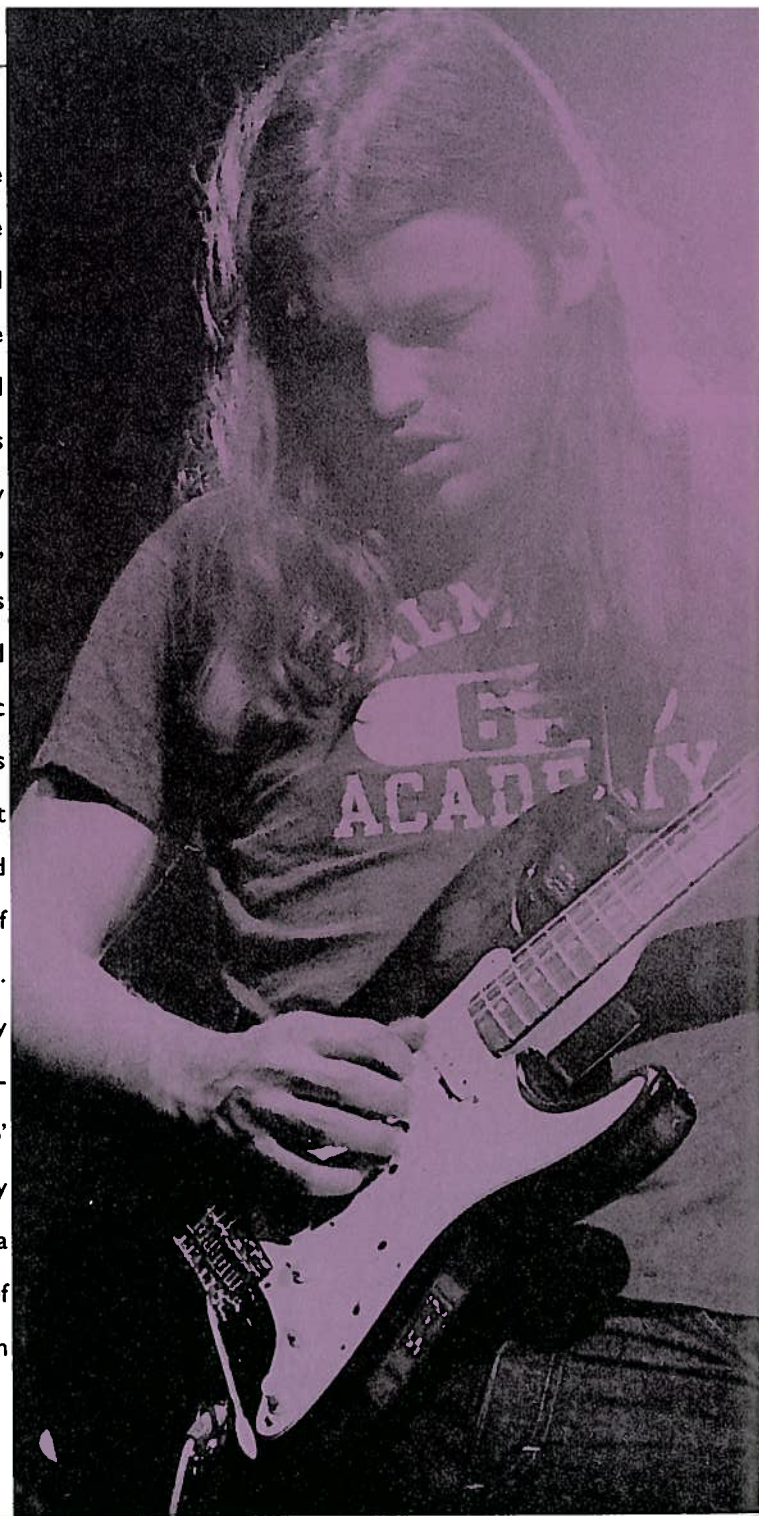


'Dogs' (formerly 'Gotta Be Crazy') takes on the materialistic super-achiever whose ultimate fate is to die alone, dragged down by the weight of a self-perceived importance. When Waters wrote the song's coda, he employed a list of rhyming lines which started with the word "who" ("Who was trained not to spit in the fan...Who was told what to do by the man"). This highly effective literary device pays homage to Allen Ginsberg's famous poem 'Howl', which also used the same sentence structure. At the song's centerpiece, the word 'stone' is echoed repeatedly and electronically distorted so that it becomes more synthetic than human, even as the accompanying noise of barking dogs is filtered to chilling effect through a Vocoder Box. The most propulsive element in 'Dogs' is Dave's thoughtfully executed solos. At one moment his Stratocaster evokes keens of despair, while the next - exalting screams of illumination.

A similar moment occurs during 'Sheep' (formerly 'Raving and Drooling') where Waters parodies the Twenty-third Psalm, again distorted through the Vocoder. 'Sheep' paints a portrait of the contented mass, grazing peacefully while on the way to the slaughterhouse. Opening with a bluesy organ and pulsing bass line (reminiscent of 'One Of These Days'), the song then soars off into a driving rhythm



with flashes of Gilmour's explosive guitar work. Its own bridge section saws abruptly across the main melody, slicing it in half and rehashing it with sinister malevolence.

At a time when Pink Floyd's street cred was in question, *Animals* would even stir up critics at *New Music Express* (now a full-fledged Punk and New Wave paper) prompting them to proclaim the album as "one of the most extreme, relentless, harrowing and downright iconoclastic hunks of music to have been made available for public perusal this side of the sun." "Oink, Oink, Woof, Woof, Baaa, Baaa" the EMI record advert proclaimed, and the public responded with their pocketbooks, slotting the record at number one here in the UK, and number three in America.

The *In The Flesh* concerts were vast and grandiose multimedia events featuring seven huge helium-filled balloons (including the flying pig), towering lighting platforms including two hydraulic cranes equipped with lights resembling alien space-stations, three fireworks batteries, an endless supply of dry ice, and a truly state-of-the-art quadraphonic sound system to fill the upper reaches of stadiums with pristine sound. The mammoth circular screen was back, to display

