



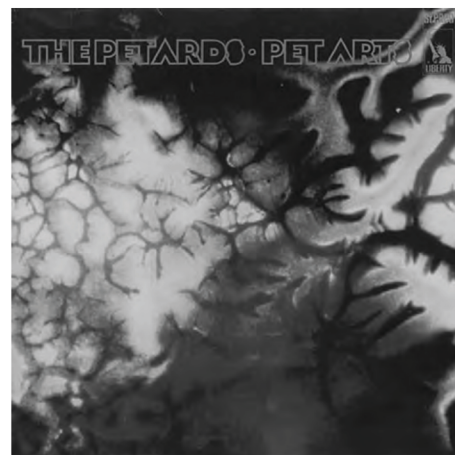
Stommeln, near Cologne, to record their next album. Along with Conny Plank's studio in Wolperath, Dierks' studio would become one of the principle recording hubs for the German underground or Krautrock scene. The Petards were among the earliest visitors to the facility, which he had built in the backyard of his parents' house. "Dieter corresponded more to our understanding of music and he was always technically up to date," remembers Roger.

However, these sessions were not produced by Dierks, but by the band themselves, principally Klaus. The double album would mark another shift in the band's image and direction as they attempted to leave behind the more commercial elements of their past work and align themselves more closely with the burgeoning underground/progressive rock movement, which they had helped to nurture and advance at their Herzberg festivals.

The album marked another major turning point in the band's story: it was to be their last with Klaus, who had accepted a job offer to work alongside Siggie Loch at Warner Music Germany. The plan was for him to leave the band at the end of the year, after completing the album.

On November 20, 1970, Horst wrote to Liberty Records with suggestions about the band's future, including a plan to revamp and modernize their name. "Right away in time with the transition, we want to polish our slightly dusty image. We wanted to convert our name: Petards = Firecracker (the translation was always a bit embarrassing) into Pet Arts = favorite arts, which is a little more contemporary without sacrificing the popularity of our name."

In the end, the band's name stayed, and *Pet*



*Arts* became the title of the double album, four sides of music that reflected every aspect of the band's sound from light and melodic pop to hard and heavy, with an emphasis on the latter. It's the Petards' most progressive album, their most eclectic, and, although it's loaded with great moments, their least consistent. The four tracks from their most recent singles—"Don't You Feel Like Me," "Rainy Day," "Baby Man" and "On the Road Drinking Wine"—are among the standouts, along with the outstanding "Cowboy," which sounds like Family at their best, the complex, funky, majestic "Too Many Heavens," which shows the influence of Traffic, the melancholy, acoustic "Long Way Back Home," and—my favorite—the lush, harmony-soaked "Hello, My Friend," which evokes *Parachute*-era Pretty Things (yes, that good). On the heavier side (which no doubt some readers might even prefer) there's the screaming, bass-driven rocker "Good Good Donna" (which was also released as a single), "Willy's Gun," "Windy Nevermore," the Arno drum solo showcase "Spectrum," and the ponderous Sabbath-like "Big Boom" and "Flame Missing Light."

