

Status Quo

Writing for a bi-monthly magazine, it can distort your sense of time. For example, if I reference an interview that only happened five or six issues back, the reality is I probably conducted that interview a year ago. Two months back, I spoke to Francis Rossi about his solo DVD 'Live At St Lukes', which appeared in the last issue. He told me that he was working on a new Quo album, and even with the distorted time, a promo copy of 'Quid Pro Quo' arrived very quickly on my doormat. So I put it in and gave it a spin - and was delighted with the results! As I've done two solo interviews with Francis and two for Status Quo themselves, I was asked if I'd be up for a chat with someone from the band to talk about the new album. I said yes immediately, and the luck of the draw means you get either Rick Parfitt or Francis. I drew Francis again - and if you saw last issue's piece, you'll know he completely foxed me by answering the phone immediately in a timid girly voice, asking 'Is Daddy there please?' He enjoyed throwing me for a loop, so here we go for round two - only this time, I was ready for him!

Hello, is Daddy there please?

I'm afraid he's not in, can I take a message?

Very good! I was just going to send you something... I thought there was supposed to be a phoner...

(laughs) I remembered! Are you well?
(Eerie silence) Eh? Is that not Glenn?

No, it's James from Fireworks!

Oh... you sounded just like my production manager! I did the 'Hello Daddy' with you before didn't I?

You did!

Bollocks. I'm changing it for you next time! I might get you with Freddie's Sandwich Bar, you never know.

I'm quite pleased with that, I've managed to turn the tables. I've confused you this time!

That's why I thought it was Glenn, he's used to it - it was very good, your tone didn't change, you were confident, I'm impressed. (laughs) This is part of our regular fucking thing now isn't it, it's a regular article!

It is, I can't keep you out of the magazine! It's your own fault, you will keep putting out albums and DVDs. If you retired I wouldn't have this problem!

Well, I'm thinking about it...

No, don't do that!

I just think it's a bit weird that suddenly now the system has changed... you remember Martin Nelson, our old plugger? Every time we'd go in, he'd go 'Blimey, is it that time of the year already?' (laughs) A Quo album always came out September/October, that was the norm. The times he'd walk in - 'is it that time already?' So apart from anything else, the timing on this one has thrown us completely. But other than that, it's... different. And the excitement surrounding it at the moment is quite... phenomenal. I'm thinking... why? (laughs)

I'll tell you why - because it's really good!

It's got something. It's got a lot of energy I think. Somebody asked me the other day how we got that. I don't fucking know, we just played it! You don't go in saying 'extra energy guys, on this one, please!' It's not like X-Factor - 'oh yes, we're going to put 110% into this one'. We did our normal shit, and the fucking thing sounds like that. It's quite good!

I was wondering if it was maybe because you had spent a lot of time doing your solo stuff and enjoying the more lightweight side to your songwriting, that when it was time to write for Quo you were maybe a bit more predisposed to write rockers for it?

Nah, everyone has got theories like that - somebody asked me if it meant I'd gotten all those 'nice' songs out of my system. Nope! I just didn't write any for this album! I'd done about seven I think, normally I'd write twenty, twenty five or thirty and I'd get kinda pissed with everyone else just coming in with three or four. It's very difficult to cull a load out of three or four, it's easy to cull a load out of thirteen, fourteen, thirty... So I did my own culling, put my seven forward, produced those seven and

I'm done. Something happened in the studio, I don't know, it's one of those things that makes this job so fantastic, I don't know why it came out like that! I'd love to have an answer for you, say 'oh yeah, it's because the band decided to...' all that bullshit, I don't really know why. I'm just pleased it has that... that fucking energy in it! If I'm being honest when I first brought Matthew (Letley) in to do some tracks, I said I needed vibe, boom bash, boom bash, maybe a couple of breaks, lots of vibey energy. It's not good doing Steely Dan on a Quo record, it really isn't. Brilliant drumming - no-one cares! But fuck me, the little fucker pulled it out of the bag. You hear it and



"I don't get it - how do you get to 62 and finally make a decent album?"

Francis Rossi

think 'Christ, he means it!' which is strange to get from Matthew, being the quietest man on the planet! So to be fair, I think a lot of it has to do with him going 'Oh, THIS is what you mean!'

