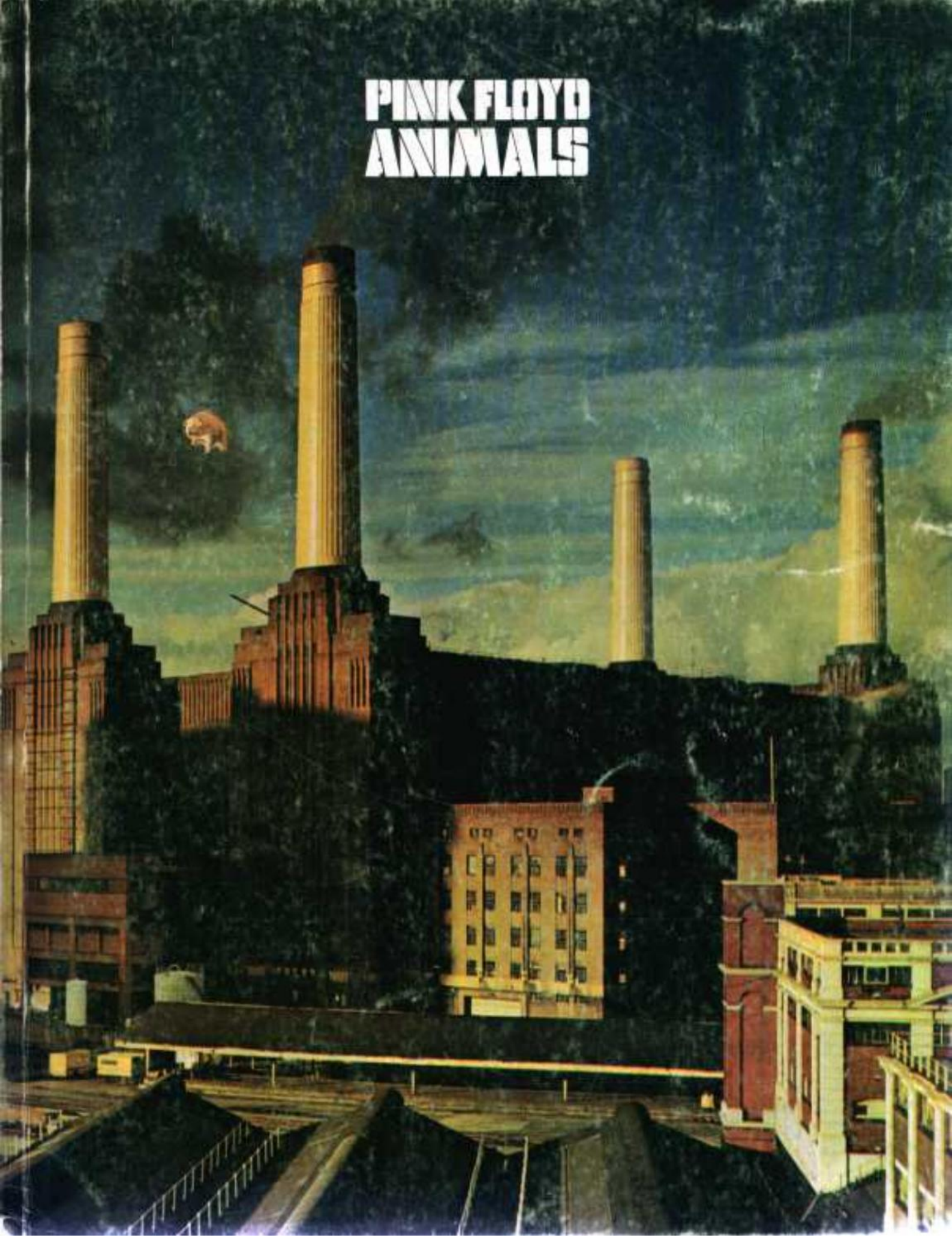
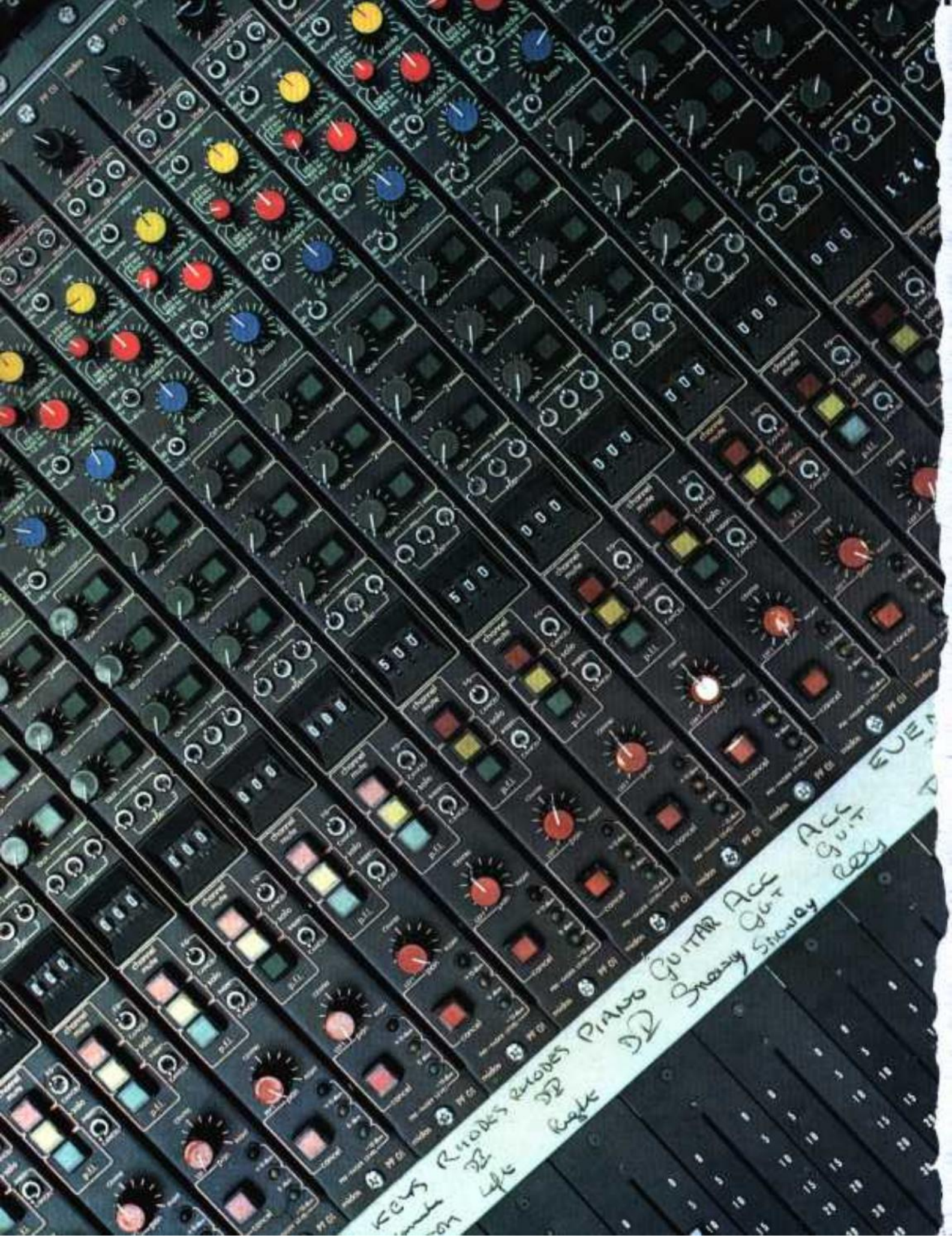

PINK FLOYD
ANIMALS


KEYS RHODES RHODES PIANO GUITAR ACC ACC
DI DI DI Snowy Gut Gut
Left Right Snowy Snowy

RHODES RHODES PIANO GUITAR ACC ACC EVENTIDE
DP DP Snowy Guit Guit DDL
Right Snowy Snowy Rock

PINK FLOYD ANIMALS

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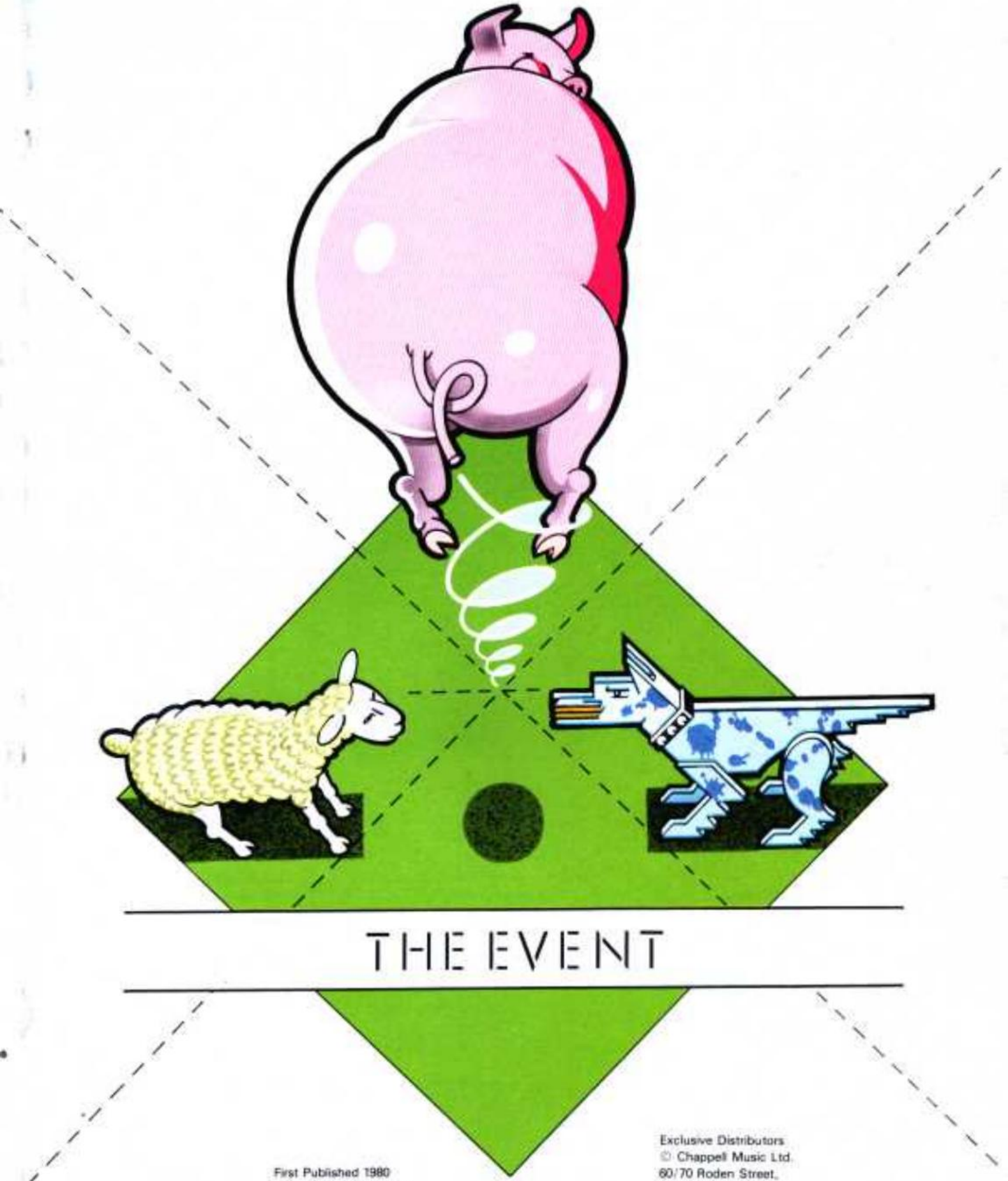

THE EVENT

First Published 1980
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50 New Bond Street,
London W1A 2BR

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60/70 Roden Street,
Ilford IG1 2AQ,
Essex, England.
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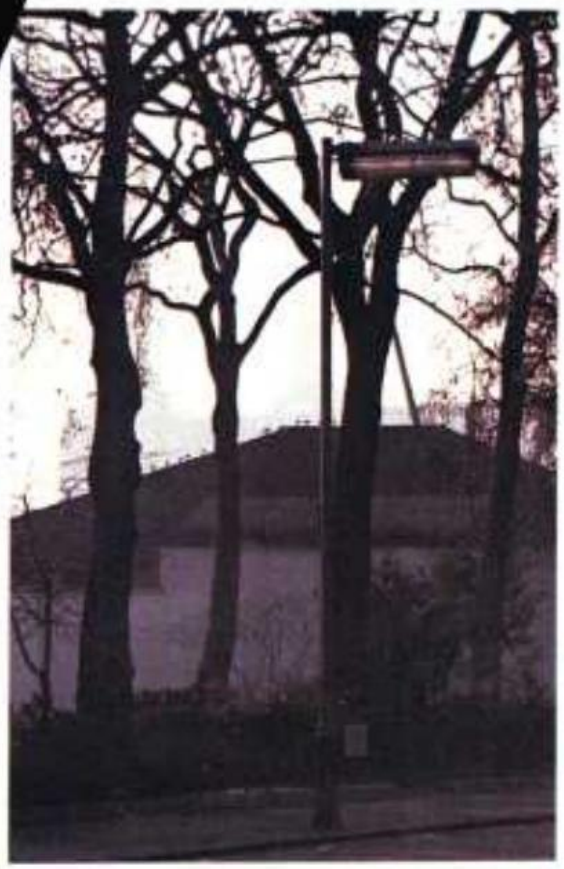
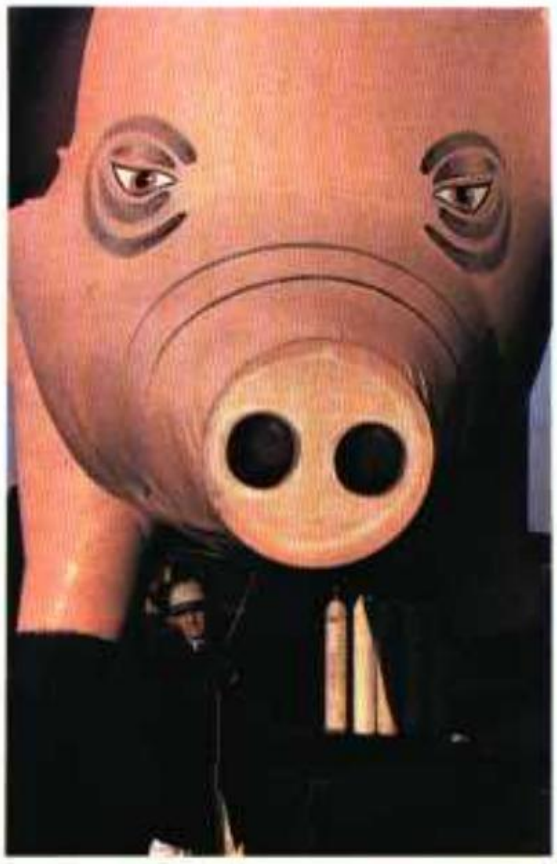
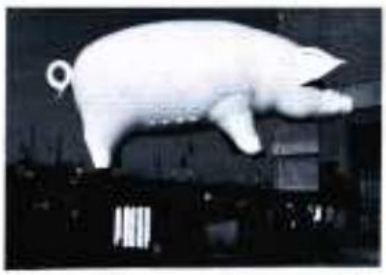
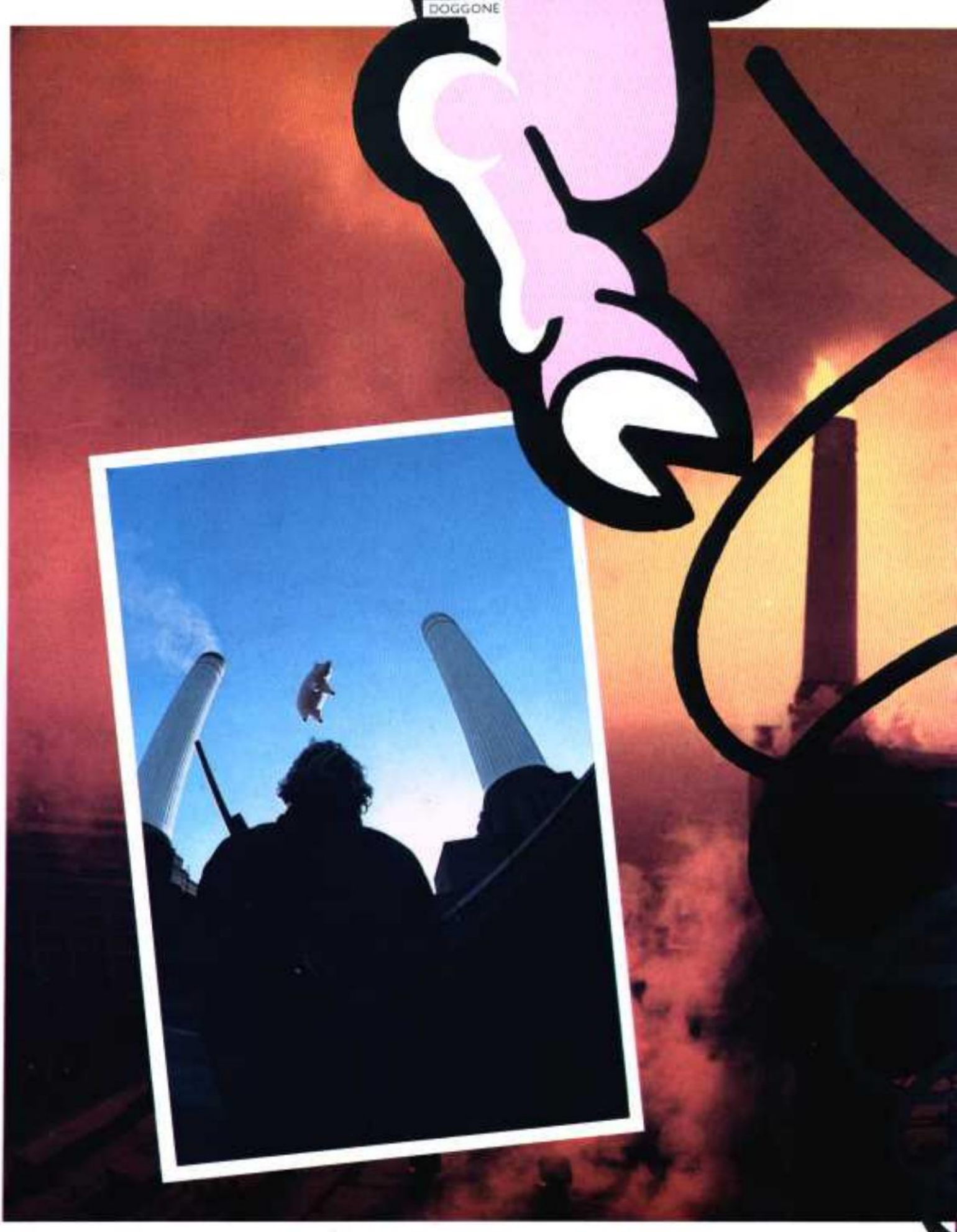
1-2-50469








DOGGONE

You won't believe this...

YOU think pigs can't fly? 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 float 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 Maker 11·12·76

BACKLASH to the Sex Pistols Adair style indirectly, but it all good publicity. But the way things are shaping up they'll have nowhere to play so their scheduled four So many venues have cancelled them that it looks as if they'll spend the next two months dossing around the country with no particular place to go. That'll be a dropper for Johnny Thunders & Heartbreakers who're tripping over from the States just for the tour. Two weeks in the back of a Transit and they're back at CBGB's. PATRIOTS while they were back at Birmingham Polytechnic last Thursday forced local band Hooker to remove a Union Jack from the stage where they were performing a selection of

[illegible] Bristol of the National Front [illegible] pigs could fly pigeons would be the last thing on your mind. Last Friday the Pink Floyd made the contribution to The Week That Rocked The World Of Popular Music. The mails — and some aspiring creative genius conceived the idea of Floyd's new album Animals has been imaginatively titled. Anddepicting a flying pig on the record sleeve. So a posse of Floyd sentries headed towards Battersea power station with a 30 foot long pink pig which they filled with helium and floated to wards the heavens. So far so good. Then, however, the pig's behaviour became somewhat erratic. It began to drift [illegible] 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-coming aircraft, warning pilots that there was a flying pig on the [illegible] With a police helicopter in hot pursuit the pig sailed over Crystal Palace and onwards [illegible] The Sussex de[illegible] vided that enough was enough and left the pig to [illegible] its fate. The Civil Aviation Authority declared that it would either disintegrate [illegible] Germany. The Beast of Berlin [illegible] would [illegible] [illegible] Germans. The Beast somewhere over Chatham [illegible] felt 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 fearlessly 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 50ft long pink pig, repeat P-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 LINSCOTT

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.

NEW MUSICAL EXPRESS

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.

Dateline 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, Ballon 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.

Dateline 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. Shutters started clicking furiously and then [illegible] one of the lines securing the beast broke and pink pig floated up into the blue beyond far out of reach of the frantic humans below.

First sightings came from an [illegible] ous jet 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 garden. It's enough to send you on the wagon."

When I spoke to the press man at the CAA he told me: "It was last sighted east of Detling, near Chatham in Kent at 18,000 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 slapped 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

Page 4 SOUNDS 11 December 1976

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 ea[illegible]

EVENING NEWS L 7

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 to 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 wavering course to eathrow.

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

Mrs. Elsie Gardiner, 78, 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.

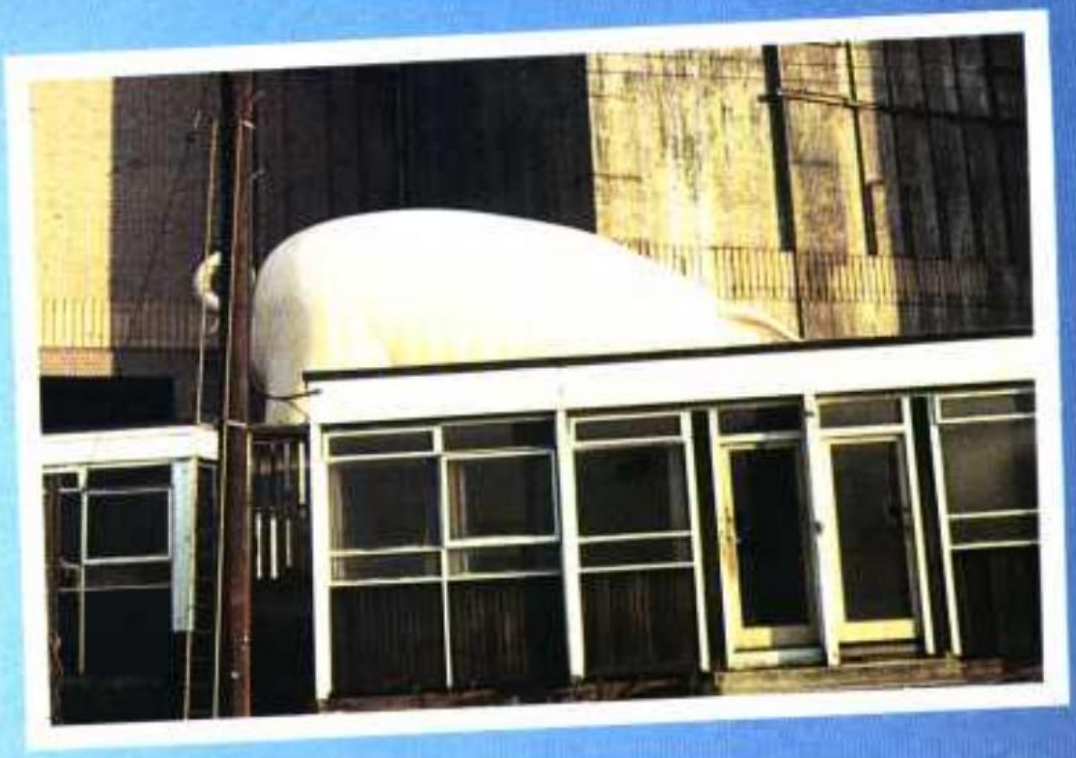
"It's a joke that has gone wrong. It could have interefed with aircraft."

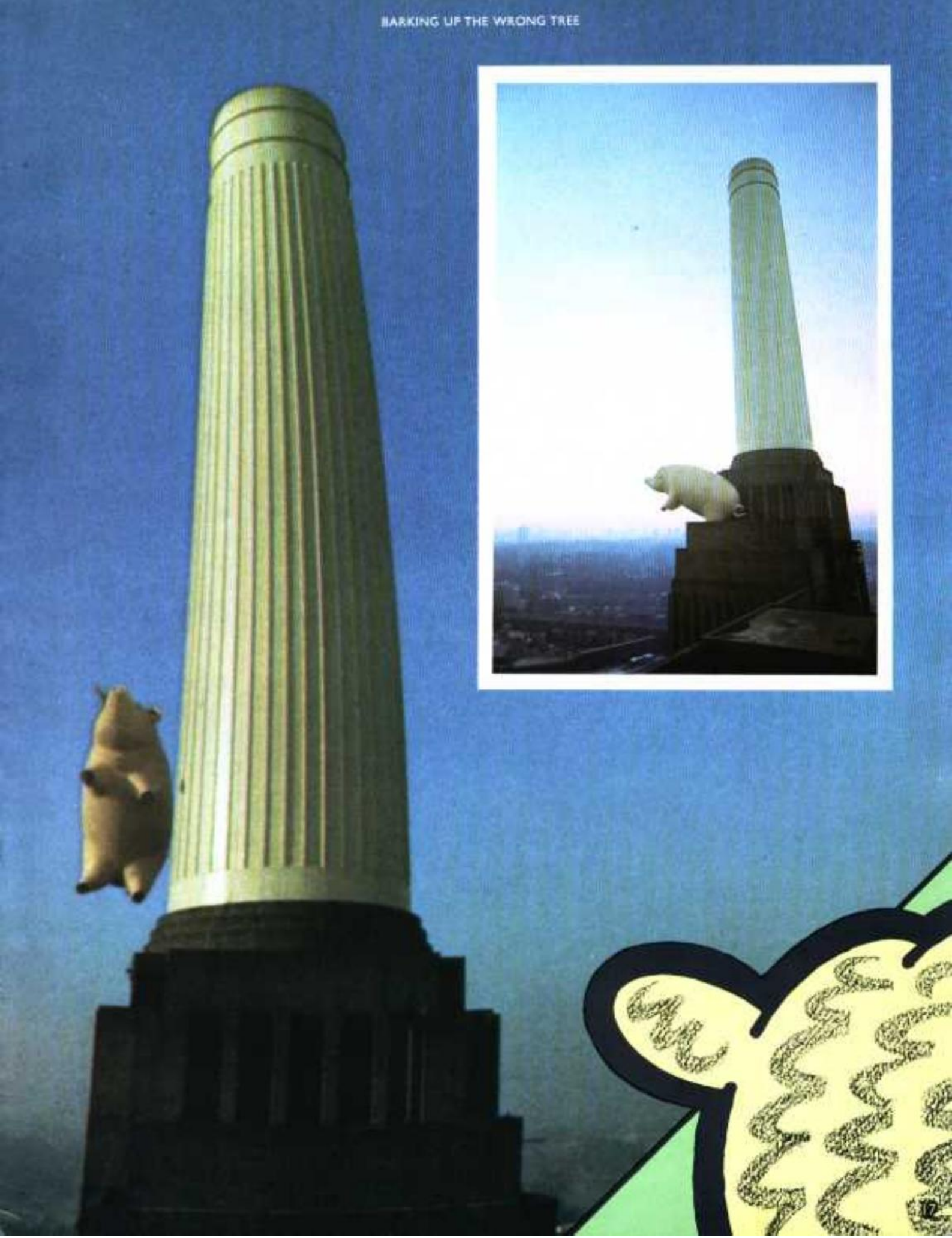
Mr. O'Rourke, 38, said the pig arrived from Germany yesterday. It is made by Balloon Fabrik—the company that manufactured the Zeppelin, the famous German wartime airship.

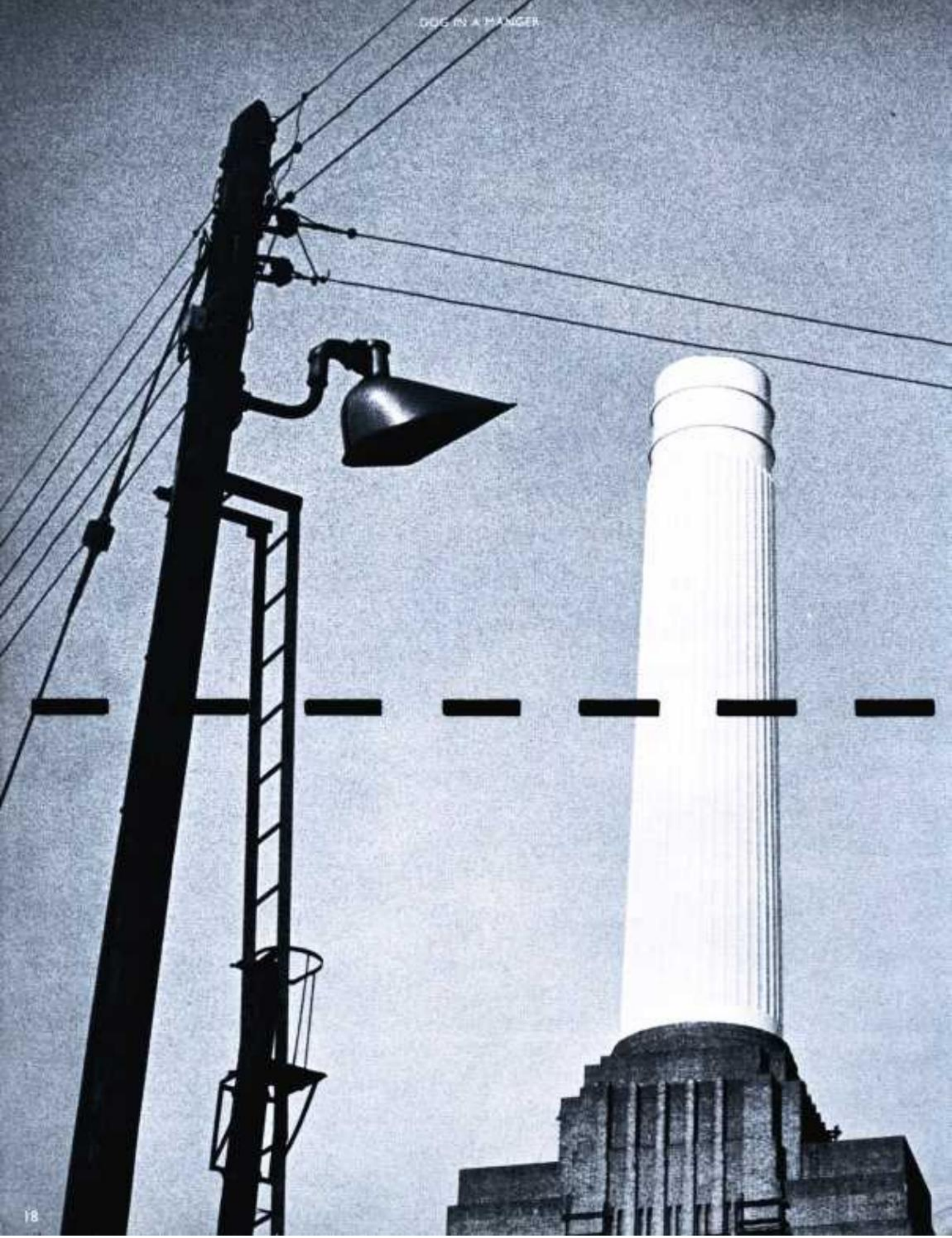
As the pig homed in on Heathrow it gave quite a few pilots a laugh.

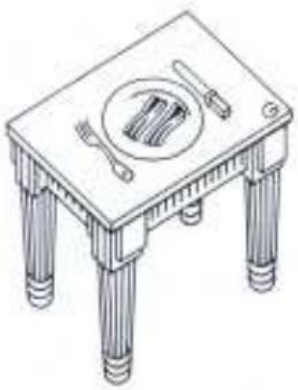
The last reported sighting of the pig was at 15,000ft. over Manston, Kent.

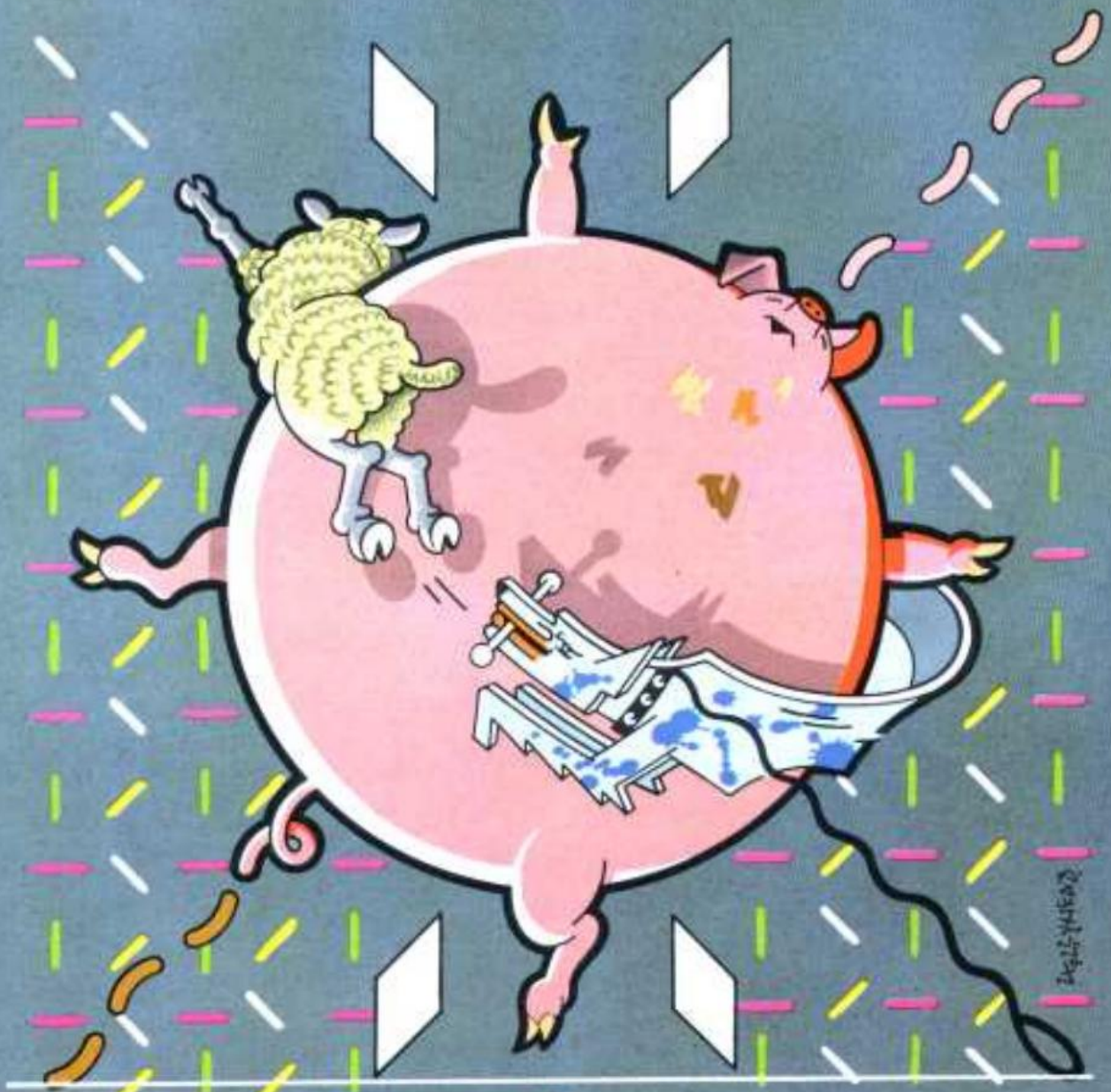
An airline spokesman said: "It will probably break up. We are no longer interested in it."







