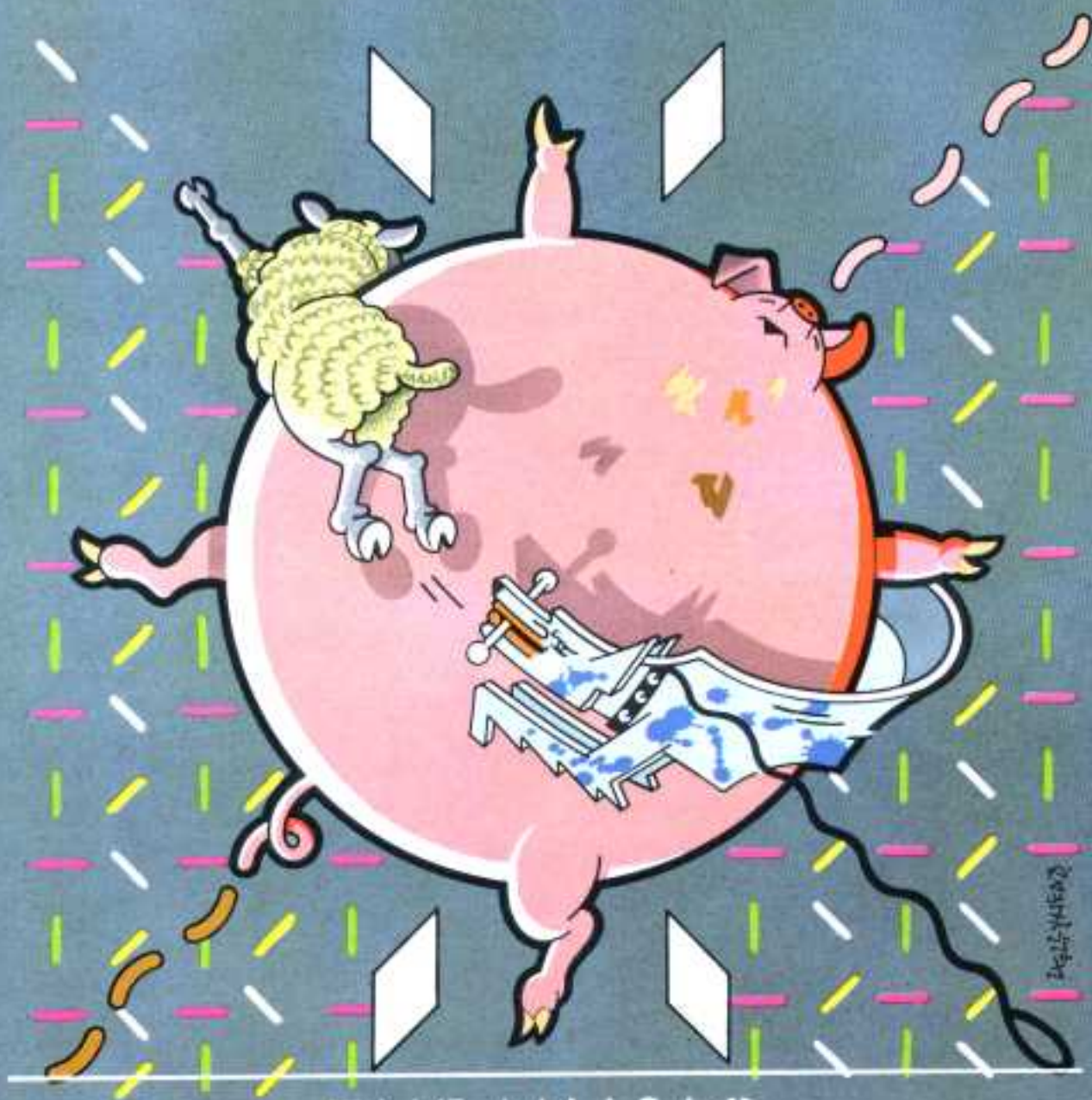












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THE MUSIC

PIGS ON THE WING (ONE)

WATERS

Rubato

If you did - n't care

G

C

G

C

G7

what hap-pened to me,—

and I did - n't

C

G

C

G

Care

for you,

C

G7

C

G

C

We would - a

zig - zag our way—

thru' the

G

A7

bore-dom and pain, — oc - ca - sion - al - ly glan - cing up thru' the

A7 G C D7

rain, won - der - ing which of the bug - gers to blame,

G Am F D7

And

F C Am

watch - ing for pigs on the wing.

D7 C G

PIGS ON THE WING (ONE)

WATERS

Rubato

G C G C G7

If you did - n't care

C G C G

what hap-pened to me, — and I did - n't

C G7 C G C

care for you,

G A7

We would - a zig - zag our way — thru' the

A7 G C D7

bore-dom and pain, — oc - ca - sion - al - ly glan - cing up thru' the

G Am F D7

rain, won - der - ing which of the bug - gers to blame,

F C Am

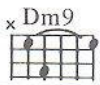
And

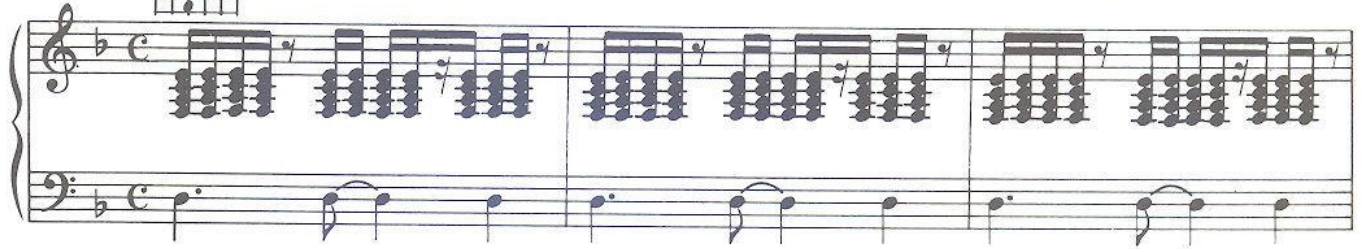
D7 C G

watch - ing for pigs on the wing.

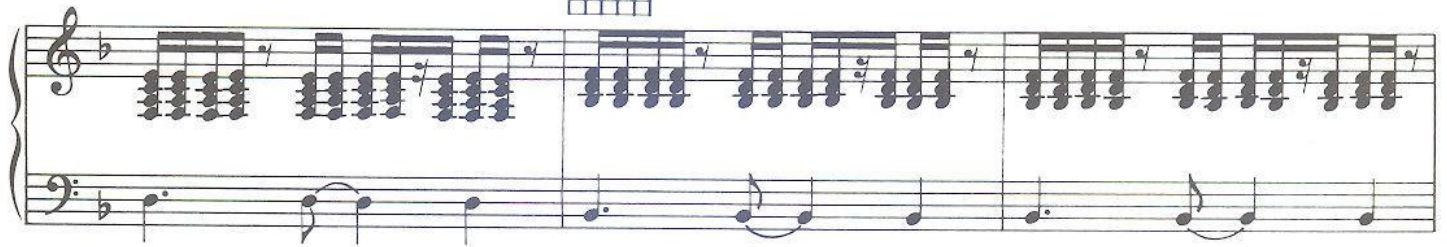
DOGS


GILMOUR-WATERS

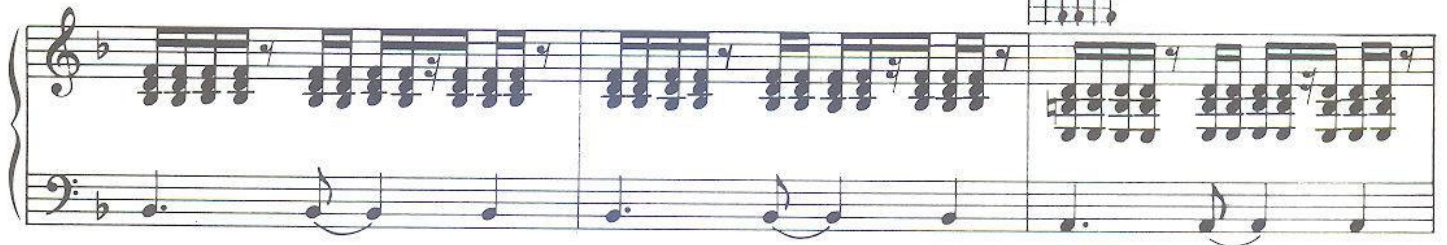
♩ = 103  4th fr.



 Bb



 Am9sus4
4th fr.



 Bb7



x Dm9 4th fr.

You got - ta be cra - zy you

Bb

got-ta have a real need, Got-ta sleep on your toes, and

when you're on the street, you got - ta be a - ble to pick out the eas - y meat with your eyes

x Am9sus4 4th fr.

closed. Then mov - ing in sil - ent - ly,

B \flat 7

down wind and out of sight, you got - ta strike when the mom - ent is right, with-out

x Dm9 4th fr.

think - ing _____ And af - ter a while, _

you can work on points of style, _____ like the

B \flat

club tie and the firm - hand - shake, _ a cer-tain look in the eye _ and an eas-y smile

Am9sus4  4th fr.

You have to be trus - ted. — by the



Bb7 

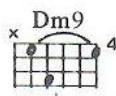
peo-ple that you lie to, — so that when they turn their backs on you





You'll get the chance to put — the knife in.



Guitar solo

Dm9  4th fr.





B \flat

The first system of music features a piano accompaniment with a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. A guitar chord diagram for B \flat is shown above the staff.

Am9sus4
x o 4th fr.

The second system continues the piano accompaniment. A guitar chord diagram for Am9sus4 (x o 4th fr.) is shown above the staff.

The third system shows the piano accompaniment continuing with the same rhythmic pattern.

B \flat 7

The fourth system features a guitar chord diagram for B \flat 7 above the staff and continues the piano accompaniment.

Dm9
x 4th fr.

The fifth system features a guitar chord diagram for Dm9 (x 4th fr.) above the staff and continues the piano accompaniment.

You've got - ta keep one eye, look - ing ov - er your shoul - der

The sixth system includes a vocal melody line with the lyrics "You've got - ta keep one eye, look - ing ov - er your shoul - der" and the corresponding piano accompaniment.