Well, he's been there a while now, he's had chance to -

(laughs) Yeah, he's had time to be in the band, have a career, leave the band, get married, have four kids, get divorced, shag the next door neighbour, everything!

(Laughs) I remembered you telling me when he first joined the band it sounded wrong because he can keep perfect time, when in fact live you often take sections of the songs and increase the tempo to kick them into life. Before he knew that you said it sounded like the songs were dragging.

Yeah, it needs occasionally that 'come on!' Sometimes, depending on the show, you have to pull it back a bit too. It sounds ridiculous that it might only be an extra beat or so a minute, but to just sit there playing that BPM because that's the BPM of the song and not adjust to the environment... sometimes you need to kick them up a gear. That to me is the essence or rock and roll. It should move around a little. You can say 'oh, this song starts at 150 beats per minute, so it shall finish at 150 beats per minute'... most of the fucking records we grew up with didn't do that! (laughs)

Like you say, there's definitely more energy about it. It's a lot rockier I think, but it grabbed me right from the opening song - 'Two Way Traffic' is, for me, one of the best Quo songs I've heard in ages. I thought it was like one of the seventies songs.

That's the way John (Edwards) and I write. I think I've written less of this one with him than any. I can't sit down and write with John, it doesn't work. I can sit down and write with Andrew (Bown), or with Bob (Young), but with John, we exchange bits and there you go, finished track. I think he asked Andrew to chip in with the lyric. But those collaborations, when they work like that, you go 'Yaaay!' I think the whole album works... but if it sells two million, twenty million, thirty million, then it's fantastic. If it sells four thousand copies, unless I'm being a bit Spinal Tap, it's not a good album is it? I can't do the 'It's a very good album, but people didn't understand it'. I'm sorry, I've been in the market place and that's the tester - as much as us musos want to pretend people don't understand your stuff, it doesn't matter, they're not buying it! (laughs) That's what we all really need. The money is nice, but it's the affirmation... it is a good album, because shitloads of people want it! I've never subscribed to 'Oh, I don't want the masses...' What's wrong with you? Why don't you want the masses? Apart from the financial rewards, which is the secondary thing, it's the 'Ooh, they love my song!' It's that 'Mummy, mummy, mummy!' thing. What follows that is the business of course.

I don't see how you can go wrong here - as I've stated to all who will listen, I think the last slew of Quo albums have been superb. This one is no different, but it's... it's a bit like when 'Rock 'Til You Drop' came out, and everyone said 'Oh, that's more like the classic Quo sound'. I think this is like that, there's nothing on here that I think could be called a ballad, like 'Tongue Tied' or 'In Search Of The Fourth Chord'. There's nothing like that here.

Yeah - personally I miss that. To me, the so called archetypal Quo albums all had stuff like that on. 'Piledriver' had 'A Year'. 'Claudie' on 'Hello', Rick would often write one like 'Lonely Man' - I suppose that's old school, it gave the album more balance. In the seventies you could go to a party and you walked in and there would be thirty, forty people in a room listening to an entire album. It wasn't at death volume, you didn't go in drunk. It was to listen to the record, but I can't imagine that happening now. It doesn't happen anymore. That old school thing about how you made an album, with the idea it would flow from start to finish - it's kinda different now. I think the CD did that. Somebody who works for us said he used to love the actual vinyl album, because when he had a bird he was shagging, he could get up and turn the fucking thing over to give his dick a break. I thought wow, you lasted that long did you? I never got close to the end of the first side! (laughs) But I do think, ideally, that the new album - if I were to critique it, I think it's all pace, too many songs... ten, eleven or twelve is plenty I think. After that, I don't care who it is, you get fed up listening. I like a bit of balance.

From my personal view, as a fan, I did think when I saw the tracklisting 'Ooh, that's a lot of songs.' BUT, when I played it, it didn't feel like a lot of songs. For me, the mark of a good album is it shocks you when you realise it's nearly finished, because it's flown by.

Oh, that's interesting! Very good point, you don't notice how long it is if you're enjoying it.

It was only when I got to the re-recording of 'In The Army Now' which is stuck on at the end as a bonus that I thought 'Christ, it's finished!'