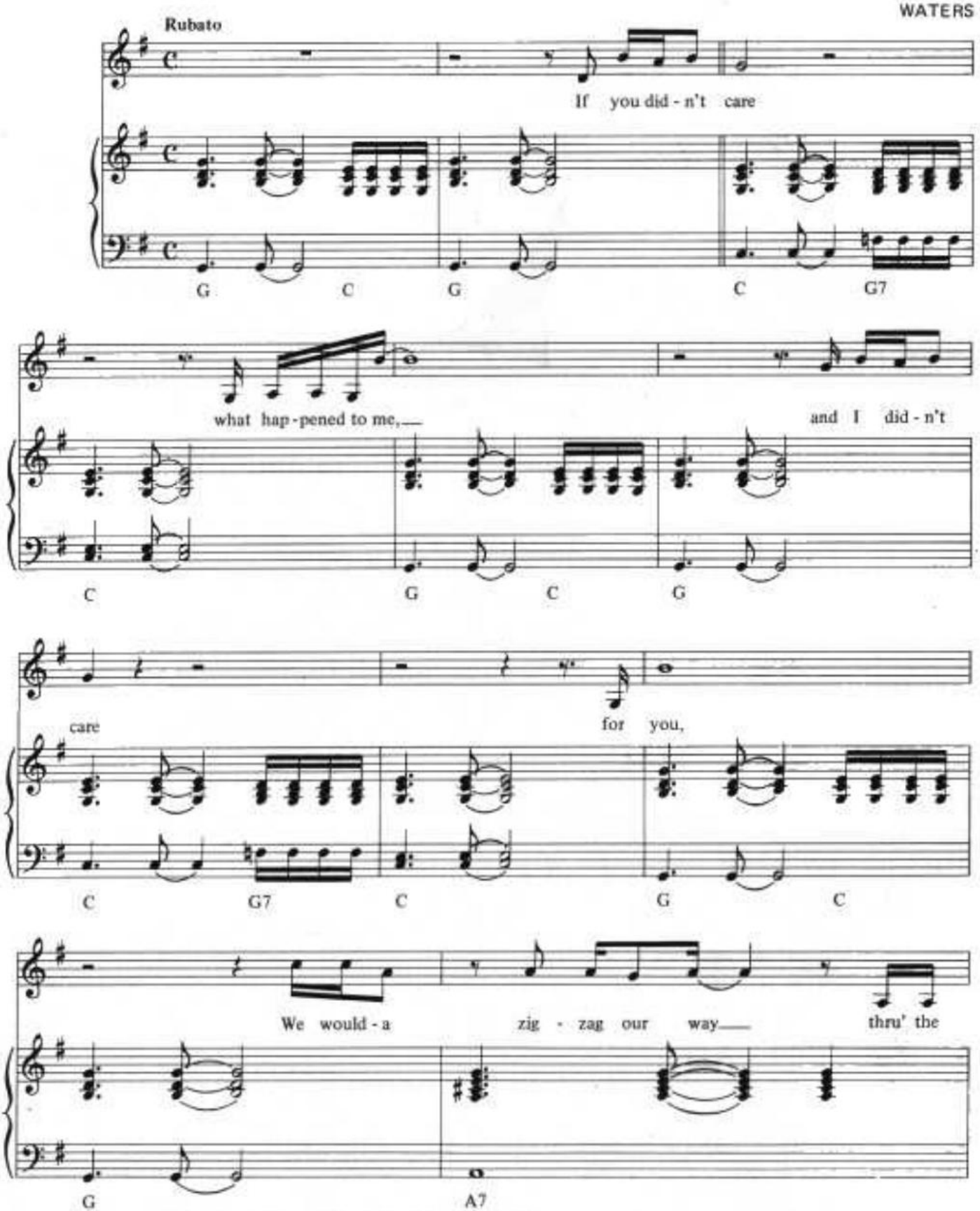




THE MUSIC

PIGS ON THE WING (ONE)

WATERS



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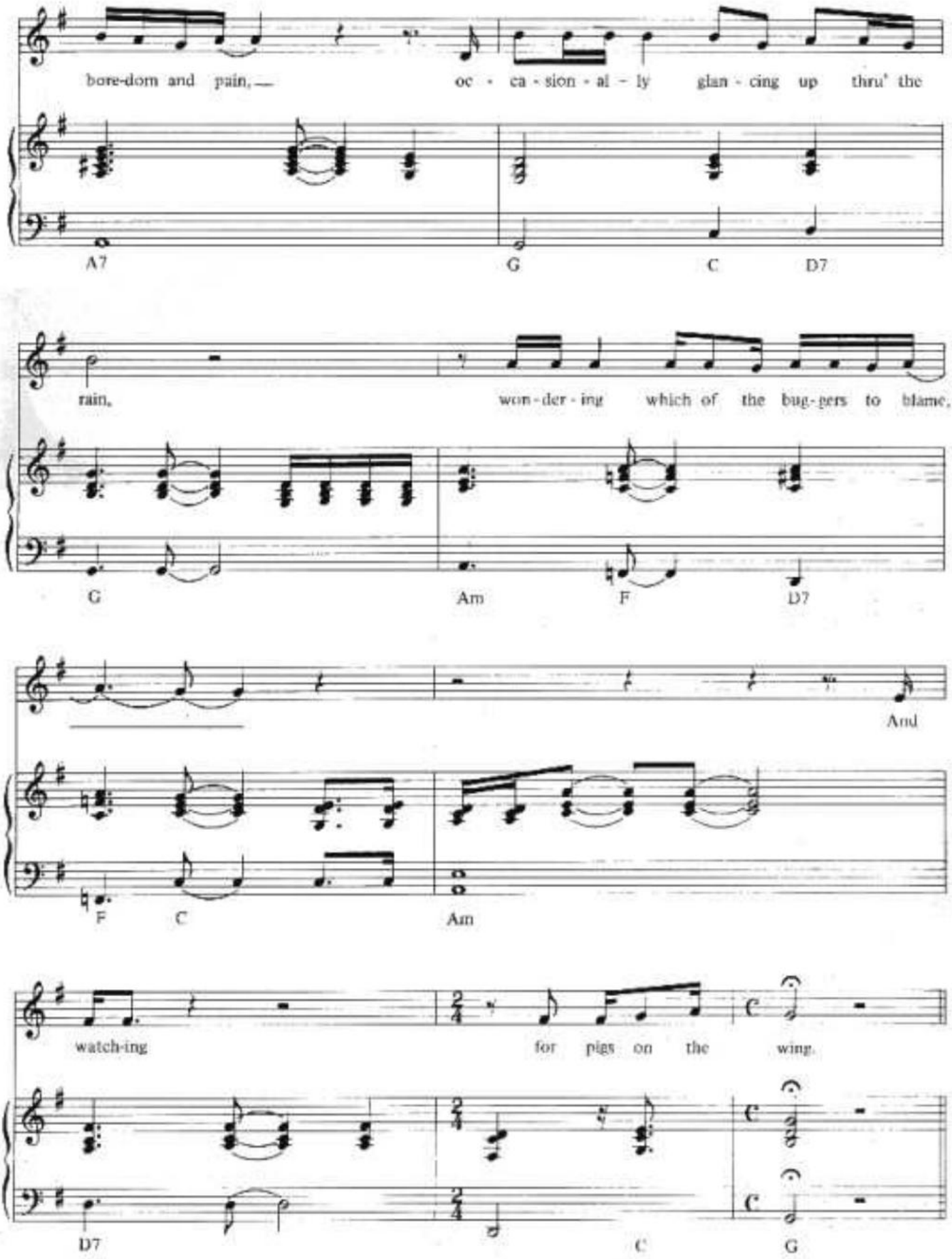
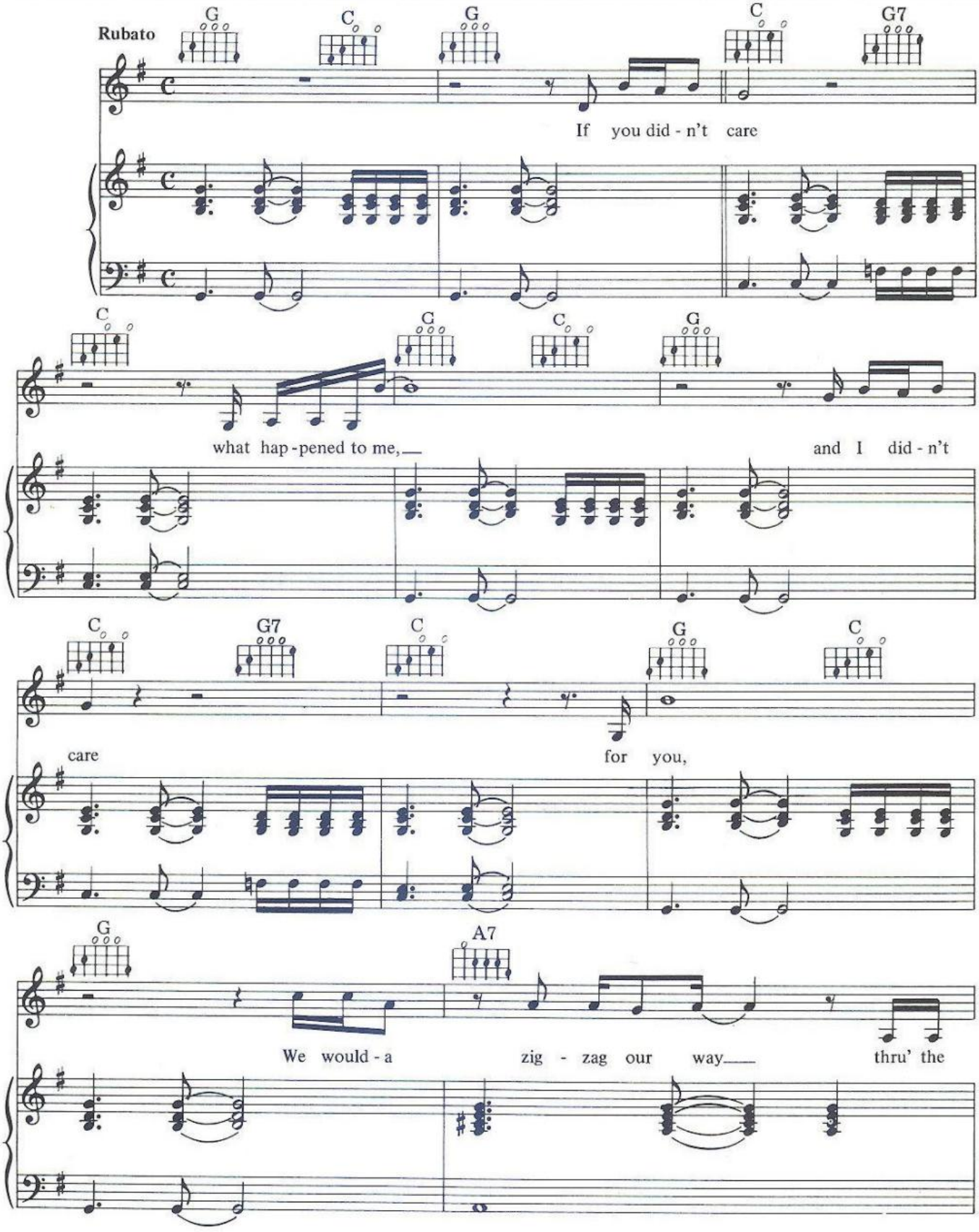

bore-dom and pain, — oc - ca - sion - al - ly glan - cing up thru' the
A7 G C D7
rain, won - der - ing which of the bug - gers to blame,
G Am F D7
And
F C Am
watch-ing for pigs on the wing.
D7 C G

PIGS ON THE WING (ONE)

WATERS



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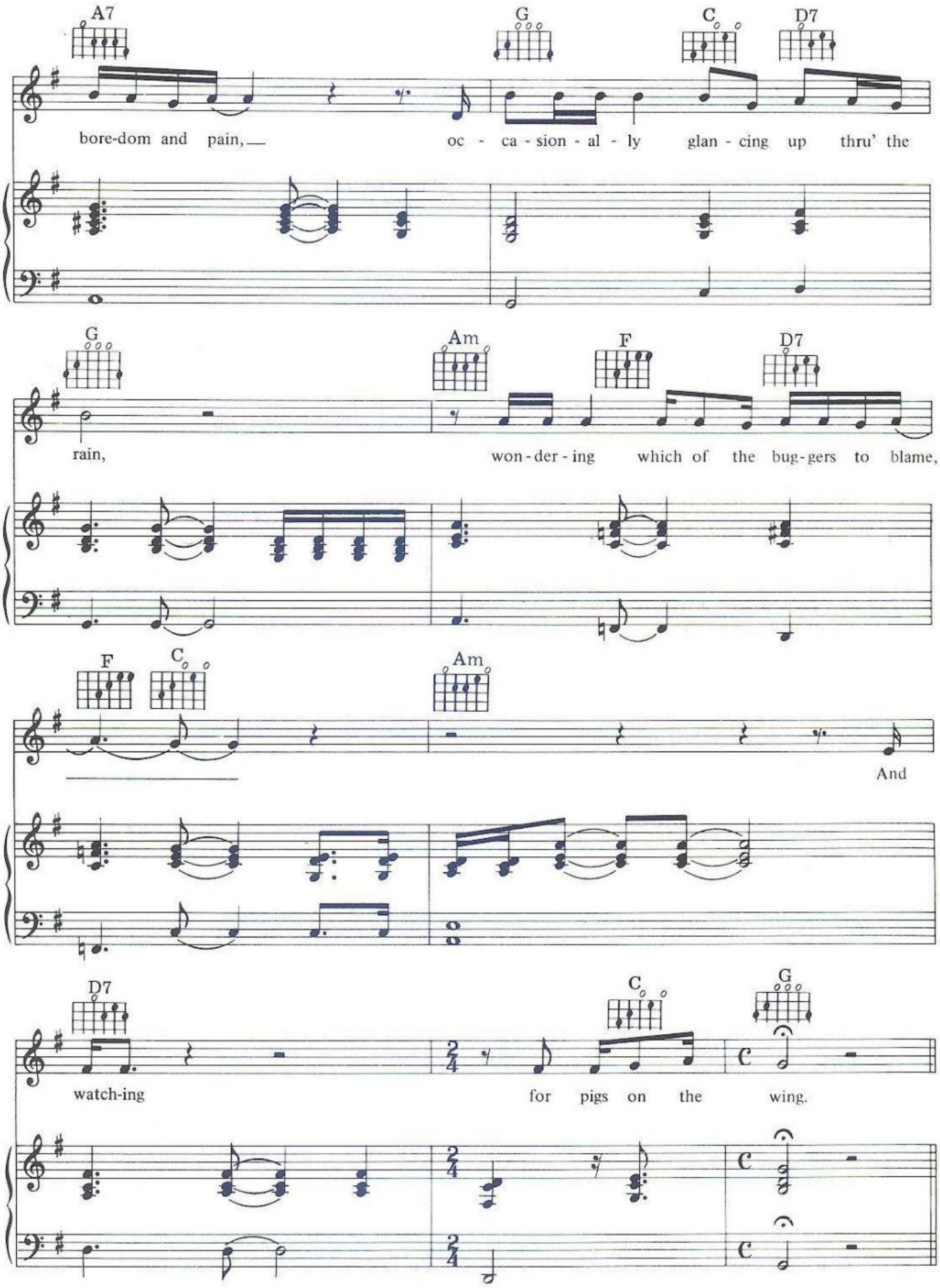
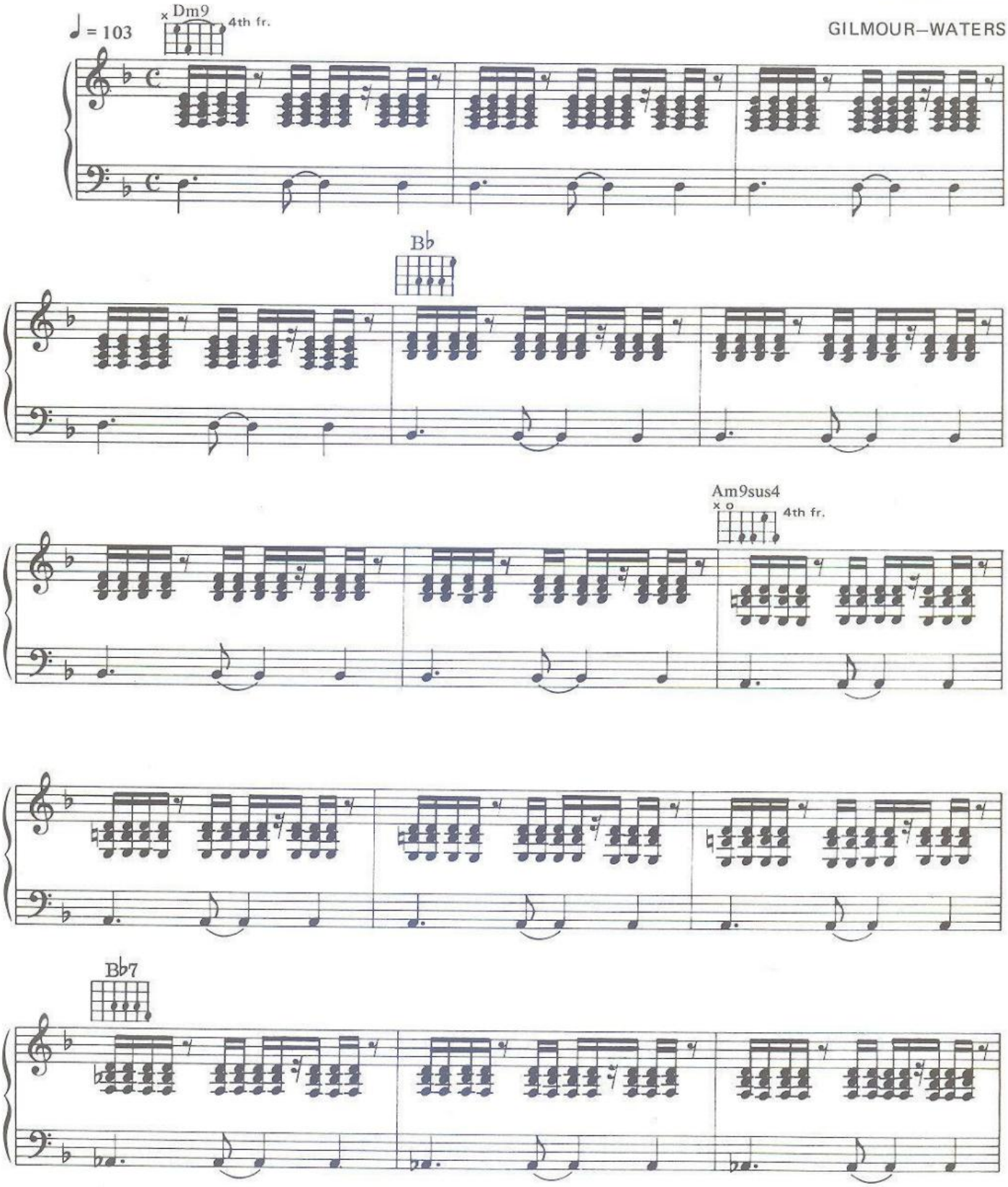

A7
G
C
D7
bore-dom and pain,
oc - ca - sion - al - ly glan - cing up thru' the
G
Am
F
D7
rain,
won - der - ing which of the bug - gers to blame,
F
C
Am
And
D7
C
G
watch-ing
for pigs on the wing.

DOGS



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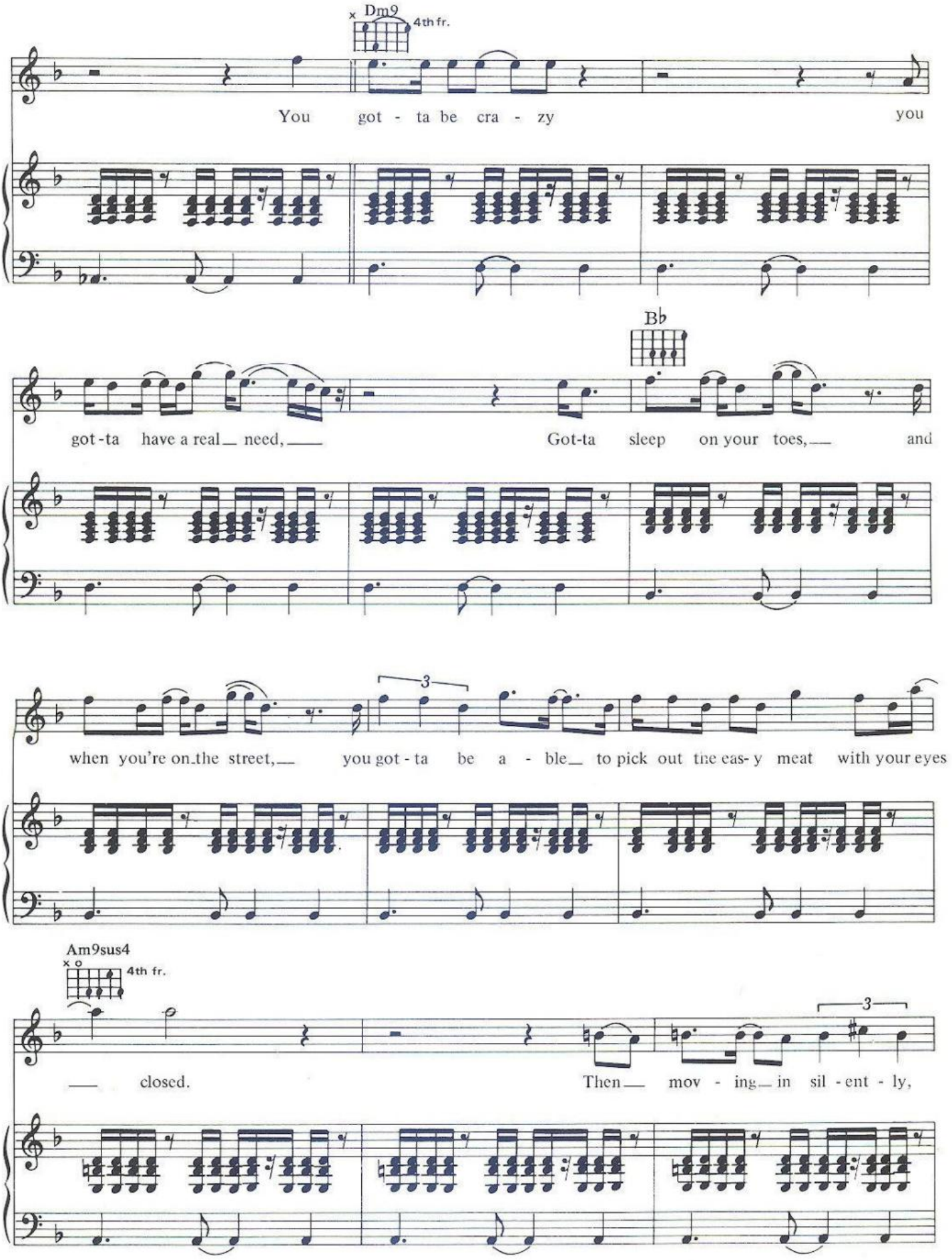
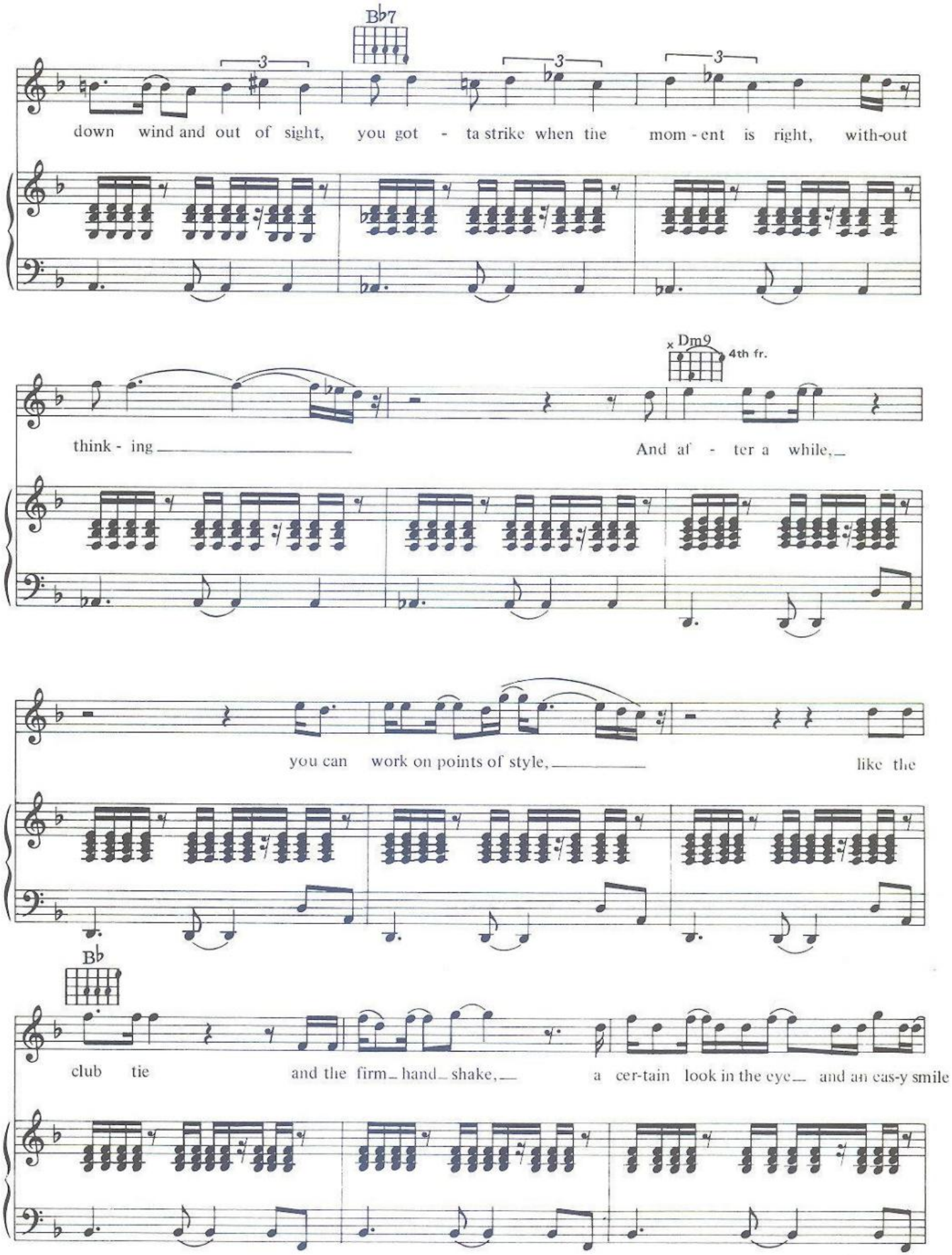
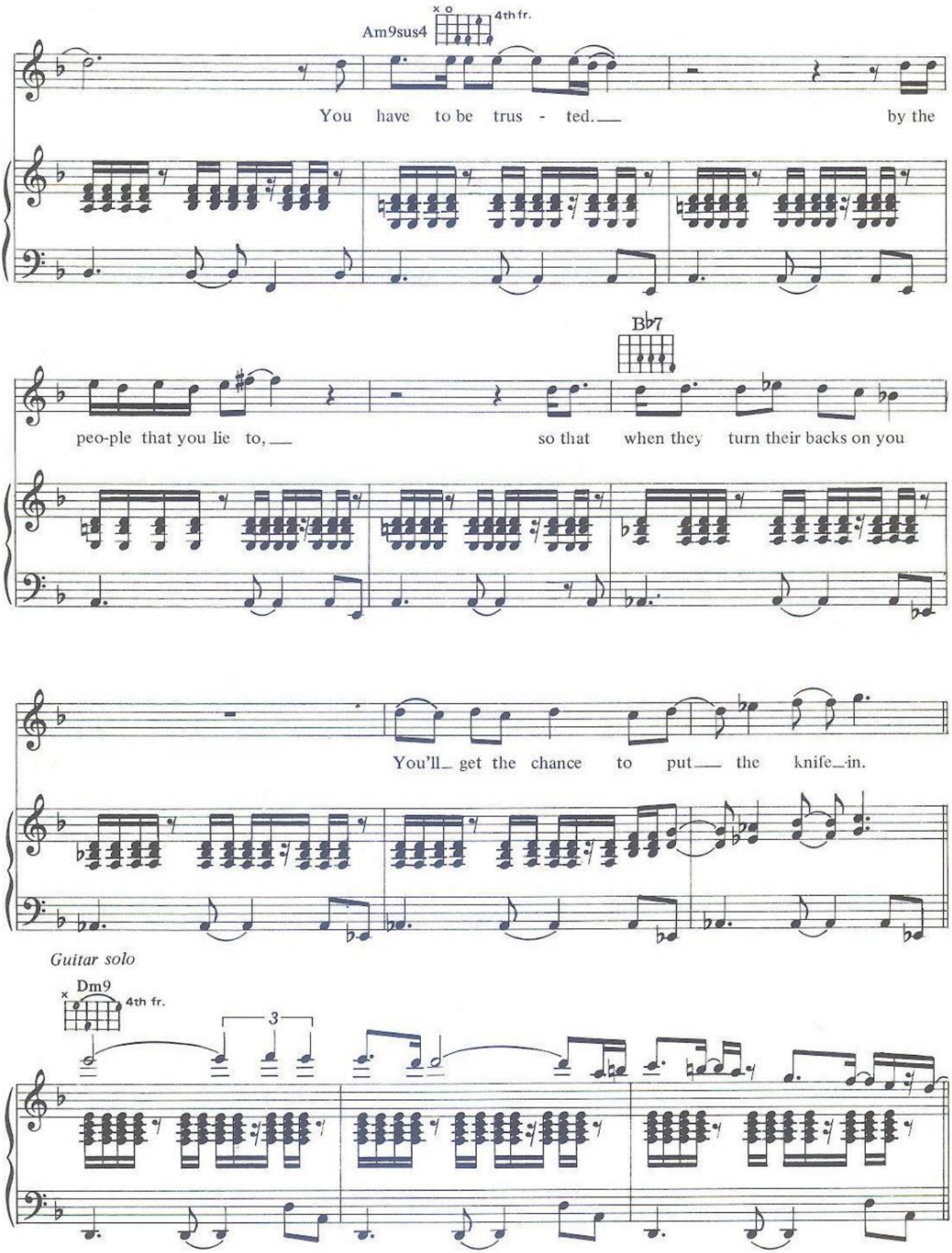
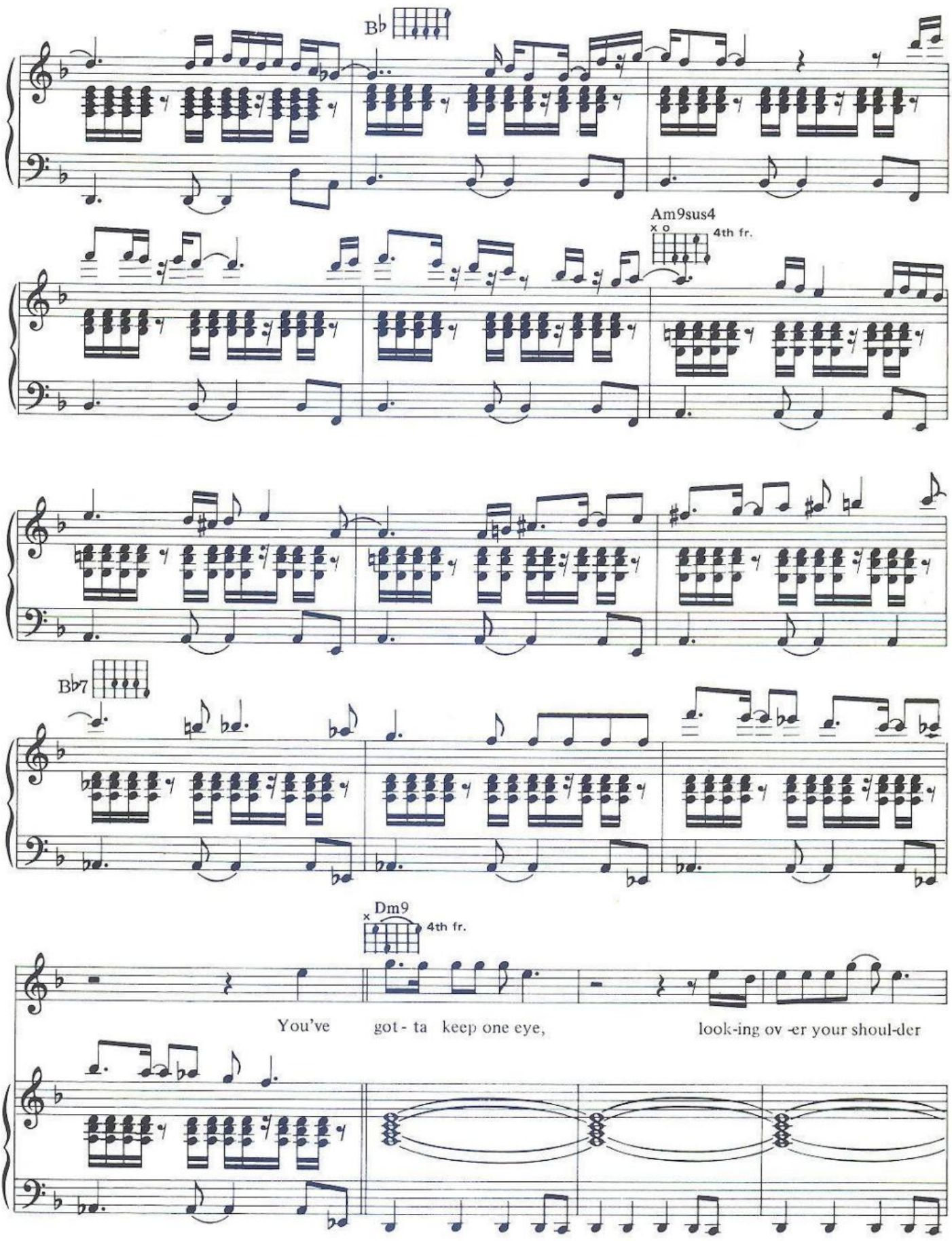
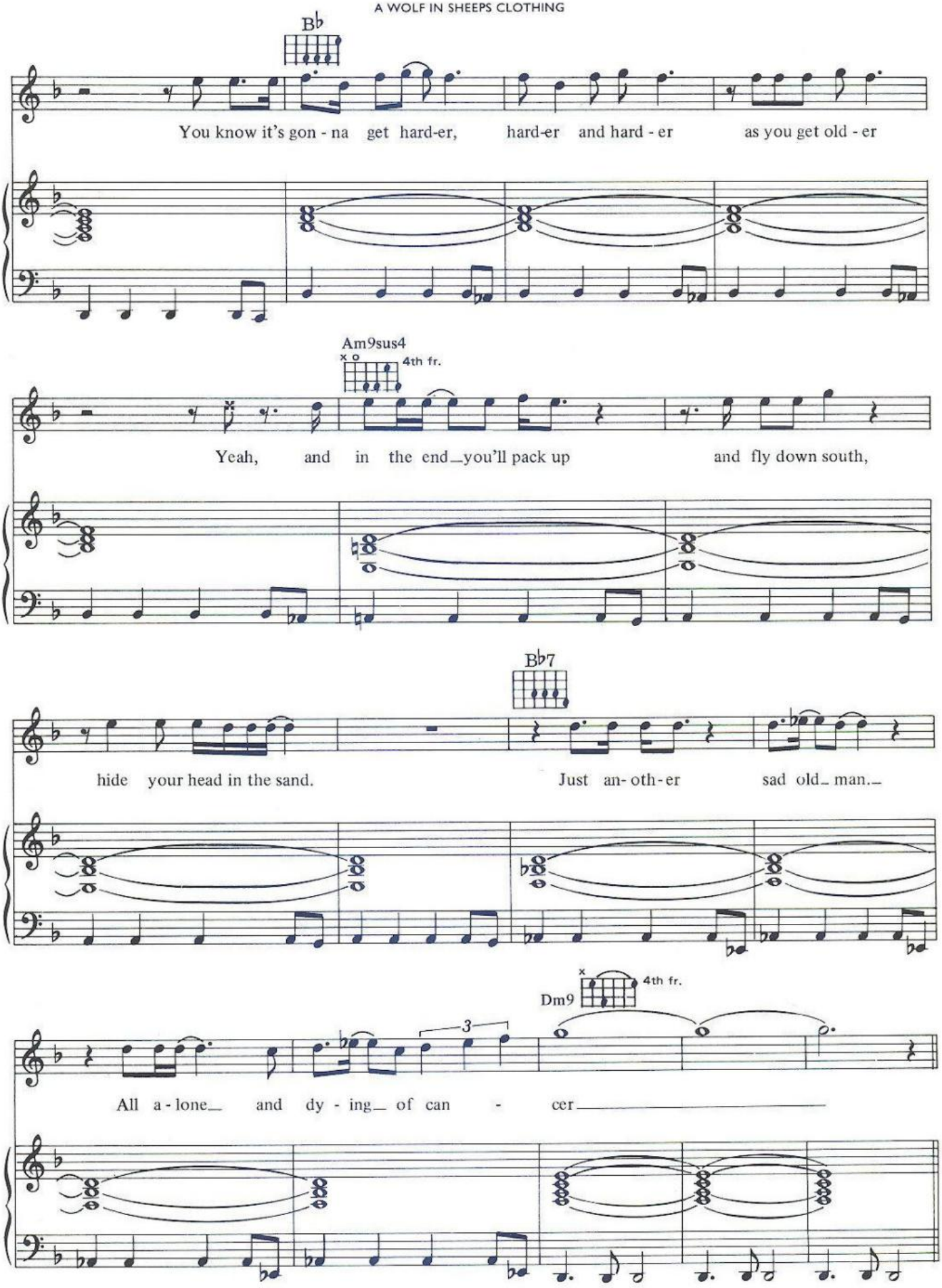
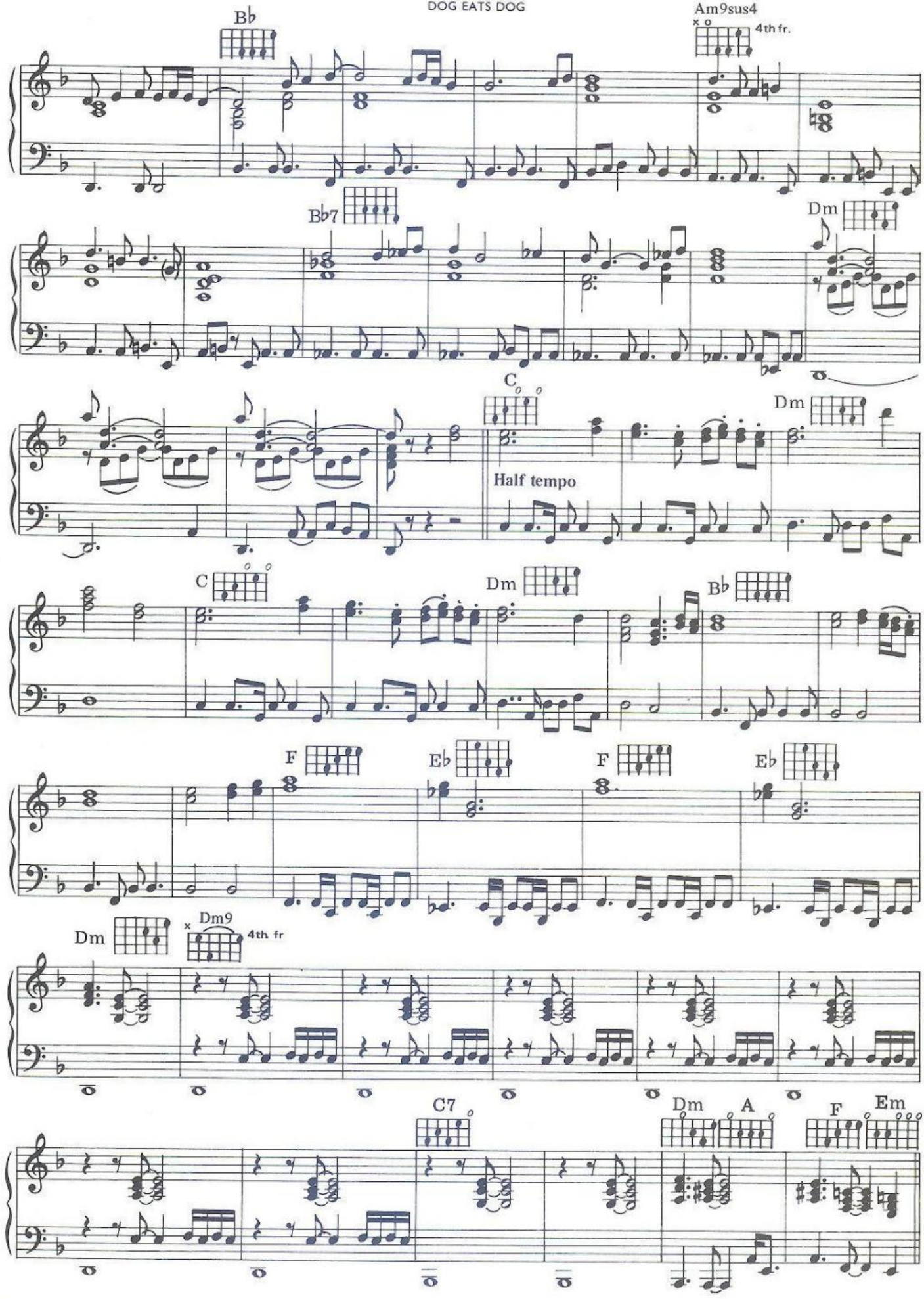

