



**Right: The Petards, 1966.**  
**L to R: Roger Waldmann, Horst Ebert**  
**(standing), Hans-Jürgen Schreiber (seated),**  
**Klaus Ebert.**

judge's offer to leave the 'pub' if the volume was too loud. Finally, there was an encore for the employees who rushed down from other floors, and the judge reduced the fine to 18 DM each."

"Hot beat music blared from the courtroom" was the headline in the local newspaper *Der Schwalm-Bote*. The Petards' reputation began to grow.

## Chapter 2: Study or Music?

By the beginning of 1966, they had started adding original material to their repertoire. "Klaus composed, Horst wrote the lyrics and we worked out the arrangements together," says Roger.

The next step was to make a single. Through an ad in *Musik Parade* magazine, they connected with Hans Werner Kuntze, a record producer and recording engineer in Osnabrück who ran an independent record label, CCA, which had a distribution deal with the larger, Hamburg-based label Metronome Records GmbH. A recording session was booked for August 4, 1966, during their summer semester break. The two songs they chose to record were "Baby Run, Run, Run" and "Pretty Miss," both written by Klaus with lyrics by Horst. "The recording of the first single was adventurous," remembers Roger. "We ended up with a 'one-man' record company in Osnabrück. The recording took place in a gym and was done with a two-track tape recorder."

The recording set-up was not as primitive as that description would suggest. On his website ([www.kuntze-musik.de](http://www.kuntze-musik.de)), Kuntze writes that he used two stereo tape machines, stereo mixers and Sennheiser MD 421 microphones—professional studio-quality equipment. "Because everything came out of the speakers onto the tape, these recordings corresponded to the live sound," he writes. "And because the band was probably one of the best of their time, the Petards' first recordings still meet the highest sound standards today."



The producer has every right to be proud. It's a terrific-sounding recording. The band is raw and inexperienced, but they throw off creative sparks in all directions, particularly on "Baby Run, Run, Run" with its gnashing fuzz guitar lines and bustling backbeat, which seems to shift between 3/4 and 4/4—the group called it their "Trick-Beat."

Interestingly, Kuntze also reveals that he recorded two different versions of both songs. "The playbacks of the first single CCA 5021 were recorded in mono as well as in stereo on the same day, because at that time some radio stations were still playing in mono and we hadn't decided during the recording which version should be released. So, to understand it correctly, the playbacks are also different recordings, and the vocal versions were also recorded one after the other and are different. This may be important for collectors, because the sound of the stereo versions is more spatial." In the end, the band and the producer decided to use the mono recordings for the single.

The producer covered all of the costs of recording, and made sure that the record's release was announced in the music press. As part of their deal with CCA, 500 copies of the single were sold to the band at 3 DM each; the rest were distributed by Metronome. The single sold so well that a second pressing was required, again using the mono recordings, and then a third and fourth, this time with the stereo takes. Although all used the same catalogue number (CCA 5021) there were variations in the color of the label and the matrix numbers

(specific details of which can be found on Kuntze's website).

In December, the Petards recorded a second single for CCA, pairing two new compositions by the Ebert brothers, "Right Time" and "She Didn't." The group had tightened up and sharpened their singing and playing abilities in the four months since their first session. "Right Time" is superb, a vibrant Beatles/Hollies style number with ebullient harmonies and sparkling lead guitar, and "She Didn't," while less memorable, is a fine Mersey-style rocker.

The single was released in early 1967, and the band from Schrecksbach began to get national attention. "In March 1967 we were on