I thought that - 'fuck me, it's finished!'

(Laughs) But although there isn't what I'd call an out and out ballad, there is light and shade. There's 'Any Way You Like It' which is nothing like 'Two Way Traffic' but it still is a very cool song.

I like that one too! What do you think of 'My Old Ways'?

I really liked it... well, to be honest, there wasn't one on there I didn't like. I was already familiar with 'Rock And Roll And You' because you put that

out as a download first...

Yeah, that was put forward for the previous album.

'Two Way Traffic' is awesome, 'Dust To Gold' I really liked... as soon as I saw there was one called 'Let's Rock' written by Rick, I thought it would be a real heads down rocker. But it's not, it's very good though, with those sort of horn stabs and everything, 'Can't See For Looking' I liked, 'Better Than That' was a cool, 'Movin' On'... I loved the riff on that, it was a bit like 'Red Sky' in style.

'Movin' On'... da der da... oh yeah, I know. We had so many working titles I'm having trouble remembering what they finished up being called! I'll tell you one I like - we were looking at doing a track for a movie called 'Care Factor Zero'. That is what is now 'Frozen Hero'. All I had in my head was like this kiddie jingle - 'Care Factor Zero!' It sounded fucking stupid. So I turned to Andrew and asked him to help me with it. Between us we finished the music, and then started on the lyrics. In the chorus we had 'nah nah nah nah nah... rock and roll!' Yeah, that bit has to be 'rock and roll'. We needed 'hero' or something like that in there, and he came back with what you hear on the record. I think it's blinding! I don't get it - how do you get to being 62 and finally make a decent album? (laughs)

(laughs) The other thing that struck me is Rick wrote a lot more on this one than he did on previous records. He did this on the '...Fourth Chord' album, as well as on this one, he co-wrote with a guy called Morris - who is that?

Yeah, Wayne Morris. He's in a band that supported us called Morris. Really nice guy, great band. Rick likes him and occasionally writes with him. It's strange, those people seem like outsiders, poor sods, because it's a very insular thing. It's been that way for years, but once they get a bit of breathing space they can really help. I rather like 'Leave A Little Light On'.

I do, I was just about to mention that. Last time we spoke, you said you preferred it when Rick sang, as oppose to doing his growly rock thing.

Yeah, he's definitely singing more on this one.

Right, and I'll get to 'Under The Influence' album shortly, because that has been reissued, but one of my favourite tracks on that was 'Little Me And You' which Andrew wrote and Rick sang.

Oh yeah, I liked 'Little Me And You' and I liked 'Little White Lies'. I loved it and Rick got loads of criticism for it, about the song, the lyric... oh fuck off! If Rick needs knocking I'll knock him, but if he's done something great I think it needs mentioning, and that is great.

Well I'll jump to 'Under The Influence' while we're talking about it then... that's coming out in a new digi-pack, re-mastered, with bonus tracks. I always thought that was a good, but very underrated album.

Do you know what I think fucked that album over? The promotion. When we did the album, we were all really pleased. We were presented with about eight or ten CD sized album covers. They were all quite nice, but there was just this fork on a white background, which is what the new cover is now. We all looked at that, saying 'It's fucking great, that is... I don't know what it is, but it's just...' We just kept looking at it. So that's what we picked. And the manager at the time said 'Well what sort of fucking campaign are we going to get out of that?' Instead of me having the nouse to say 'I don't know, find one!' I said 'yeah, you've got a point...' and he came up with 'Call it 'Under The Influence' and...' - then we got the fucking pub sign. No, that's not what the song is about! It demeaned the whole thing. Then of course we did the little pub tour and the album died straight after that. That had 'Twenty Wild Horses' on, a lot of good tunes.

Yeah, you obviously liked it because you had 'Twenty Wild Horses' and 'Blessed Are The Meek' from it in your solo set. And there's a great cover of 'Not Fade Away' on there, 'Little Me And You' and 'Little White Lies' which we mentioned, there's a lot of cool

songs on it. So if you went with the fork originally, what title did you have?