Dm9
4th fr.
You got - ta be cra - zy you
B♭
got - ta have a real__ need,__ Got-ta sleep on your toes,__ and
3
when you're on the street,__ you got - ta be a - ble__ to pick out the eas- y meat with your eyes
Am9sus4
4th fr.
3
__ closed. Then__ mov - ing__ in sil - ent - ly,

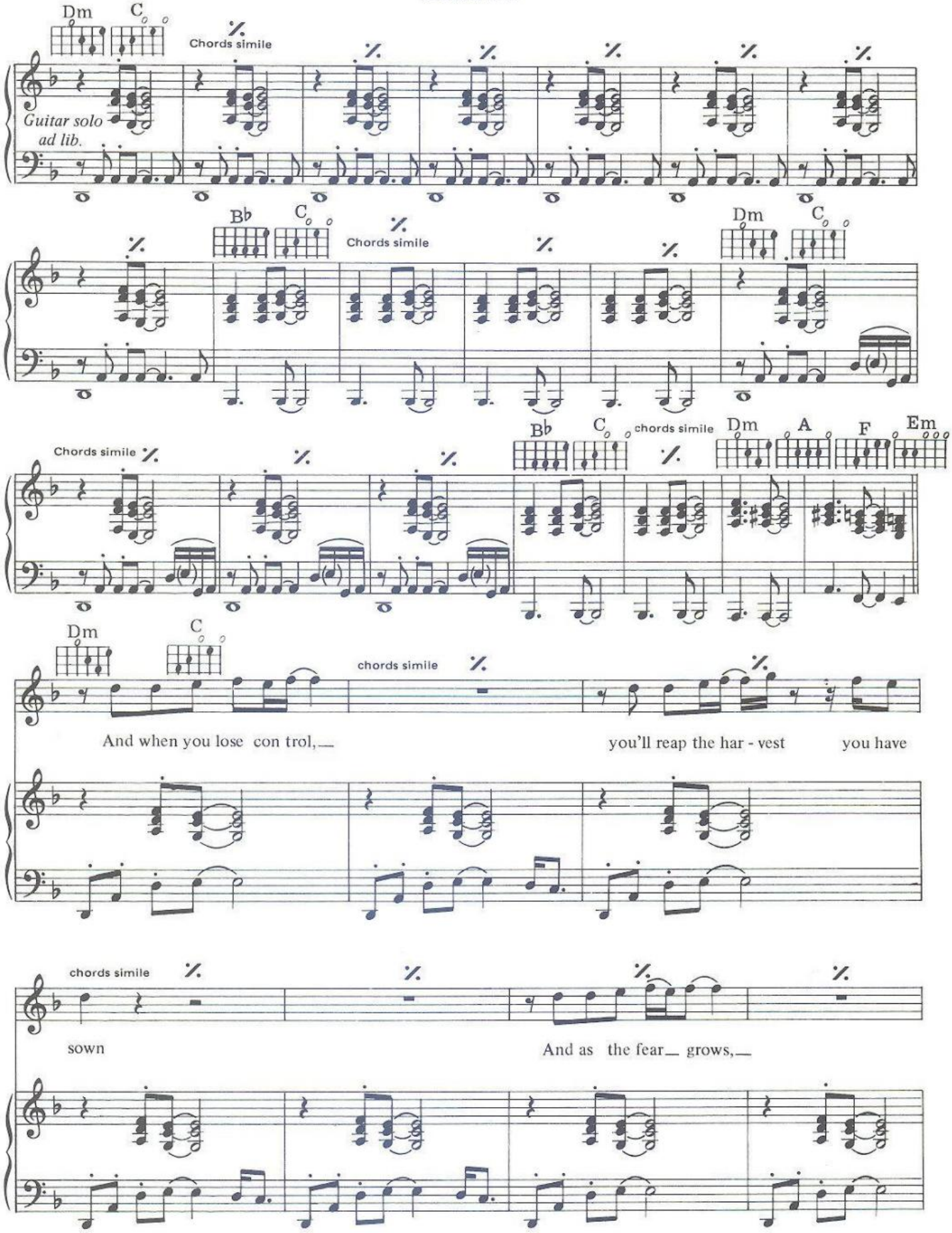

B♭7
down wind and out of sight, you got - ta strike when the mom - ent is right, with-out
x Dm9
4th fr.
think - ing
And af - ter a while,
you can work on points of style,
like the
B♭
club tie
and the firm hand shake,
a cer-tain look in the eye
and an eas-y smile

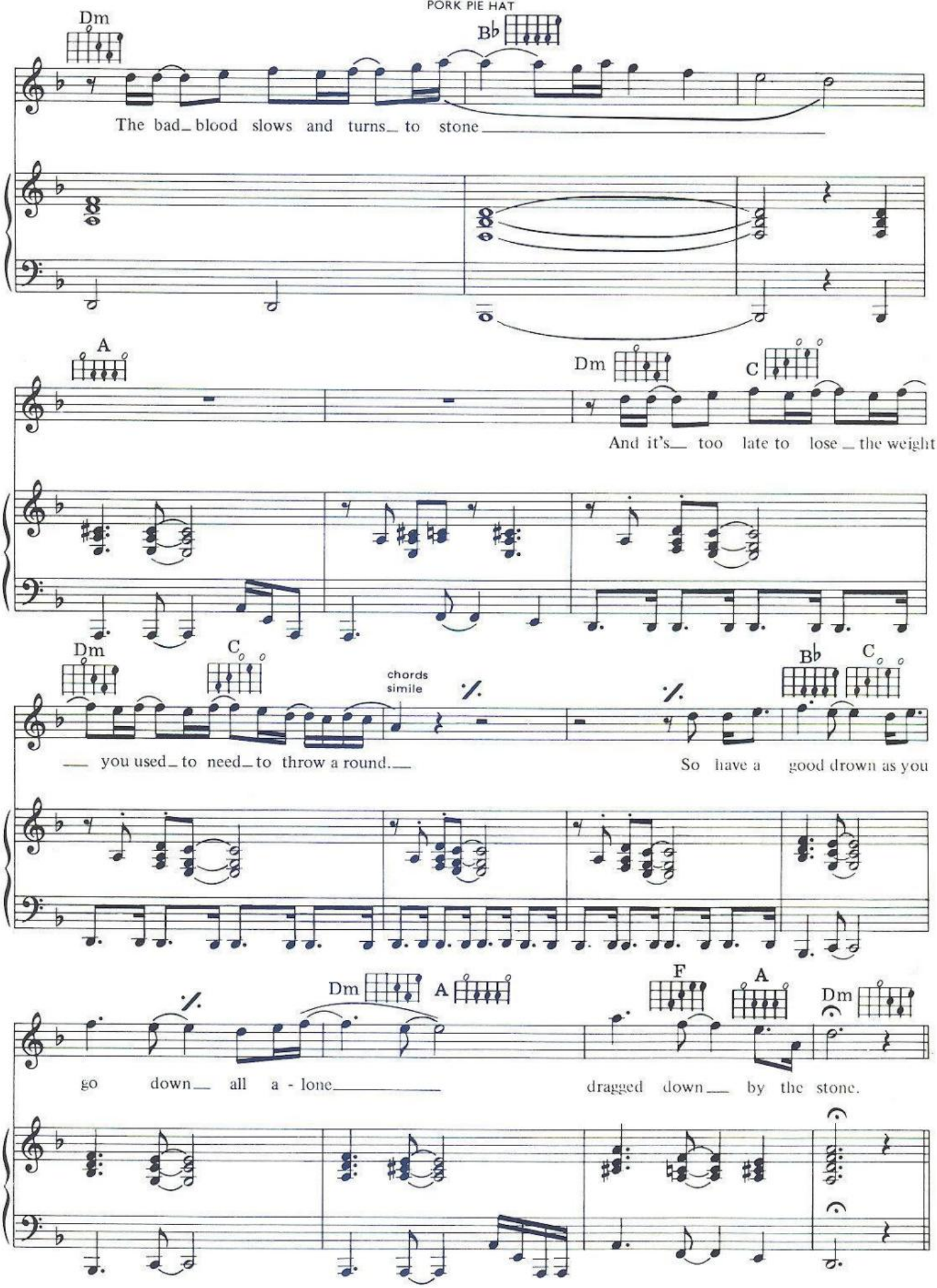

Am9sus4
4th fr.
You have to be trus - ted. by the
B♭7
peo-ple that you lie to, so that when they turn their backs on you
You'll get the chance to put the knife in.
Guitar solo
Dm9
4th fr.
3

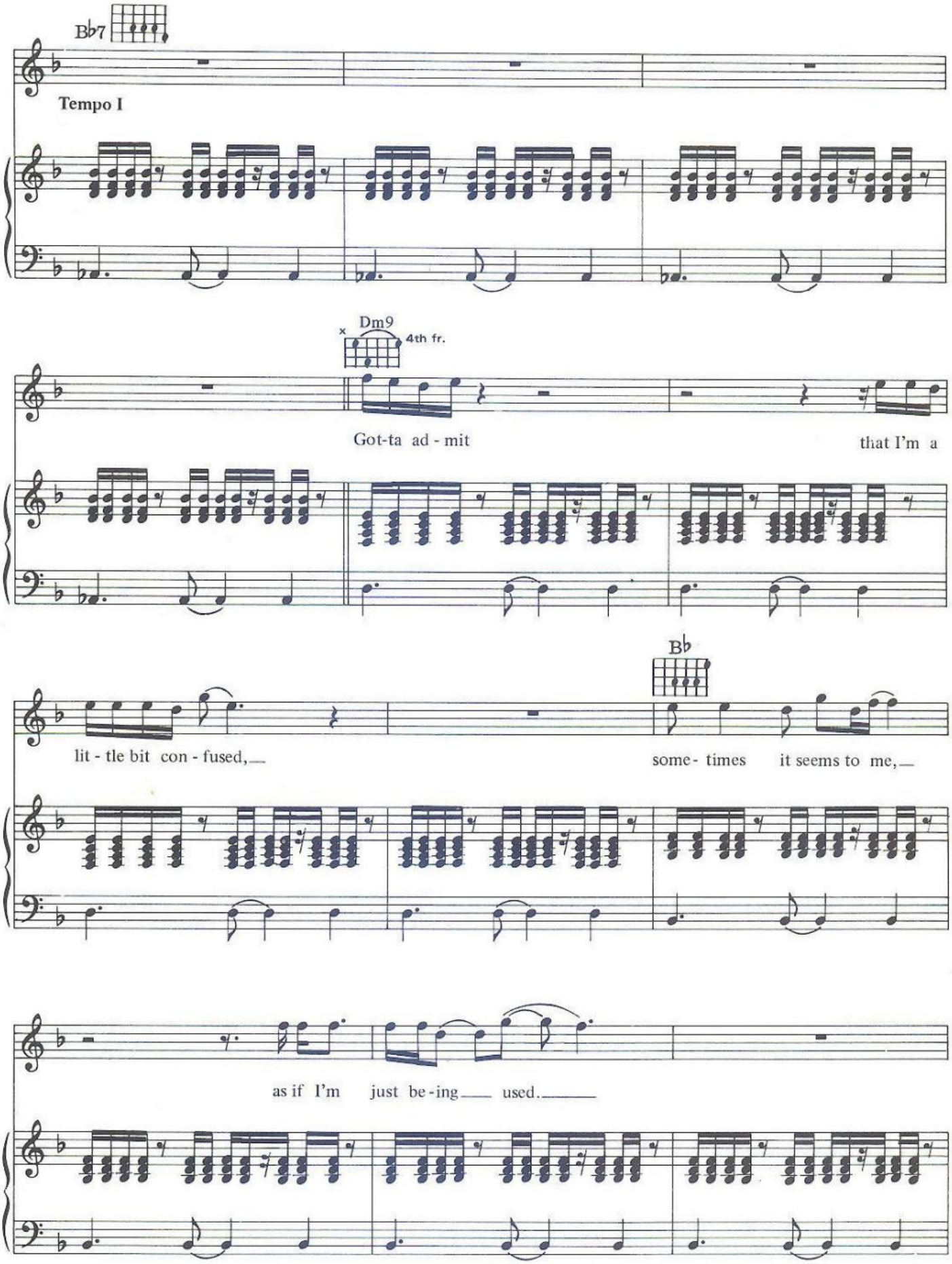

B♭
Am9sus4
x o
4th fr.
B♭7
Dm9
x
4th fr.
You've got - ta keep one eye, look-ing ov -er your shoul-der

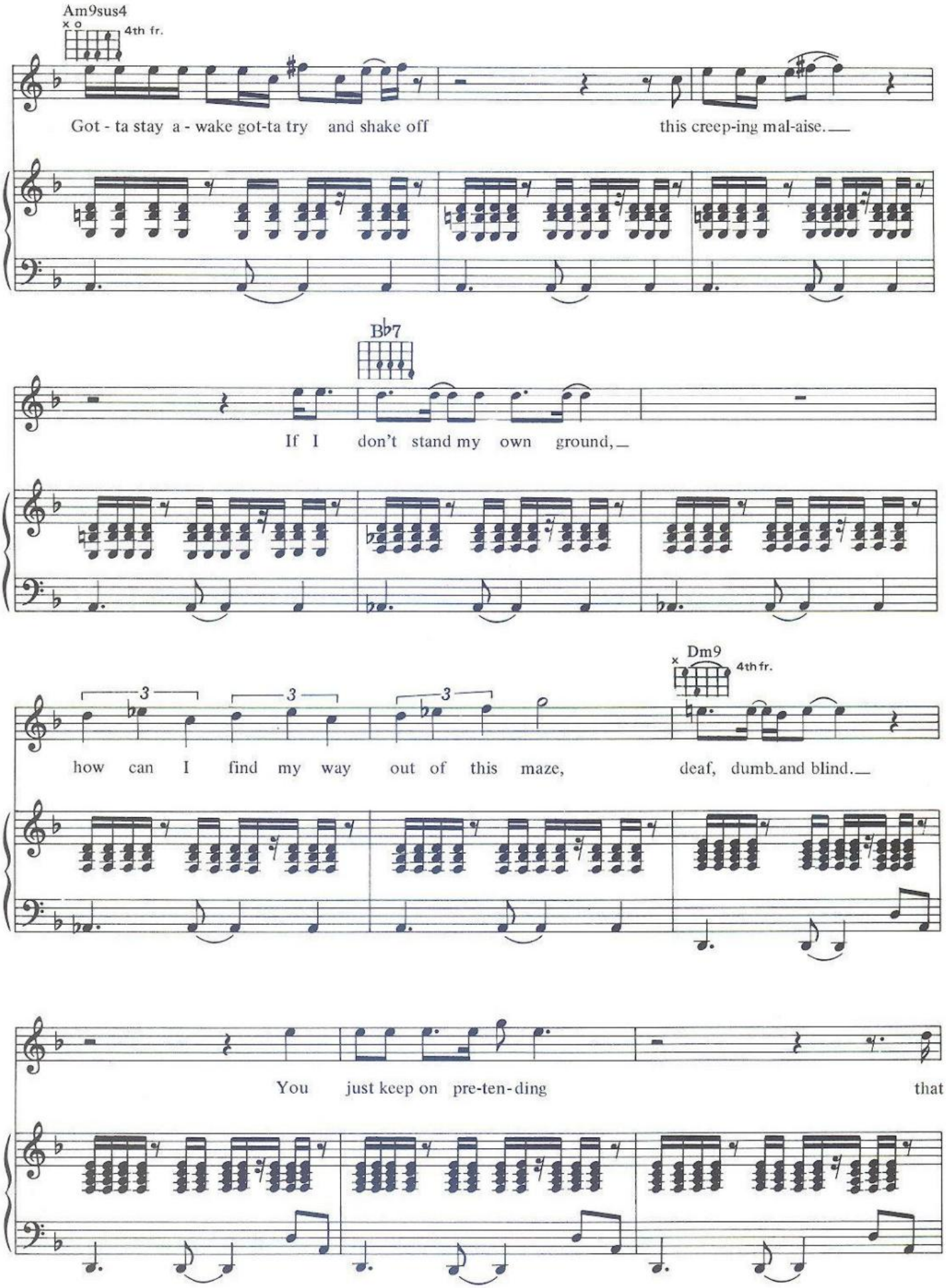

B♭
You know it's gon - na get hard-er, hard-er and hard - er as you get old - er
Am9sus4
4th fr.
Yeah, and in the end_you'll pack up and fly down south,
B♭7
hide your head in the sand. Just an- oth - er sad old_ man._
Dm9
4th fr.
3
All a - lone_ and dy - ing_ of can - cer

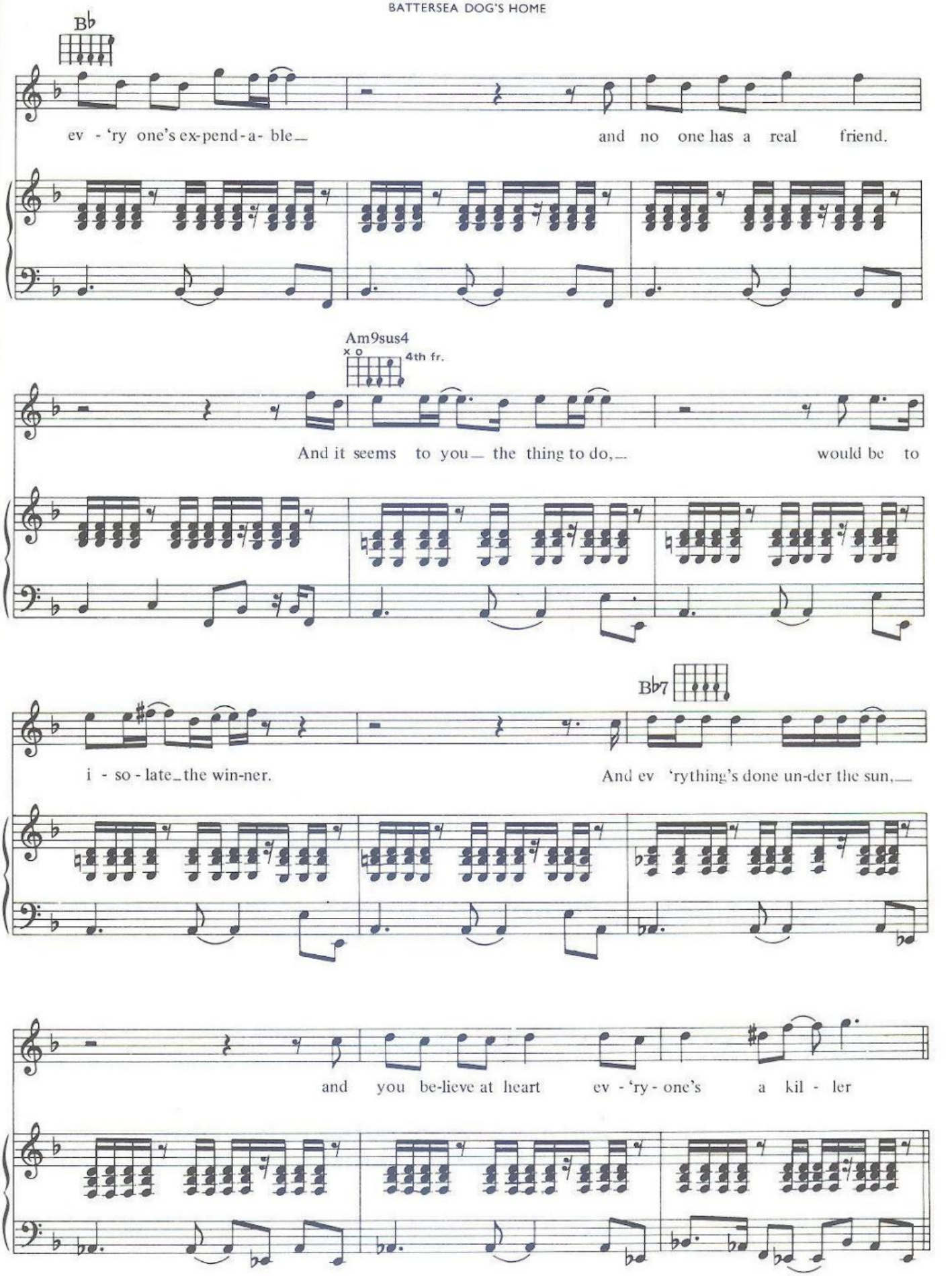

B♭
Am9sus4
4th fr.
B♭7
Dm
C
Dm
Half tempo
C
Dm
B♭
F
E♭
F
E♭
Dm
Dm9
4th fr
C7
Dm
A
F
Em

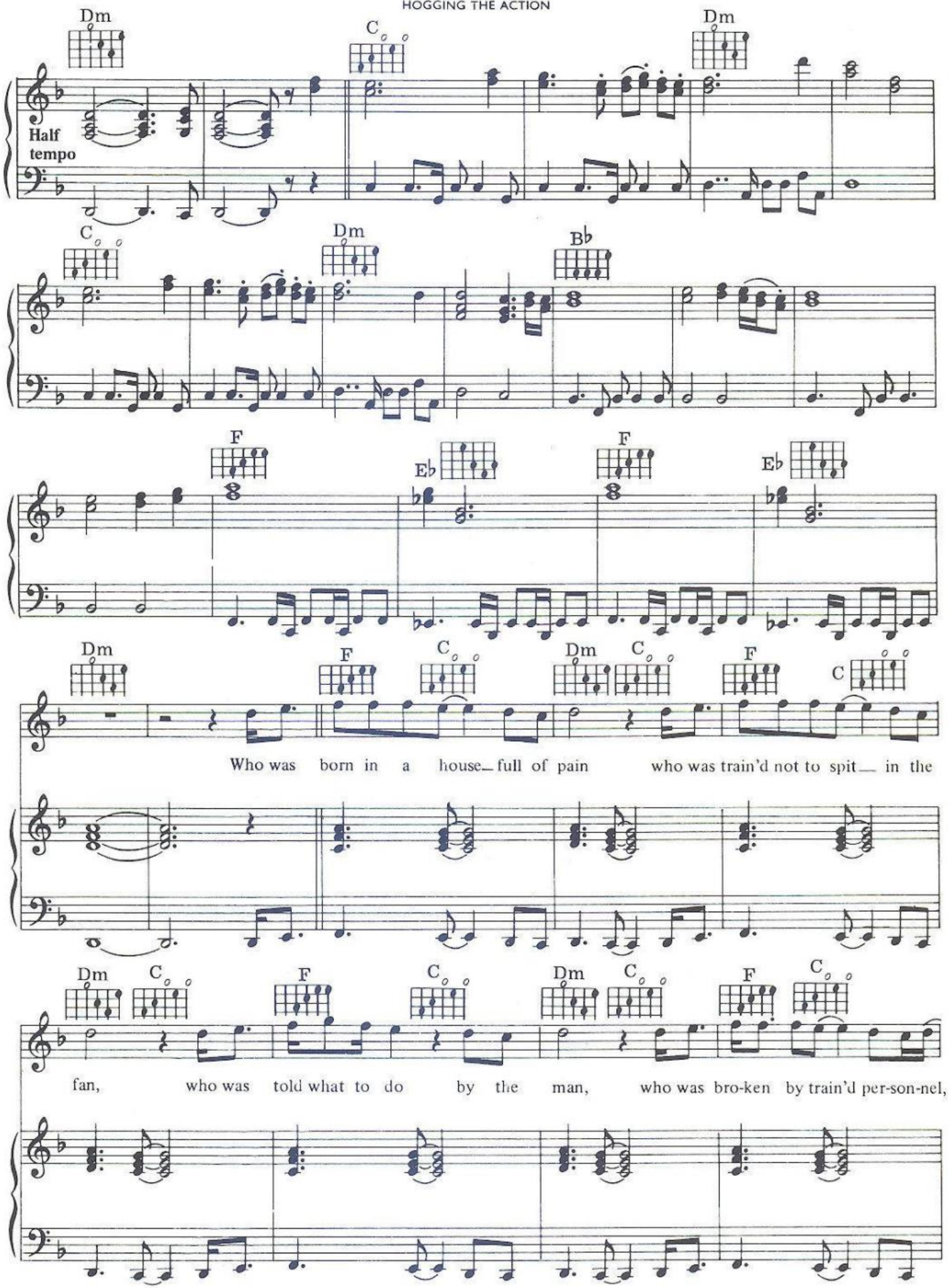

Dm
C
Chords simile
Guitar solo
ad lib.
Bb
C
Chords simile
Dm
C
Chords simile
Bb
C
chords simile
Dm
A
F
Em
Dm
C
chords simile
And when you lose con trol,
you'll reap the har - vest
you have
chords simile
sown
And as the fear grows,

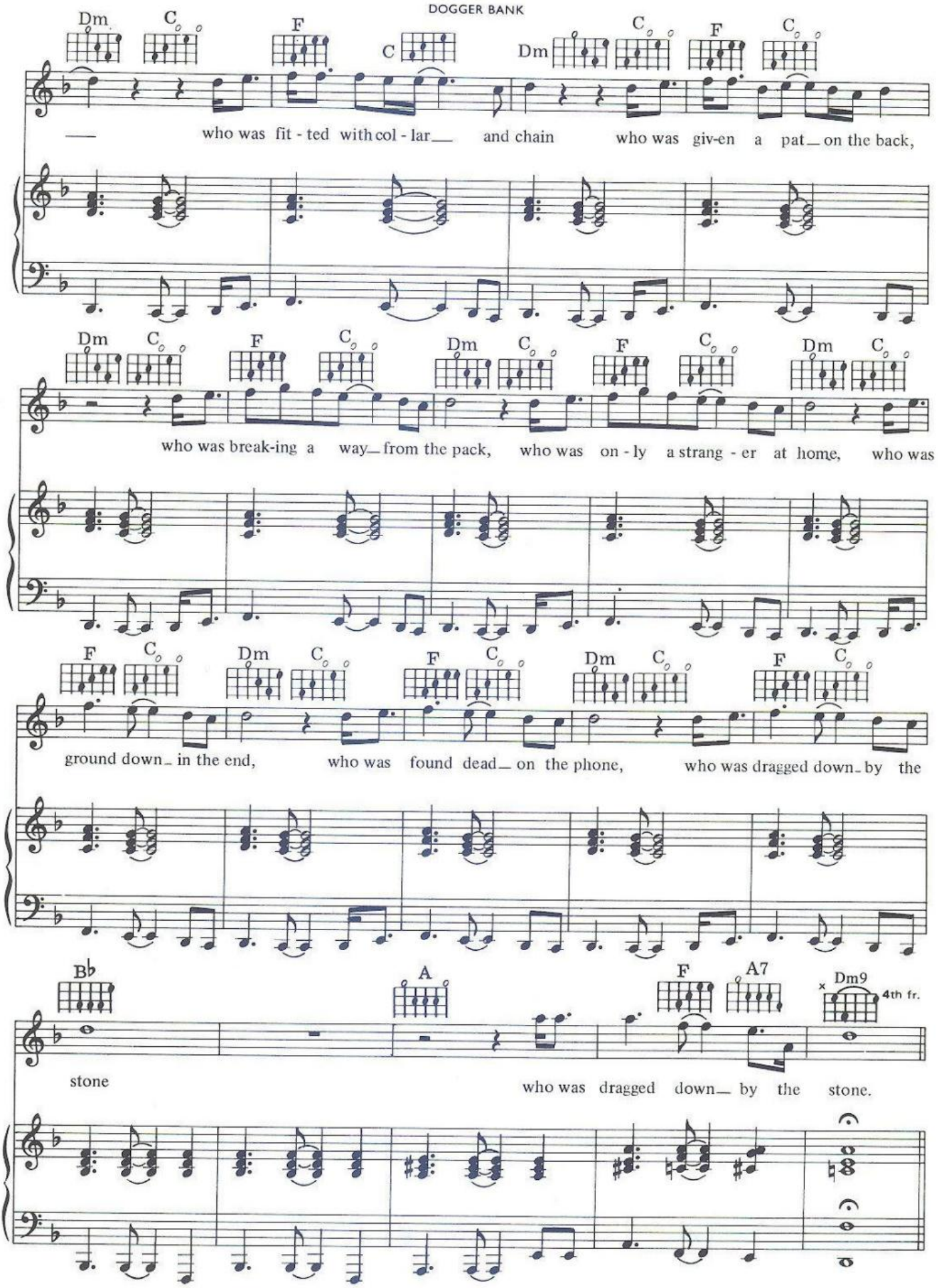

Dm
B♭
The bad_ blood slows and turns_ to stone
A
Dm
C
And it's_ too late to lose _ the weight
Dm
C
chords simile
B♭
C
_ you used_ to need_ to throw a round._
So have a good drown as you
Dm
A
F
A
Dm
go down_ all a - lone_
dragged down_ by the stone.