A WOLF IN SHEEPS CLOTHING

B \flat



You know it's gon - na get hard-er, hard-er and hard - er as you get old - er

Am9sus4

x02133 4th fr.

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

B \flat 7



hide your head in the sand. Just an-oth-er sad old man...

Dm9 x02133 4th fr.

All a-lone and dy - ing of can - cer

Bb

Bb7

C

Half tempo

C

Dm

Bb

F

Eb

F

Eb

Dm

Dm9 4th fr

C7

Dm

A

F

Em

SICK AS A DOG

Dm C

Chords simile

Guitar solo ad lib.

Bb C

Chords simile

Dm C

Chords simile

Bb C chords simile Dm A F Em

Dm C

chords simile

And when you lose con trol, — you'll reap the har - vest you have

chords simile

sown And as the fear_ grows, —

PORK PIE HAT

Dm  Bb 

The bad_ blood slows and turns_ to stone_



A  Dm  C 

And it's_ too late to lose_ the weight



Dm  C  chords simile   Bb  C 

— you used_ to need_ to throw a round. — So have a good down as you



Dm  A  F  A  Dm 

go down_ all a - lone_ dragged down_ by the stone.



Bb7

Tempo I

Dm9

Got-ta ad - mit

that I'm a

Bb

lit - tle bit con - fused, —

some - times it seems to me, —

as if I'm just be - ing — used. —

Am9sus4

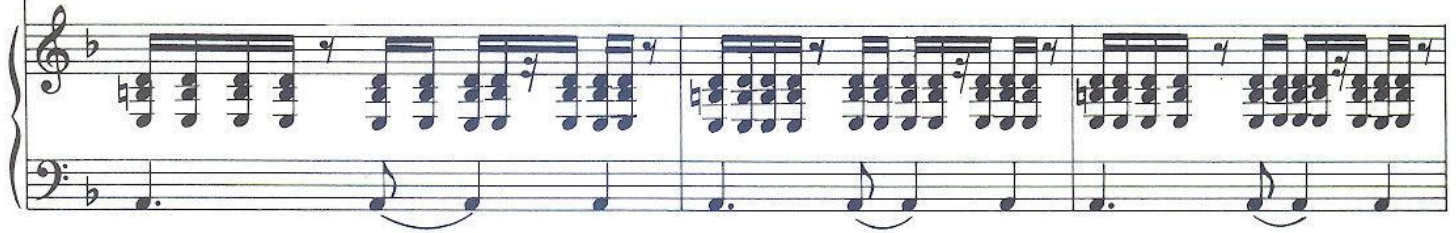


4th fr.



Got - ta stay a - wake got-ta try and shake off

this creep-ing mal-aise. —



Bb7



If I don't stand my own ground, —



Dm9

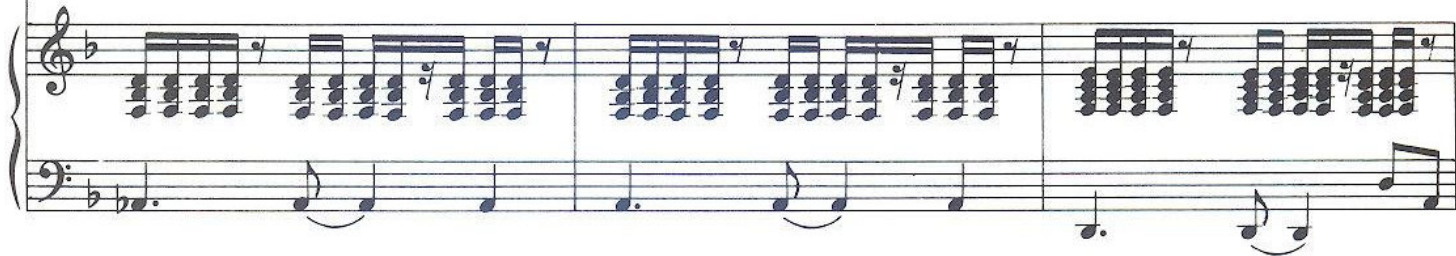


4th fr.



how can I find my way out of this maze,

deaf, dumb and blind. —



You just keep on pre-ten-ding

that



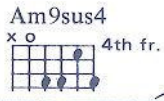
Bb



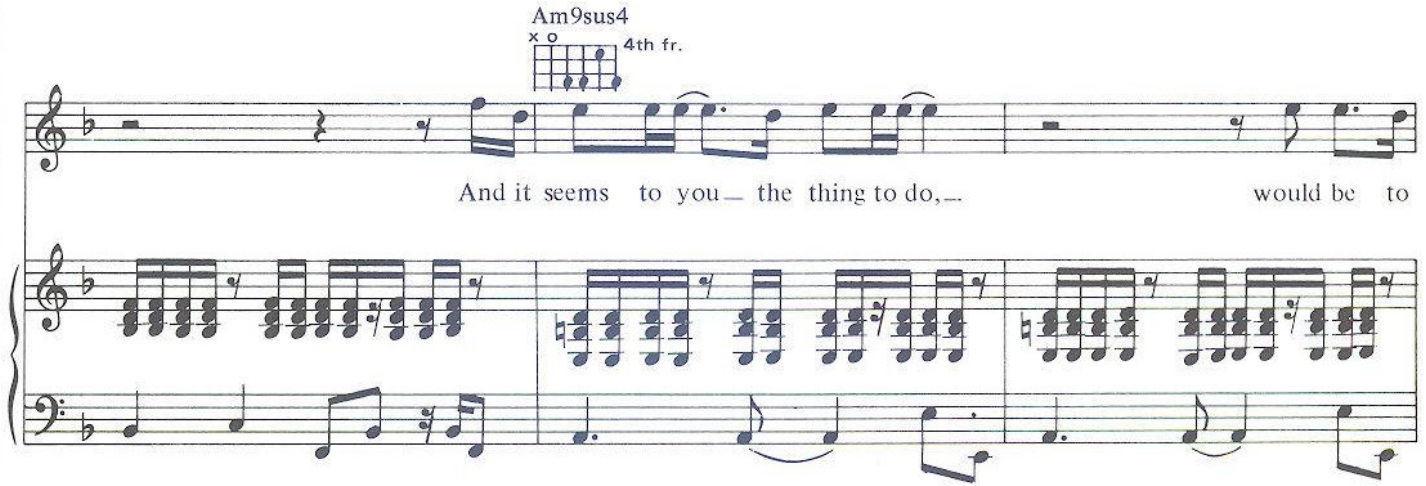
ev - 'ry one's ex-pend-a- ble— and no one has a real friend.



Am9sus4



And it seems to you— the thing to do,— would be to



Bb7



i - so - late—the win-ner. And ev 'rything's done un-der the sun,—



and you be-lieve at heart ev - 'ry - one's a kil - ler



Half tempo

Dm C Dm

C Dm Bb

F Eb F Eb

Dm F C Dm C F C

Who was born in a house— full of pain who was train'd not to spit— in the

Dm C F Dm C F C

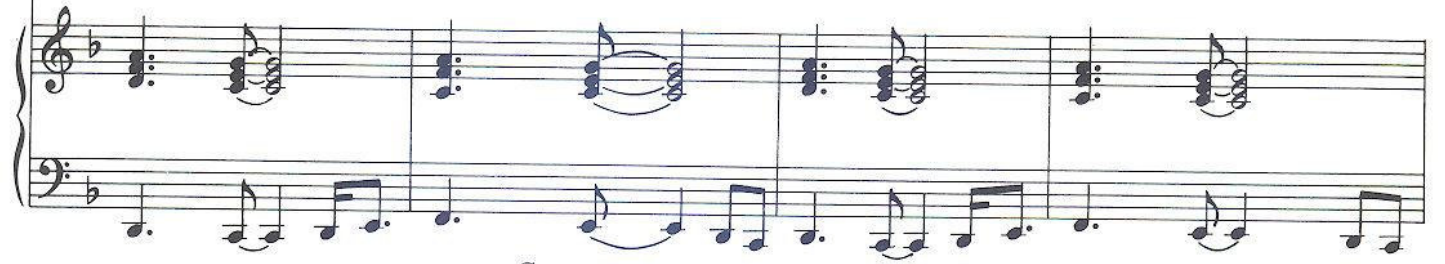
fan, who was told what to do by the man, who was bro-ken by train'd per-son-nel,

Dm C F Dm C F C

DOGGER BANK




 who was fit - ted with col - lar — and chain who was giv - en a pat — on the back,






 who was break - ing a way — from the pack, who was on - ly a strang - er at home, who was



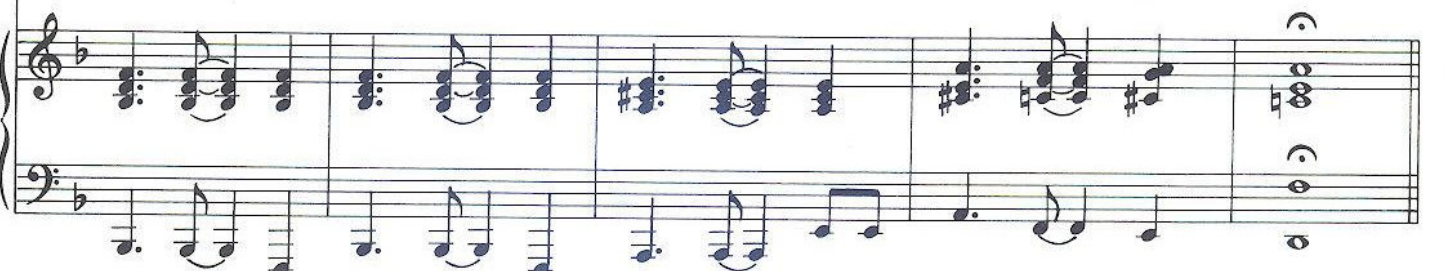


 ground down — in the end, who was found dead — on the phone, who was dragged down — by the





 stone who was dragged down — by the stone.