It was still going to be 'Under The Influence', we were all happy with that. At the time, I was having these ridiculous dreams about a previous girlfriend and a couple of her friends. I'd not been long married and it was like 'oh fuck, I was dreaming, I haven't, okay!' That was what the lyric was about - having these dreams: 'Sitting next to me are lovely señoritas/Reality way in the back of my mind' and all that. I was getting really confused when I was asleep, so I thought it was a great idea for a lyric. To turn it around and say it's about drink... I should've said fuck off, find something for this cover.

You could've hired Uri Geller to go bending forks for you on the tour!

Well yeah! There's something about that image, that's what we should have gone with. The entire band were thinking how great it was and none of us knew why. But as soon as it changed to the pub sign - pub sign, two blokes, know who they are, pub, drink, fine, no thinking required. It was aimed at the lowest common denominator and as a result I don't think anybody was stimulated enough to pay any attention.

I hope it does get a second lease of life with the reissue. It's got three bonus tracks - 'Twenty Wild Horses' which was recorded at 'Night Of The Proms', and then 'Sea Cruise' and 'I Knew The Bride' were those two done during the '... Influence' sessions?

Yes, they were. I remember trying to do 'I Knew The Bride', it was a bit low for me I think, looking back, I should've done it higher. I love the song though. Back then, we all thought that album would really make a difference. Then we all ended up going 'Oh...' That's why I think with this new one, everybody is really excited about it. But if it sells really well then yeah, it is a good album... but the truth hit me earlier you and I are raving about 'Under the Influence' but if it was that good somebody else would've bought it! (laughs)

I think you stand a really good chance with the new album -

I hope so, there's a lot more airplay than usual on the single.

And not just the fact that the material is great and should appeal to the older die hard fans, the

fact that it will be available exclusively via Tesco I think is massive.

Yeah, the thing that struck me in the last few years is radio has diminished, we don't get a slot like we used to do years ago. Even if we do get some airplay, it's usually on the C-list for a week. So what was happening I think is we would go out and do stuff and you'd bump into people and they'd say 'Oh, are you lot still together?' I said to our manager recently I think this is the best move because if it's true that our floating punter hasn't been hit by the PR, we'll know, because it will definitely hit him in Tesco's. I'm hoping that's the case, I think that the floating punters... most of us bands have hardcore fans who buy everything, then there's the floating ones who will buy this and that. They are the ones who will make you that big act. The hardcore ones sustain you. If we bag the floating punters with this one, I'll be going 'Yes!' That's right, at 62 he's still going 'Yes!'

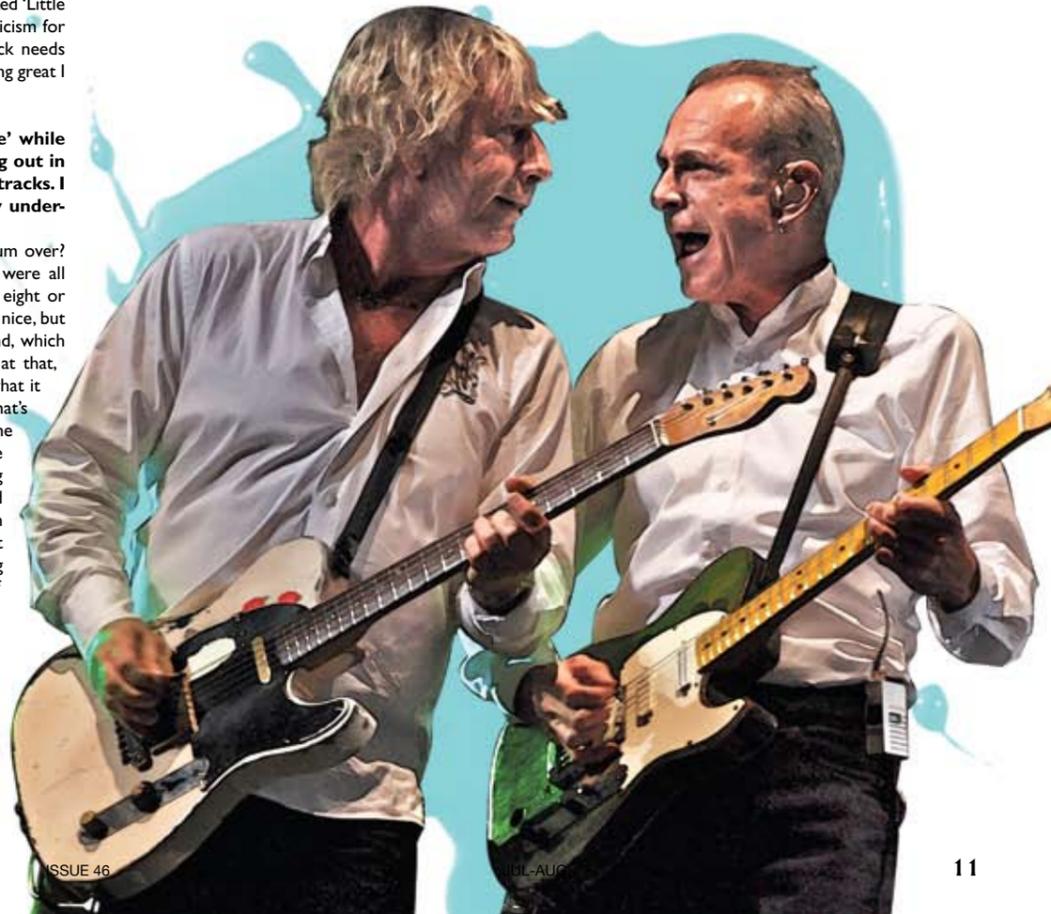
(Laughs) It's similar to what a lot of acts have been doing in America, singing up exclusively with Walmart. Foreigner, Journey and Kiss have all done that and they've sold more units that way than in the past ten years.