B♭7
Tempo I
Dm9
4th fr.
Got-ta ad - mit
that I'm a
B♭
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.
B♭7
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

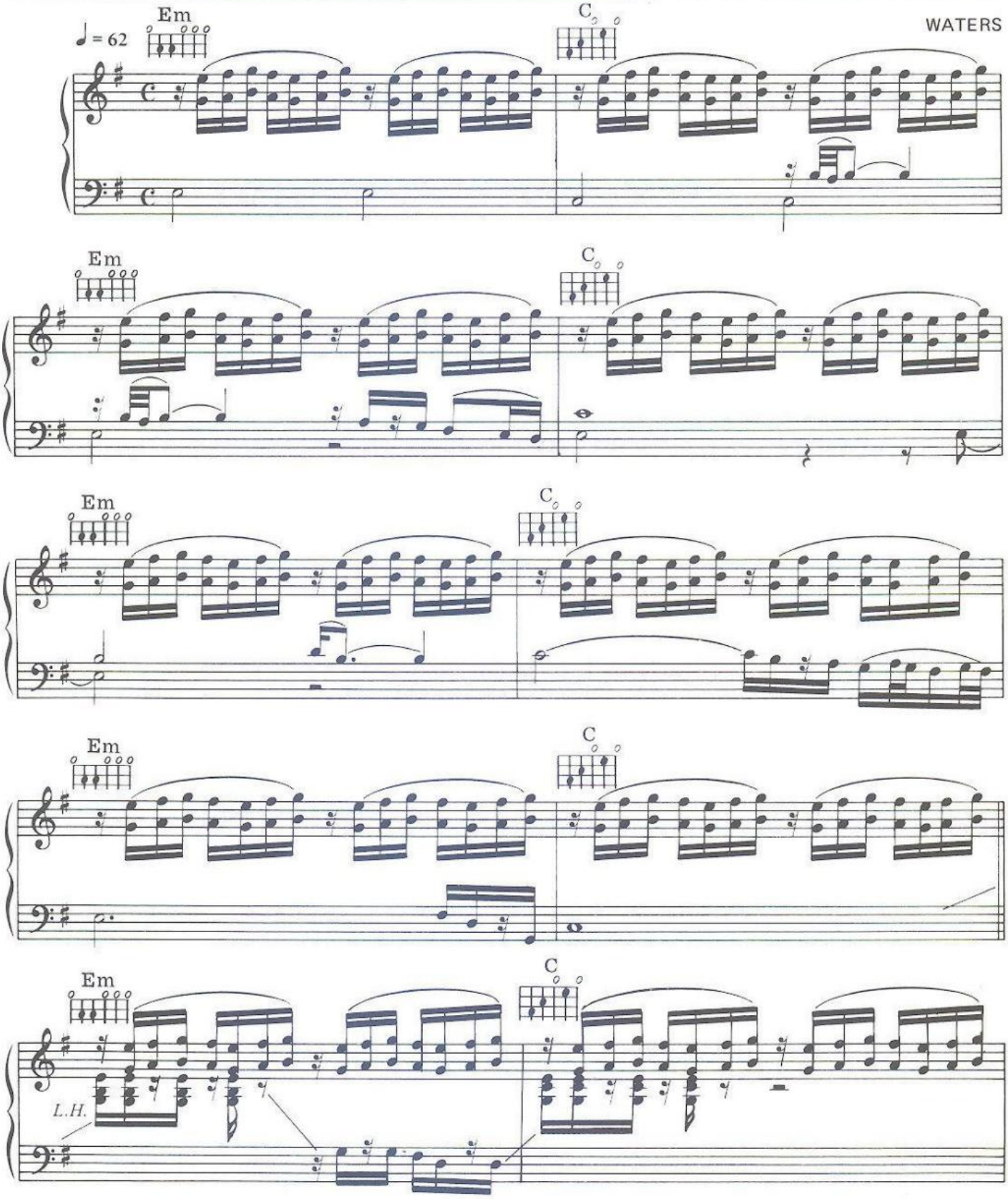

B♭
ev - 'ry one's ex-pend-a- ble_ and no one has a real friend.
Am9sus4
x o 4th fr.
And it seems to you_ the thing to do,_ would be to
B♭7
i - so - late_the win-ner. And ev 'rything's done un-der the sun,_
and you be-lieve at heart ev - 'ry - one's a kil - ler


Dm
C
Dm
Half tempo
C
Dm
B♭
F
E♭
F
E♭
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
C
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 C Dm C F C
who was fit - ted with col - lar and chain who was giv-en a pat on the back,
Dm C F C Dm C F C Dm C
who was break-ing a way from the pack, who was on - ly a strang - er at home, who was
F C Dm C F C Dm C F C
ground down in the end, who was found dead on the phone, who was dragged down by the
B♭ A F A7 Dm9
4th fr.
stone who was dragged down by the stone.

PIGS (THREE DIFFERENT ONES)

WATERS



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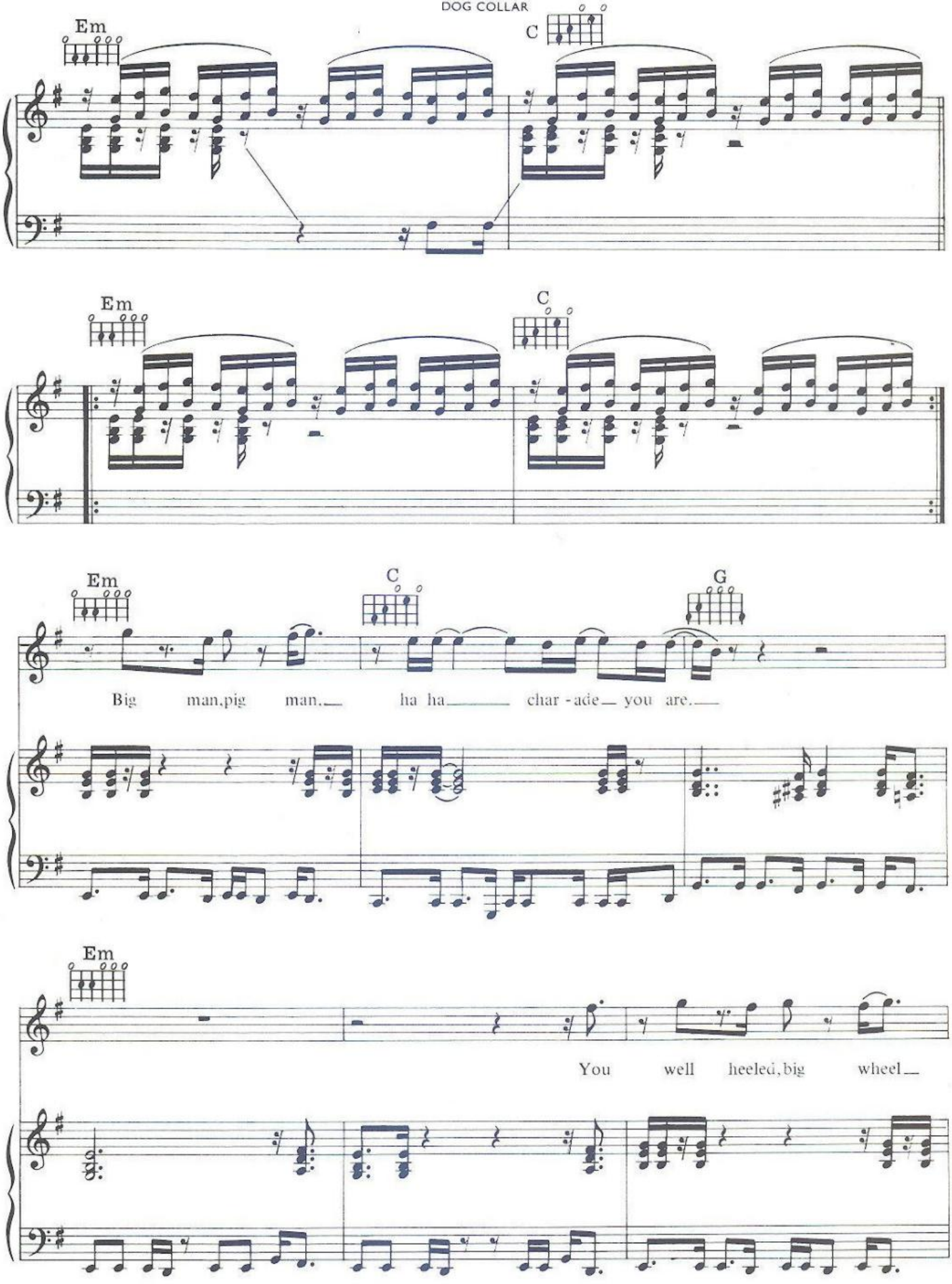
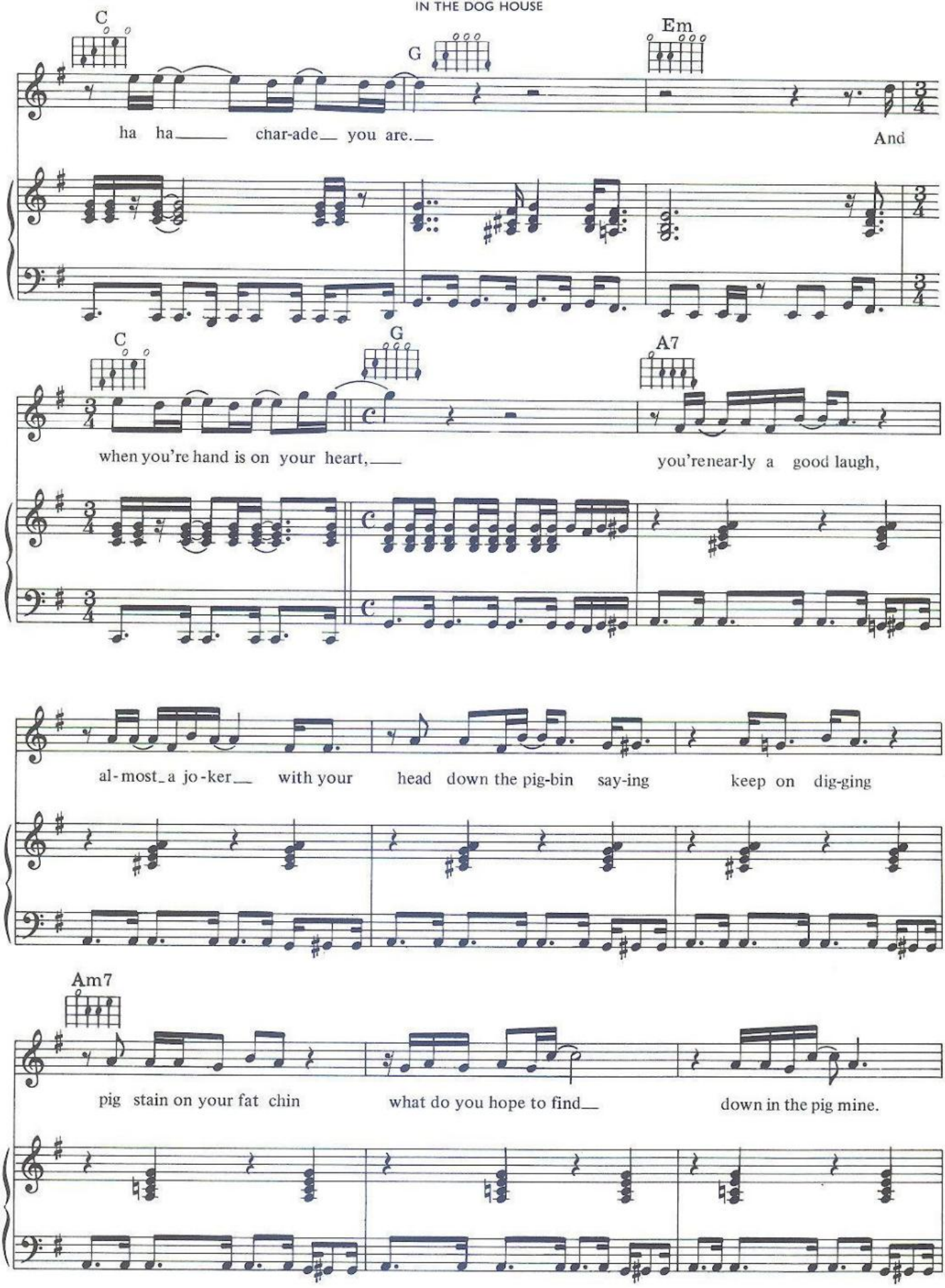
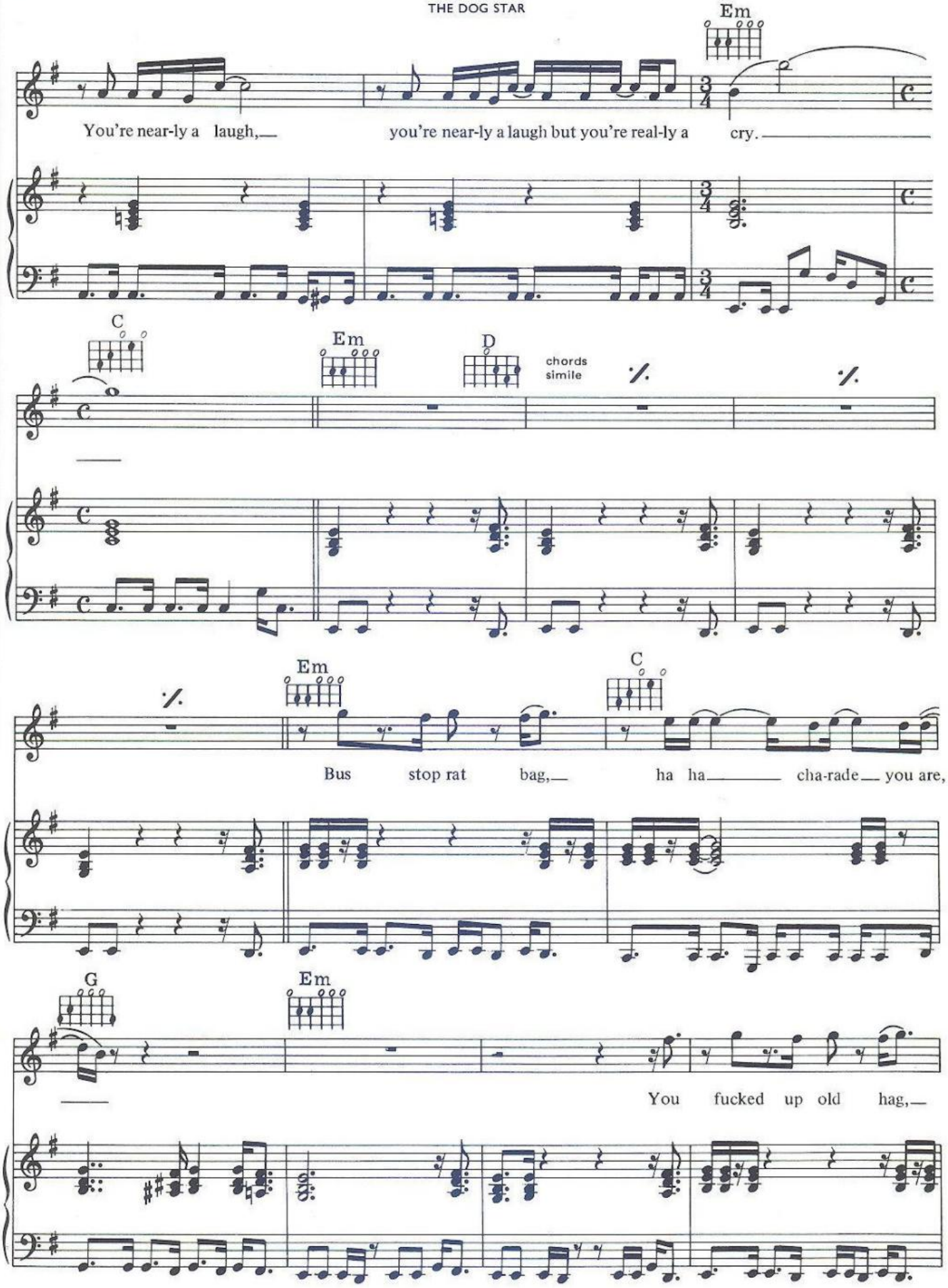
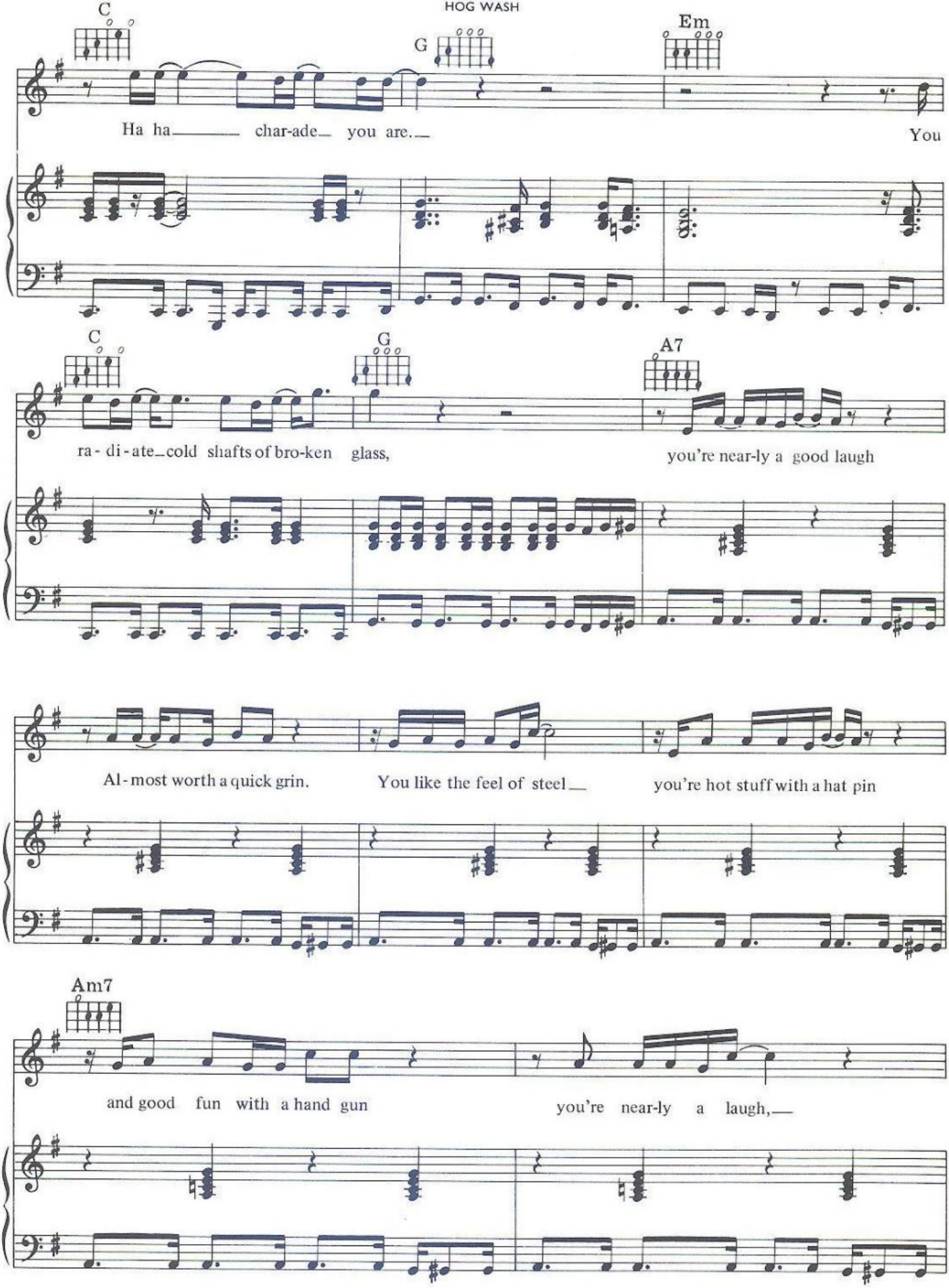
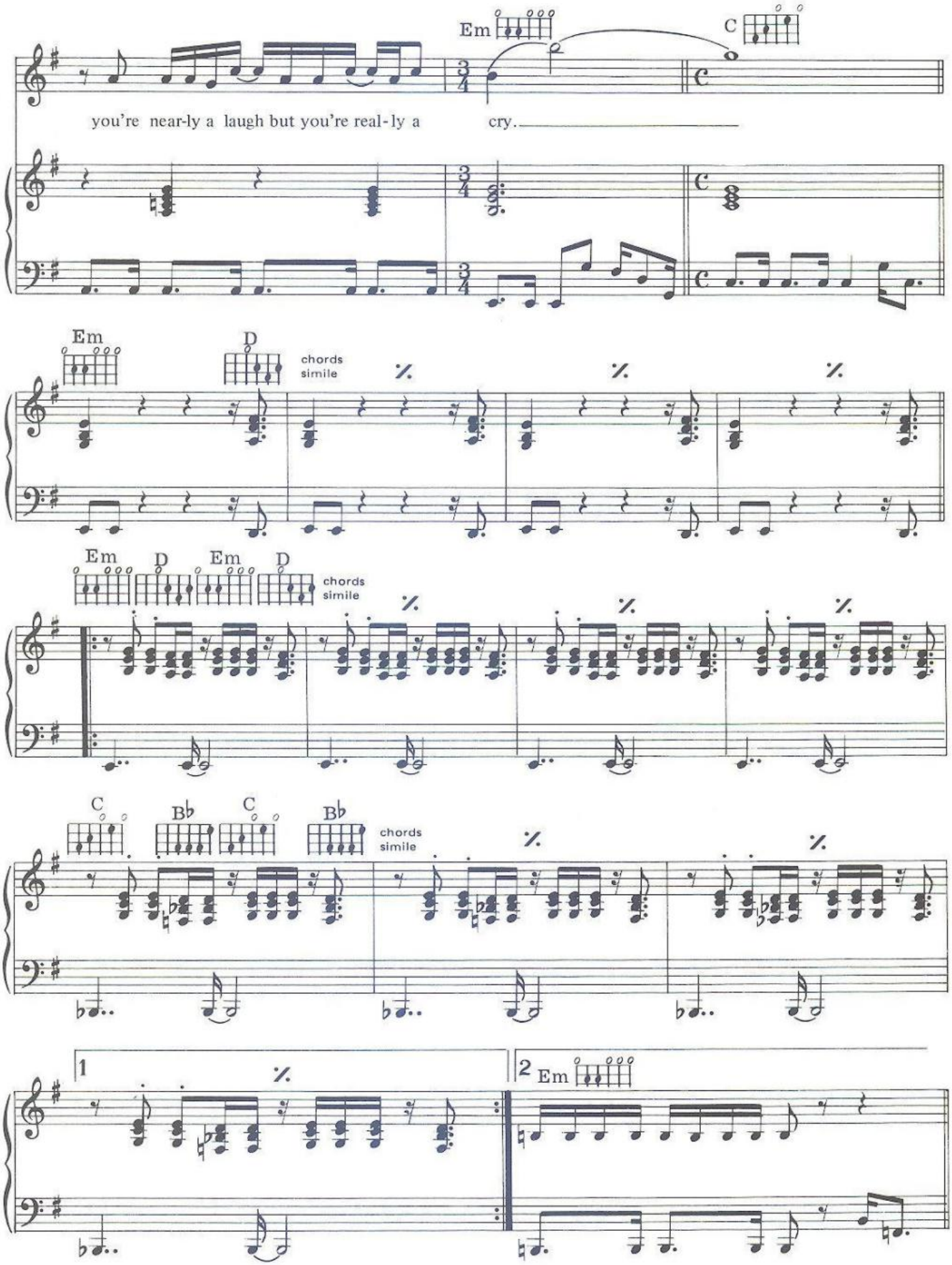
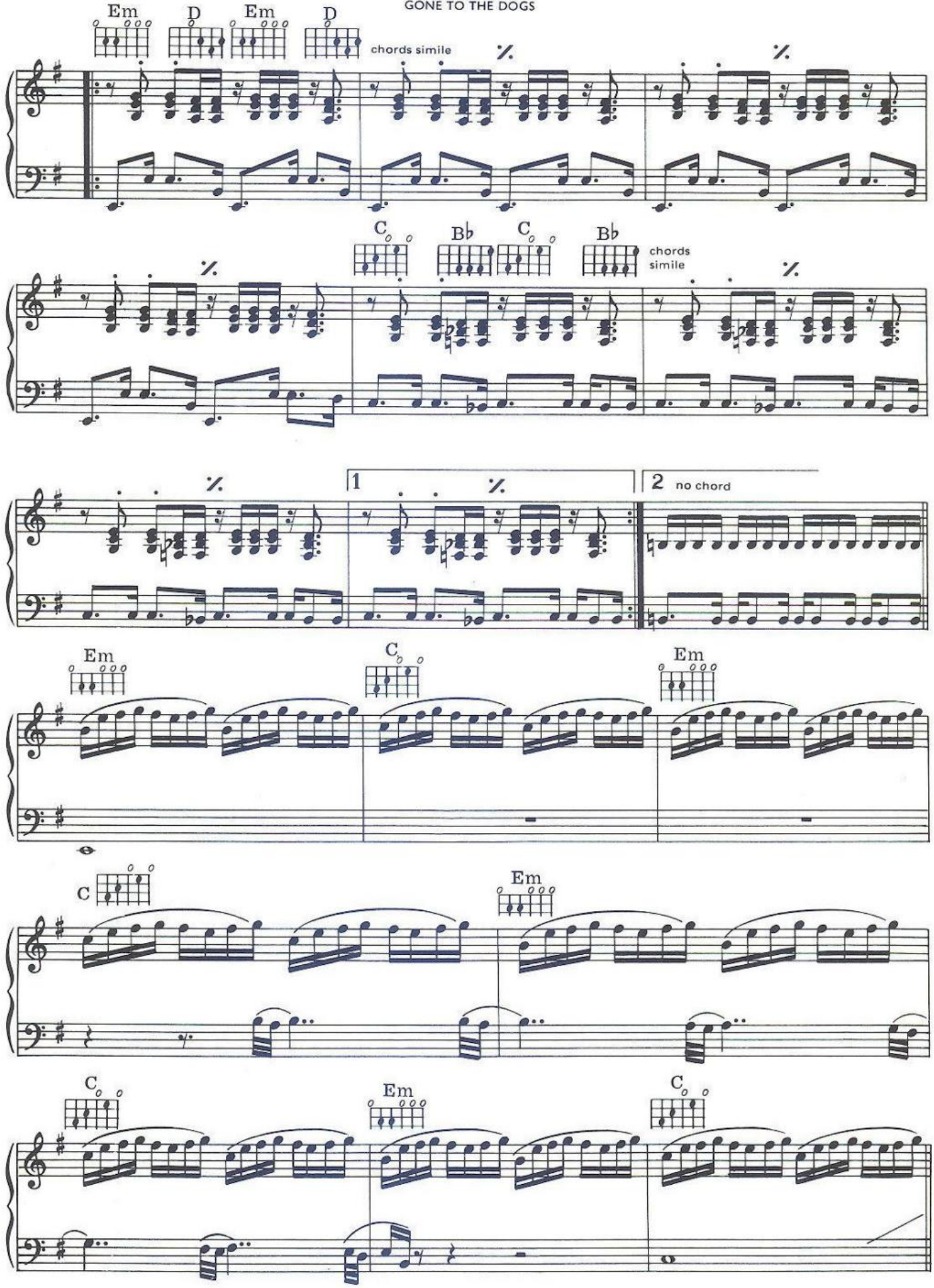

Em
C
Em
C
Em
C
G
Big man, pig man. ha ha char - ade you are.
Em
You well heeled, big wheel

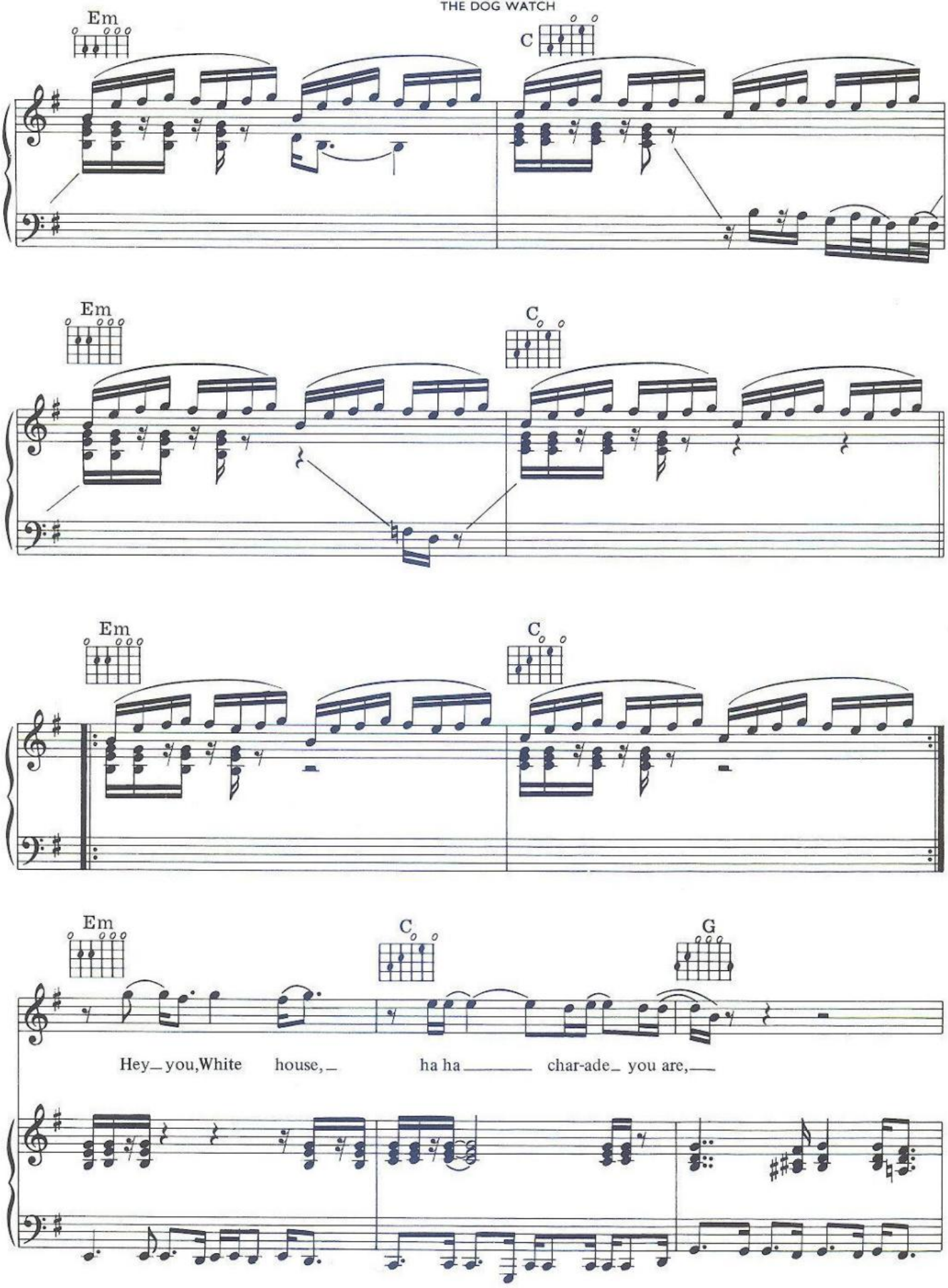

C
G
Em
ha ha char-ade you are.
And
C
G
A7
when you're hand is on your heart,
you'renear-ly a good laugh,
al-most a jo-ker with your head down the pig-bin say-ing keep on dig-ging
Am7
pig stain on your fat chin
what do you hope to find
down in the pig mine.