PIGS (THREE DIFFERENT ONES)

WATERS

♩ = 62

Em

C

Em

C

Em

C

Em

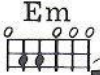

C


Em



C

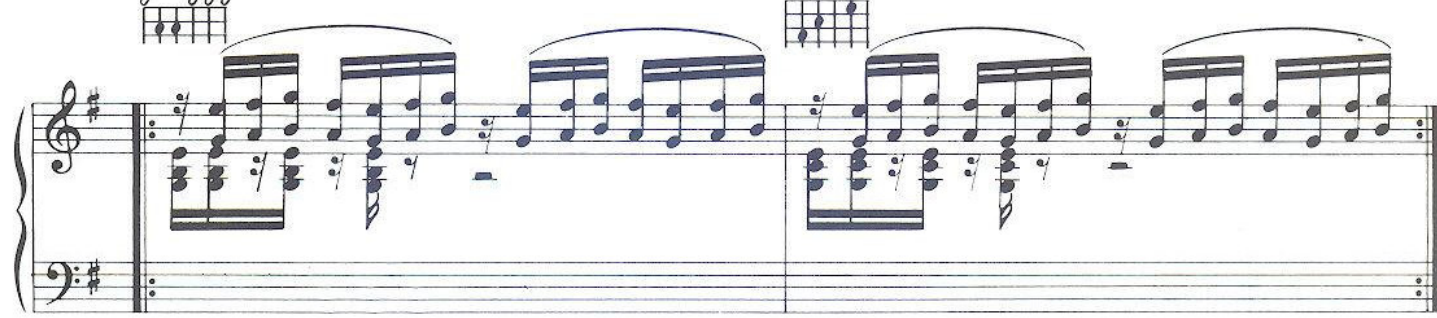
L.H.

DOG COLLAR

Em  C 



Em  C 



Em  C  G 

Big man, pig man, ha ha char-ade you are.



Em 

You well heeled, big wheel.



C G Em

ha ha — char-ade — you are. — And

C G A7

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

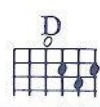
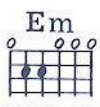
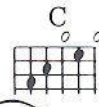
Am7

pig stain on your fat chin what do you hope to find — down in the pig mine.

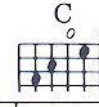
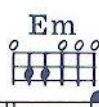
THE DOG STAR



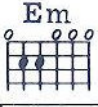
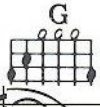
You're near-ly a laugh,— you're near-ly a laugh but you're real-ly a cry.



chords simile



Bus stop rat bag,— ha ha— cha-rade— you are,



You fucked up old hag,—

HOG WASH

C  G  Em 

Ha ha ——— char-ade — you are. — You



C  G  A7 

ra-di-ate — cold shafts of bro-ken glass, you're near-ly a good laugh



Al-most worth a quick grin. You like the feel of steel — you're hot stuff with a hat pin



Am7 

and good fun with a hand gun you're near-ly a laugh, —



SHEEPISH

you're near-ly a laugh but you're real-ly a cry.

Em C

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "you're near-ly a laugh but you're real-ly a cry." The piano accompaniment is in grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams for Em and C are shown with fingerings. A slur connects the Em and C chords in the piano part.

Em D chords simile % % %

The second system is a piano accompaniment system. It features a treble clef with a key signature of one sharp and a 3/4 time signature. The bass clef has a key signature of one sharp. Above the treble staff, guitar chord diagrams for Em and D are shown, followed by the text "chords simile" and three percentage symbols. The piano part consists of chords in the treble and a rhythmic accompaniment in the bass.

Em D Em D chords simile % % %

The third system is a piano accompaniment system. It features a treble clef with a key signature of one sharp and a 3/4 time signature. The bass clef has a key signature of one sharp. Above the treble staff, guitar chord diagrams for Em and D are shown, followed by the text "chords simile" and three percentage symbols. The piano part consists of chords in the treble and a rhythmic accompaniment in the bass.

C Bb C Bb chords simile % %

The fourth system is a piano accompaniment system. It features a treble clef with a key signature of one sharp and a 3/4 time signature. The bass clef has a key signature of one sharp. Above the treble staff, guitar chord diagrams for C and Bb are shown, followed by the text "chords simile" and two percentage symbols. The piano part consists of chords in the treble and a rhythmic accompaniment in the bass.

1 % 2 Em

The fifth system is a piano accompaniment system. It features a treble clef with a key signature of one sharp and a 3/4 time signature. The bass clef has a key signature of one sharp. Above the treble staff, the number "1" is written above a percentage symbol, and the number "2" is written above a percentage symbol. Above the second measure, a guitar chord diagram for Em is shown. The piano part consists of chords in the treble and a rhythmic accompaniment in the bass.

GONE TO THE DOGS

Em D Em D chords simile %

C Bb C Bb chords simile %

1 % 2 no chord

Em C Em

C Em

C Em C

THE DOG WATCH

Em C

The first system of music shows a piano accompaniment in G major. The right hand plays a melody of eighth notes with slurs, while the left hand provides a bass line with chords and single notes. Chord diagrams for Em (E2, G2, B2) and C (C3, E3, G3) are shown above the staff.

Em C

The second system continues the piano accompaniment. The right hand melody and left hand bass line are consistent with the first system. Chord diagrams for Em and C are provided above the staff.

Em C

The third system continues the piano accompaniment. The right hand melody and left hand bass line are consistent with the previous systems. Chord diagrams for Em and C are provided above the staff.

Em C G

Hey_ you, White house, _ ha ha _ _ _ char-ade_ you are, _

The fourth system includes the vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "Hey_ you, White house, _ ha ha _ _ _ char-ade_ you are, _". The piano accompaniment continues with chords and a bass line. Chord diagrams for Em, C, and G are shown above the staff.

Em

You house proud town mouse,—

C₀ G Em

Ha ha ——— char-ade — you are ——— You're

C₀ G

try - ing to keep — our feel - ings off the street —

Am

You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,

You got - ta stem the e - vil tide, and keep it all on the in - side,

Mar - y, you're near - ly a treat, — Mar - y, you're nearly a treat — but you're real - ly a

cry. —

Em C Em D chords simile %

% % Em D C D

Repeat and fade

SHEEP

WATERS

♩ = 124

The musical score is written for piano and guitar. It begins with a tempo marking of ♩ = 124. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The guitar part features a Dm chord diagram and a melodic line with various chordal textures. The score is divided into five systems, each with two staves (treble and bass clef).

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MAN BITES DOG

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a long slur over a phrase. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system continues the piece. The upper staff has a long slur over the first two measures, followed by a few notes. A chord diagram for Am (A minor) is shown above the staff. The lower staff continues with the eighth-note accompaniment.

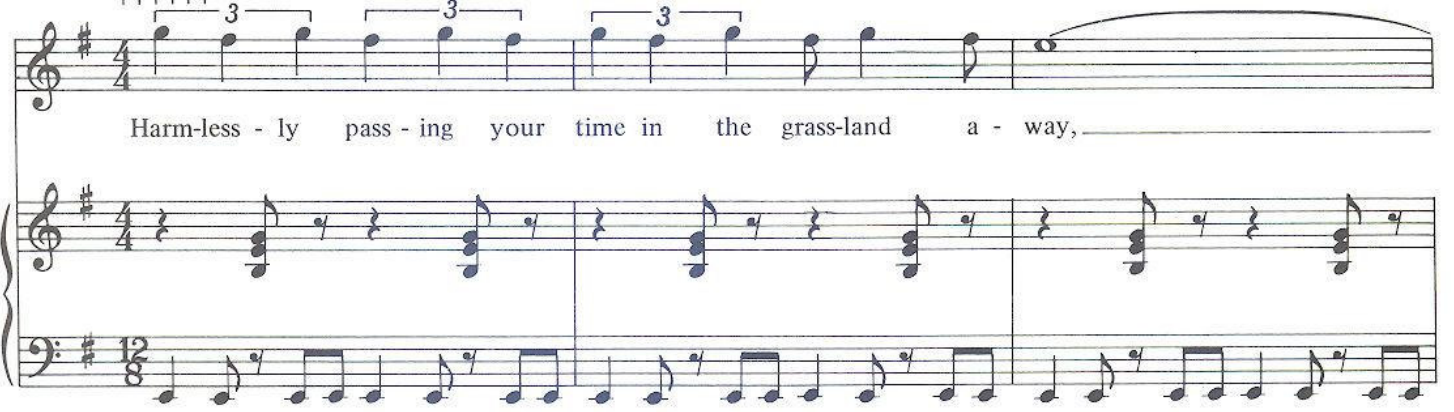
The third system shows the upper staff with a long slur over the second half of the system. The lower staff continues with the eighth-note accompaniment.

The fourth system features a chord diagram for Bm (B minor) above the upper staff. The upper staff has a long slur over the second half of the system. The lower staff continues with the eighth-note accompaniment.

The fifth system has a chord diagram for Am (A minor) above the upper staff. The upper staff contains rests for the first two measures. The lower staff continues with the eighth-note accompaniment.

The sixth system concludes the piece. The upper staff has rests for the first two measures. The lower staff continues with the eighth-note accompaniment. The system ends with a 4/4 time signature in the upper right and a 12/8 time signature in the lower right.

Em



Harm-less - ly pass - ing your time in the grass-land a - way,

Am



Em



3



On - ly

dim - ly a - ware of a cer - tain un - ease in the air, _____

The first system of music features a vocal line in the treble clef with a key signature of one sharp (F#). The lyrics are "dim - ly a - ware of a cer - tain un - ease in the air, _____". The vocal line includes three triplet markings over the first three measures. The piano accompaniment consists of two staves: the right hand in the treble clef and the left hand in the bass clef, both in the key of D major. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Am

The second system continues the musical piece. The vocal line has a fermata over the final note of the previous system. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for Am (A minor) is shown above the vocal staff, indicating the fretting for the first three frets on the second, third, and fourth strings.

Em

The third system shows the vocal line with rests in all three measures. The piano accompaniment continues. A guitar chord diagram for Em (E minor) is shown above the vocal staff, indicating the fretting for the first fret on the second, third, and fourth strings.



The fourth system continues with the vocal line having rests and the piano accompaniment providing the harmonic support.

F#7  

You bet-ter watch out there may-be dogs a - bout

F#7 

Well I've looked ov-er Jor - dan and I've seen,—

A  Em 

Things are not what they seem.

RAINING CATS AND DOGS

What do you get for pre - ten - ding the dan - ger's not real.

