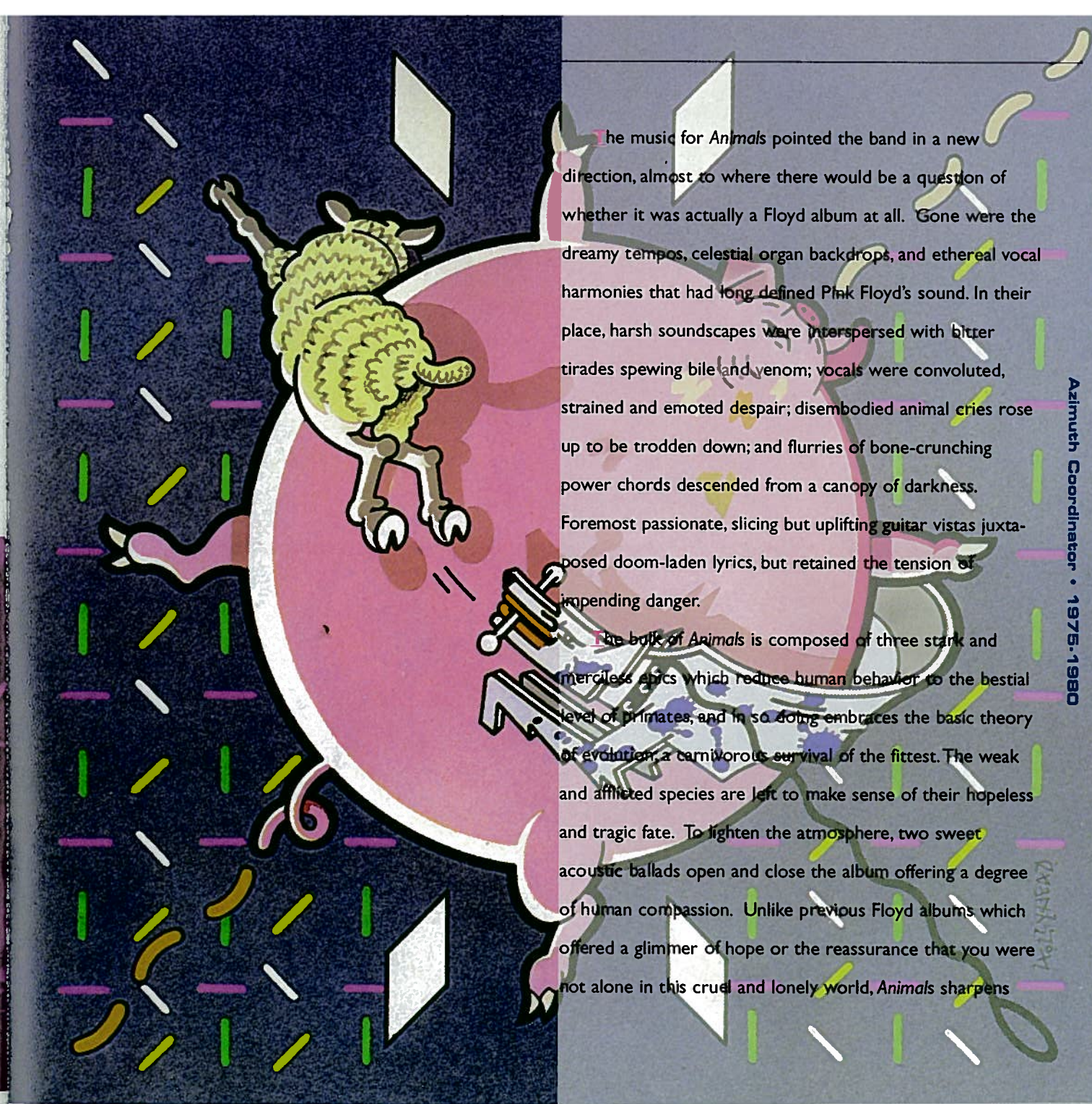




In France, the EMI imprint-designed plastic pigs were used as display stands - a campaign so imaginative it won an award. Other pig escapades included bands of plastic swine being herded down village streets and taking strolls in the country - while mugging (or is it snouting?) for the camera. One curious pose included a line of plastic porkers taking the shape of a question mark in a huge field (as seen in the Miles Documentary). The unprecedented event may have been a sort of aerial signal, a 'crop marking' for flying pigs to land.

*Rolling Stone*. December 2, 1976 marked the beginning of "The Pink Floyd Story" on Capitol Radio, UK, hosted by Nicky Horne.

The six part series would feature *Animals* and a chat with Roger on January 21, 1977. On January 19, a press reception was held at the Battersea Power Station to launch the album. Guests were treated to lots of (you guessed it) pink champagne and cake - in which a huge pig (composition unknown) was embedded. To promote *Animals* in America a parade was held on Sixth Avenue in New York City one week before the record's release. The parade included live pigs and sheep trotting down the city street, but was witnessed by only about one hundred fans.



The music for *Animals* pointed the band in a new direction, almost to where there would be a question of whether it was actually a Floyd album at all. Gone were the dreamy tempos, celestial organ backdrops, and ethereal vocal harmonies that had long defined Pink Floyd's sound. In their place, harsh soundscapes were interspersed with bitter tirades spewing bile and venom; vocals were convoluted, strained and emotive despair; disembodied animal cries rose up to be trodden down; and flurries of bone-crunching power chords descended from a canopy of darkness. Foremost passionate, slicing but uplifting guitar vistas juxtaposed doom-laden lyrics, but retained the tension of impending danger.

The bulk of *Animals* is composed of three stark and merciless epics which reduce human behavior to the bestial level of primates, and in so doing embraces the basic theory of evolution, a carnivorous survival of the fittest. The weak and afflicted species are left to make sense of their hopeless and tragic fate. To lighten the atmosphere, two sweet acoustic ballads open and close the album offering a degree of human compassion. Unlike previous Floyd albums which offered a glimmer of hope or the reassurance that you were not alone in this cruel and lonely world, *Animals* sharpens