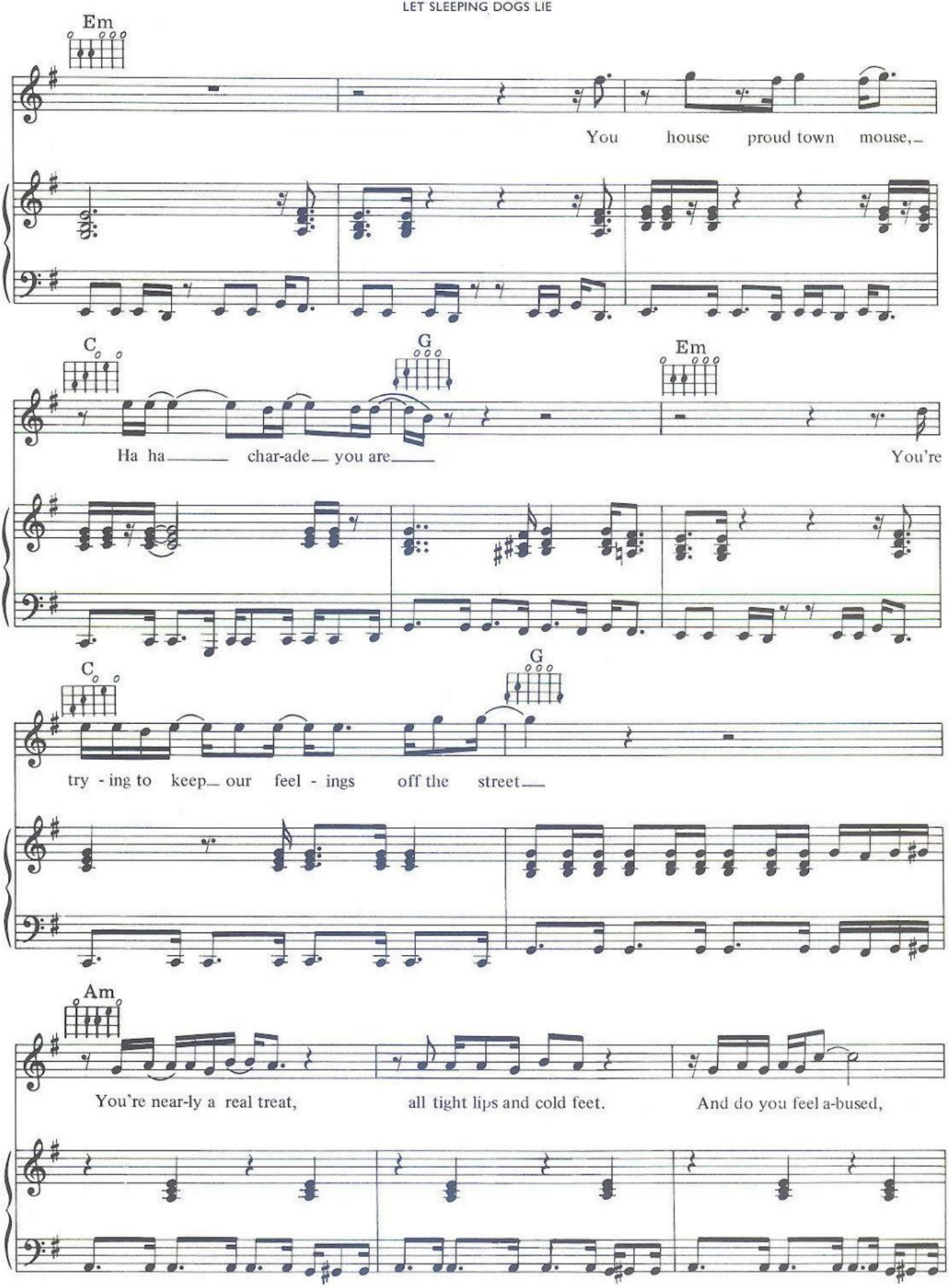

Em
You're near-ly a laugh,
you're near-ly a laugh but you're real-ly a cry.
C
Em
D
chords simile
Em
C
Bus stop rat bag,
ha ha
cha-rade
you are,
G
Em
You fucked up old hag,

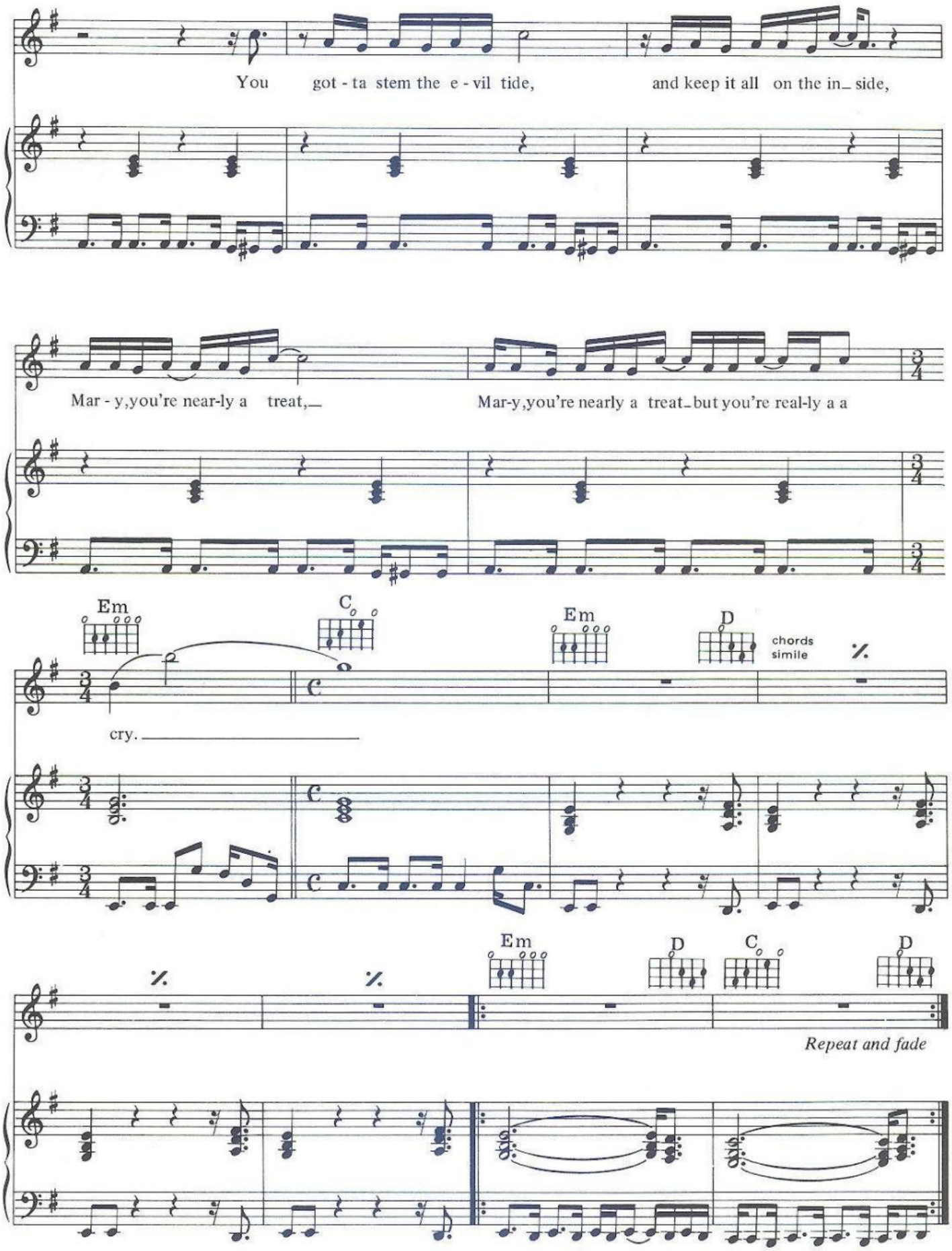

C
G
Em
Ha ha char-ade you are. You
C
G
A7
ra - di - ate cold shafts of bro-ken glass, you're near-ly a good laugh
Al - most worth a quick grin. You like the feel of steel you're hot stuff with a hat pin
Am7
and good fun with a hand gun you're near-ly a laugh,


Em
C
you're near-ly a laugh but you're real-ly a cry.
Em
D
chords
simile
Em
D
Em
D
chords
simile
C
B♭
C
B♭
chords
simile
1
2 Em


Em
D
Em
D
chords simile
C
B♭
C
B♭
chords simile
1
2 no chord
Em
C
Em
C
Em
C
Em
C
Em
C

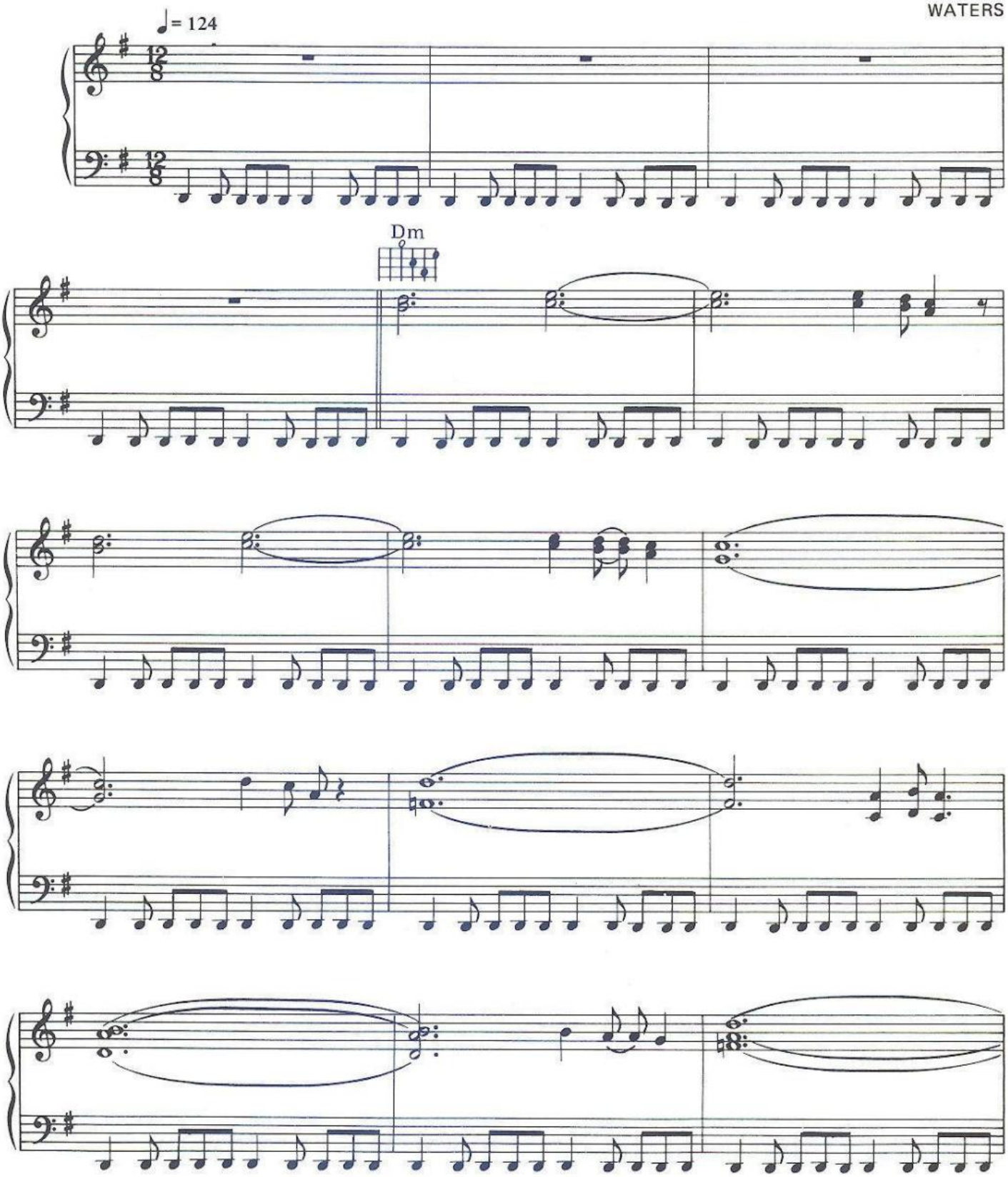

Em
C
Em
C
Em
C
Em
C
G
Hey_ you,White house,_ ha ha_____ char-ade_ you are,__


Em
You house proud town mouse,
C
G
Em
Ha ha char-ade you are
You're
C
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 a
Em
C
Em
D
chords simile
%
cry.
Em
D
C
D
%
%
Repeat and fade

SHEEP

WATERS



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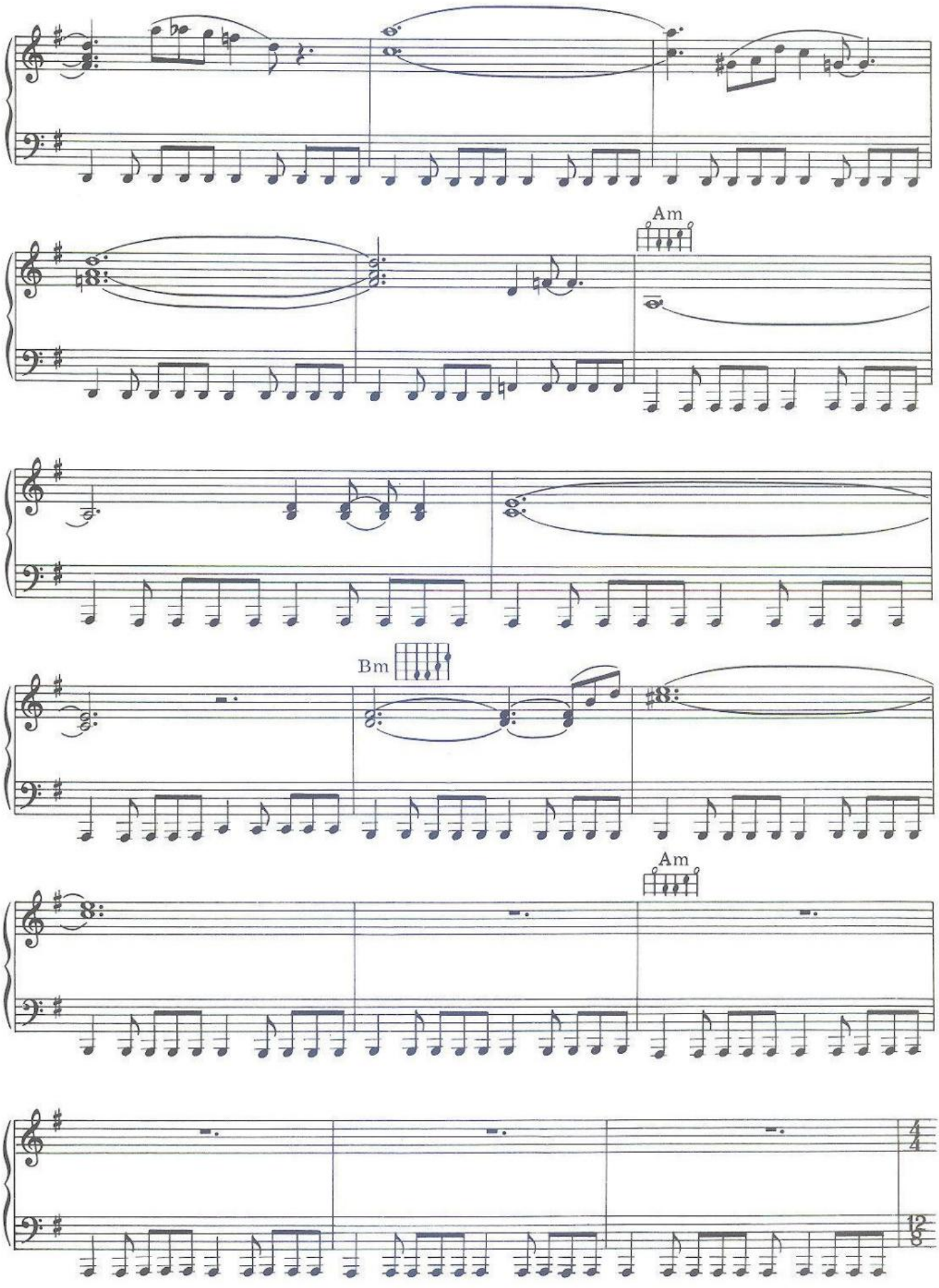
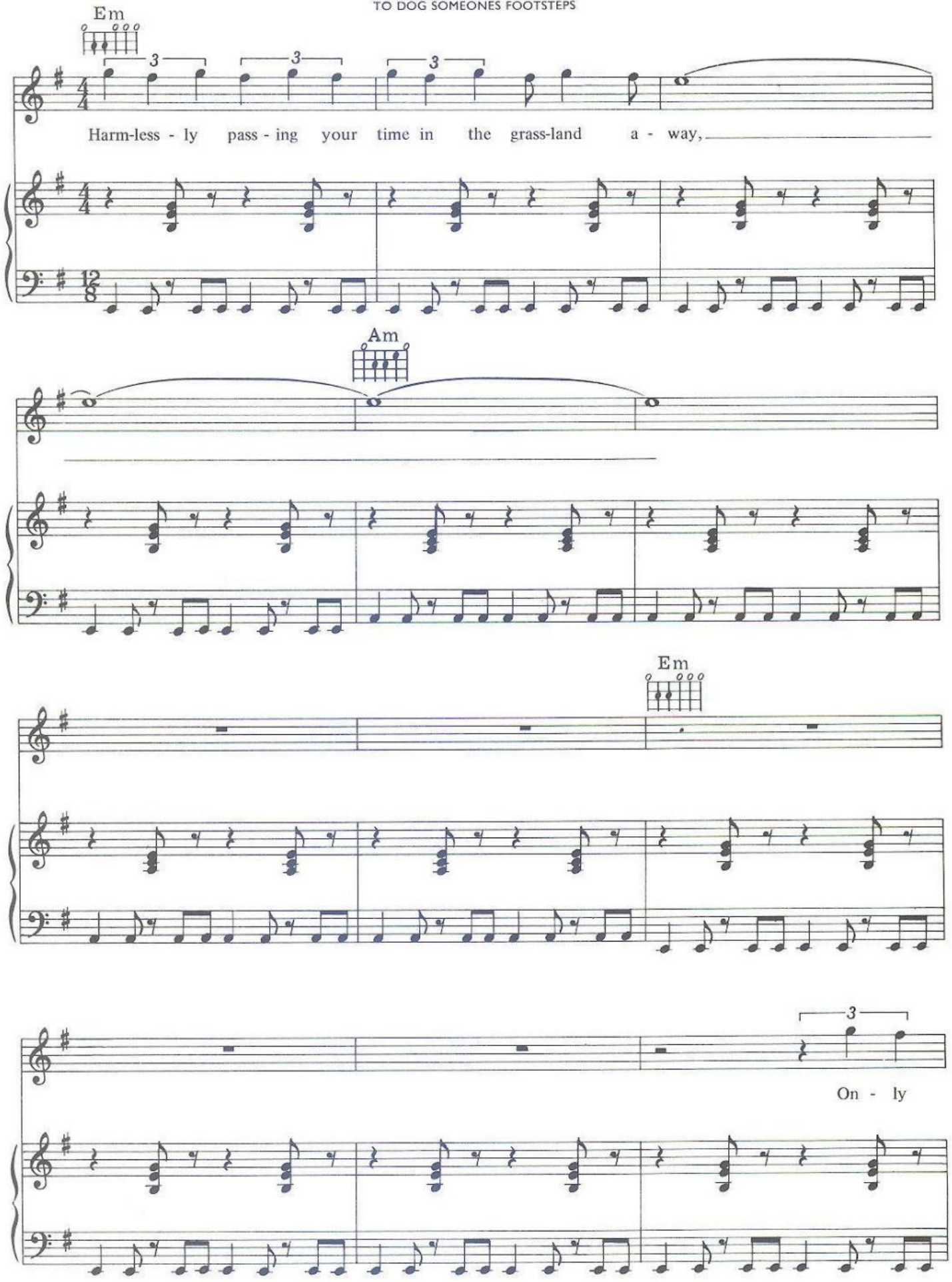
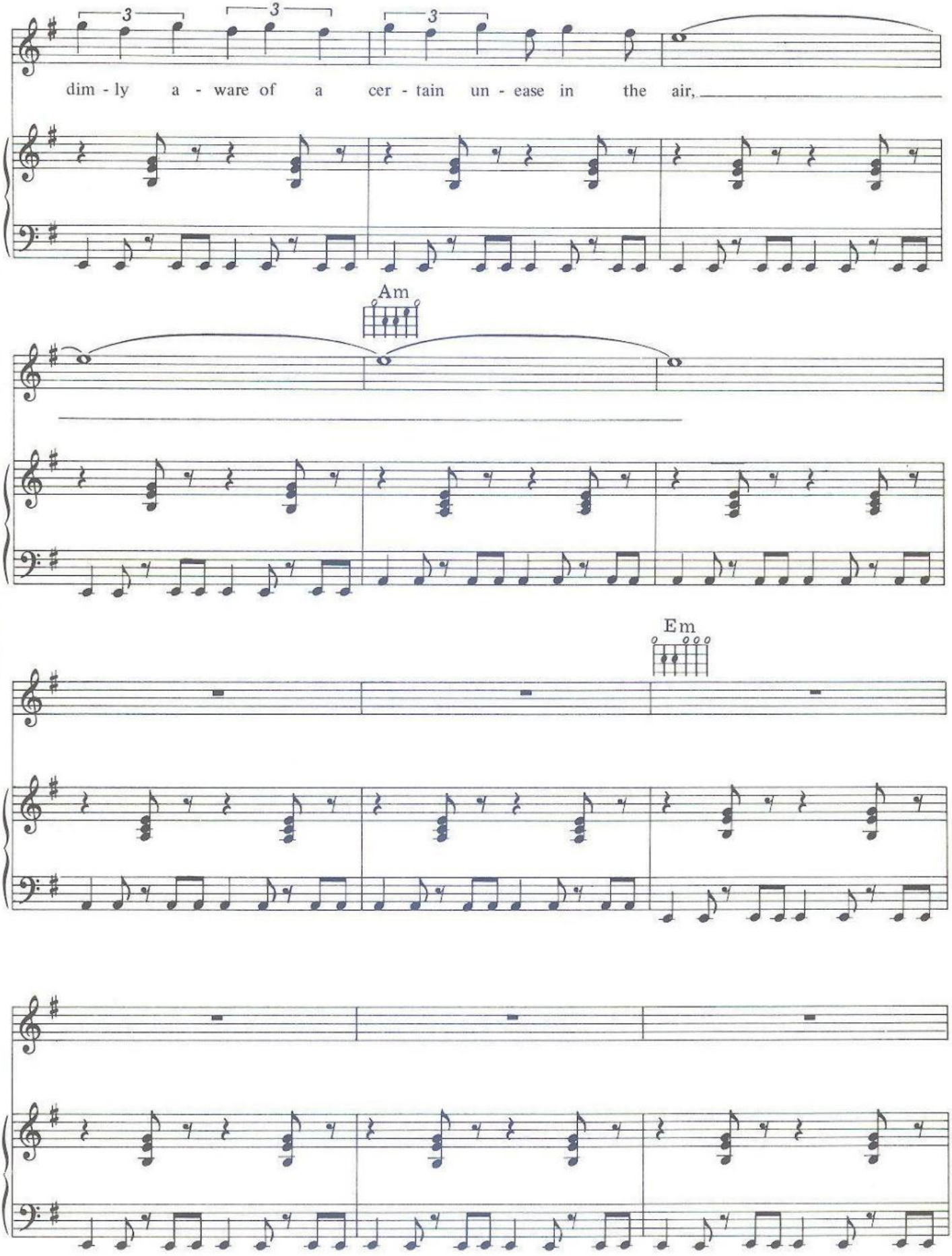
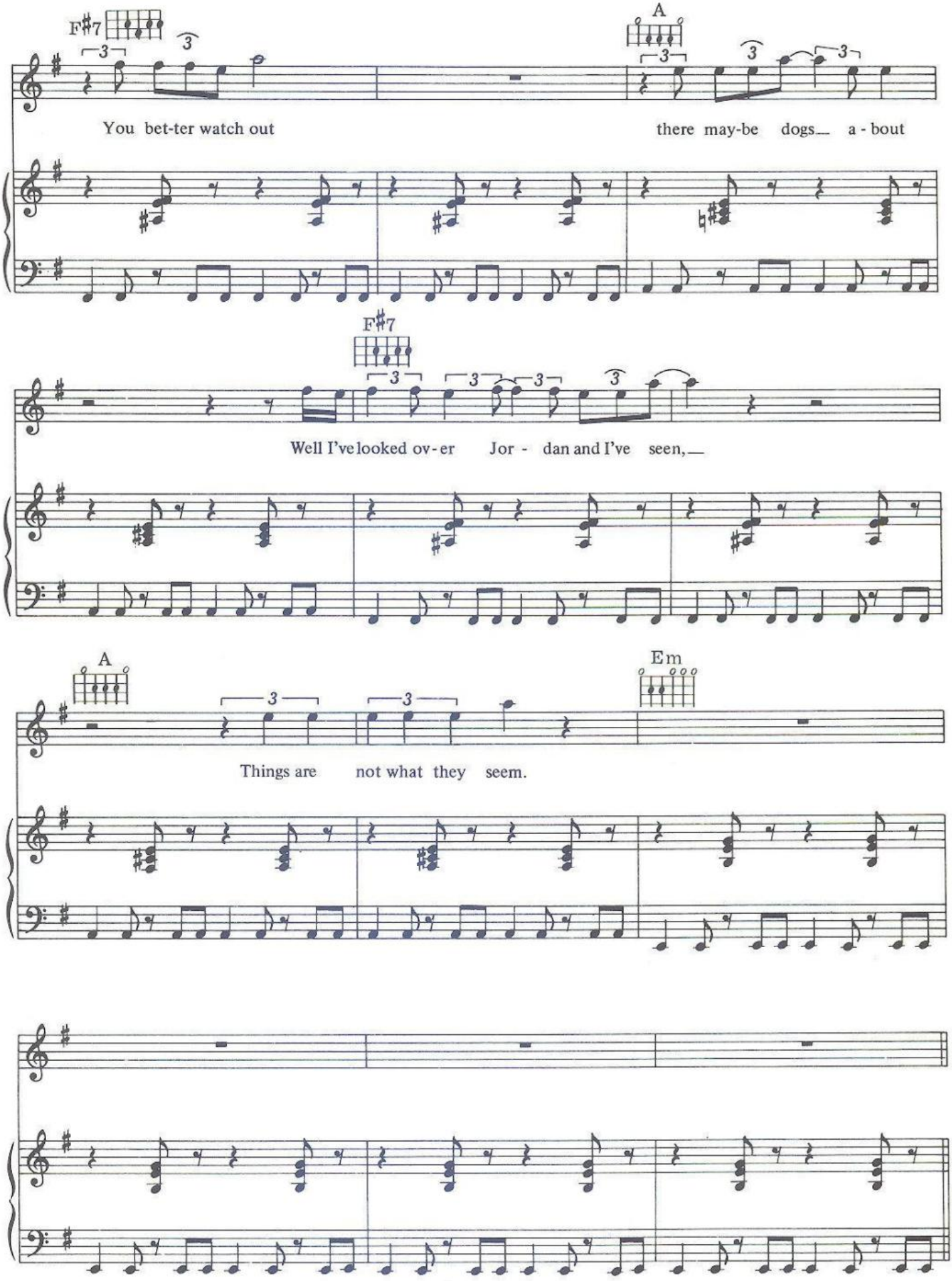
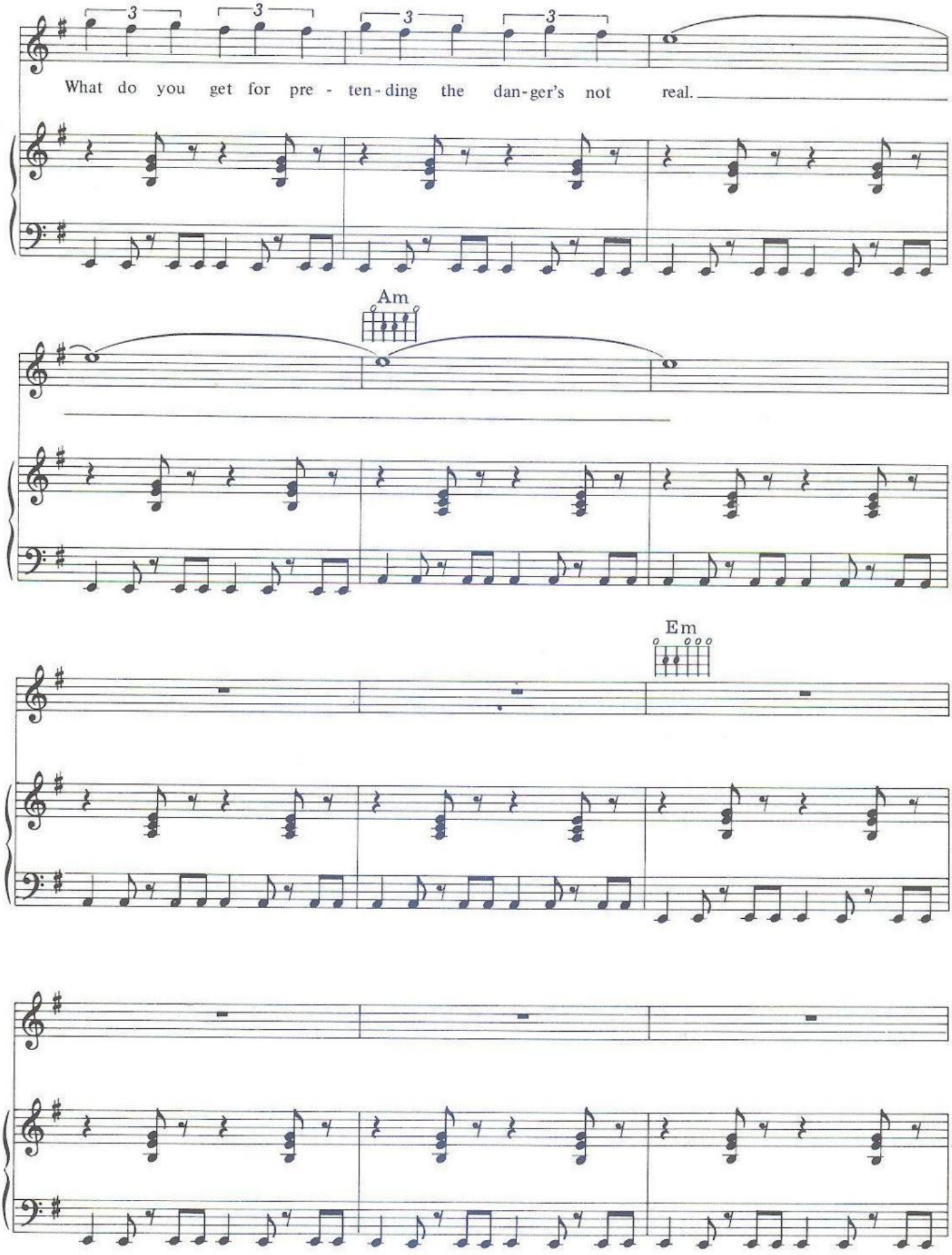
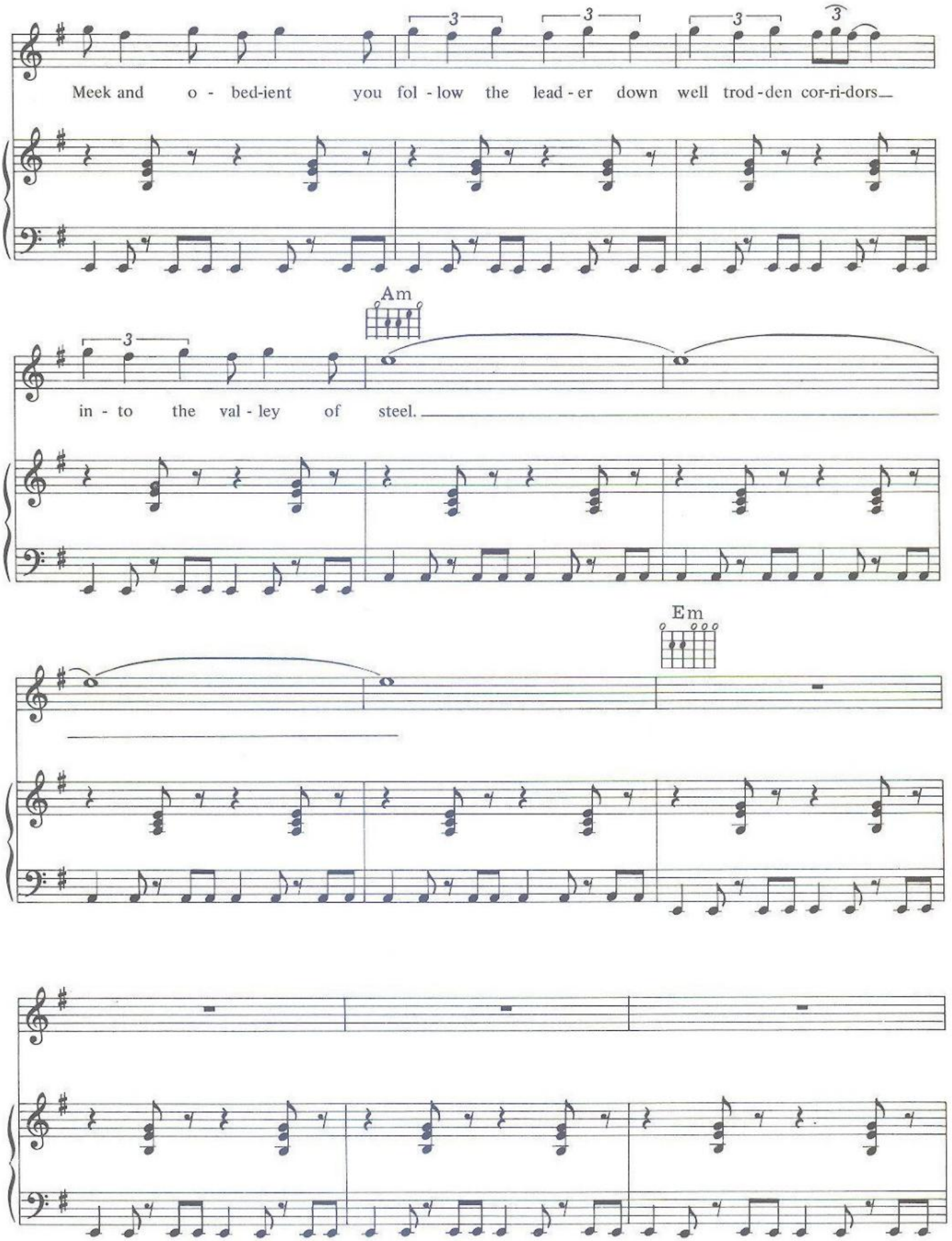