Am

Em

Meek and o - bed-ient you fol - low the lead - er down well trod - den cor-ri-dors—

in - to the val - ley of steel.

Am

Em

F#7  A 

What a sur - prise, a look of term - i - nal shock in your



F#7 


eyes, now things are real - ly what they seem,

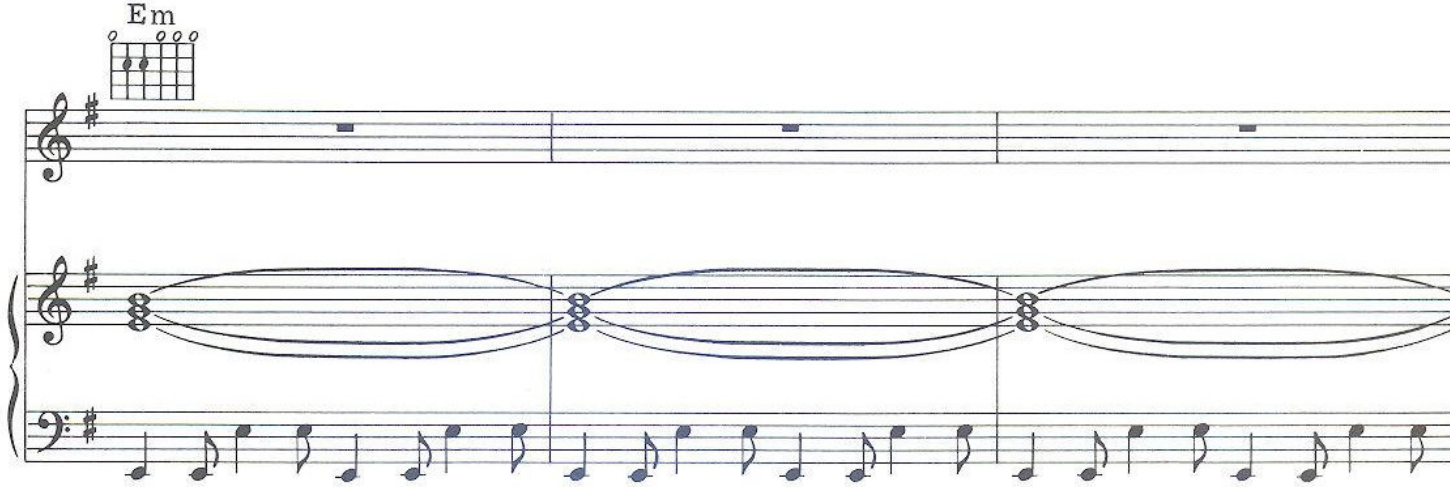


A 

no this is no bad dream.



Em 



The first system of music features a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a series of chords, with the first chord being A major (A). The bass staff contains a rhythmic pattern of eighth notes. A guitar chord diagram for A major is shown above the treble staff.

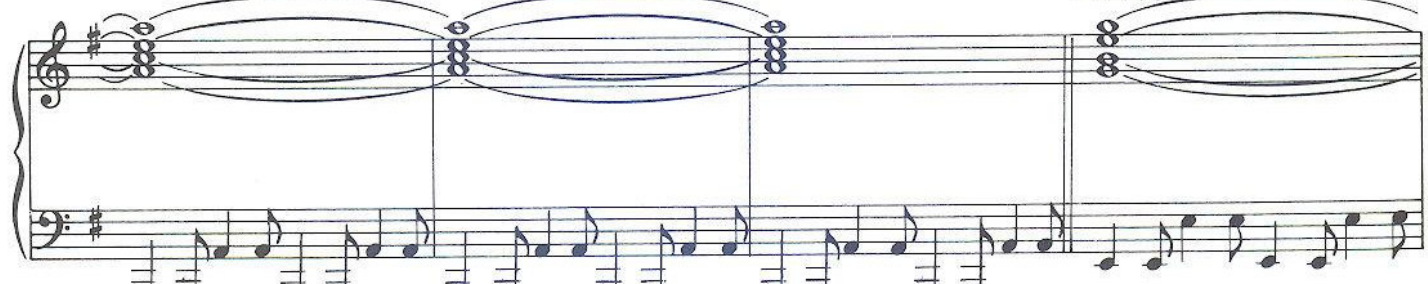
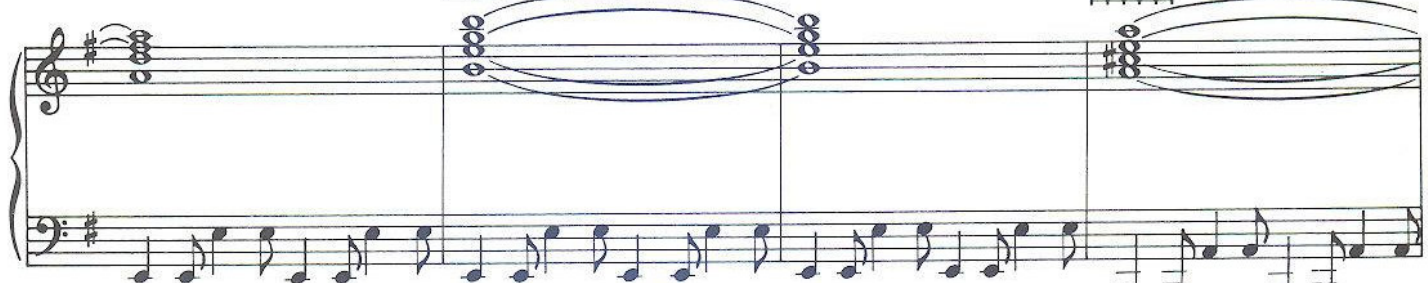
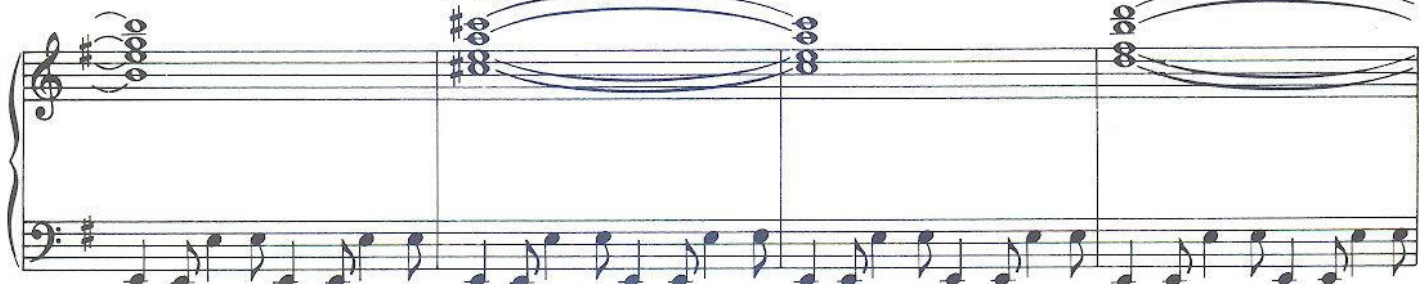
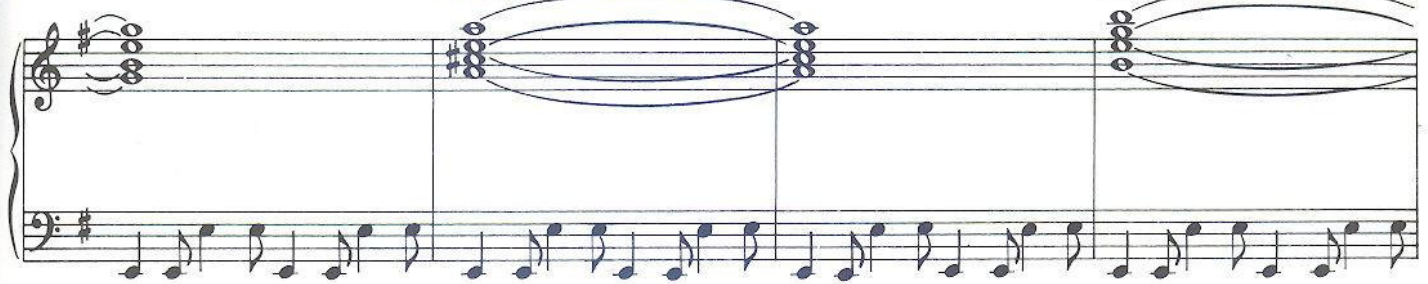
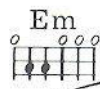
The second system continues the piece. The treble staff includes a triplet of eighth notes. The bass staff continues with the eighth-note pattern. A guitar chord diagram for C#m is shown above the treble staff.

The third system shows a change in the treble staff chords. The bass staff continues with the eighth-note pattern. Guitar chord diagrams for Bm and Em are shown above the treble staff.

The fourth system continues with the same bass line. The treble staff chords change. Guitar chord diagrams for A and Em are shown above the treble staff.

The fifth system concludes the piece. The bass line remains consistent. The treble staff chords change. Guitar chord diagrams for F# and Em are shown above the treble staff.

A DOGS LIFE





A musical staff system with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords, each held for a full measure, indicated by a large oval. The left hand plays a steady eighth-note bass line.



A musical staff system with a treble clef and a key signature of one sharp (F#). The right hand plays chords, with the A major chord appearing in the second measure. The left hand continues with the eighth-note bass line.



A musical staff system with a treble clef and a key signature of one sharp (F#). The right hand plays chords, with the A major chord appearing in the second measure. The left hand continues with the eighth-note bass line.

Dm



A musical staff system with a treble clef and a key signature of one sharp (F#). The right hand plays chords, with the D minor chord appearing in the first measure. The left hand continues with the eighth-note bass line.

A musical staff system with a treble clef and a key signature of one sharp (F#). The right hand plays chords, with the D minor chord appearing in the first measure. The left hand continues with the eighth-note bass line.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a long, sweeping melodic line that spans across the first two measures and then continues in the third measure. The bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues with its eighth-note accompaniment.

The third system shows the treble staff with a series of chords, each marked with a sharp sign (#). The bass staff continues with the eighth-note accompaniment.

The fourth system features the treble staff with a sequence of chords, each marked with a sharp sign (#). The bass staff continues with the eighth-note accompaniment.