I hope that is what happens with us. I used to get annoyed with people moaning about record companies ripping them off - musos who go 'everybody rips me off man, and I'm brilliant!' I'm not saying there isn't ripping off going on, but this is a totally different way of working. You want to be able to sell to the masses - what, you really don't want millions of people to like your song? I can't understand that!

I think with Quo's fans, I don't picture them as being the sort who fly onto iTunes to buy the record as a download. They'll want a physical copy, but there's not many stores left nowadays for you to go in to get one!

No, for the amount of stores we're going in with Tesco's, we couldn't match that in the seventies! You used to have to ask dealers 'Look, will you take half a dozen of these... go on!' Not here, they want to sell it. It cuts out that arty farty shit, it's about selling.

Right, so the fans who want the CD, it's much easier to pop into Tesco's as there seems to be one every square mile, and grab one while you're there, than it is to track down one of the last remaining HMVs or independent stores. Plus, all



those who aren't the hardcore supporters, if they see Quo in there with all the mainstream chart stuff, they might think 'ooh...'

Yeah, that 'Oh, I haven't seen them for a while!' I'm hoping that's the case, because we aren't hitting the full market as we are. And if this is the solution to the problem, we can't be the only act with this trouble. There must be fucking loads of them that would sell, if you could market properly.

Right, and you've bundled the album with a second disk of greatest hits live, which adds the value for money factor. I've not heard the live disk but I assume it's very good...

Surprisingly good actually. Gregg Jackman, our engineer, did it. I don't really like listening to live things because they don't necessarily represent what was going on in my head that night. (laughs)

One thing I did want to ask was, I literally only interviewed you a couple of months ago, and you told me then that you were working on this record. I've had this, finished, about ten days now, so how long did it take you guys?

Well as I said to you, I did my seven so I didn't have to do any culling. I already had most of my stuff already done and then the other parts came in. It was just how this one came about really. Somebody said the other day about timing, and how well we timed 'Rocking All Over The World'. In fact, if it had gone on the timing we had, it would've come out six months earlier! That's why I love when it works out like we've cleverly planned it! I didn't want an album coming out in the middle of the bloody year, it messes with my life! But it's worked out, and guess what? People like it! At the moment.

Finally, last time we spoke, you said you intended to sit down and listen to your solo album 'One Step At A Time' and see if it was still as good as you thought. Have you had chance to do that?

I heard some tracks on the bus and I love the title track. I'm not too keen on 'Faded Memory', but I think that's because it was turned into a single and I never wanted it to be. I love 'Tallulah's Waiting'... yeah, I'd like to do another, and go out with that band, those girls and guys again. Nothing against Quo, I just wanna do some more of that!