Am
Bm
Am
4/4
12/8

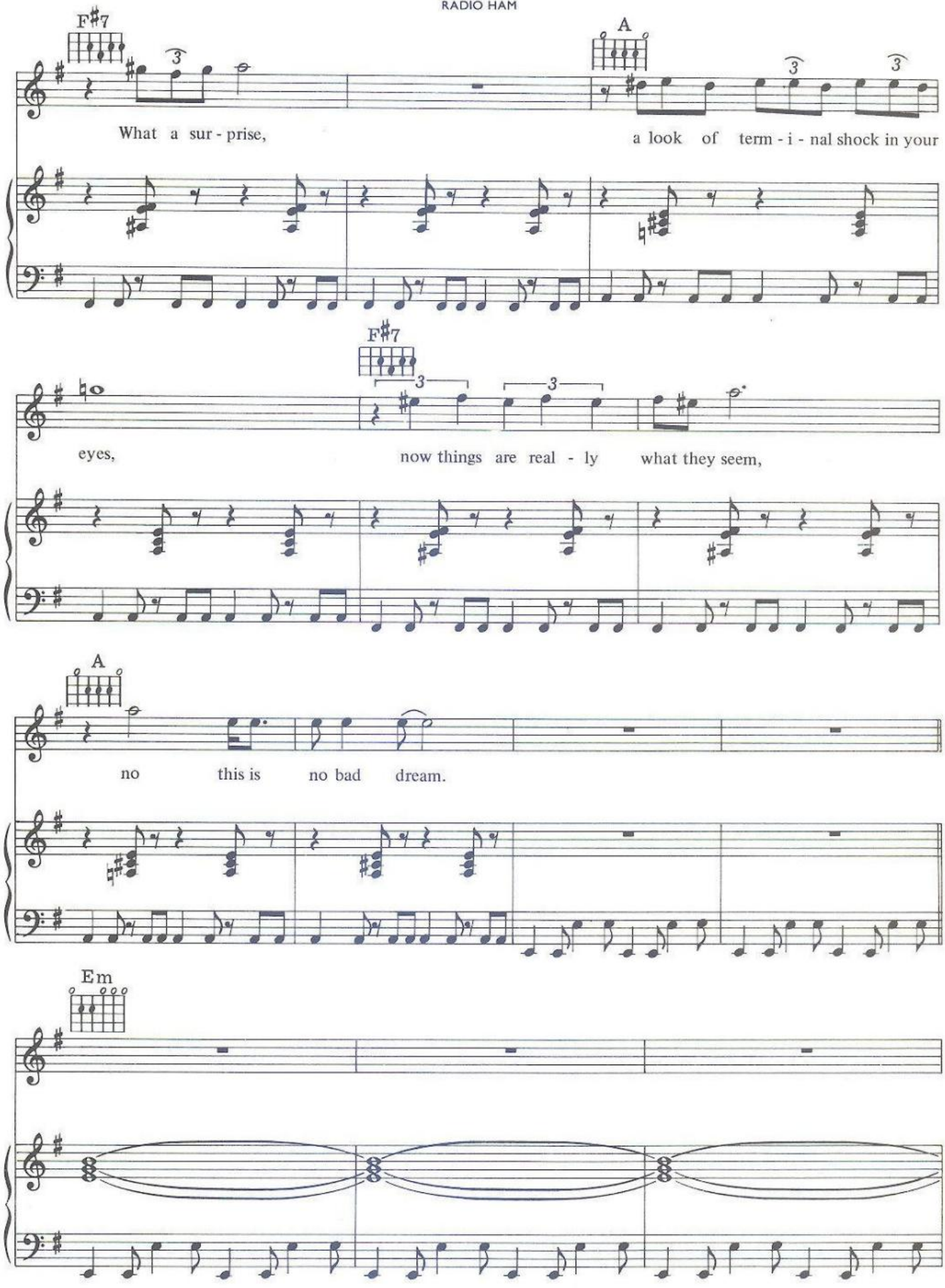

Em
Harm-less - ly pass - ing your time in the grass-land a - way,
Am
Em
On - ly

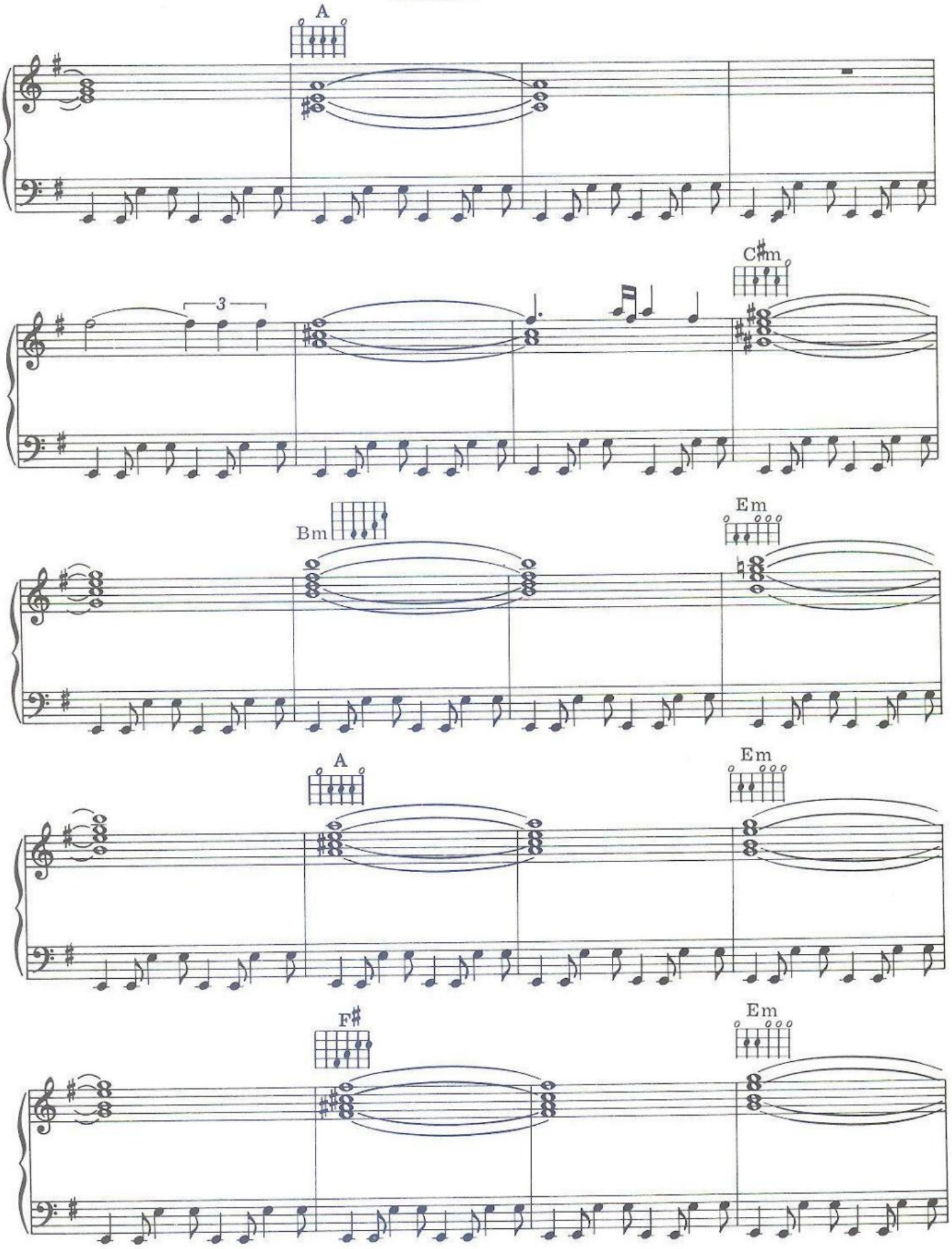

3
3
3
dim - ly a - ware of a cer - tain un - ease in the air,
Am
Em

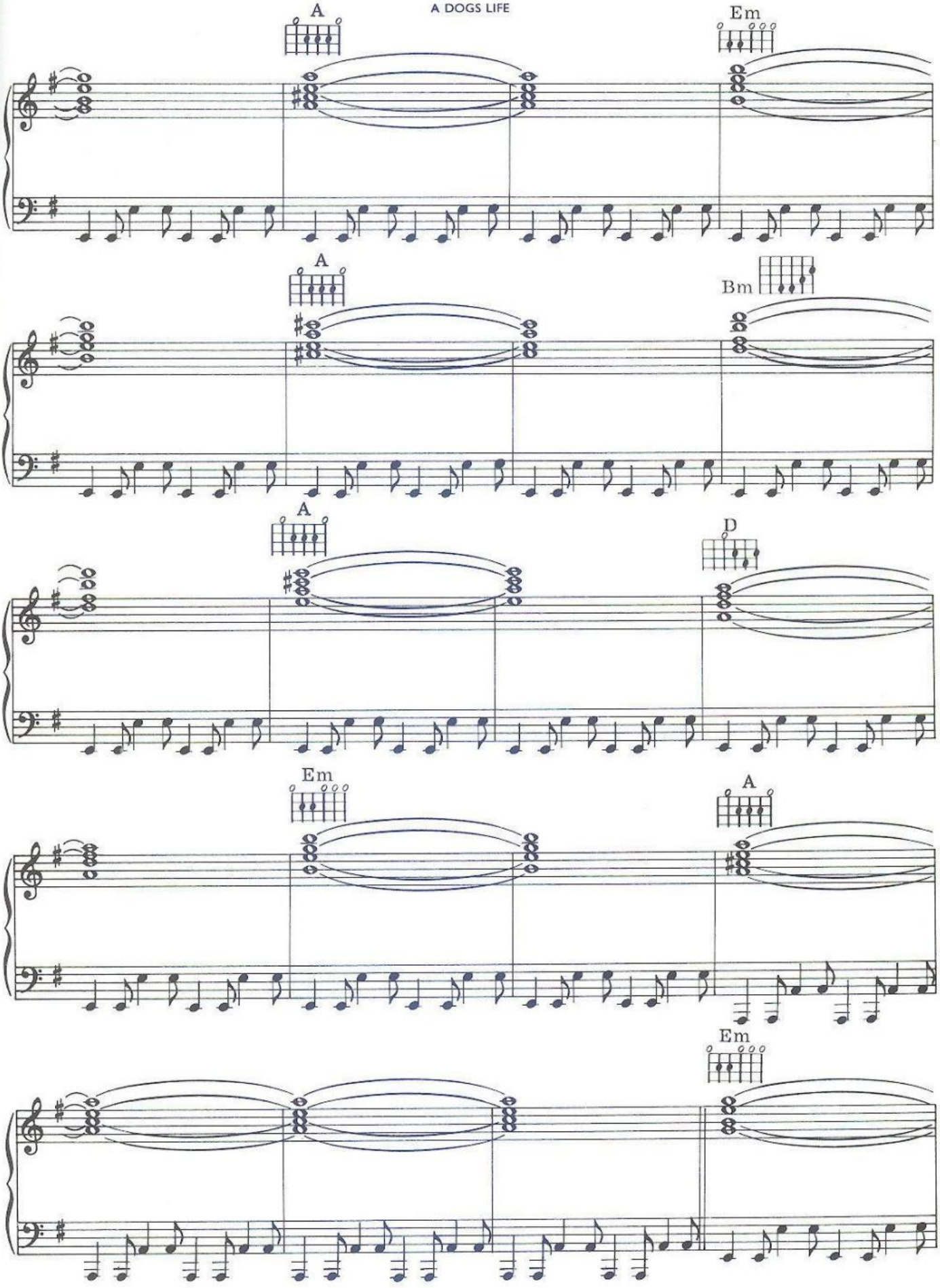

F♯7
A
You bet-ter watch out
there may-be dogs_ a - bout
F♯7
Well I've looked ov-er Jor - dan and I've seen,_
A
Em
Things are not what they seem.

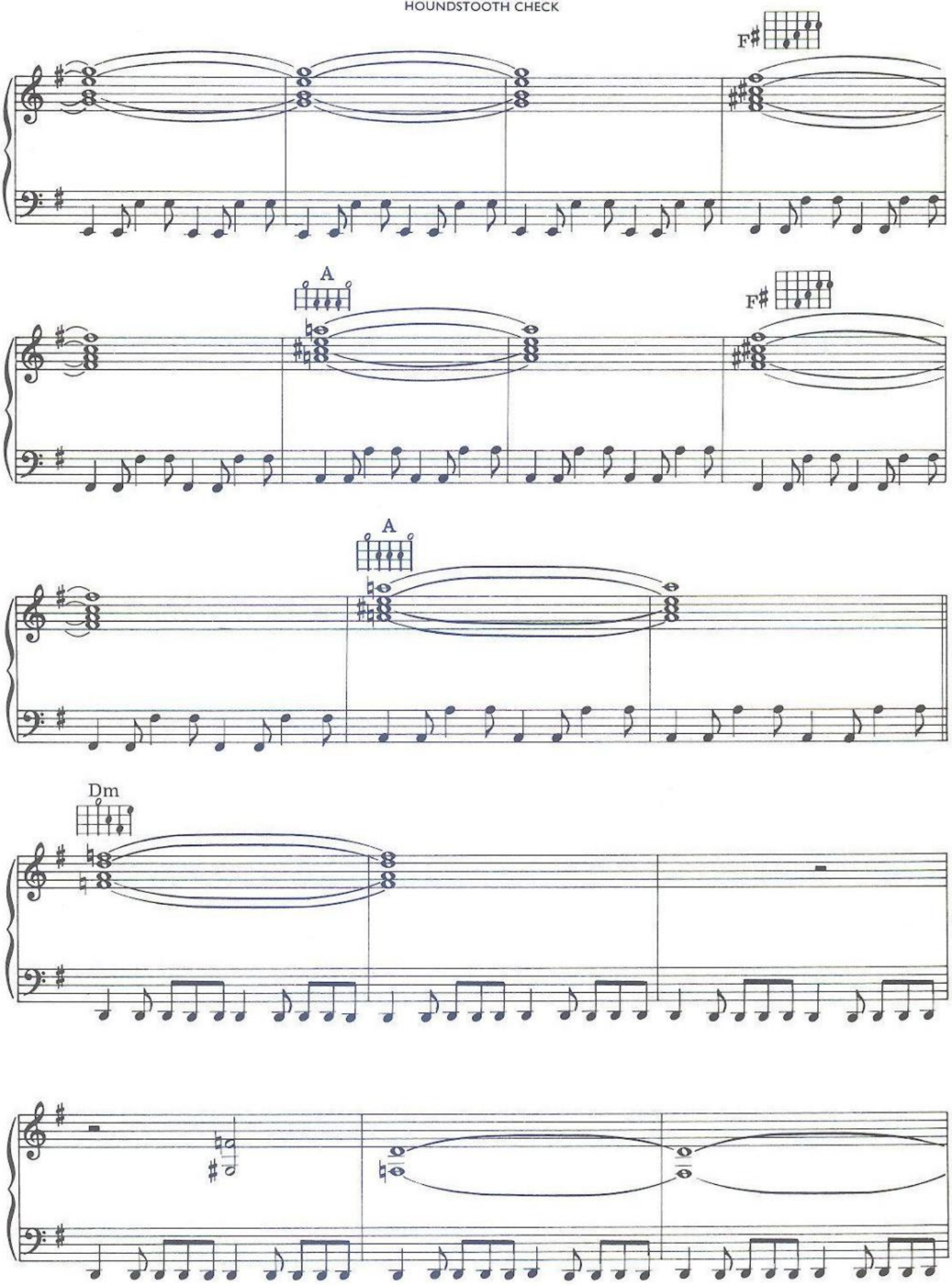

3
3
3
3
What do you get for pre - ten - ding the dan - ger's not real.
Am
Em

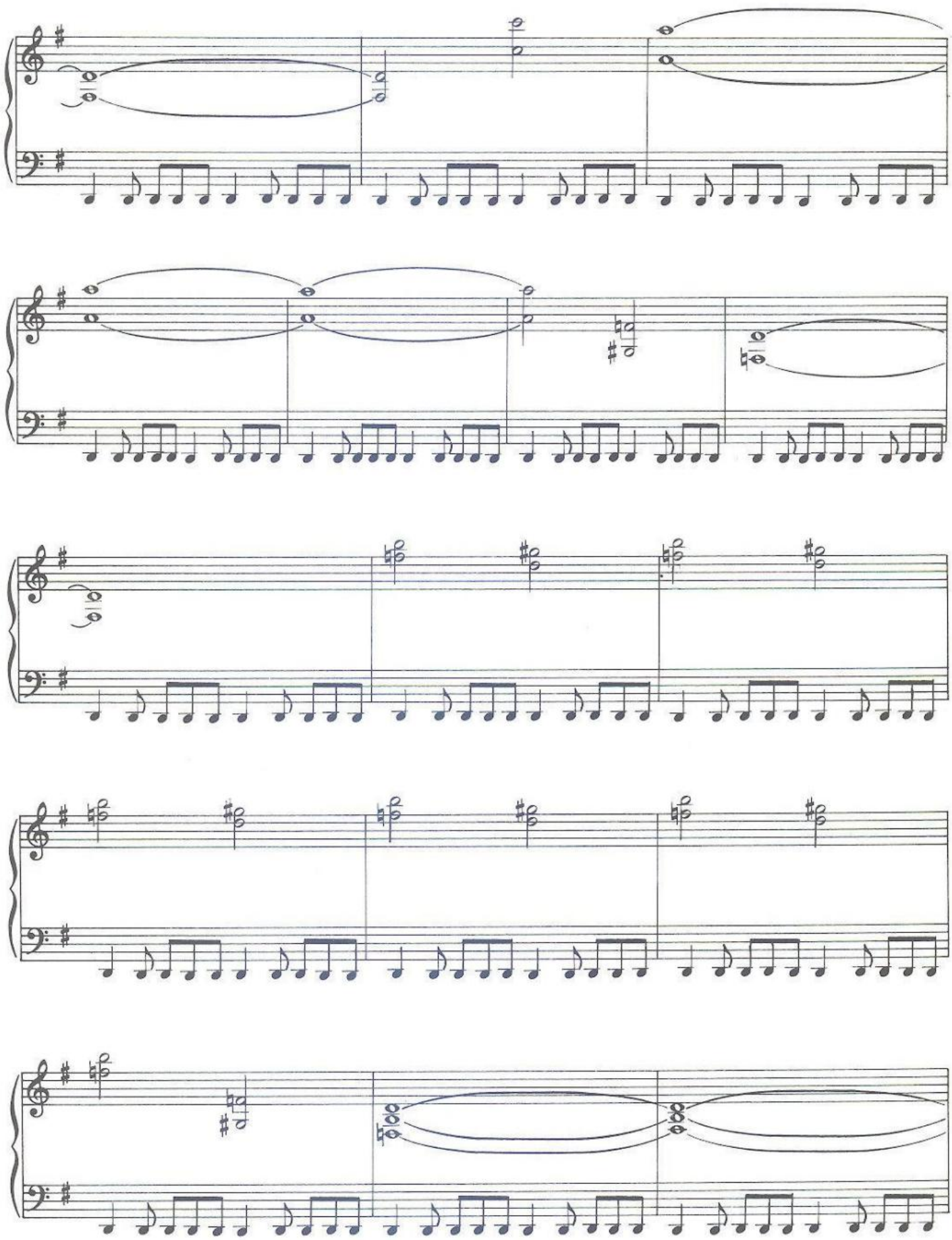

Meek and o - bed-ient you fol - low the lead - er down well trod - den cor-ri-dors
Am
in - to the val - ley of steel.
Em

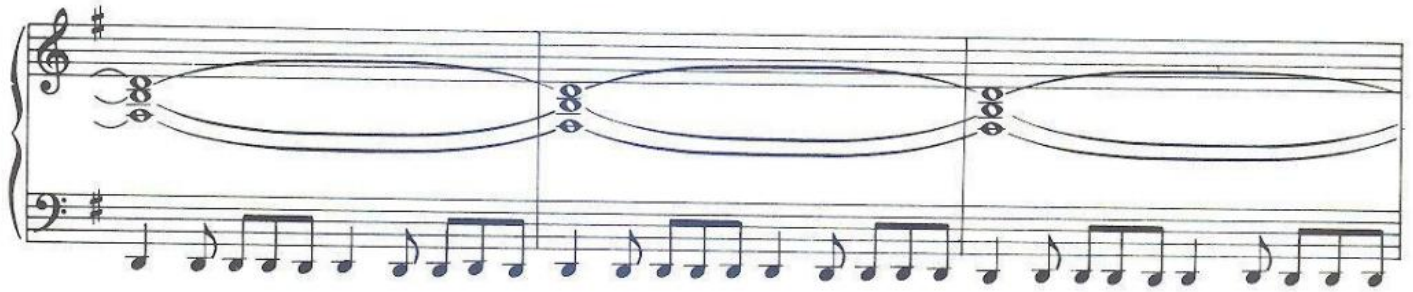

F♯7
A
What a sur - prise,
a look of term - i - nal shock in your
F♯7
eyes,
now things are real - ly what they seem,
A
no this is no bad dream.
Em

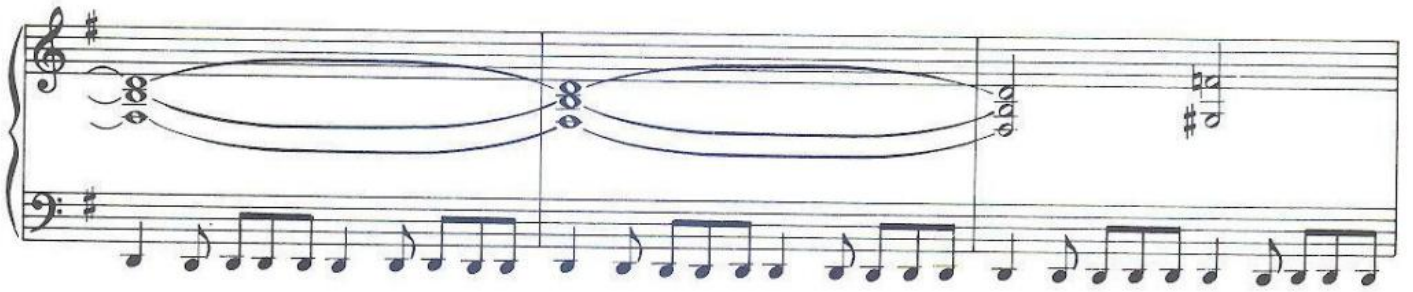

A
C♯m
3
Bm
Em
A
Em
F♯
Em


A
Em
A
Bm
A
D
Em
A
Em

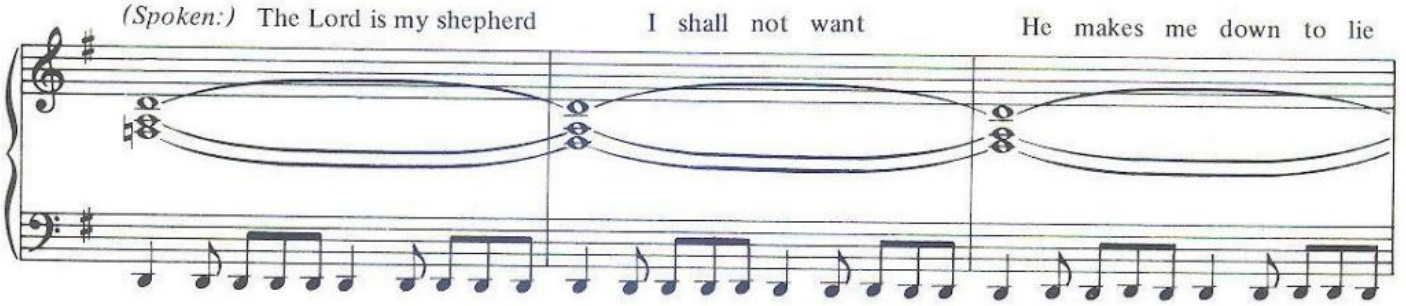

F♯
A
F♯
A
Dm



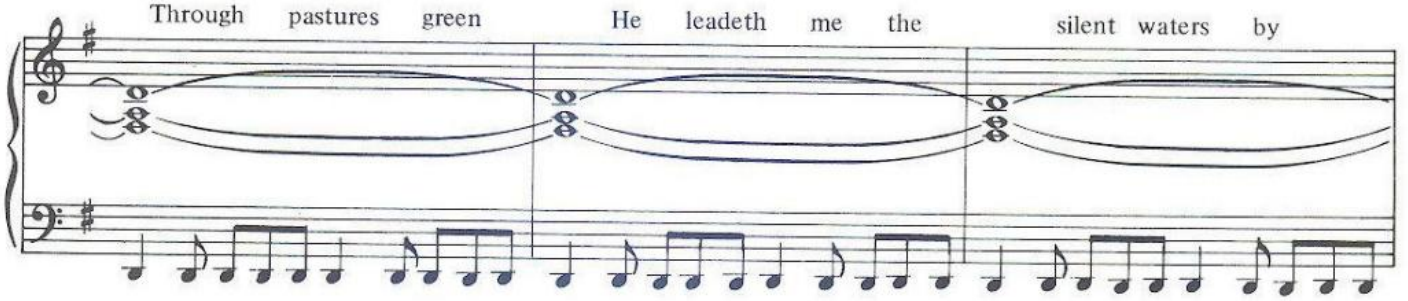




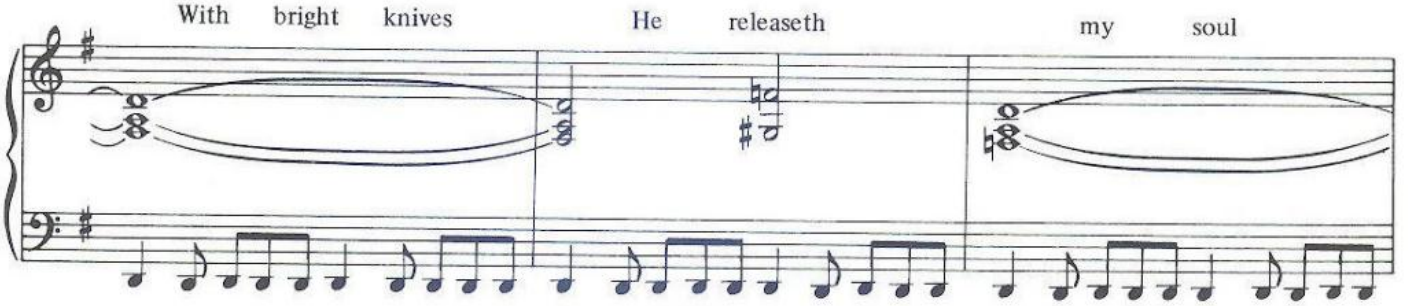
(Spoken:) The Lord is my shepherd I shall not want He makes me down to lie

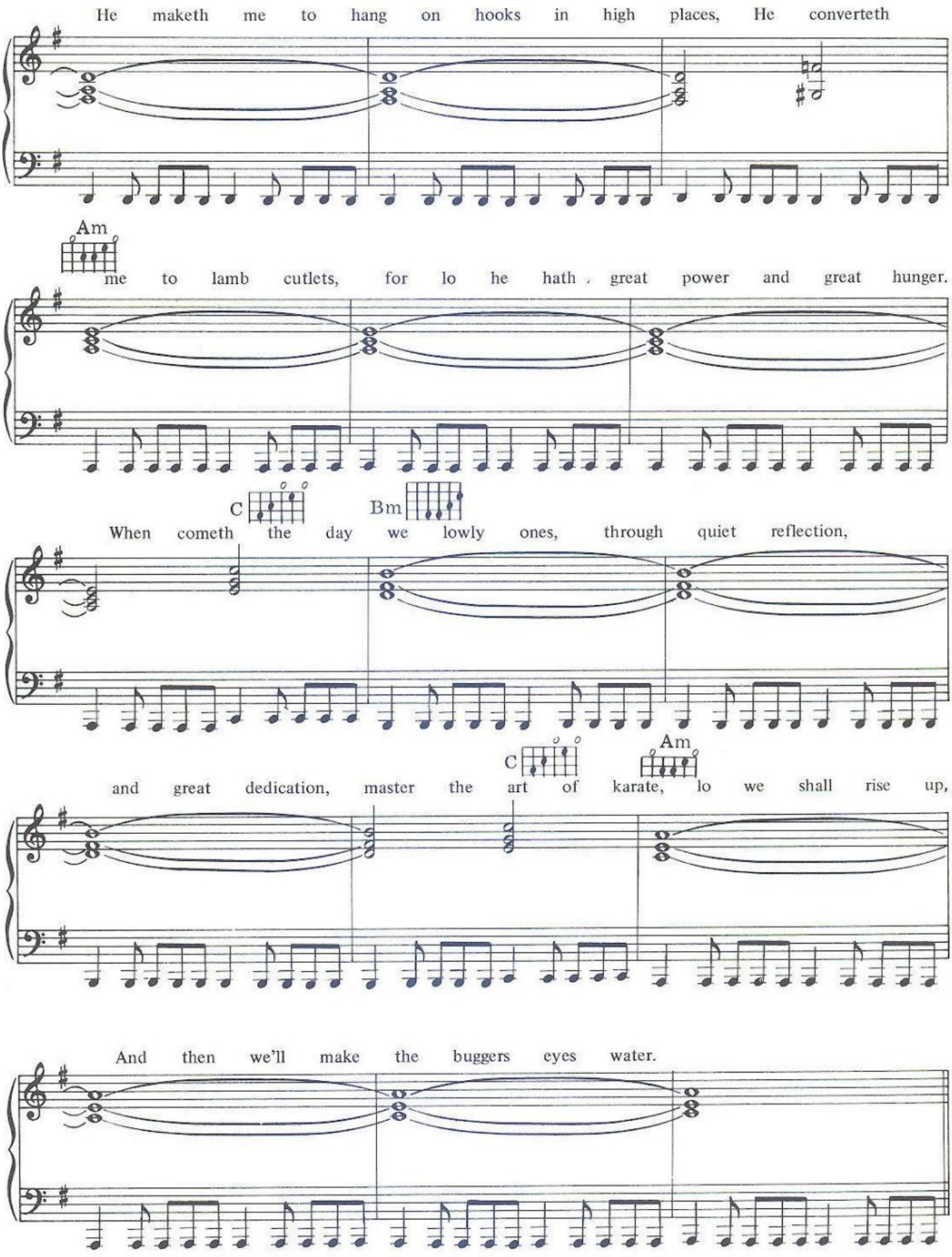


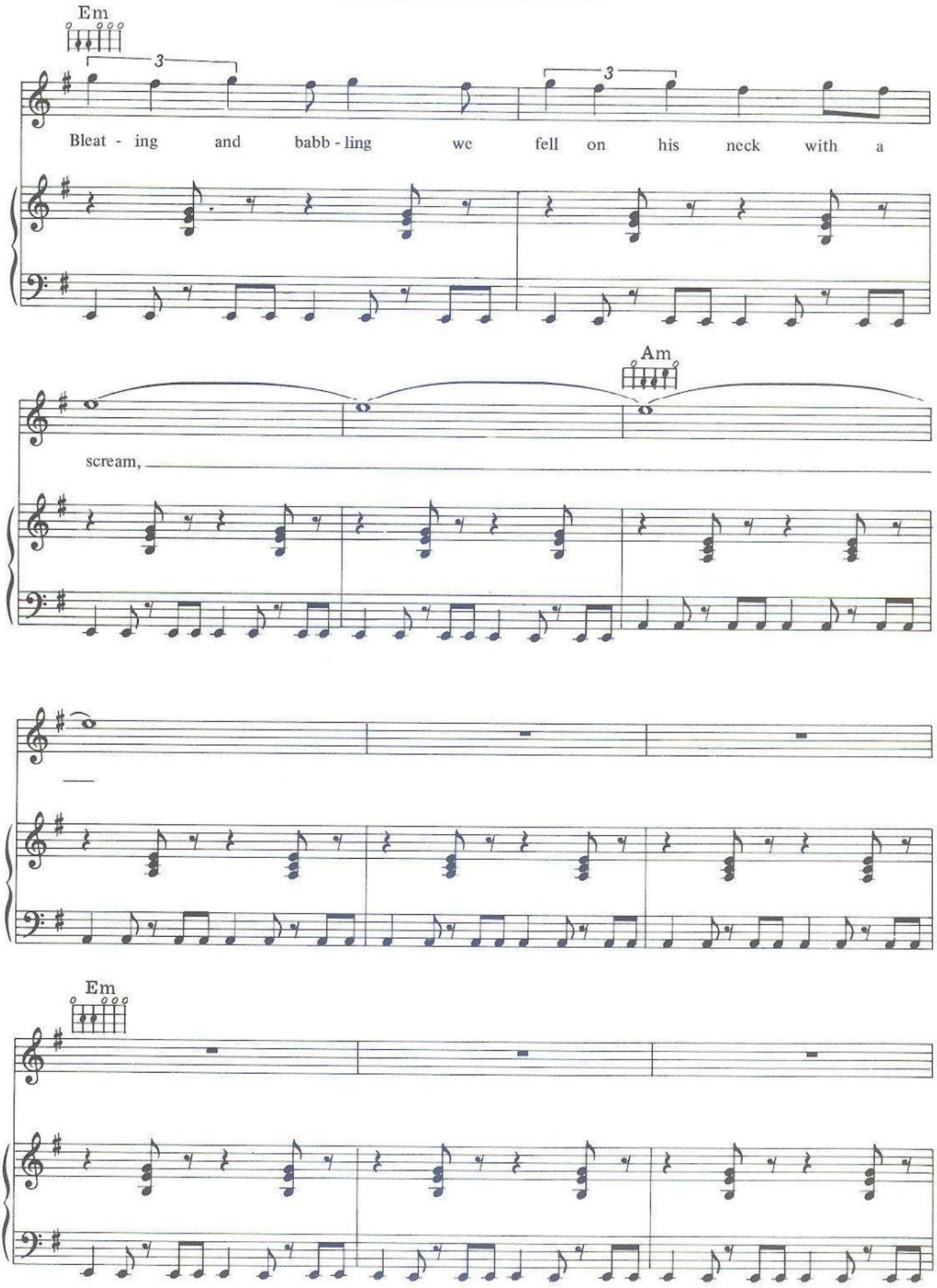
Through pastures green He leadeth me the silent waters by