The fifth system concludes the piece. The treble staff has a melodic line with a slur over the last two measures. The bass staff continues with the eighth-note accompaniment.

Musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a sustained chord with a fermata, while the bass staff has a rhythmic accompaniment of eighth notes.

Musical notation for the second system, continuing the piano accompaniment from the first system.

(Spoken:) The Lord is my shepherd I shall not want He makes me down to lie

Musical notation for the third system, including the spoken lyrics. The piano accompaniment continues with a sustained chord in the treble and eighth notes in the bass.

Through pastures green He leadeth me the silent waters by

Musical notation for the fourth system, including the spoken lyrics. The piano accompaniment continues with a sustained chord in the treble and eighth notes in the bass.

With bright knives He releaseth my soul

Musical notation for the fifth system, including the spoken lyrics. The piano accompaniment continues with a sustained chord in the treble and eighth notes in the bass.

He maketh me to hang on hooks in high places, He converteth

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The right hand plays a series of sustained chords, while the left hand plays a steady eighth-note accompaniment. The lyrics "He maketh me to hang on hooks in high places, He converteth" are positioned above the staff.

Am

A fingerboard diagram for the Am chord, showing the first finger on the second fret of the second string, the second finger on the second fret of the third string, and the third finger on the second fret of the fourth string.

me to lamb cutlets, for lo he hath great power and great hunger.

The second system continues the musical piece with the same piano accompaniment style. The lyrics "me to lamb cutlets, for lo he hath great power and great hunger." are placed above the staff.

C

A fingerboard diagram for the C chord, showing the first finger on the first fret of the second string, the second finger on the first fret of the third string, and the third finger on the first fret of the fourth string.

Bm

A fingerboard diagram for the Bm chord, showing the first finger on the second fret of the second string, the second finger on the second fret of the third string, and the third finger on the second fret of the fourth string.

When cometh the day we lowly ones, through quiet reflection,

The third system of music continues with the piano accompaniment. The lyrics "When cometh the day we lowly ones, through quiet reflection," are placed above the staff.

C

A fingerboard diagram for the C chord, showing the first finger on the first fret of the second string, the second finger on the first fret of the third string, and the third finger on the first fret of the fourth string.

Am

A fingerboard diagram for the Am chord, showing the first finger on the second fret of the second string, the second finger on the second fret of the third string, and the third finger on the second fret of the fourth string.

and great dedication, master the art of karate, lo we shall rise up,

The fourth system of music continues with the piano accompaniment. The lyrics "and great dedication, master the art of karate, lo we shall rise up," are placed above the staff.

And then we'll make the buggers eyes water.

The fifth and final system of music on this page continues with the piano accompaniment. The lyrics "And then we'll make the buggers eyes water." are placed above the staff.

Em



3



Bleat - ing and babb - ling we fell on his neck with a



Am



scream,



Em



Wave up - on wave — of de - men - ted a - ven - gers march

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

cheer - ful - ly out of obs - cur - i - ty in - to the

The second system continues the vocal line and piano accompaniment. The vocal line has eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment maintains the same rhythmic pattern as the first system.

Am

dream.

The third system features a vocal line with a long slur over three whole notes: G4, A4, B4. An Am chord diagram is shown above the first note. The piano accompaniment continues with eighth notes and chords.

Em

The fourth system shows the vocal line with a whole rest and a final whole note G4. An Em chord diagram is shown above the first note. The piano accompaniment concludes with eighth notes and chords.

F#7

Have you heard the news,

A

The dogs are dead. —

F#7

You bet-ter stay home and do as your told,

A

Get out of the road — if you want to grow old.

DOG EARED

E Bm C#m Bm D

E Bm C#m Bm

D E Bm C#m Bm

D E Bm C#m Bm

A Repeat and fade

PIGS ON THE WING (TWO)

WATERS

Rubato

G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ G $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$ F $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$

You know that I care, —

what happens to you, I know that you

care for me too,

So I don't feel a - lone or the

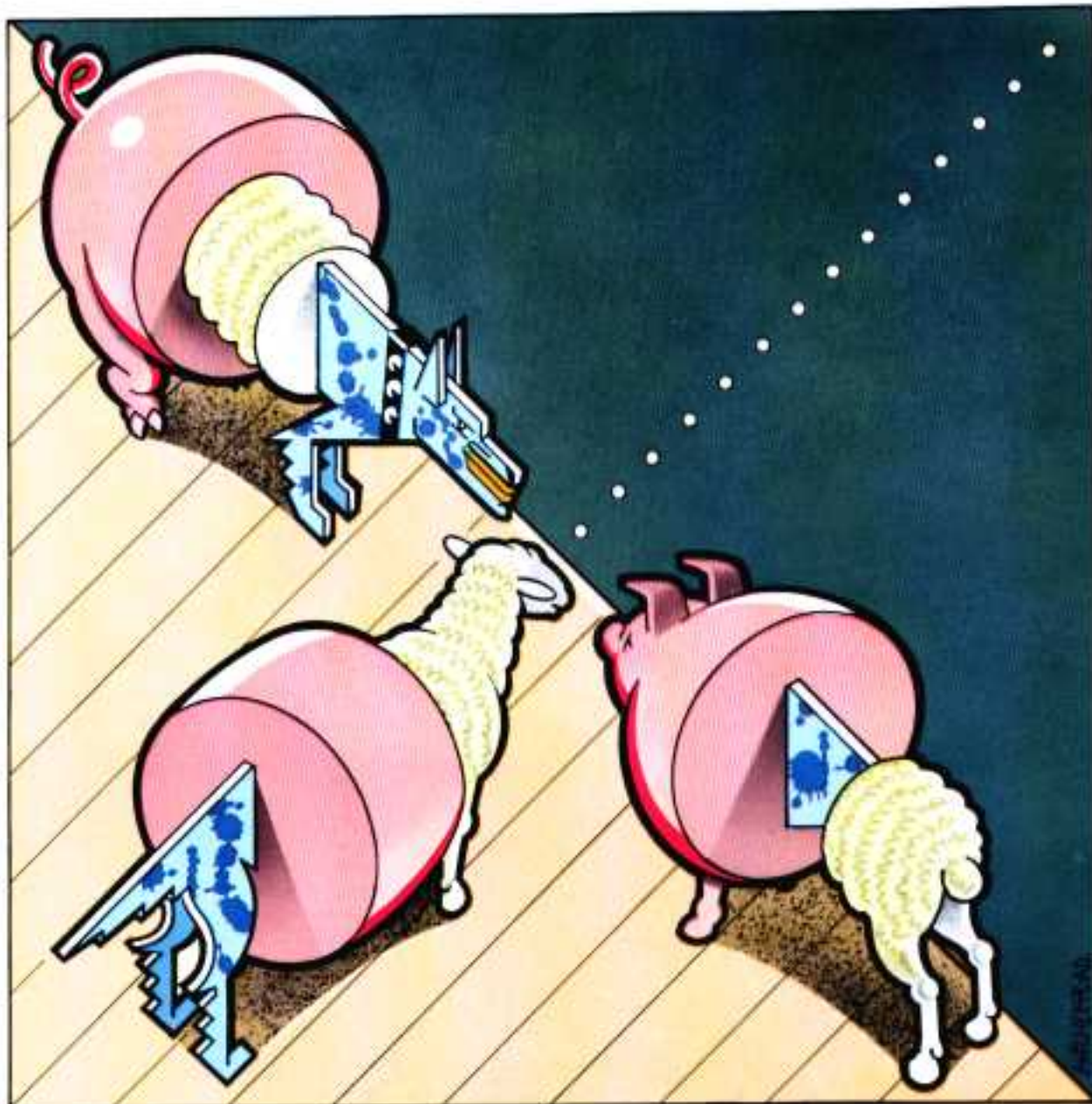
weight of the stone,— now that I've found some-where safe to

bu - ry my bone, and an - y fool knows a

dog needs a home, a

shel - ter from pigs on the wing.





THE REHEARSAL

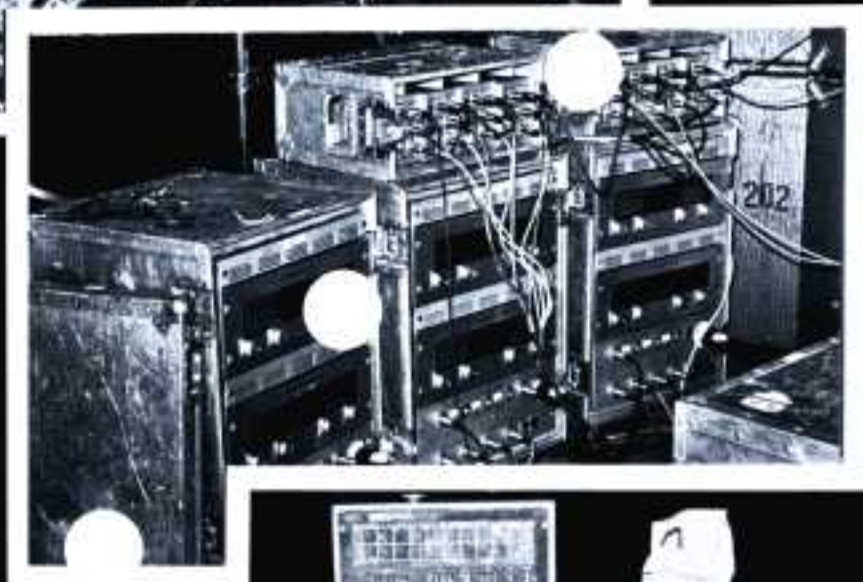
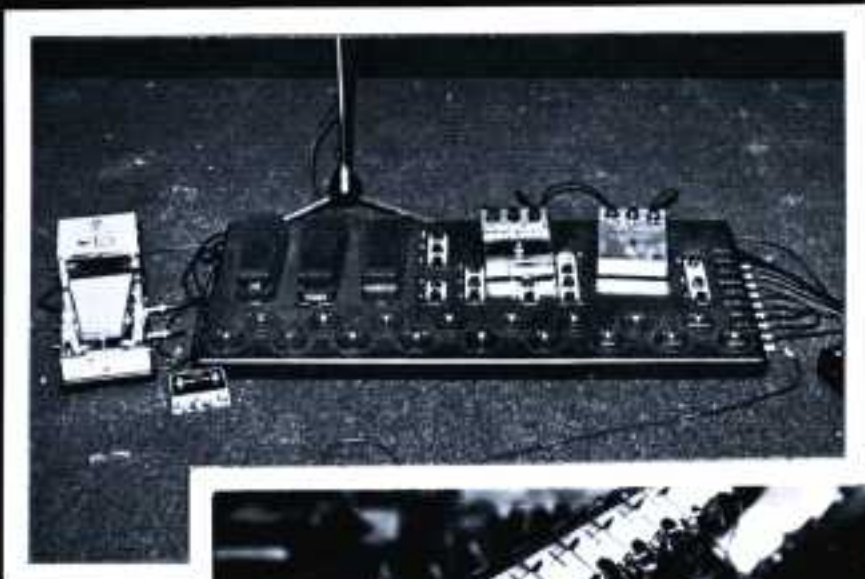