Why not? There's no reason why you can't do both. I believe Andrew is working on a solo album?

He has, he's got one done, coming out soon.

I just heard a whisper about it. Is it instrumental, vocal?

It's good, and it's got singing and Andrew doing some weird shit. There's a bit when it goes 'Hit me Roy!' It's really quite interesting. There's one called 'I think I Was There When The Lights Went On' about when he joined Quo. It's interesting... and ridiculous, why have we waited until this bloody age to start putting out decent products? There's the grave calling and we're going 'Not yet! Not yet!'

(Laughs) Well if you did, at least it would be a blaze of glory!

We all have to go, it's a funny thing, if you wake up in the morning you'll probably have a problem to deal with somewhere. If you don't wake up, you won't have any! But I'm quite perky today, as you can tell.

Indeed, you sound almost as perky as your wife who you were slagging off for being perky last time!

She's a lovely woman. She's come back with one of the children I think, one of my daughters... one of my daughters, I've got kids every fucking where. I love 'em to death though!

We'll I'll let you get back to your fatherly duties then Francis.

It was nice talking to you again. And you let me swear.

That's fine, I like the swearing.

It's just me. I'm a lapsed Catholic, if I can get a fuck in without feeling guilty, I'm gonna get one more in!

COLD DAY IN HELL...

...sang Ron Keel once. But if he thinks that's nippy, he should have been on Paignton seafront on a chilly April evening with John Tucker and rising UK stars Winter In Eden...

The BMAD (Bikers Make A Difference) Festival is an annual charity event in Torbay, and having now returned home after thirty years away it seemed like a good idea to check it out. It is (naturally enough) a bike 'n' bikers bash, and the live music on offer was pretty much mainly local and/or tribute bands, although Saturday night saw County Durham metal female voices band – although more of that later – Winter In Eden take the stage (for the second time in two years, I was to discover later).

Winter In Eden is a band with great potential. I was extremely impressed when Paul Jerome Smith of this parish played me the band's debut album 'Awakening' last summer, just before he put pen to paper and noted "albums as wonderful as this one from new British bands do not come along every day" in issue 42. Even under such conditions as these – playing in a tent on grass with a tiny PA in front of a crowd consisting of the curious and the drunk, tourists and metal fans – their determination and enthusiasm shone through and they attacked their set like a rabid dog, hitting the assembled crowd square between the eyes with a high class set of well orchestrated and beautifully executed symphonic rock.

Despite the eclectic crowd, they still shifted a fair bit of merch and afterwards the whole band (vocalist Vicky Johnson, guitarist Sam Cull, keyboard player Steve Johnson, bassist Ian Heddle and drummer Wayne McAloon) assembled on a draughty Paignton seafront for a short chat, which, naturally enough commenced with a brief introduction to the origins of Winter In Eden, a task I ask them to complete within five seconds. Vicky takes on the challenge:

"OK. Formed two-and-a-half years ago, symphonic rock band from County Durham, been working on our EP and then moved onto our debut album 'Awakening' which we are currently promoting, and we are going to be recording a new album very shortly... That wasn't five seconds, was it?"

Everyone laughs around her and the ice is nicely broken. Wayne takes up the story.

"The band kind of grew out of another band that me and Ian weren't involved with but those three," he nods at Sam, Steve and Vicky, "were, doing sort of cover stuff really. And then we got drafted in by another member of the band who isn't with us any longer who I'd worked with before. From there we just started going down a heavy road, really, didn't we?" Nods of approval all round. "It wasn't working with the other band, which split up, and I suppose I'm the one responsible for kind of going 'we should do some stuff like this' and suggesting the whole female-fronted symphonic heavier stuff really, and Vicky and Steve agreed that that was the way to go. We rang Sam and said 'do you want to join another band with the same kind of line-up,'" he laughs, "and that was pretty much it. The rest, as they say, is history really."

"The other band wasn't actually gelling," adds Steve. "It didn't quite flow. I think once we 'found' this sort of genre it just fell into place. Before, we didn't really have a direction and it was... Well, we were going this way, that way, covers, originals and I think it was just too 'open'. There was no focus."