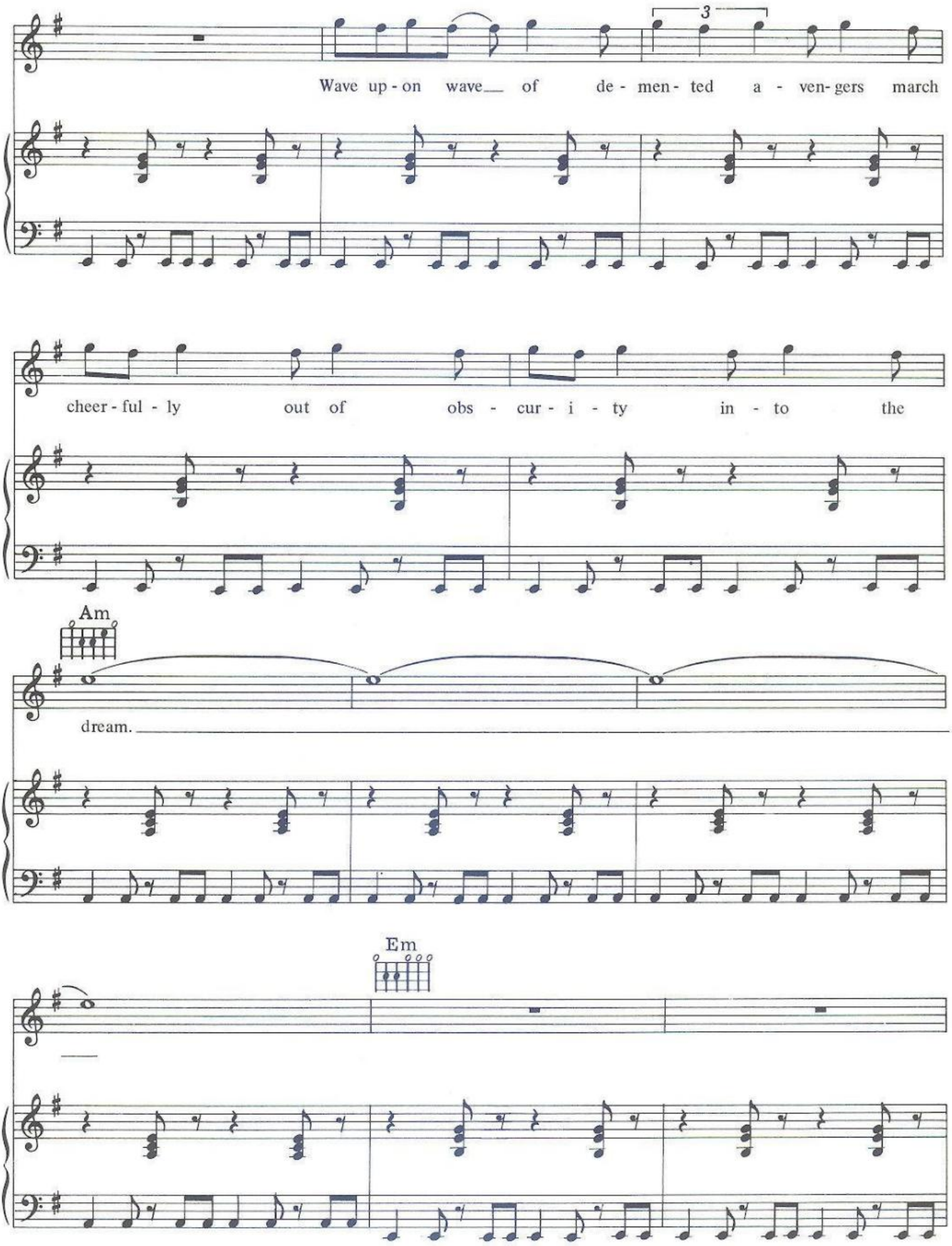


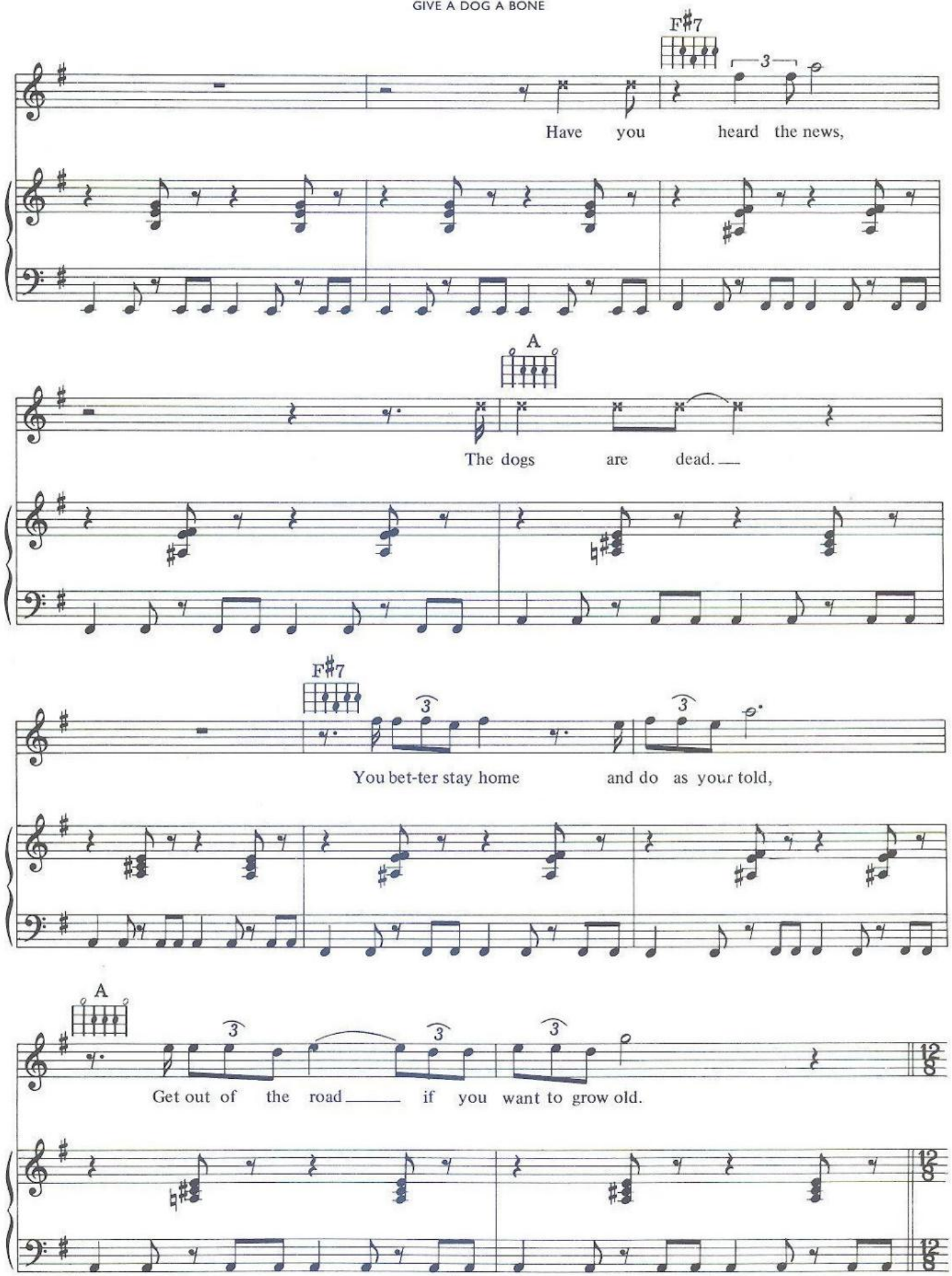
With bright knives He releaseth my soul

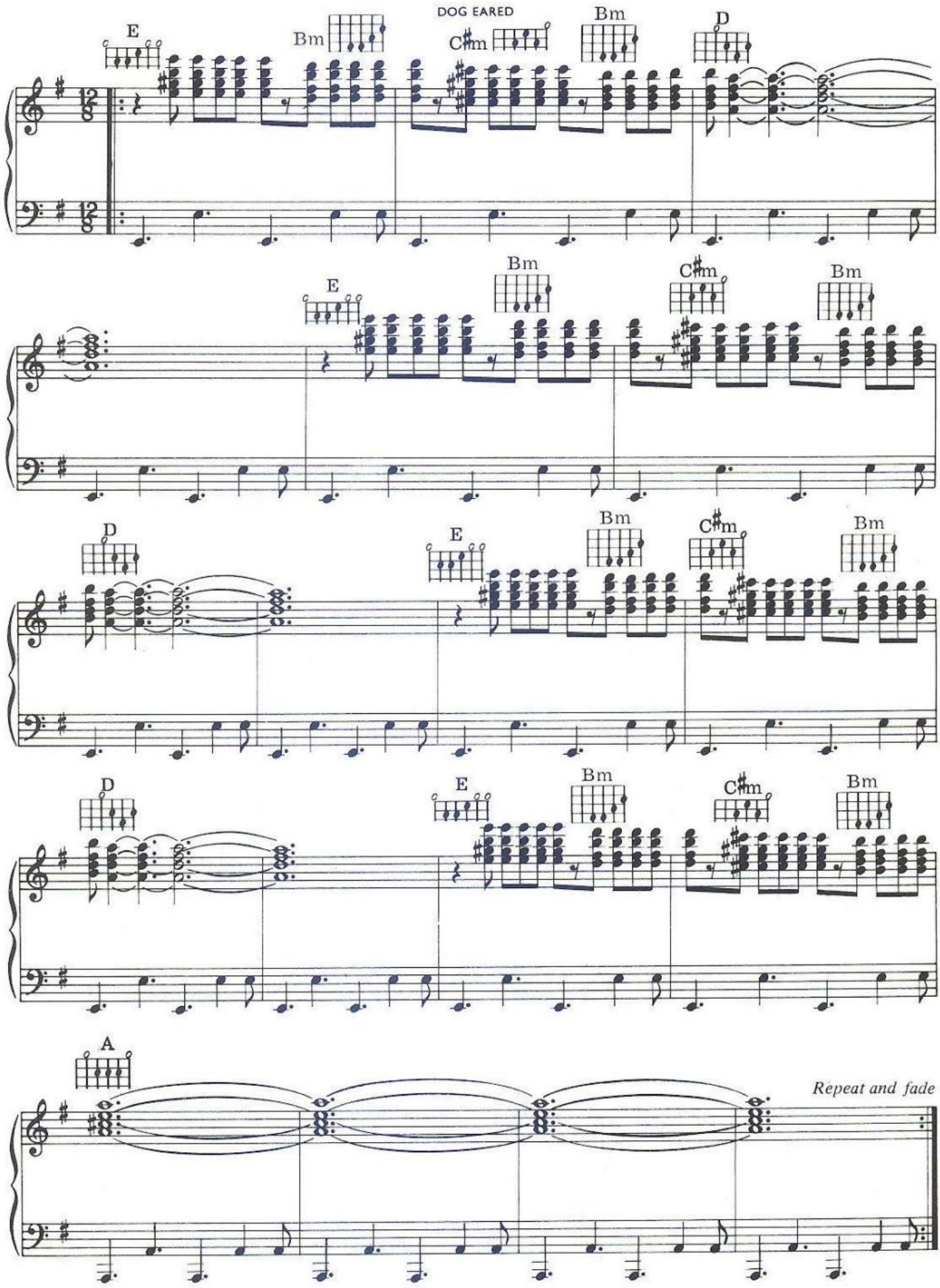



He maketh me to hang on hooks in high places, He converteth
Am
me to lamb cutlets, for lo he hath great power and great hunger.
C
Bm
When cometh the day we lowly ones, through quiet reflection,
C
Am
and great dedication, master the art of karate, lo we shall rise up,
And then we'll make the buggers eyes water.


Em
3
3
Bleat - ing and babb - ling we fell on his neck with a
Am
scream,
Em

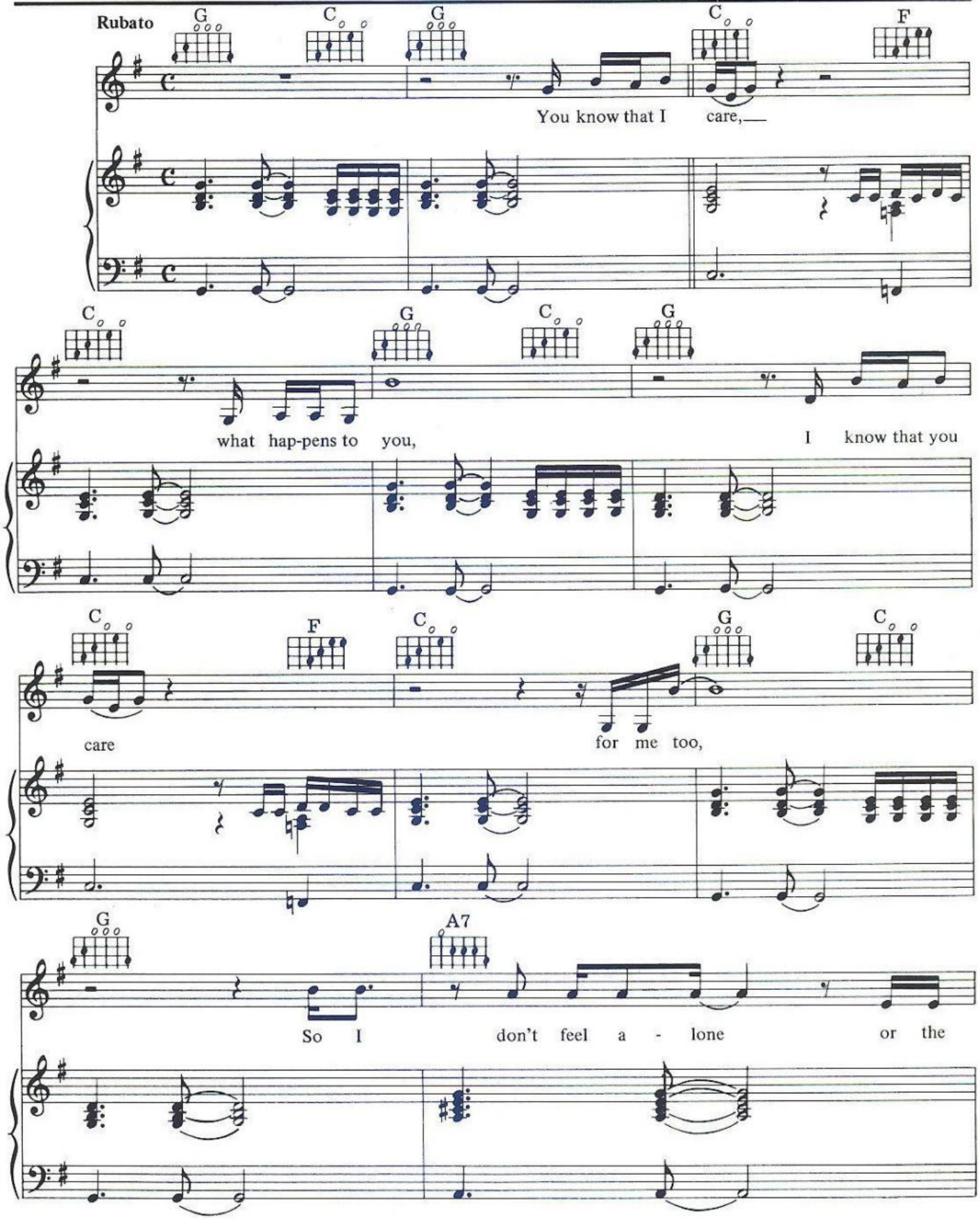

3
Wave up - on wave__ of de - men - ted a - ven - gers march
cheer - ful - ly out of obs - cur - i - ty in - to the
Am
dream.
Em


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



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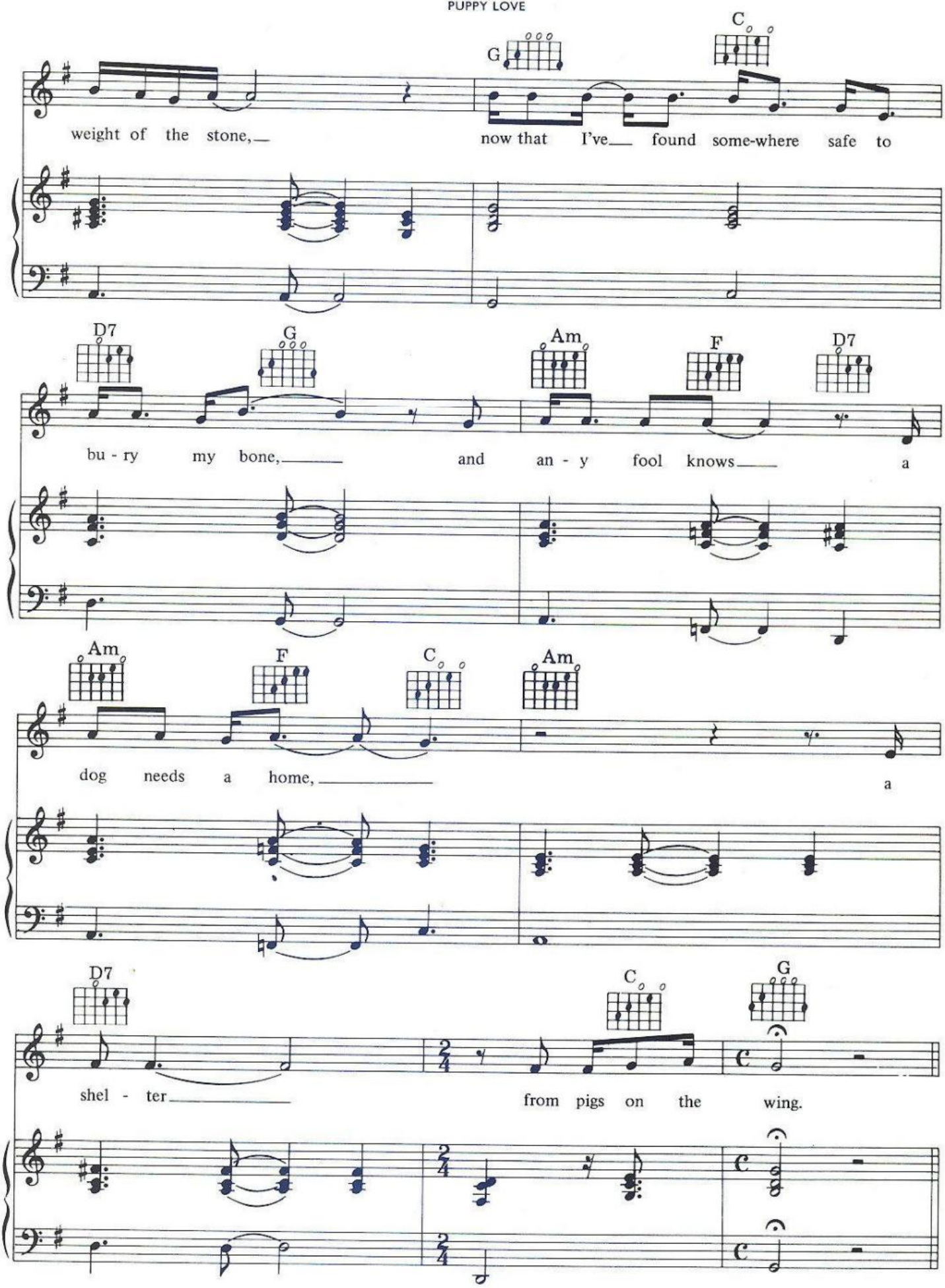
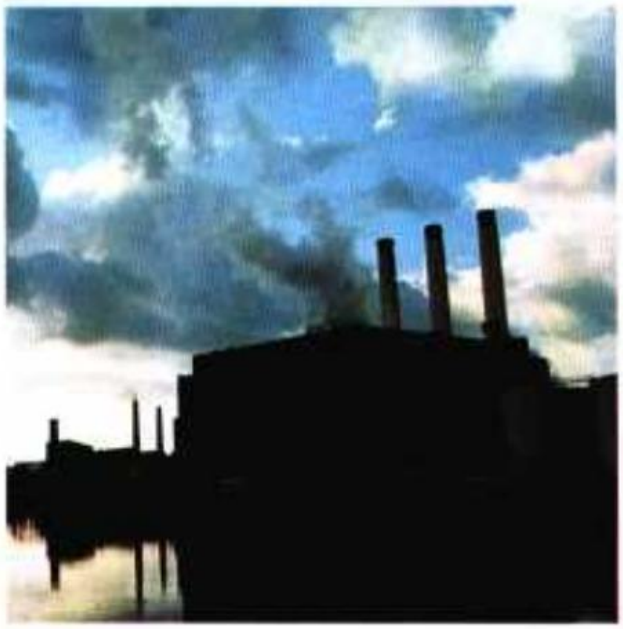
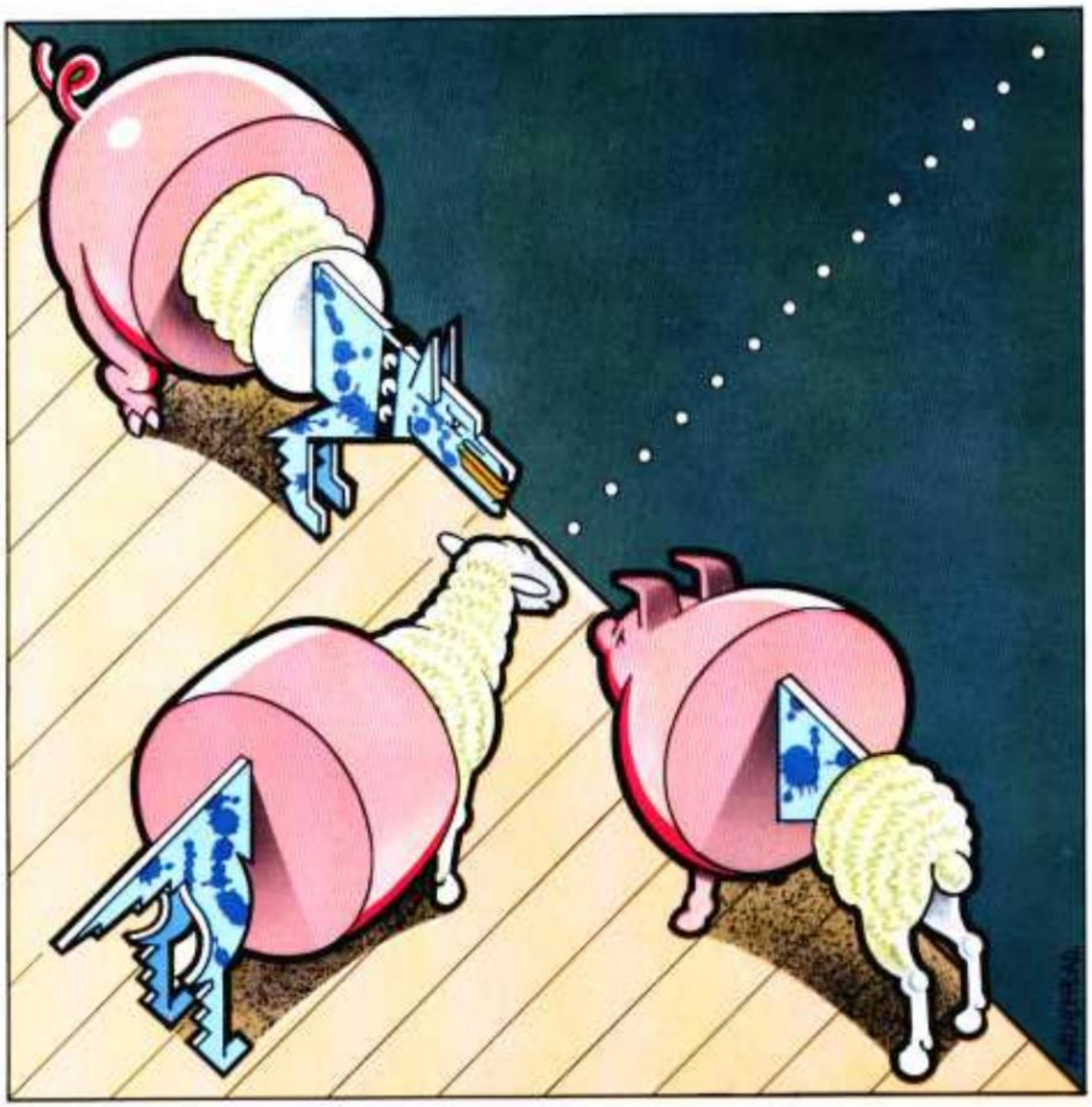
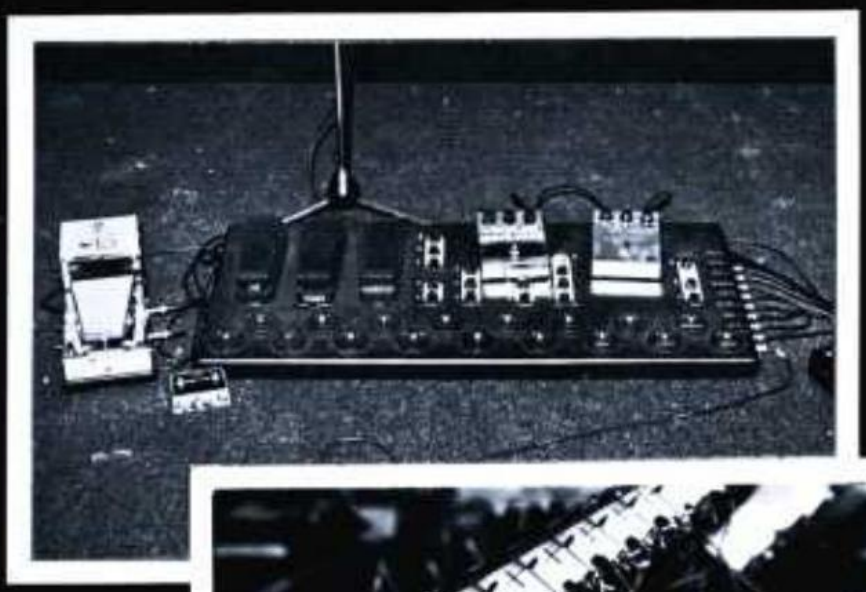
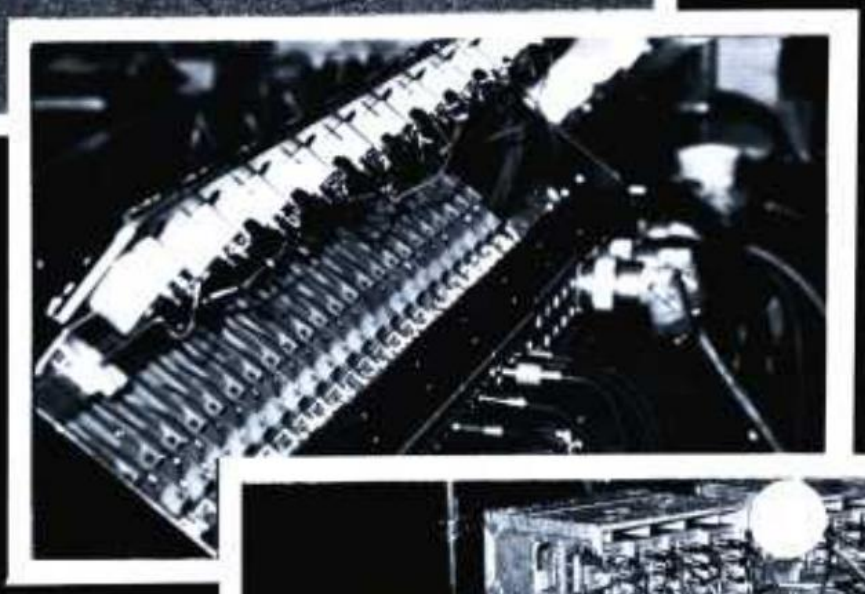

G
C
weight of the stone, now that I've found some-where safe to
D7
G
Am
F
D7
bu - ry my bone, and an - y fool knows a
Am
F
C
Am
dog needs a home, a
D7
C
G
shel - ter from pigs on the wing.