YOU CAN'T TEACH AN OLD DOG NEW TRICKS









BRITANNIA ROW

+15V
-15V

ON

PIG IRO

QUAD 2

NORMAL

BYPASS

POWER

Made in Britain

KLARK TECHNIX DN27 GRAPHIC EQUALISER

12dB
6dB
3dB
0dB
-3dB
-6dB
-12dB

Hz 40 50 63 80 100 125 160 200 250 315 400 500 630 800 1K 1K.25 1K.6 2K 2K.5 3K.15 4K 5K 6K.3 8K 10K 12K.5 16K Hz

KLARK TECHNIX DN27 GRAPHIC EQUALISER

12dB
6dB
3dB
0dB
-3dB
-6dB
-12dB

Hz 40 50 63 80 100 125 160 200 250 315 400 500 630 800 1K 1K.25 1K.6 2K 2K.5 3K.15 4K

QUAD 4 LEFT

dB
+10
+5
0
-5
-10

A

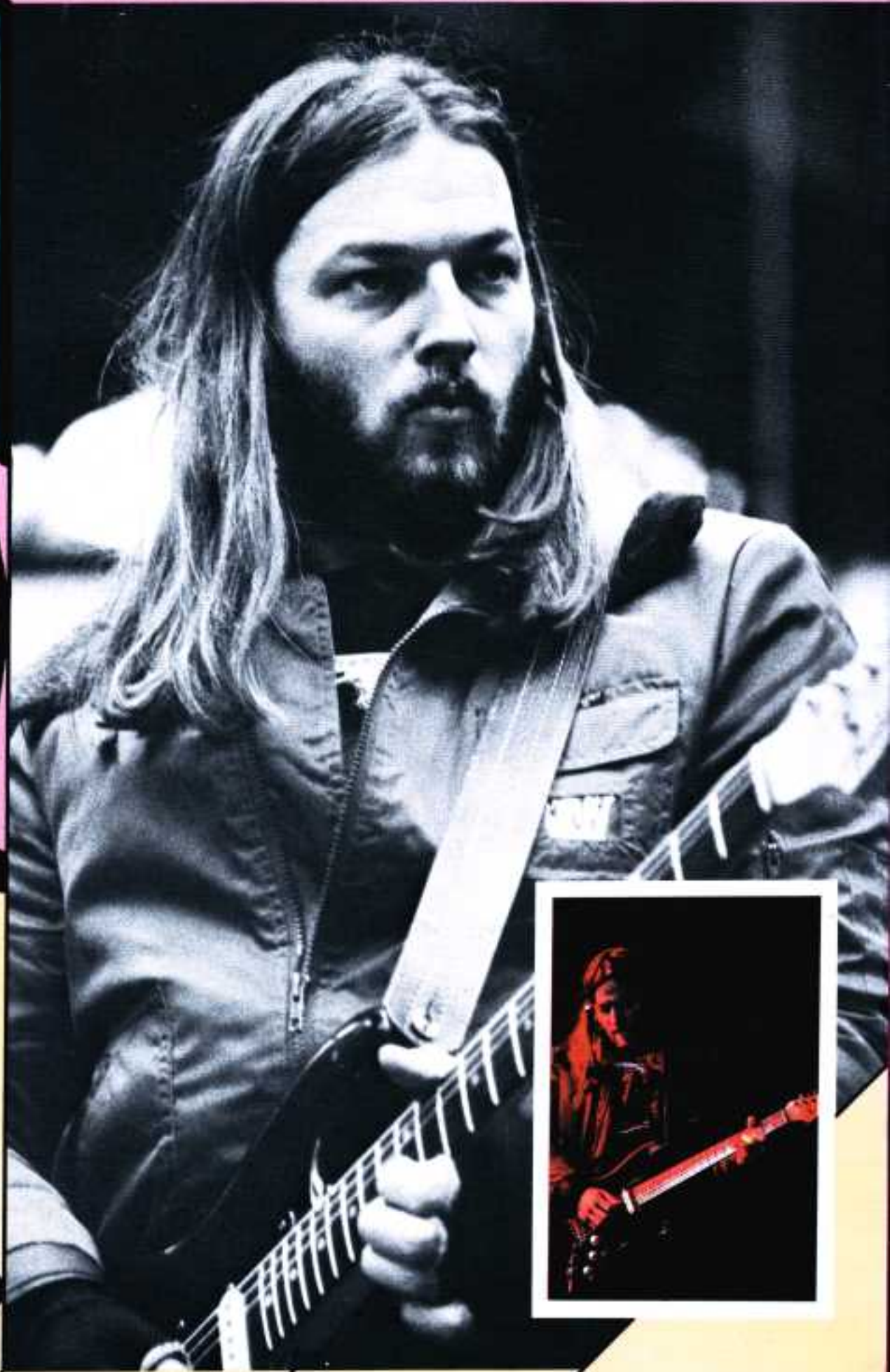
B

C

D

E

BRITANNIA ROW



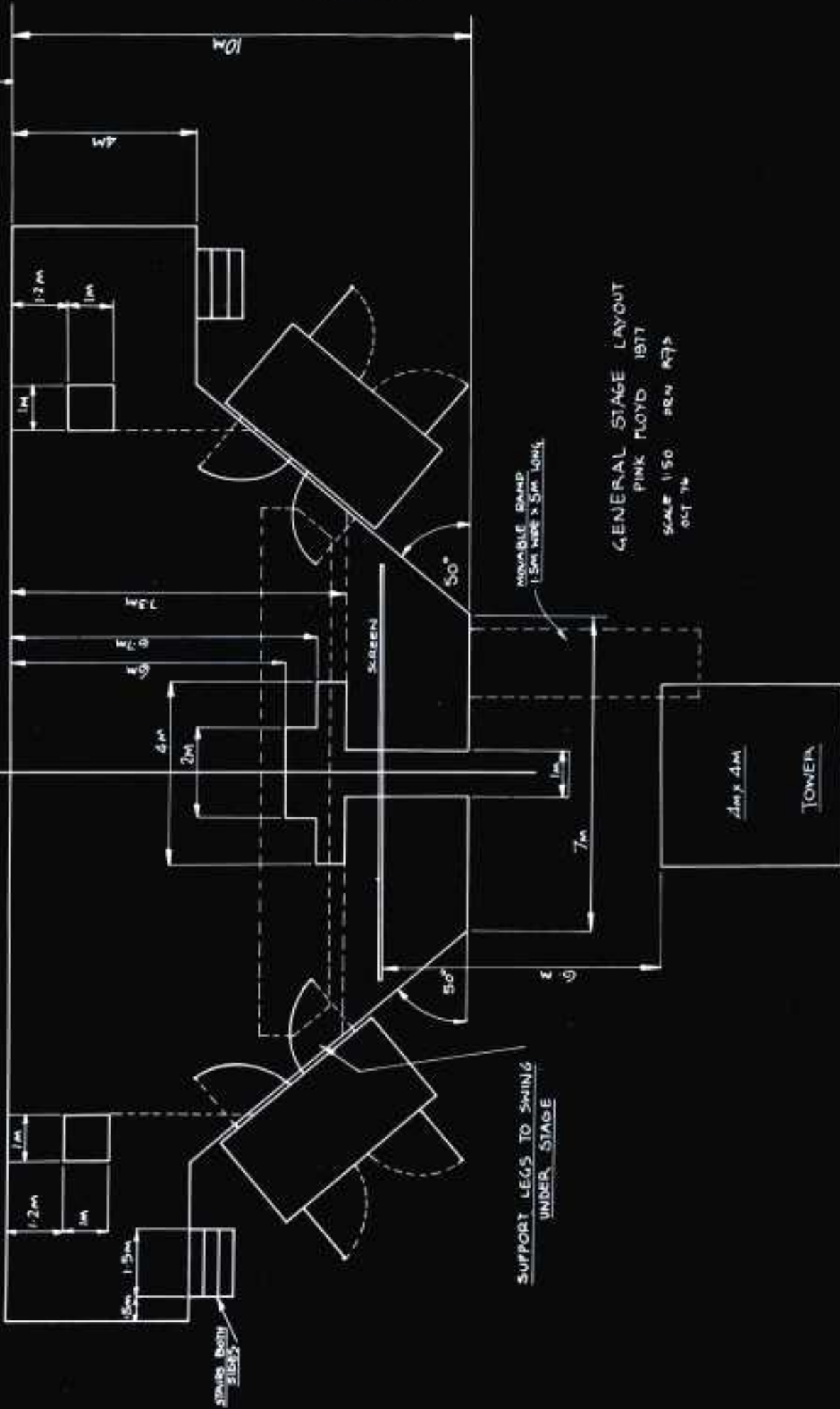


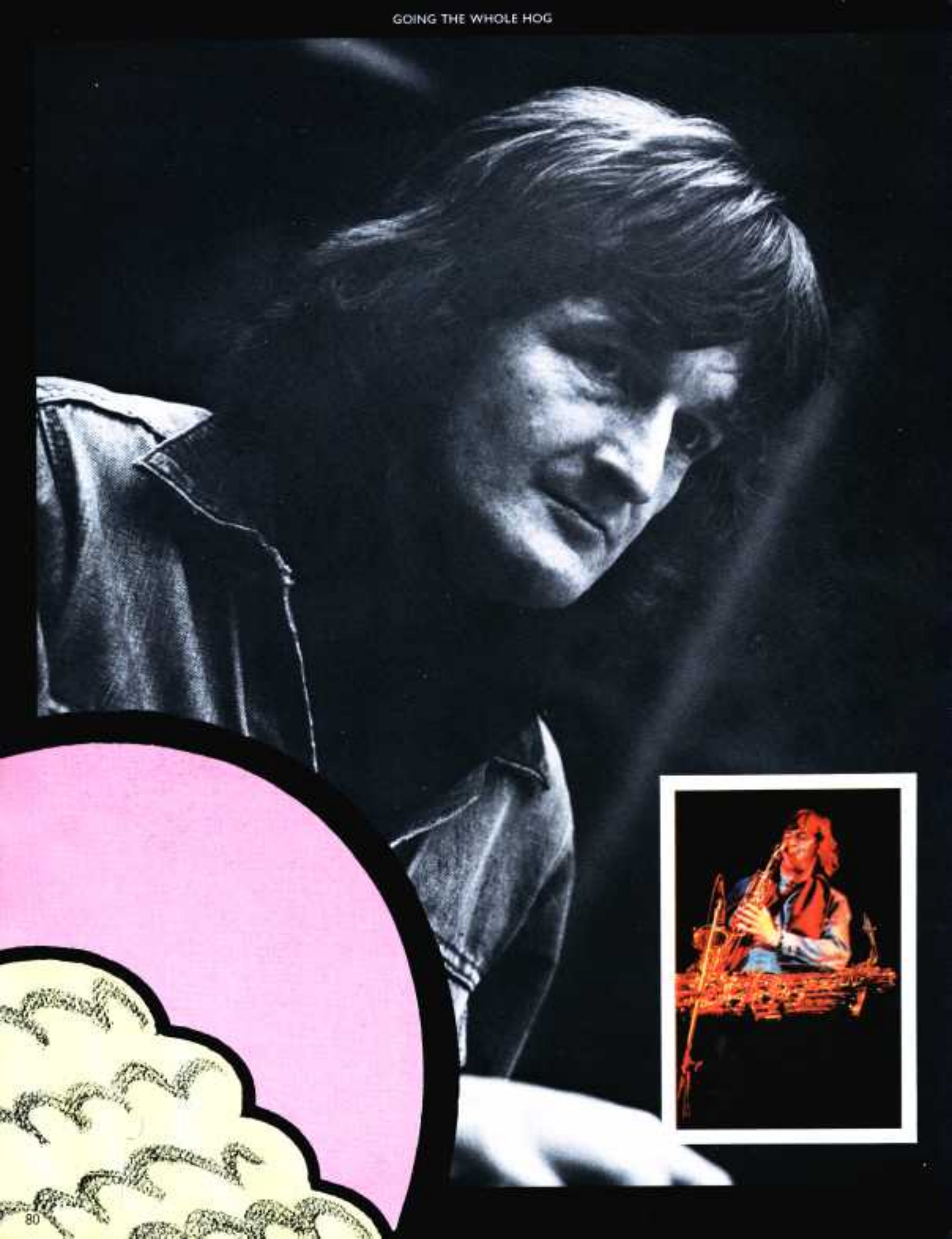
YOU CAN'T MAKE A SILK PURSE OUT OF A SOW'S EAR



AUDIENCE

SECURITY BARRIER
APPROX HEIGHT 1.2M







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 matte black stage covering where 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 20 high is to be erected around the stage at a distance of between 1m and 1m 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 kilogrammes each).

