



Britain's music scene in the summer of 1976 was bursting at the seams in wave after wave of Punk anarchy and rebellion. According to the newer bands, it was 'boring old farts' like Pink Floyd who represented most of what was wrong with Rock'n'Roll - Punk Rock was the antagonistic reaction. No wonder Johnny Rotten snarled venom in public proudly wearing his Pink Floyd T-shirt with "I HATE" painted across it. While the Sex Pistols screamed lyrics to Punk anthems like 'God Save The Queen' and 'Anarchy In The UK,' Roger Waters visualized the future of a radically changed Pink Floyd; an extreme change of character so stark and abrasive that the British music press would proclaim them 'The Punk Floyd'.

The other band members had different reactions to the new musical climate, as Nick Mason agreed to produce The Damned's *Music For Pleasure* album. However, Nick was a second choice for The Damned only after they couldn't fish Syd Barrett out of his forced retirement. Scandalous tales surfaced years later claiming how Malcolm McLaren and Johnny Rotten desperately tried to search down Syd to produce their first album, but were unable to summon the legend to the door at his Chelsea Cloister apartment. Dave saw the rebellious Punks as a good kick in the pants for his aging dinosaur band: "I think we were partly affected by the Punk movement, we were the object of some scorn and

derision and I think probably that affected us, made us somewhat tougher and although *Animals* is shorter on ideas than some of the albums, there are some wonderful moments. [For example] I love 'Sheep.' It's a powerful sort of mayhem track. At the time, we knew that we would lose some people and we didn't care! It was a difficult moment for some reason and we wanted to be tougher'.

Pink Floyd had purchased a small chapel on Britannia Row, a little side street in Islington, and converted it into storage space for all of their sound and lighting equipment between tours. It was also used as their office space and, for good measure, a demo and rehearsal studio. By 1976, the band started work on their new album and began to upgrade the studio (wittingly dubbed Britannia Row) to a higher professional standard. This would enable the band to record at a leisurely pace by avoiding scheduling constraints at other studios such as Abbey Road. Part of the reason *Animals* is rougher around the edges is that Britannia Row still had some sonic bugs in the equipment, but these technical hurdles contribute to the in-your-face sound.