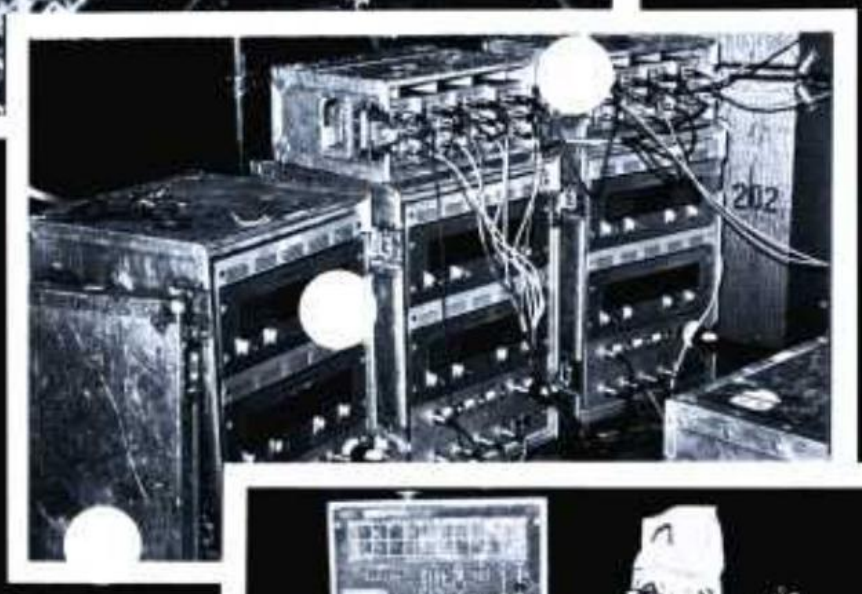




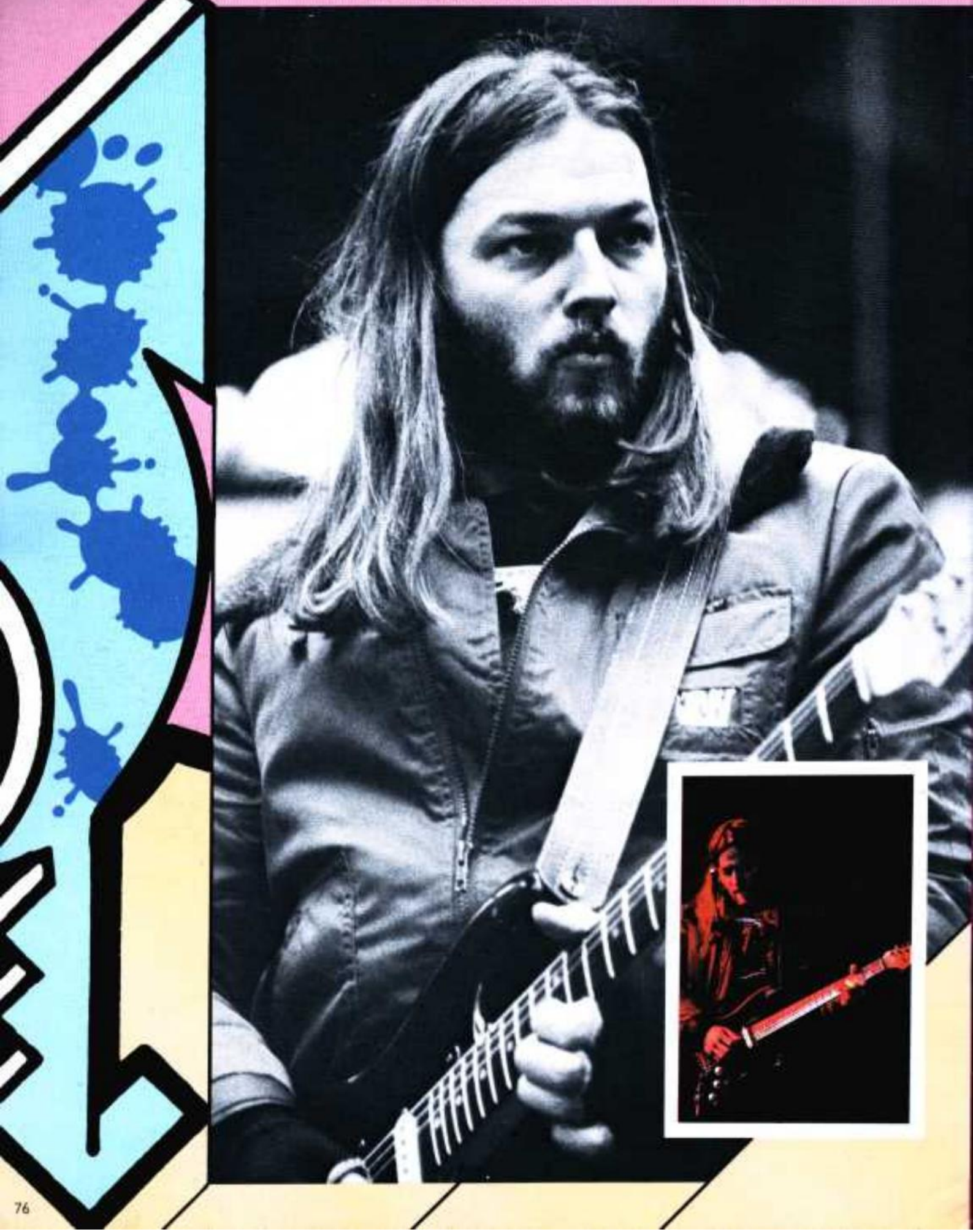
THE REHEARSAL

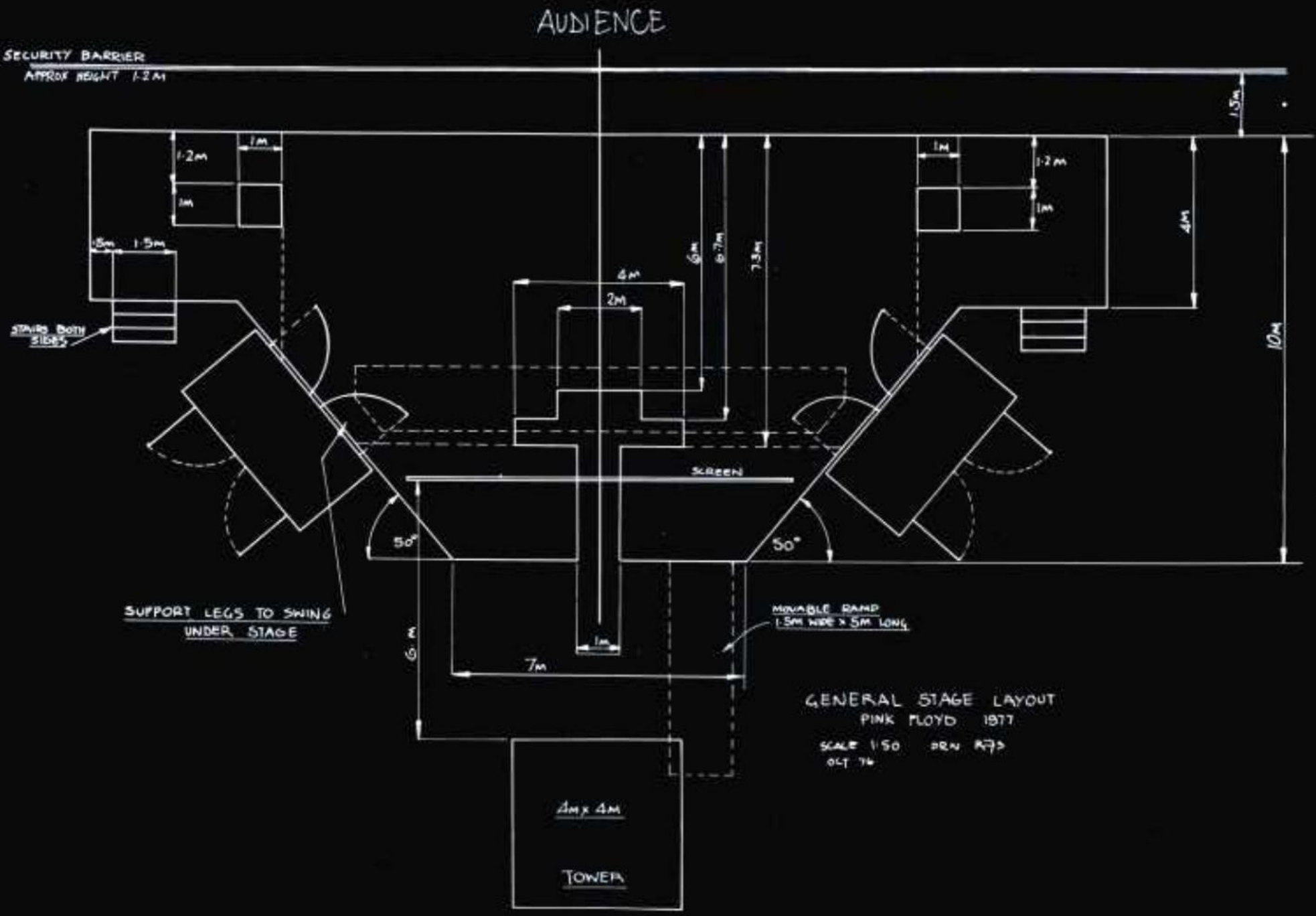


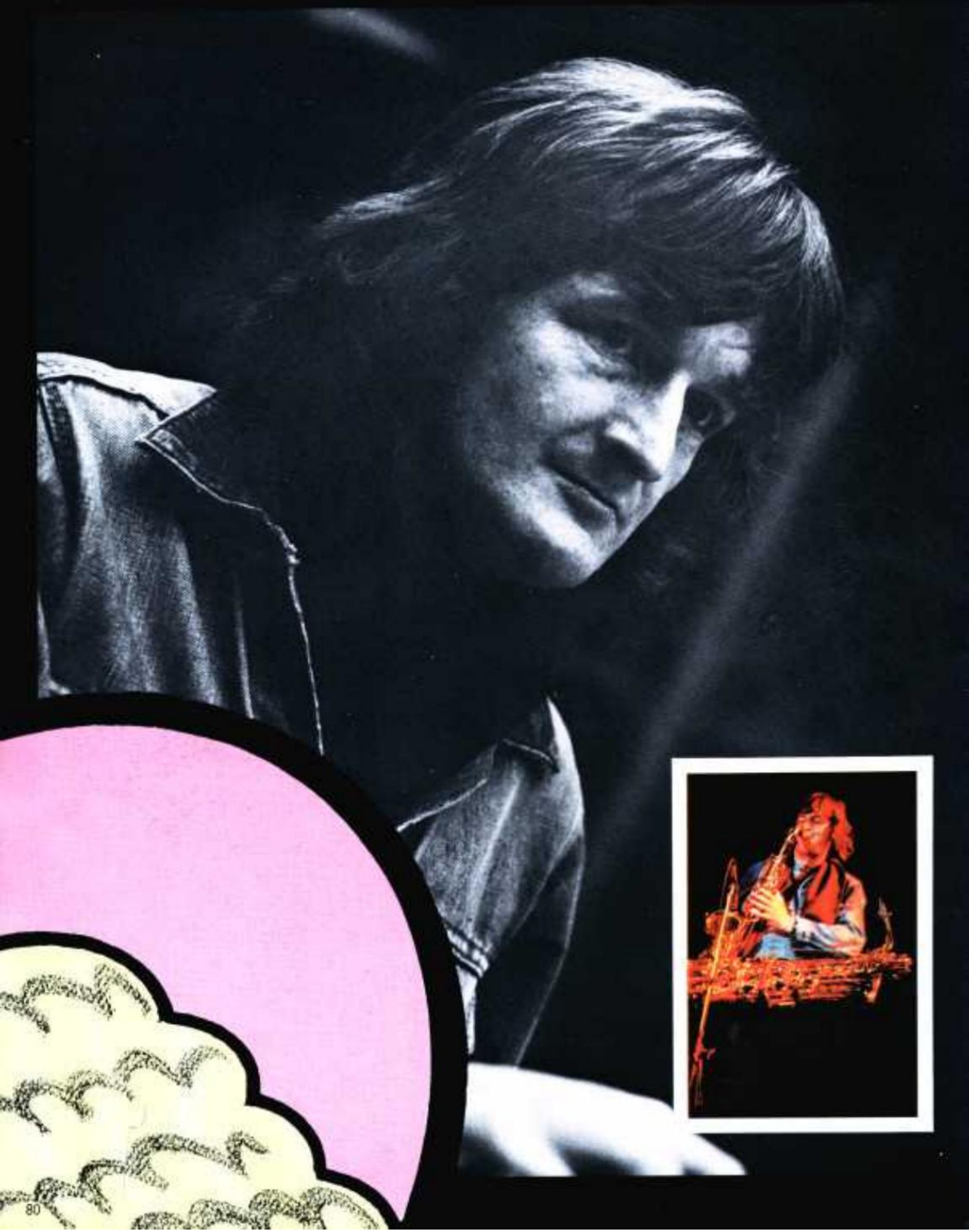


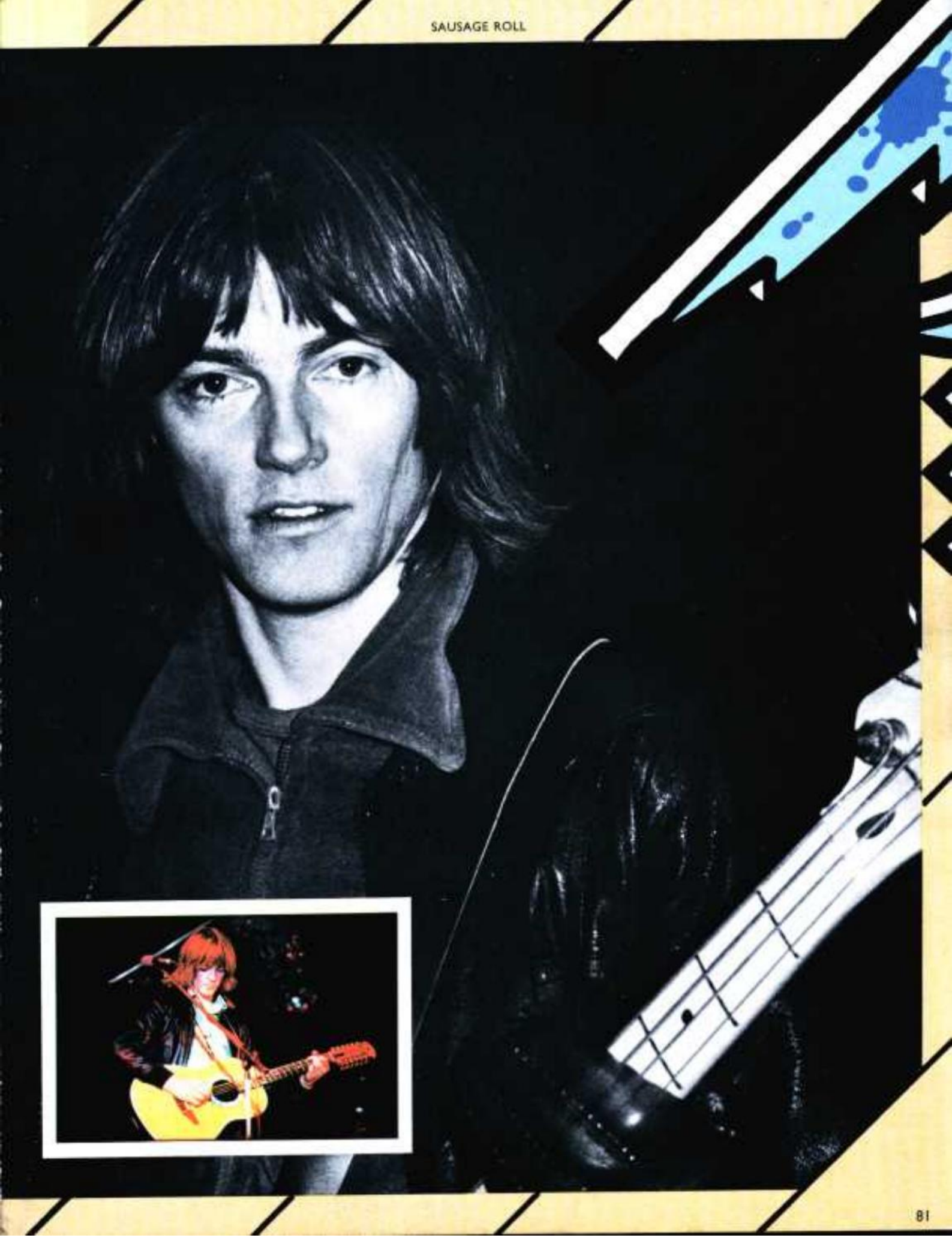

202

BRITANNIA ROW
KLARK-TEKNIK DN27 GRAPHIC EQUALISER
QUAD 2
QUAD 3
QUAD 4 LEFT
NORMAL
BYPASS
POWER
ON
+15V
-15V
+12dB
+6dB
+3dB
0dB
-3dB
-6dB
-12dB
Hz 40 50 63 80 100 125 160 200 250 315 400 500 630 800 1K 1K25 1K6 2K 2K5 3K15 4K 5K 6K3 8K 10K 12K5 16K Hz
A
B
C
D
E




AUDIENCE
SECURITY BARRIER
APPROX HEIGHT 1·2M
1·5M
1·2M
1M
1M
1M
1·2M
1M
4M
10M
1·5M
1·5M
STAIRS BOTH SIDES
6M
6·7M
7·3M
4M
2M
SCREEN
50°
50°
SUPPORT LEGS TO SWING UNDER STAGE
MOVABLE RAMP
1·5M WIDE × 5M LONG
6M
1M
7M
4M x 4M
TOWER
GENERAL STAGE LAYOUT
PINK FLOYD 1977
SCALE 1:50 DRN RJS
OCT 76
PIG IGNORANT
79





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.

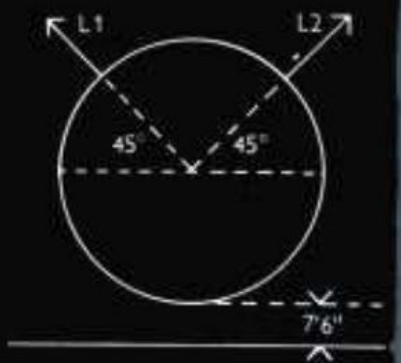
3 (a) We will supply a fire-proofed drape (Duvetyne) of finished width 30 metres and depth 15 metres, made up of four sections each weighing approximately 50 kgs. We require the necessary lines and bars to hang this drape in a position which will be arranged at the technical meeting and then be entered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

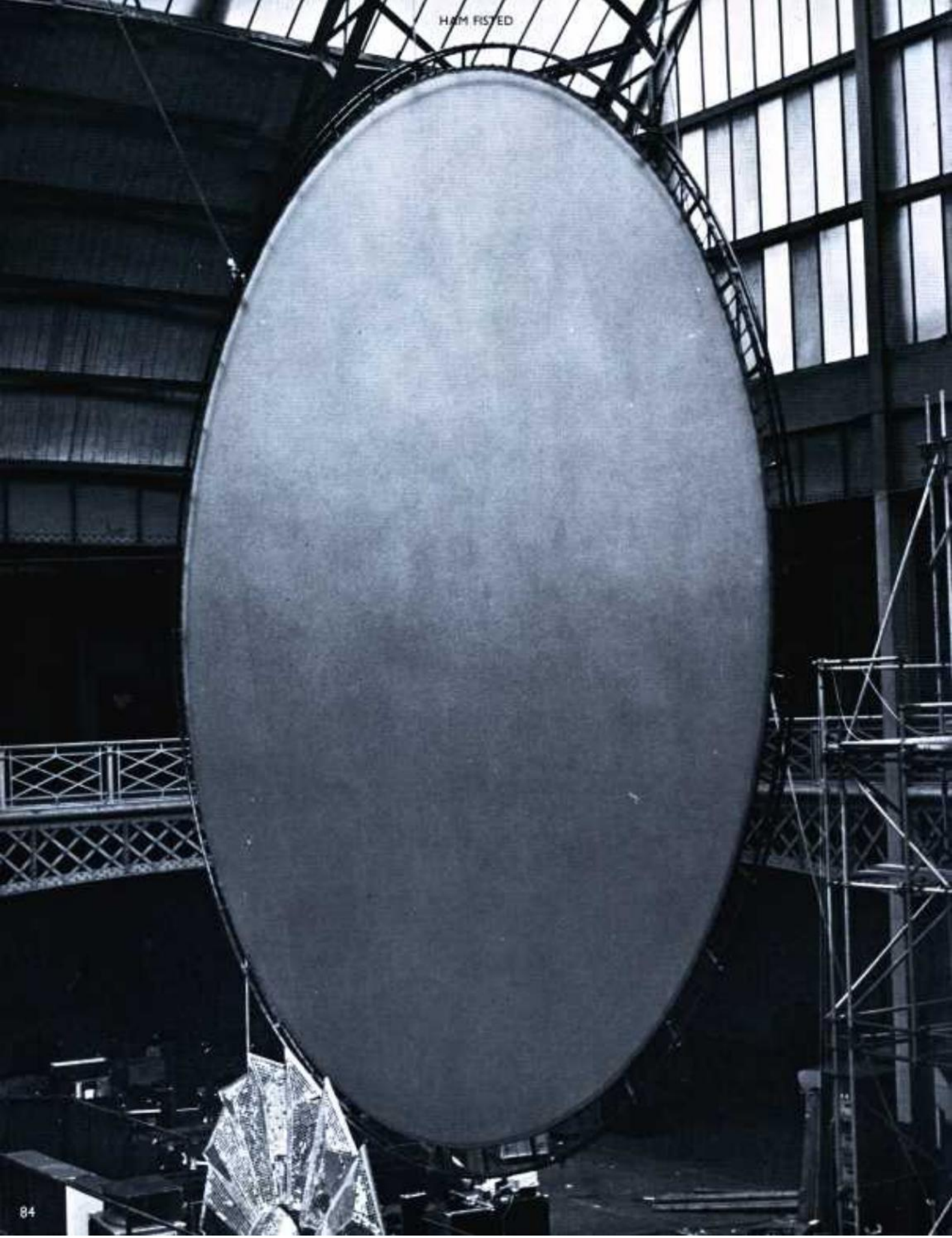
13 A representative of the Pink Floyd (Norman Perry) will be at the venue the day before the set-up to supervise all installation with reference to the Pink Floyd show. He is to have absolute authority in connection with all matters relevant to the Pink Floyd.
During the load-in and concert days, a representative 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).

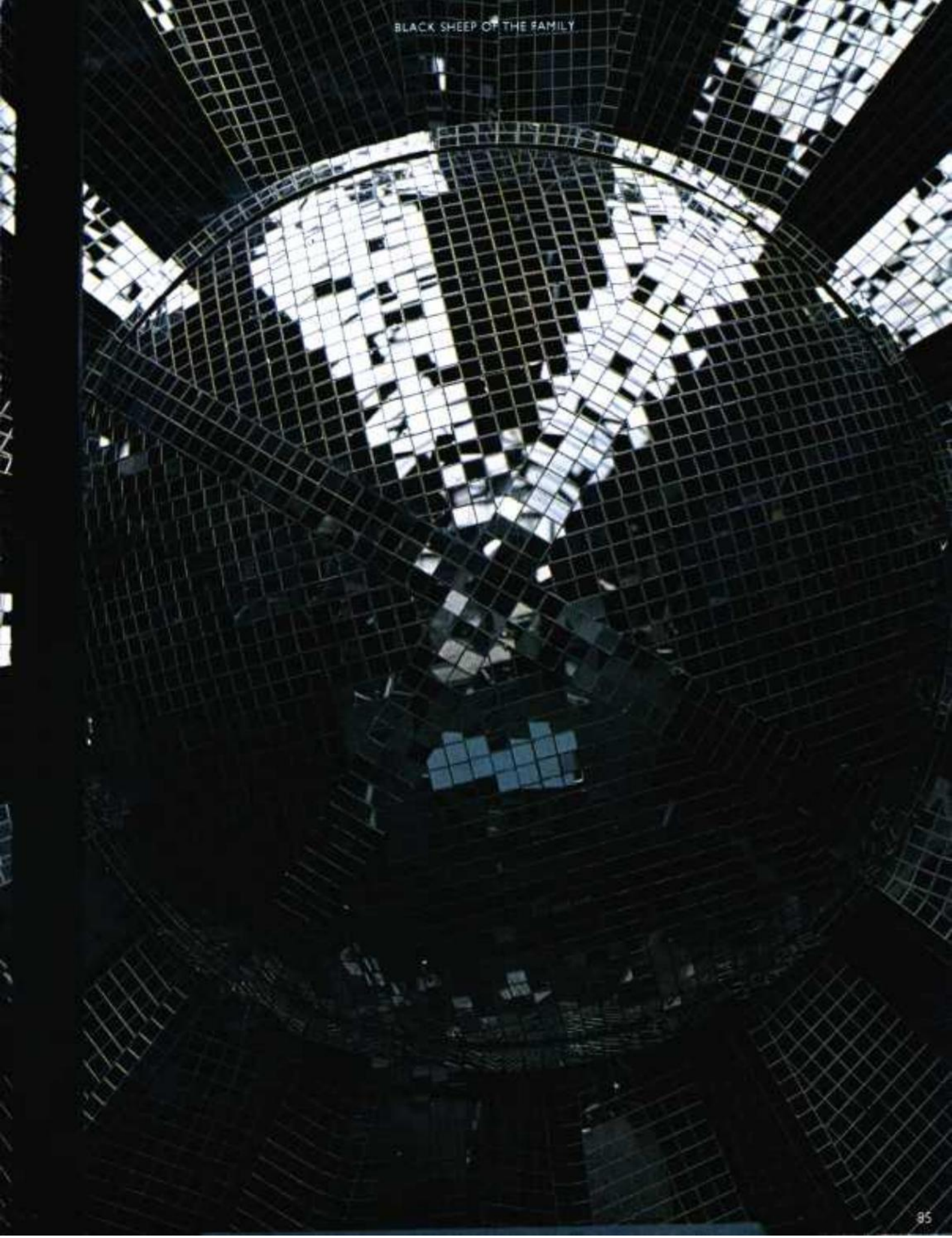
14 Pink Floyd will supply their own sound, lighting, communication systems and these will only be available for use by Pink Floyd.

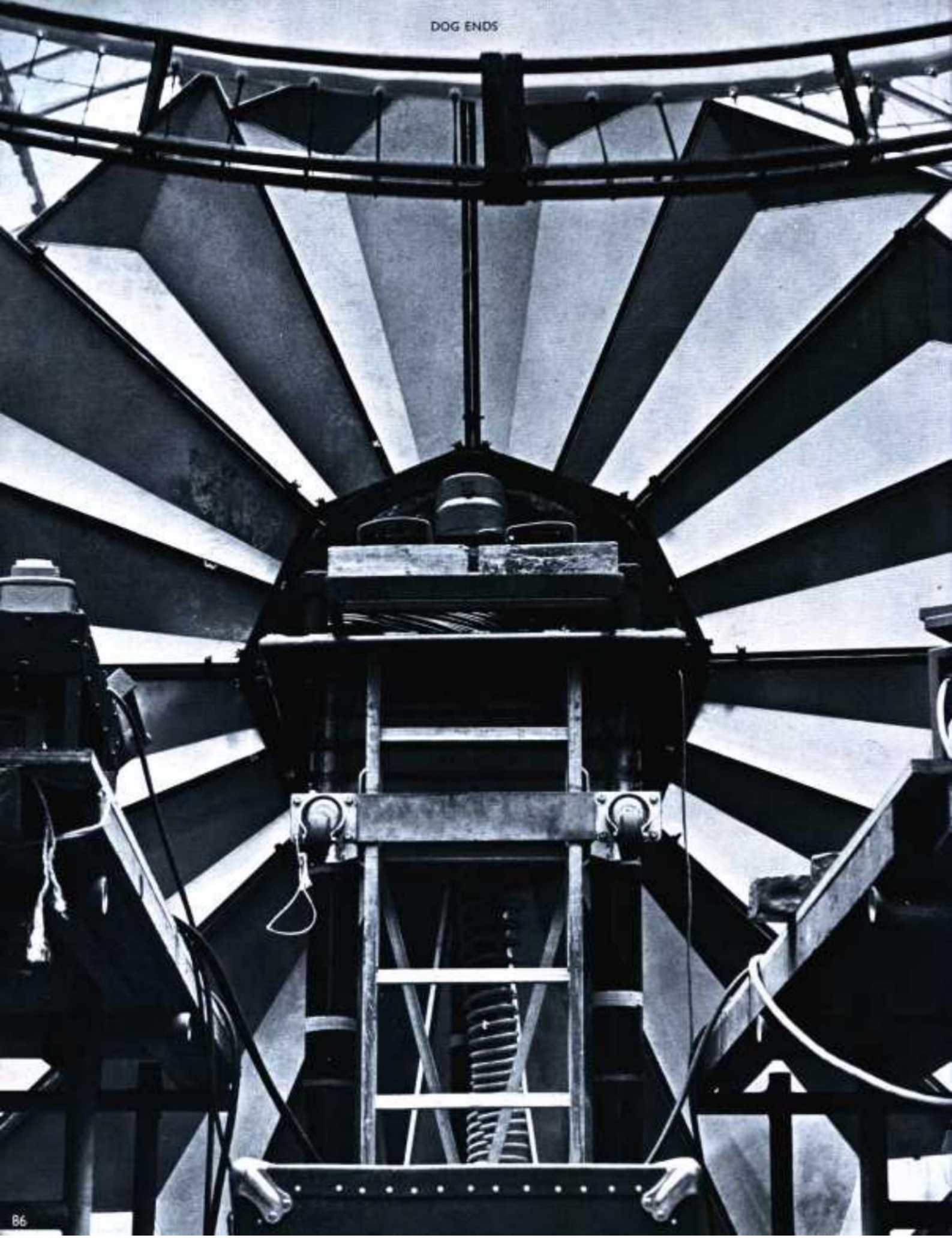
15 No other person than the Artists or the Artists' direct employees will be allowed on stage one hour before the concert starts, and no announcements may be made during the fifteen minutes prior to the concert. Otherwise, the Artists reserve the right to curtail their act without prejudice to their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







THIS BOOK DESIGNED BY HIPGNOSIS HOLLYHEAD
ILLUSTRATION AND GRAPHICS BY HOLLYHEAD NTA
STUDIO ASSISTANT ALWYN CLAYDEN

THE EVENT PHOTOGRAPHY BY HOWARD BARTROP
ROB BRIMSON · PETER CHRISTOPHERSON · BOB ELLIS
COLIN JONES · ANDREW KIM · CHARLIE LITTLEDALE
AUBREY POWELL · STORM THORGERSON · NIC TUCKER
DENNIS WAUGH · BOB WHITTAKER

THE REHEARSAL PHOTOGAPHY BY HIPGNOSIS · ROB BRIMSON

NEWSPAPER CUTTINGS REPRINTED BY KIND PERMISSION OF
THE DAILY EXPRESS · THE EVENING NEWS · THE GUARDIAN
MELODY MAKER · NEW MUSICAL EXPRESS · SOUNDS

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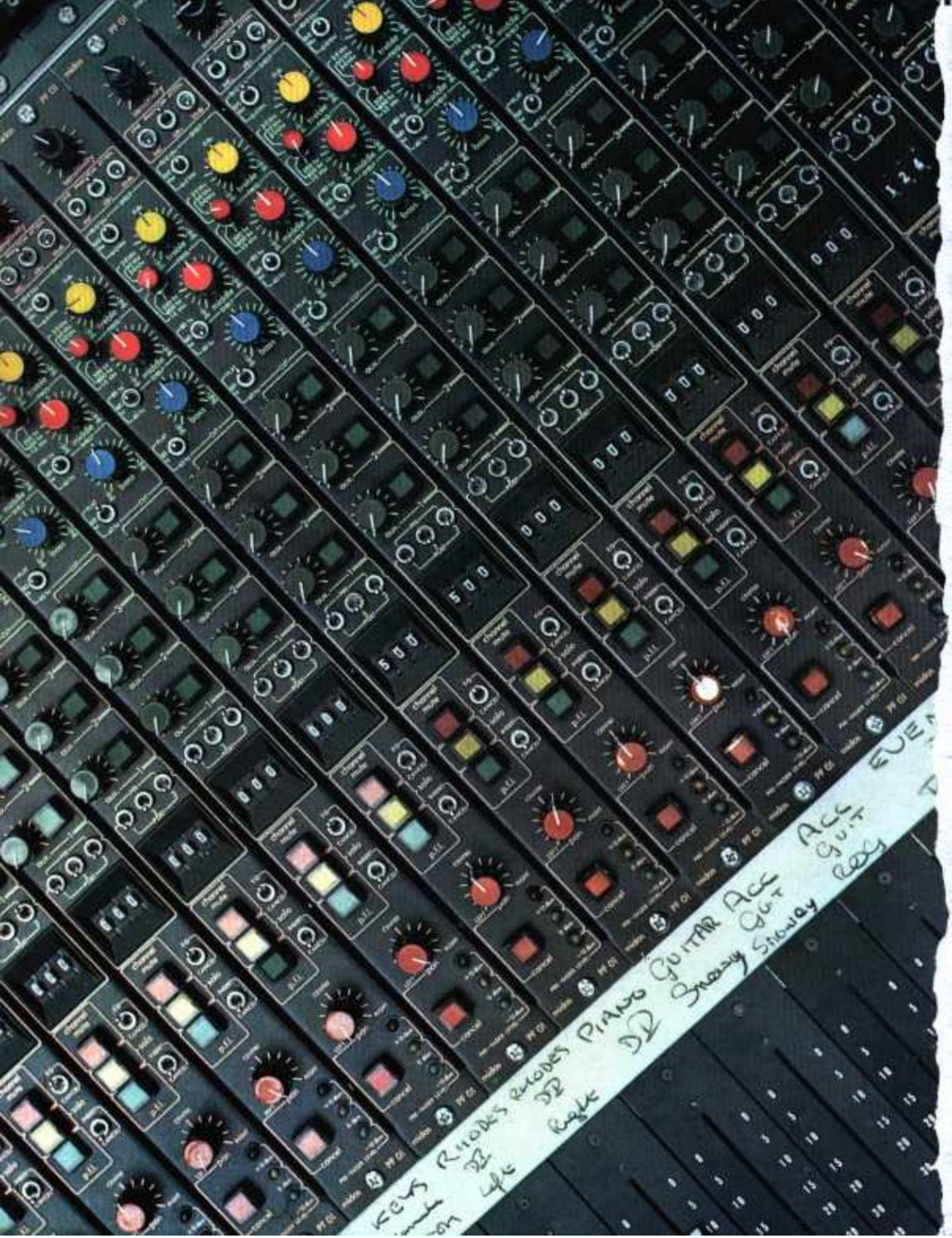
PINK FLOYD MUSIC PUBLISHERS LTD

PINK FLOYD PERSONAL MANAGEMENT
STEVE O'ROURKE

PUBLISHED BY PINK FLOYD MUSIC PUBLISHERS LTD

THE ALBUM WAS RECORDED AT BRITANNIA ROW RECORDING STUDIOS
35 BRITANNIA ROW LONDON N1

Printed in England by West Central Printing Co. Ltd., London and Suffolk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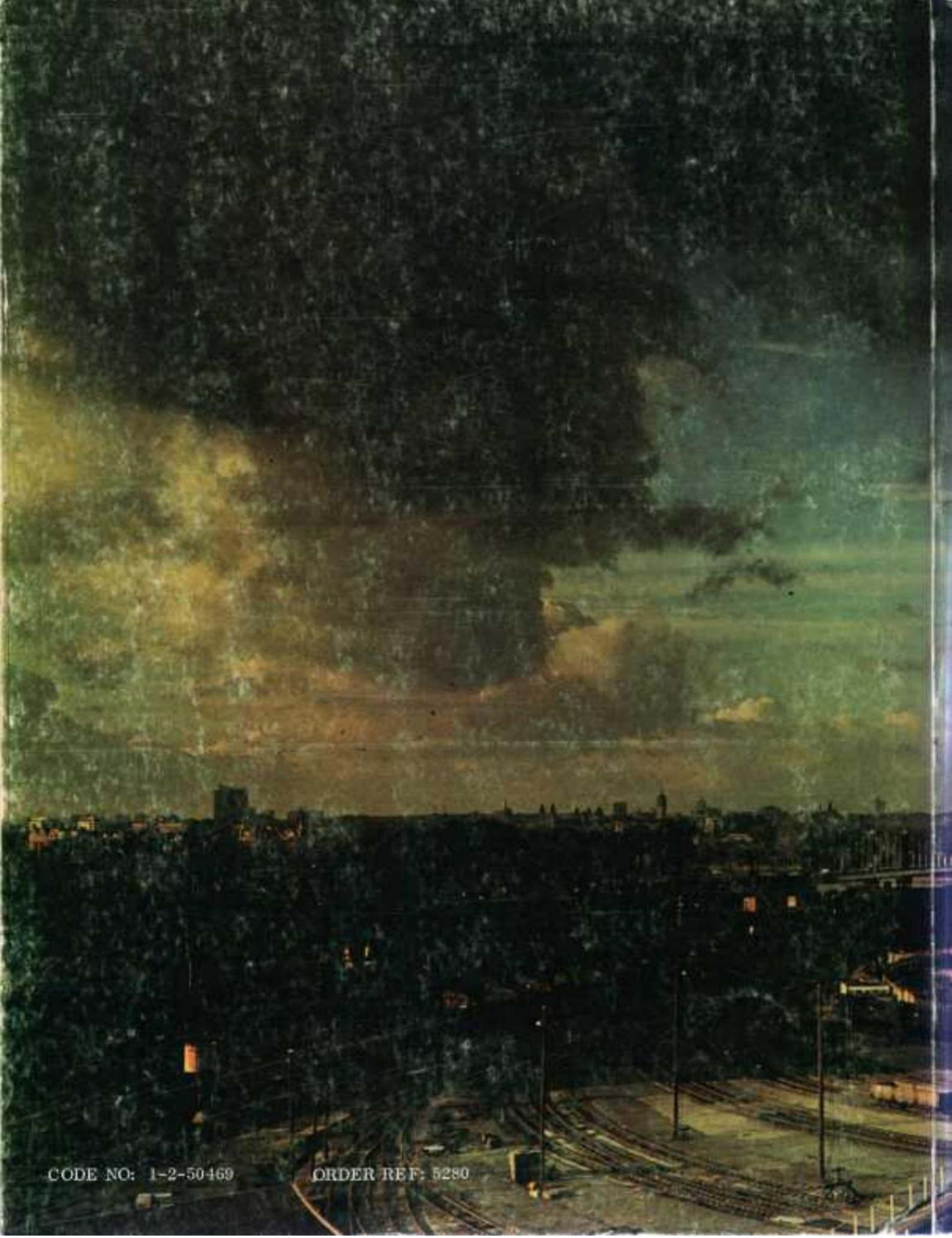
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