The optimum stage height required is 1m 85, but a height of 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 5m 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 2m 20 in height, 1m 20 wide, 1m 80 long and 500 kg in weight.

The tower is to be equipped with a 90cm safety rail on four sides and a 2m 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 1m 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 5m 50 wide by 1m 20 deep and with a height of 75cm. 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 (1m 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 kgs. 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.

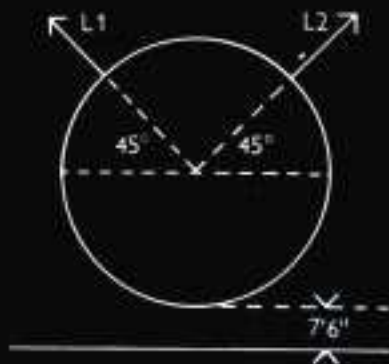
(b) 6 metres from the front of the projection tower, we require facilities for flying a circular 9 metre projection screen. The screen frame and material weigh approximately 250 Kgs. The optimum screen hanging arrangements is as shown. All lines L1, L2 and the tensioning line should comfortably reach 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 setting 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); 60 amps 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; 200 amps; 240 volts; Brought onstage (stage right).

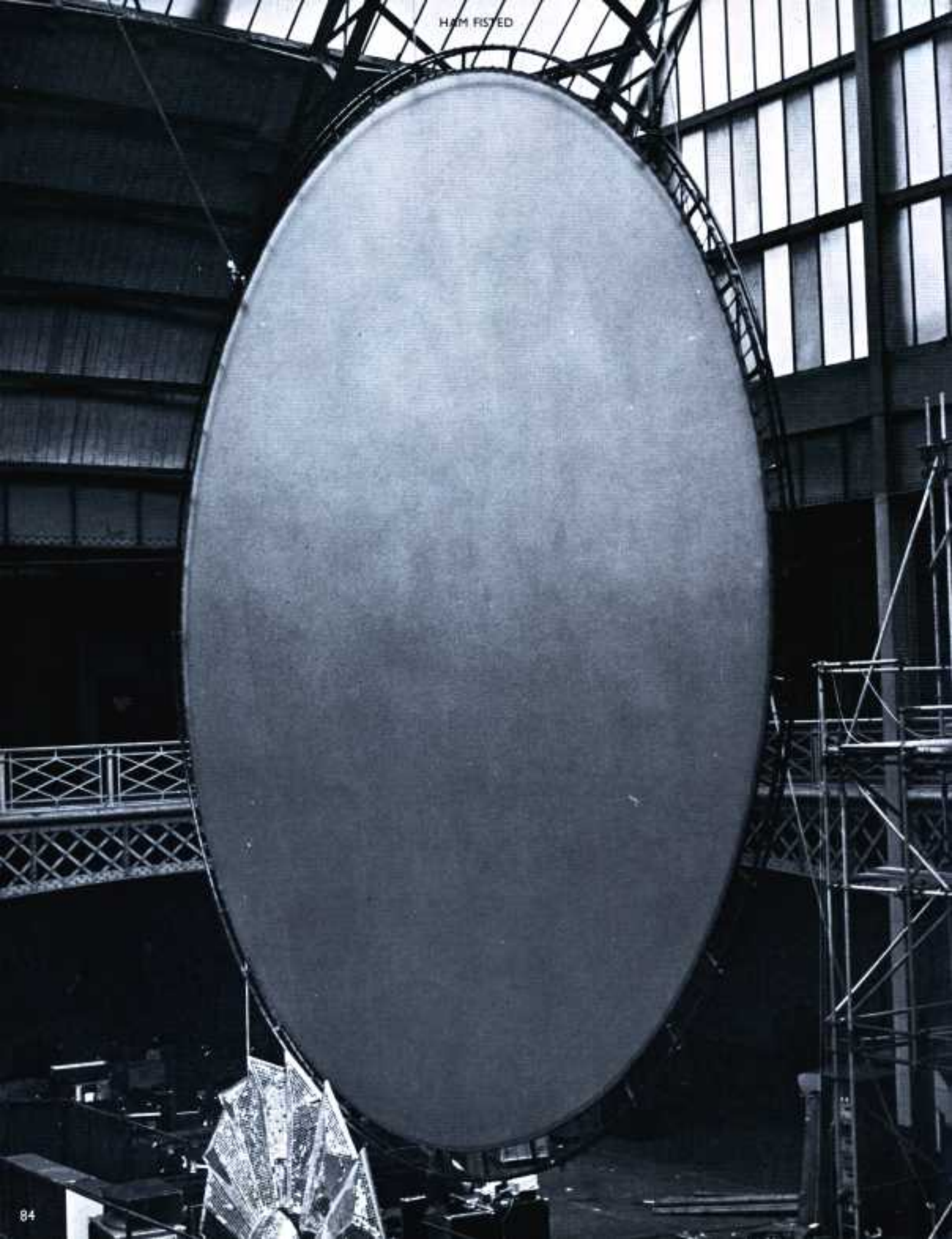
4 LIGHTS:

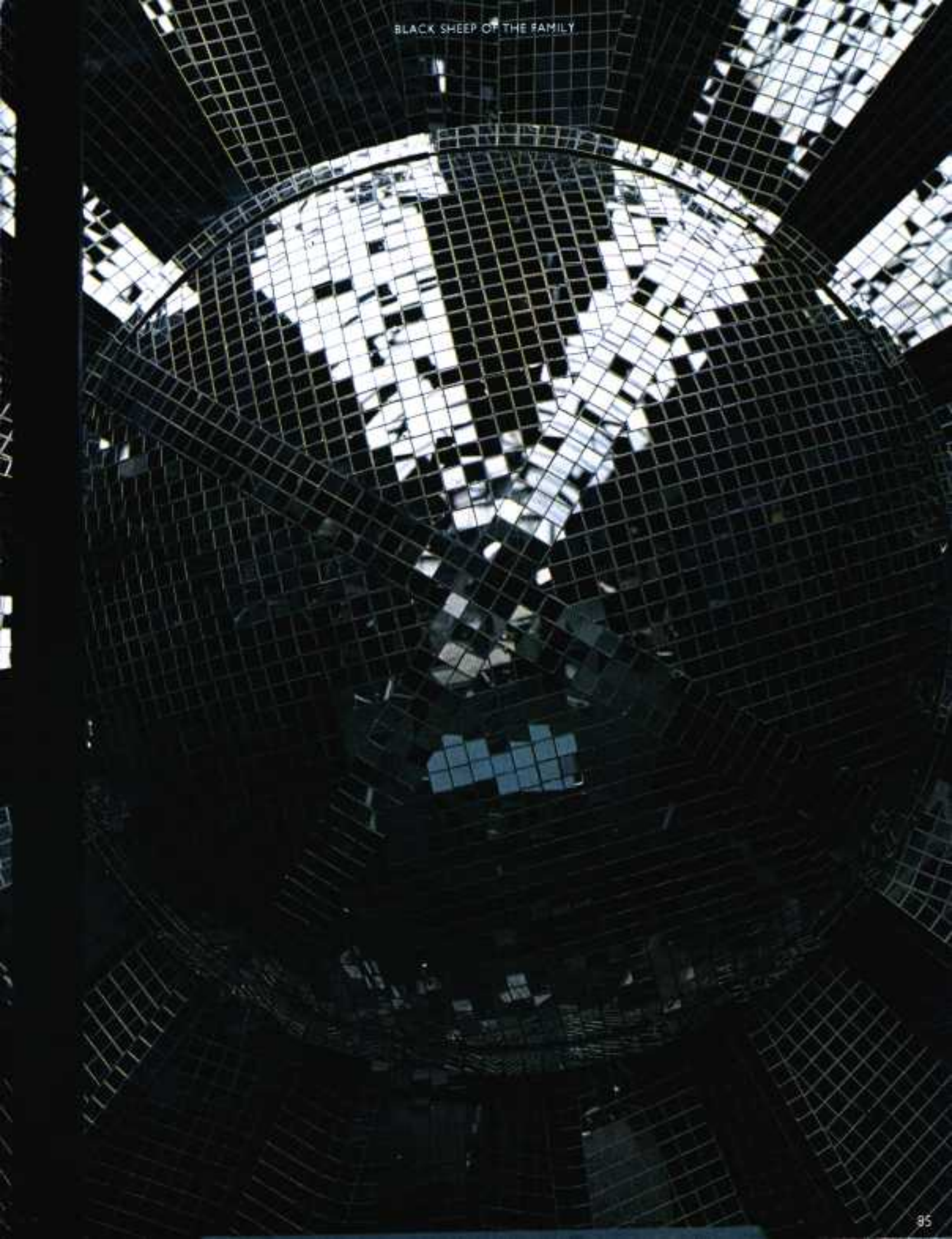
3 phase 4 wire plus earth (each phase 240 volts); 200 amps per leg; Brought to below the stage (stage right).

5 HYDRAULIC MOTORS:

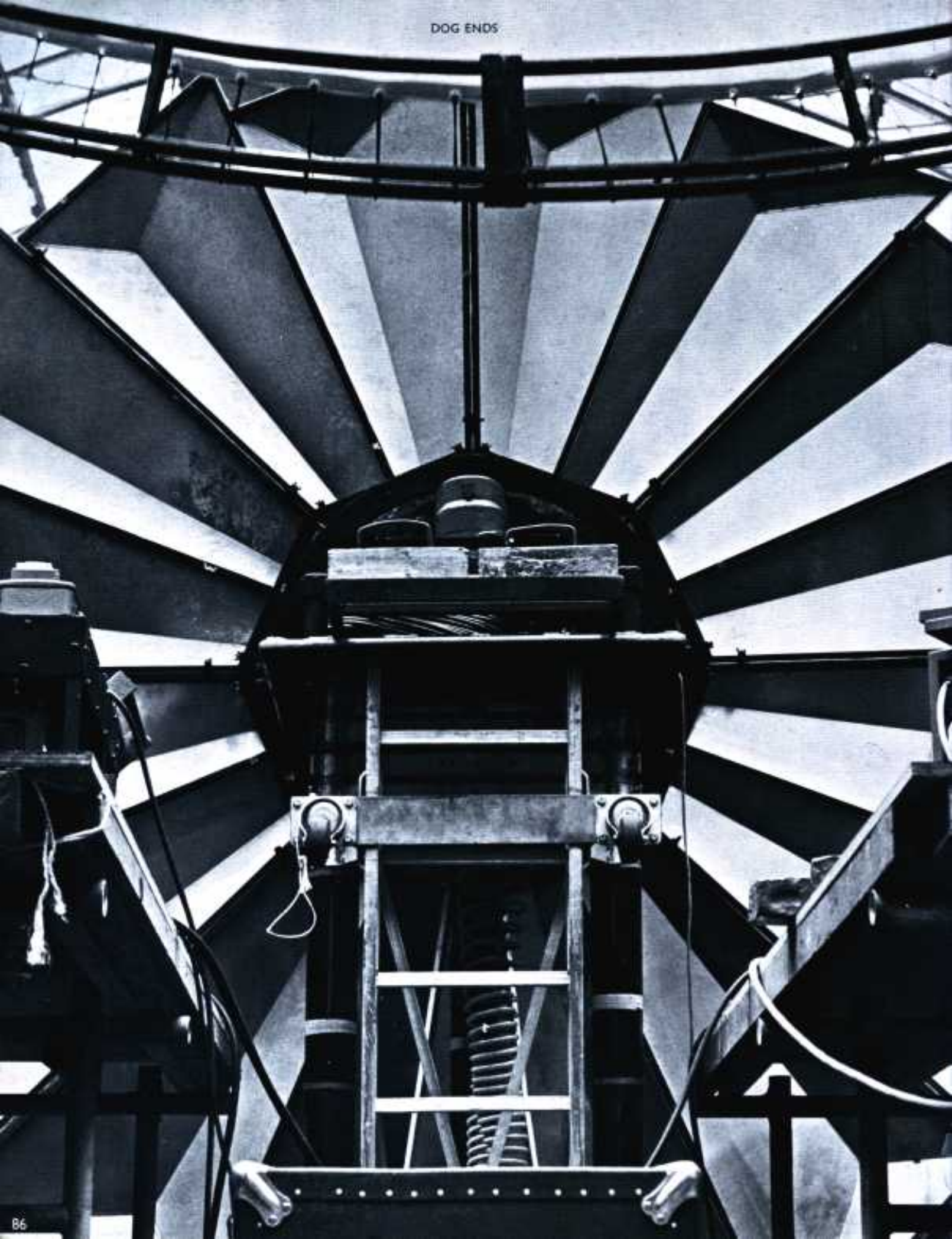
3 phase 4 wire and earth (each phase 240 volts); 60 amps per leg; Brought to below the stage (stage right).

*These details vary according to building.





DOG ENDS



ALL ANIMALS ARE EQUAL — BUT SOME ARE MORE EQUAL THAN OTHERS.

THIS BOOK DESIGNED BY HIPGNOSIS HOLLYHEAD
ILLUSTRATION AND GRAPHICS BY HOLLYHEAD NTA
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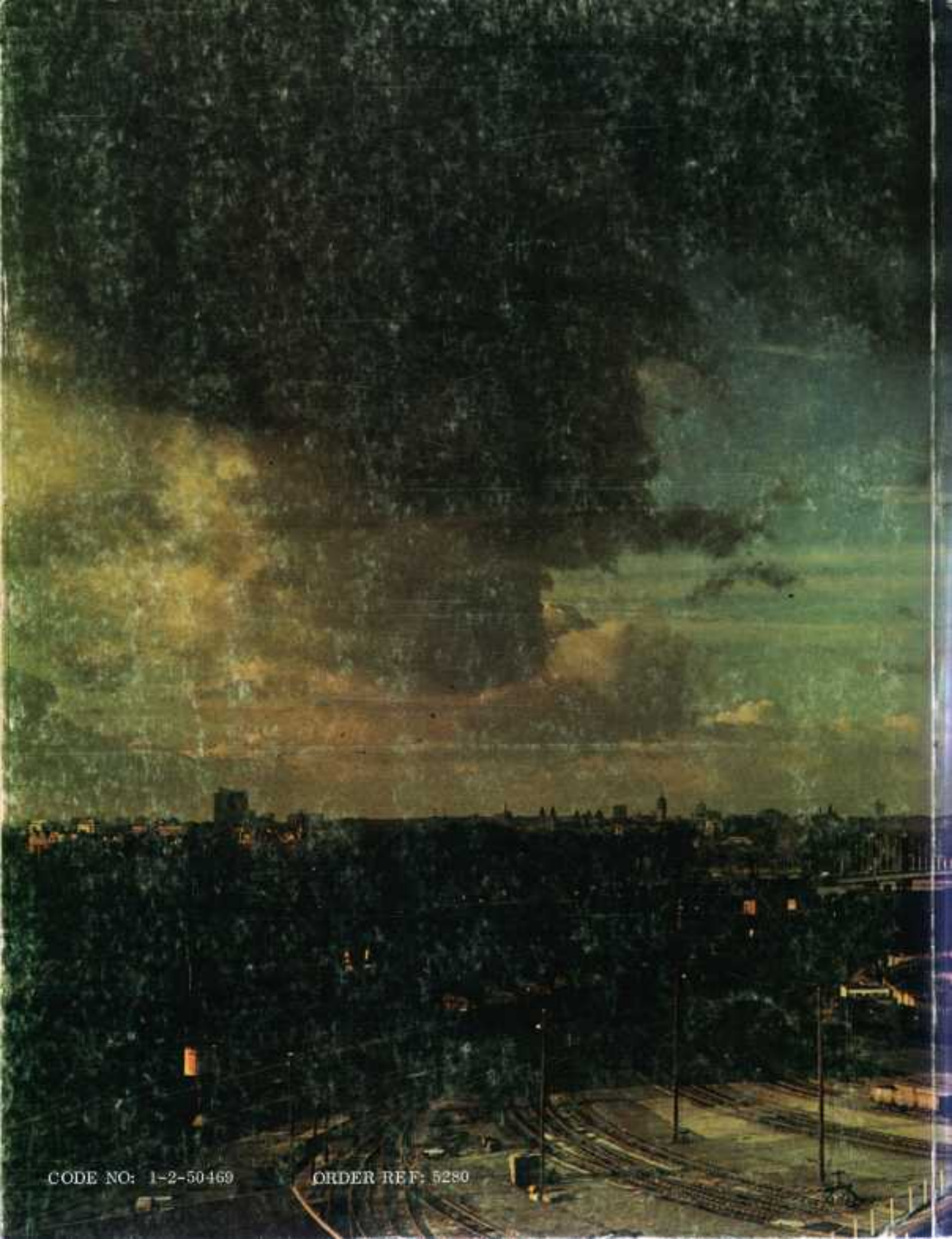
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