"It was Wayne saying 'have a listen to some of this music; what do you think?' that gave us direction," says Vicky. "And to be perfectly honest there was some music I'd never heard before, I didn't realise that there was that kind of music out there that people were listening to, which I absolutely loved, but I thought that some of this music had come and gone really. But when we realised that there was still a market out there it really focused us. We'd been looking for a direction and we just didn't have one, probably because we've got so many different influences. And all of a sudden it just kind of came together. Almost like the, you know, a..." she pauses.

"Switch flicked..." suggests Wayne.

"Yeah," she agrees. "The switch flicked..."

"And it just seemed to work, straight away, pretty much," continues the drummer. "We started writing together, rather than kind of... Before Ian and me joined a lot of stuff was already written which we'd had no input into, and there were issues with the other guy who'd written stuff, and so we just sort of went 'clean slate' and just started over; and we wrote 'Fate Will Oblige' in about half-an-hour! And it just kind of went from there. It just seemed to work. And I always felt, sort of growing up from the rock and metal genre, that there was a big space missing in this country for that type of stuff, for something that wasn't too European and was more British grounded, more New Wave Of British Heavy Metal-like. I just thought that we don't have to do the European thing, we don't have to sound like all those bands, we can do it and do it in a British way which I think we do. I hope we do," he laughs.

The fact that there is so much variety in Winter Of Eden's sound comes from their diverse range of influences. Wayne's inspiration comes from "pretty much everything with a guitar, from Robert Johnson to Mötley Crüe to Cradle Of Filth to Oasis. I will listen to absolutely anything with a guitar." Ian, the shy bassist who really comes alive onstage, admits to "liking anything!" Keyboard player Steve brings his love of "the sort of synth stuff, Jean Michel Jarre, Mike Oldfield, that type of thing," to the table. He does in fact, I suggest, look a little like Jean Michel Jarre...

"More like Borat!" breaks in Wayne, to general laughter. "You should see him in a mankini!" Hmm... I'll pass, thanks!

Sam the guitarist comes "from more of a prog background. My dad used to play stuff like Genesis, Yes, Dream Theater. I can't play like them though," he suggests, self-deprecatingly, "but they are my influences!"

As for Vicky, "the range is so wide, although vocally Marie Fredriksson from Roxette was a huge influence on me. I remember listening to her and thinking, 'I'd love to sing like that.' To be honest, I love Roxette but most of the stuff they've released was the stuff I wasn't as bothered about. It was the less commercial stuff that I really liked. But vocally, she was my big inspiration."

The band's first recording was the 'At The Edge Of The World' EP.

"We recorded the EP with Fred [Tygers Of Pan Tang, amongst many others] Purser in 2009," recalls Wayne. "Just three tracks: obviously 'Fate Will Oblige', one of the first tracks that we wrote, '...Edge Of The World' which has become sort of our 'rock standard' if you like, the last track we play in the set, and 'Cry'. 'Cry' is more of an open ballad that Steve and Vicky had already written before we knew them. We took the song as a start point and tried to introduce some heavier elements to it but still keep the original feel. We released the EP independently and tried to get it as much coverage as we could. It's so difficult..." he tails off. "In the country with the way the music scene is at the minute and the way the industry is, it's just so difficult. If you aren't writing three-minute pop songs and working for Simon Cowell unfortunately," he pauses for emphasis, "people don't want to know. They genuinely don't seem to be interested."

However, 'At The Edge Of The World' did its job as an introduction to the band for the curious and/or as a promo tool, and 'Awakening' followed last year. Again recorded and co-produced by Fred Purser, the album added another ten tracks to re-recordings of the EP's offerings, and shows a greater depth of maturity in both songwriting and performances. With 'Awakening' the band are truly a band, and the five musicians are justifiably proud of their first full album.

"We're very pleased with it," admits Vicky. "Particularly considering the financial and time restraints that we had. It was pretty much recorded in a week, and then mixed in a week and on that basis and on the reviews that we've had a lot of people have said 'why are they not signed?' or 'it stands alongside other CDs and albums from the likes of Within Temptation etc that have got a lot of financial